DRAW THEM TOGETHER!
You are working to keep your theatre filled.
So is the National Advertising of

Paramount and Artcraft Pictures
(Nationally Advertised)

Tie your theatre to the trade-mark!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH EZRIN, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Vice Pres.
NEW YORK.
Newspaper Critics Call
“TRIPLE TROUBLE”
Funniest Chaplin Film

Read these few excerpts taken at random from hundreds of commendatory clippings:

“You will laugh, you will scream and you will roar, when you see this brand-new Charlie Chaplin comedy, 'Triple Trouble.'” — Columbia (S. C.) State.

“Charlie Chaplin, in his latest comedy success, 'Triple Trouble,' is smashing all records at the Franklin Theatre this week. The crowds gladly wait their turn to get a chance to see Chaplin and laugh at his endless troubles.” — Oakland (Cal.) Enquirer.

“Charlie Chaplin, in 'Triple Trouble,' is easily the hot weather, sure fire hit, and in one of his best Essanay brand comedies, is attracting hosts of admirers.” — Schenectady (N. Y.) Star.

“Charlie Chaplin, in 'Triple Trouble,' injects a lot of new comedy never before presented by the king of comedians. If you think you have seen Charlie in funny ones, take a peek at him in his newest comedy, and you'll vote him the best ever.” — Fall River (Mass.) Globe.

" 'Triple Trouble' is more fatal to a fit of blues than an attack of laughing gas. The picture is meeting with great success at the Strand this week and is proving one of the funniest of the Chaplin films.” — Duluth (Minn.) Herald.

"The Essanay Chaplin comedies have been listed among the most humorous the little comedian has made. . . . and Essanay made one film—'Triple Trouble'—that was the funniest of any.” — Montgomery (Ala.) Advertiser.

LOOK AT THIS NEW CHAPLIN PICTURE YOURSELF!

George Kleine System Distributors
THIS GIRL REFUSED TO BE SACRIFICED BY HER FATHER ON THE ALTAR OF GREED.

Just one of many big moments in

WHY I WOULD NOT MARRY

FOX
FILM CORPORATION

WILLIAM FOX PRESENTS

The great morality play of the age
His Genuine Artistry and Masterful Touch Have Blended War, Intrigue, and Mystery with Love, Laughter and Romance Into the Greatest Cinema Spectacle of the Year.

'Lafayette, We Come!
(Pershing-'17.)

Distributed by Affiliated Distributors Corp.

Inspired by General Pershing’s laconic speech at the tomb of Lafayette in Paris, June 16, 1917

Perret Productions
1457 Broadway, New York
SEPTEMBER 16
The Date That Will Mean New Business For Your Theatre

This is the Release Date of
“MISFITS AND MATRIMONY”
Featuring MONTGOMERY and ROCK
The First of the New
TWO-REEL

"BIG "V"

SPECIAL COMEDIES

One Two-Reel Comedy Each Week

These two-reel Special Comedies are the direct result of the enormous and well-earned success of the single-reel Big "V" Comedies and the repeated demands of exhibitors all over the United States and Canada. They may be advertised with the highest confidence by any high class theatre anywhere.

VITAGRAPH
Albert E. Smith
President
All Exhibitors in North America:

The United States Government wants you to exhibit "America's Answer," the official war picture from the battlefields of Europe—for the benefit and comfort of American families—in every city, town, hamlet in North America. Our Government requests that you run these live pictures of our own sons, brothers and friends—filmed at the gates of Hell and brought back through the submarine-infested seas—in the same worthy spirit that put America in this world war. In this instance, Distributors and Exhibitors should be above commercialism. Consistent with operation the price will be made fair. Every Exhibitor is part of the plan. Your co-operation is necessary. Every effort will be made to get "America's Answer" to you. Right here in town there are many families represented in these pictures. You should localize the effect. A plan has been thought out whereby you can show "America's Answer" without raising your admission price. The cost to you will be the consistent minimum and you are asked to not haggle and barter and hold off, but to be personally as anxious to exhibit them as our intrepid soldiers are to establish democracy with the blood of their stalwart bodies. These pictures show you how they are doing it—show to Mothers the priceless nobility of their sons' manly courage in fighting for the Right. Show these pictures—you will ease many aching hearts in American homes. Exhibitor, get these films—you will gain—your patrons will be grateful and you will effectively serve your country. Co-operate with the Government. Our salesman will call and outline a plan whereby you can do so advantageously. Your personal interest is respectfully urged.

"America's Answer" Released October 14th
Proportionate Cost Plan

Small theatres can show "America's Answer" at a cost proportionate with each theatre's income—a new plan devised in friendliness and fairness to the small as well as the big.

"America's Answer" comes to you—with the thousands of dollars of introductory expense for advertising all paid—bearing the stamp of approval of the biggest centers.

The smallest theatre can afford "America's Answer"—the poorest shall have it. Apply!

Distributors presented bids to the Government for the physical distribution of "America's Answer" and from and on the bids submitted the World Film Corporation was selected. Write to the World Film Corporation now!!

Preference was given also to those distributors who had not yet had an opportunity to handle an official war film.

But all of the big distributors are patriotic and are requesting and instructing their sales forces and employees to help spread "America's Answer" over the length and breadth of the United States.

"America's Answer" comes as a thrilling message of the approaching victory of Democracy over Autocracy.

The screen is the medium by which the real news, alive and in the making, is conveyed to the families in America—they are all waiting for it.

Show "America's Answer" to Americans.

COMMITTEE ON PUBLIC INFORMATION,
George Creel, Chairman.
DIVISION OF FILMS,
Charles S. Hart, Director.

Information at all World Film Corporation Exchanges
Tarzan, Jungle King, Finds His Mate, a Cultured Flower of Aristocracy

This tremendous sequel to the great wonder novelty picture, "Tarzan of the Apes," is ready for the greatest demand that has ever awaited any picture.

Results of the first runs will prove it.

"THE ROMANCE OF TARZAN"

Concluding Chapters of "Tarzan Of The Apes"
From The Story By Edgar Rice Burroughs

A “First National” Attraction
Production Supervised by The National Film Corp.
Produced by Isadore Bernstein

Written and Directed by Bess Meredyth and Wilfred Lucas
Civilization's Hand Is Clawed To The Bone When It Touches Tarzan With Its Fingers Of Duplicity

**EXHIBITORS HERALD AND MOTOGRAPHY**

"Goaded into a torrent of fury by the intrigues of the sions of wealth who seek to keep him from his mate*****"

**Rothacker Prints**

**CONSIDER THE MILLIONS** of people to whom the name Tarzan is pre-eminent as a fictional character of story and screen. His popularity is FACT, not assumption.

**THIRTY MILLION PEOPLE** have read the famous Tarzan stories by Edgar Rice Burroughs. Millions more have thronged theatres—smashing attendance records everywhere—to see "Tarzan of the Apes."

**AND NOW YOU** can show the great pictorial triumph, "The Romance of Tarzan." It begins with the thrilling development of the novel romance that marks the ending of its great predecessor.

**THE STORY TEEMS** with action, picturing the greatest and most exciting events of Tarzan's life—his evolution from a jungle King—ruler of wild beasts and savages by strength of arm and will, to a stepchild of civilization, first restless and bewildered by the palatial settings of modern aristocracy, then lashed and goaded into a torrent of fury by the myriad duplicities and intrigues that keep him from his mate.

**A MARVELOUS** production, with all of the thrills, novelty and pulling power of "Tarzan of the Apes," plus the fullest development of the dramatic possibilities of a jungle man catapulted into the lap of civilization.
COMING

2-Reel Westerns

We announce for exclusive distribution in this territory a series of 16 two-reel smashing, sensational Western Comedy-Dramas, featuring

Shorty Hamilton

Just the thing every theatre has been asking for. First release October 14, and every alternate week thereafter.

Get your bookings early.

Bee Hive Exchange
220 S. State St.
Chicago.

174 2nd. St.
Milwaukee
The Western Photoplays Inc. announces that the fifteen episode serial of innumerable thrills, revealing the enemy within.

LEAH BAIRD

WOLVES OF KULTUR

with

SHELDON LEWIS

Will be distributed by

PATHE

and Released October 13th

Directed by J.A. GOLDEN
A Billboard Advertising Campaign that Covers Almost Every Town in The United States From 5000 Population Up Will give every exhibitor ready-made audiences on

LEAH BAIRD
WOLVES OF KULTUR
with
SHELDON LEWIS

This serial is as vivid as a flash of lightning in a midnight sky. It strikes high A in thrills, punch, story, acting & workmanship. Arrange today to see the first episodes at your nearest PATHE' exchange. Produced by Western Photoplays Inc. Directed by J.A. Golden

PATHE' Distributors
Present

The first of their Twelve Annual Exceptionally Dramatic Photoplay Productions to be released monthly

From a short-story masterpiece by Edith Barnard Delano published in Harpers Magazine with

Mary Boland and Lucy Cotton

Directed by Frank Reicher

Whose artistry and power of dramatic interpretation have placed him in the front rank of photoplay directors

Scenarioized by Eve Unsell

Who has adapted for the screen some of its most popular and brilliant successes

Screencraft Pictures

Producing Dramatic Features of Distinction

Longacre Building
1476 Broadway
New York City
Telephone Bryant 772-773

Studios 46 Main St.
New Rochelle, New York
Telephone New Rochelle 2277-2278
The Houdini Serial will be released on the open market plan.

Exchanges send for particulars.

B. A. Rolfe, Inc.
Harry Grossman, General Manager
Temporary Offices: 729 Seventh Avenue, New York City
WHY SHOULD THE BIG CIRCUITS BUY FILM CHEAPER THAN YOU?

- EVERYBODY KNOWS THE CIRCUITS BUY IN QUANTITY—AT WHOLESALE PRICE
- THE SINGLE EXHIBITOR BUYS INDIVIDUALLY AND PAYS MORE—THE RETAIL PRICE
- THERE ARE FIFTEEN THOUSAND OF YOU EXHIBITORS —
- CAN YOU IMAGINE HOW DIRT CHEAP YOU WILL GET FILM WHEN EVEN TWO THOUSAND OF YOU BUY TOGETHER—WHOLESALE
- YOU WILL CONTROL THE LARGEST CIRCUIT IN THE WORLD!
- JOIN THE UNITED CIRCUIT AND GET PICTURES AT WHOLESALE PRICES NOW

United Picture Theatres of America Inc.

J. A. Berst
President

A NATIONAL CO-OPERATIVE ASSOCIATION OF EXHIBITORS

Home Office
1600 Broadway, N.Y.
Now come the return engagements

TO HELP WITH THE KAISER

A Screen Classics Inc. Production featuring Lawrence Grant as the Kaiser with Olive Tell. Written by June Mathis. Directed by George Irving. Maxwell Karger Manager of Productions.

Book the re

Metro Pictures Corporation
PRESIDENT METRO PICTURES CORP. LONGACRE BLDG. NEW YORK CITY NY

"TO HELL WITH THE KAISER" OPENED AT RIVOLI THEATRE WEST PHILADELPHIA

YESTERDAY TWENTY FIVE CENTS ADMISION AND NOT ONLY BROKE ALL RECORDS
BUT HAS INDICATIONS IT WILL BE HELD AND EXTRA WEEK

METRO FILM EXCHANGE

ROBERT LYNNCH MGR.
 Everybody Likes Her!

MADGE KENNEDY, to use an old-fashioned phrase, has grown on the people of America. She has become a nation-wide habit. Picture by picture she has grown in popularity.

Step by step upward—rapidly—in "Baby Mine," in "Nearly Married," "The Danger Game," "The Service Star," and "Friend Husband" this fascinating personality has increased her reputation and drawing power, as few stars ever succeed in doing.

With the finest, ablest and by all odds the most enjoyable of all of her productions, Goldwyn, under its policy of Star Series releasing, takes pride in presenting

MADGE KENNEDY in
The Kingdom of Youth

By Charles A. Logue. Directed by Clarence G. Badger.

Showing how a fresh young girl defeated a middle-aged widow with her rouge-boxes, lip-sticks, steam baths and fat-reducing appliances.

Have you booked the Madge Kennedy Star Series for your theatre?

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President  Edgar Selwyn, Vice President
16 East 42nd Street  New York City
ONE of the first moves that should be made by the exhibitors' branch of the National Association is to identify and isolate those exhibitors and others who through pettiness, jealousy and selfishness are planning to obstruct the progress of the new body.

These obstructionists should be dealt with firmly and swiftly. To allow them free rein will be to welcome new difficulties in the pathway of perfecting and solidifying the organization of the motion picture industry.

Hardly had the outline of the new organization been sketched in Chicago recently when the voices of a certain few who value an organization only for what personal profit and promotion there may be in it were raised against the course that had been taken.

With customary cowardice these complaints were not spoken out in open meeting but were murmured cautiously in the background. Instead of coming out openly and declaring against the plan that was adopted, registering objections and urging possible improvements these obstructionists pursued the tactics of a snake and only rattled venomsly.

This work if it continues will prove harmful to the organization and if permitted indefinitely is very liable to have a disastrous effect.

The one sensible and reasonable course that remains for the authorities of the exhibitors' branch in this matter is to expose these destructive elements and exclude them permanently from the benefits of the organization. No organization is safe with men of this type included in its membership and the general welfare demands swift and radical action.

* * *

THE entire trend of governmental interest toward Business is the elimination of conditions which militate against the best interests of the small businessman. This is the general basis of the decision of the Federal Trades Commission against the Stanley Booking Corporation of Philadelphia, a decision handed down this week which is of vast importance and particularly noteworthy as the first federal regulation of its kind affecting the motion picture business.

The situation which has existed in Philadelphia and at other points throughout the country has been unbearable to the smaller exhibitor who has been forced to comply rigidly with the dictates of the combine, in the meantime paying the unwarranted ten per cent booking charge, not because of any important service rendered, but simply because of the strength of the combine.

The decision of the federal commission is a victory for the smaller exhibitor and a victory for the independent producer and distributor who did not happen to be invited to deal with the Stanley corporation. The decision is noteworthy because it opens the territory to all for the exhibition of any picture of merit regardless of commercial politics.

The part played by George K. Spoor in this victory for the independent producer and distributor must not be overlooked. Mr. Spoor refused to be awed by
the strength of the combine but plunged into a fight to a finish, thereby bringing about a situation which must be admitted even by those who participated in the combine as a more healthy business condition.

* * *

O N E of the most important considerations in maintaining the essentiality of the motion picture industry for the period of the war is the part that it is able to play in bringing before the people the propaganda films prepared and distributed by the Division of Films of the Committee on Public Information.

The second of these productions, "America's Answer" is now receiving its initial exhibition in the larger cities throughout the country. Later it will be available for every theatre in the United States. When it becomes available it then becomes the duty of every exhibitor to see that its heartening message is flashed from his screen to his patrons.

We have the assurance of Charles S. Hart, director of the Division of Films, that every theatre, large and small, may obtain this production. This fact makes it the clear duty of exhibitors to give the film the circulation which is desired for it by the Government.

* * *

O N the subject of "Gasless Sundays," F. M. Edgett, manager of the Lyric Theatre, Earlville, Ill., writes:

On page twenty, issue of September 21, you say how fortunate exhibitors are in regard to "Heatless Mondays" and now "Gasless Sundays." Perhaps so for city theatres; not so for the country houses. "Gasless Sundays" mean a loss of thirty-three and one-third per cent of our patronage as people in this proportion come from a distance in automobiles and on "Gasless Sundays" they are compelled to remain at home. Even if they have a "Dobbin" it is too slow. So you see we in the country are hard hit; not helped. Small town business with no outside patronage does not pay expenses.

Here, then, is the situation facing the small town exhibitor who depends upon a rural patronage. His problem in this and many other particulars is quite foreign to that of the exhibitor in the cities and larger towns.

## SUMMARY OF CURRENT ISSUE

### NEWS OF THE WEEK

Charges Against Stanley Corporation Upheld
Leaders Protest Theatre Taxes to Finance Committee of Senate
Liberty Loan Films Complete and Prints Now Being Made
Distribution of United Features Awarded to General Film Company
World to Distribute "America's Answer," Second Official Film.
Lubliner & Trinz Open New Theatre in Chicago
Goldwyn to Lead All Producers in Number of Accounts

### REVIEWS

"America's Answer," Second Official U. S. War Film, Eight Parts
"The Talk of the Town," Universal D, five parts, with Dorothy Phillips
"Viva La France," Paramount D, five parts, with Dorothy Dalton
"Beans," Bluebird C-D, five parts, with Ethel Roberts
"Ashes of Love," Graphic Film Corp. D, six parts, with James K. Hackett and Effie Shannon
"The Mrs. McChesney," Metro C-D, five parts, with Ethel Barrymore
"Money Isn't Everything," Am-Pahe C-D, five parts, with Margaret Fisher

"Treason," Mutual D, five parts, with Edna Goodrich
"A Japanese Nightingale," Pathe D, five parts, with Fannie Ward
"Mystic Faces," Triangle C-D, five parts, with Jack Albe
"That Devil Bateman," Bluebird D, five parts, with Monroe Salisbury
"Bonnie Anne Laurie," Fox D, five parts with Pegy Hyland
"Johanna Eulista," Artcraft C-D, five parts, with Mary Pickford
"Pecks' Bad Girl," Goldwyn C-D, five parts, with Mabel Normand
"Romance and Brass Tacks," Paramount C, two parts, with Peggy Adams

### DEPARTMENTS

What the Picture Did for Me
The Periscope
Over the Top
Trade Shows
This Week at Downtown Chicago Theatres
Official Cutouts Made by the Chicago Board of Censors
The American Exhibitor
Canadian Film News
Chicago Trade Events
Synopsis of Current Publications
The Open Market

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All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 5 p.m. on Monday of each week.
Charges Against Stanley Corporation Upheld


The Federal Trade Commission on Monday of this week made known a decision of far-reaching importance in the motion picture industry.

After an exhaustive inquiry it issued a formal order restraining the Stanley Booking Corporation of Philadelphia from business practices held to be "unfair methods of competition."

This was the commission's first order in the motion picture field, and delivered in a case that has attracted nation-wide interest in the film world, contains great significance apart from its actual importance.

Saenger Case Similar.

A similar investigation is now under way by the commission into charges against the Saenger Amusement Company of New Orleans, and the result of the Stanley case may have a bearing on it.

The charges in the Stanley case originally were made by a representative of George K. Spoon, but the inquiry broadened until evidence was given by many exhibitors in Philadelphia and the surrounding territory.

Mr. Spoon expressed himself as elated over the action of the Federal body. He characterized it as a strong beginning toward the ultimate accomplishment of real open booking throughout the country.

"The action of the Federal Trade Commission," said Mr. Spoon, "establishes a precedent and an excellent one for the motion picture industry. It opens the way for country-wide open booking in behalf of which the Essanay Company has fought in the past and will continue to fight. This is only the beginning of a fight to a finish. We intend to follow this up with similar efforts in other territories."

Full Text of Order.

The full text of the commission's order is as follows, showing exactly what the Stanley Booking Corporation is restrained from doing:

"(a) Procuring the cancellation of contracts for the exhibition of moving picture films made and entered into by and between its competitors and the producers of moving picture films.

"(b) Procuring moving picture films which have been announced and advertised for exhibition and display by such competitors and exhibiting and displaying the same in advance of the dates so advertised and announced by such competitors at theatres in the neighborhood of those of such competitors, where the procuring of moving picture films and exhibition of same is done to hinder, harass and embarrass competitors.

Trust Methods Barred.

"(c) Making and entering into contracts for the leasing and sale of moving picture films on the condition, agreement, or understanding that the lessee or purchaser thereof shall not exhibit, use or deal in moving picture films produced, handled, or dealt in by a competitor or competitors of respondent.

"(d) Making threats and employing methods to compel and induce the respondents or their respective officers and agents directly or indirectly to withdraw any privileges or contracts granted by the respondents for the showing of films of the producing companies.

"(e) Making threats against independent exhibitors of moving picture films that unless such exhibitors booked films of respondents or their agents such exhibitors shall not be allowed to exhibit such films.

Screen Stars May Go Abroad to Entertain Our Boys in Trenches

Mary Pickford, Douglas Fairbanks, Charlie Chaplin and other noted screen stars may go overseas to entertain the boys in the trenches. At a meeting of a committee from the Overseas Theatre League, soldiers on the Western front are being supplied with entertainment furnished by some of the biggest theatrical stars prominent among whom is Elsie Janis. The splendid work of these artists is doing much to keep the soldiers happy and it is expected that the request coming direct from the boys in the trenches will readily be complied with by screenland's most famous celebrities.

Adolph Zukor, president of the Famous Players-Lasky Corporation, handling the pictures of most of the more prominent film stars, and incidentally chairman of the committee from the National Association of Motion Picture Industry to co-operate with the Treasury Department in the Liberty Loan drives, attended the meeting at the Knickerbocker and said that his company will gladly extend the contracts of any of their stars who go abroad for this purpose.

The recommendations can be made public only at the pleasure of the Fuel Administration.

Film Men Offer Plan For Conserving Fuel

WASHINGTON, D. C.—Methods for saving fuel and light in the production of films were proposed to the Fuel Administration Wednesday by the fuel conservation committee of the National Association of the Motion Picture Industry.

The committee's suggestions followed a meeting of the producers and distributors' division of the association in New York on September 10.

"Under Four Flags" Title

Third U. S. War Film

The third U. S. Official War Picture to be issued by the Division of Films, Committee on Public Information, George Creel, Chairman, will be entitled "Under Four Flags" and will be given its first public showing early in November.

Owing to the comprehensive character of the present offensive, and the intense interest in the war, the new picture will not be exclusively American, but will include the activities of the allies as well as of the United States soldiers on the several fighting fronts. Thousands of feet of film showing many thrilling battle scenes, have been taken by official photographers of the various armies, and will be utilized for the new picture.
Leaders Protest Theatre Taxes
To Finance Committee of Senate
Delegation Representing All Branches of Industry Makes Strong Plea for Modification Of Revenue Bill

Determined to make one more attempt to obtain a revision of the motion picture industry's tax assessment, a delegation of representatives of the various branches of the industry journeyed to Washington Tuesday of this week and attended a public hearing on the measure held by the Senate Finance Committee.

Leaders of the industry from President William A. Brady of the National Association of Picture Theatres, down to field members of the committee that unless they modified the taxes they were going to put many theatres out of business, receive less revenue possibly than they are getting at the present time, and last but not least, put a big dent in the present high morale of the public.

Near Limit Now
It was pointed out in forceful language by all of the speakers that the industry is now taxed almost to the limit. With still heavier taxes to pay, moreover, exhibitors face decreased attendance, for many patrons will be unable to attend the theatre as often as they do at present and pay the doubled admissions tax contained in the bill.

This of course will react upon the government, for in the first place the exhibitor may be taxed out of business, or in the second place decreased patronage may cause the government to suspend, or it may be a combination of both. Those exhibitors surviving will find themselves just making expenses for a bare profit, while sober persons will be getting the inspiration from the films that has contributed to the great success of the many war funds and to the confidence in Allied victory not to speak of countless other forms of propaganda which have aided the government.

In spite of the scare blow faced by theatres in the enactment of the present bill, it was made plain that the industry is patriotic to a man and is eager to do all possible to help win the war. And if the leaders of Congress decide the legislation is wise, it is said, the trade would make the most of the verdict and every one of them would do all they could under the circumstances.

Round-up of Delegation
Previous to the departure of the delegation from New York, President Brady made an effort to rally a representative group of film men. In this he was encouraged by the merger of the Motion Picture Exhibitors' League and the American Exhibitors' Association under the banner of the N. A. M. P. I., enabling the industry to present a united front.

Invitations were sent to all of the leaders of the former exhibitor bodies, as well as the other branches of the industry, asking them either to join the delegation at New York or go direct to the capital. Among those invited were Peter J. Schaefer, president of the new exhibitor branch of the N. A. M. P. I.; Frank J. Rembusch, chairman of the exhibitor executive committee; Ernest Horstmann, Alfred A. Black, Harry Schwabel, Samuel Berman, William Brandt, Charles C. Pettijohn, Harry M. Crandall and H. B. Varner.

Brady Tells Views
Speaking of the hearing, Mr. Brady said: 
"I can conceive of no more important question confronting the motion picture industry at the present time than this war revenue bill which is now before Congress. If the bill in its present form becomes a law it will work a great hardship and burden on the entire moving picture business of the country."

"I believe that there are ways and means of changing the wording of this bill so that the government will be enabled to acquire the necessary revenue from the motion picture business to aid in the carrying on of the war and which will at the same time work less hardship on the industry than the way in which the present law is framed.

In my opinion it is absolutely necessary that the high executive officials of every company in the business are present in Washington Tuesday morning. In the first place a large delegation of the influential men of the business will create an impression in the minds of the Senate Finance Committee of the seriousness with which the industry considers this subject.

Wants Everything Said
"Furthermore, if the delegation is representative there will be no chance for the recriminations and criticisms such as have existed in the past. Another reason for the necessity of a large delegation is that in case the leaders selected to make the arguments before the committee make any omissions or errors there will be among those present persons competent to call to their attention the omissions and correct the errors."

"I again repeat with great emphasis that this is in my opinion the most important question confronting the industry at this time and feel that the industry should properly respond."

That Mr. Brady's words were heeded is attested by the turn-out, which included men known by all in the trade.

Theatrical Men Protest
Previous to the appearance of the film men, a delegation of theatrical leaders delivered a vigorous protest against the increased taxes before the same committee. The theatrical men were headed by Henry W. Savage, Marc Klaw and Winthrop Ames.

"When you come to double the tax on admissions they are all very apprehensive," Mr. Klaw told the committee. "We are fearful that you will legislate the smaller managers out of business. It is all very well to say that the New York theatres can stand any tax, but New York is not the nation."

"Our experience has been that the theatres throughout the country have been hard hit by the war. We are willing to go the limit, but don't make it impossible for us to do the big things and the fine things we want to do in connection with the war."

Urges "Scalper" Tax
Mr. Klaw denounced ticket speculators.

"We are cursed in New York with speculators," he said. "I wish to heaven you would put a 100 per cent tax on all tickets sold outside of box offices."

"I think we can accommodate you," said Senator McCumber of North Dakota.

"This is an awfully poor time to raise theatre prices," Mr. Savage said, and he predicted a 30 per cent falling off of attendance under the proposed increase. He pointed out that the allied governments had increased subsidies to theatres on the theory that they were indispensable to maintenance of morale.

MEMBERS OF FIRST NATIONAL CIRCUIT VISIT ROTHACKER'S STUDIO, CHICAGO

LEFT TO RIGHT—ABE WARNER, HARRY WARREN, E. H. HULSEY, WILLIAM SIEVERS, J. D. WILLIAMS, COUNT DEBOCO OF BELGIUM, WATTERSON R. ROTHACKER, Y. L. TALLY, HARRY SCHWALBE, ROBERT LIEBER, EMANUEL MANDEBAUM, WALTER HAYES, GEORGE TENDRE and ON EXTREME RIGHT, EDGAR RICE BURROUGH, AUTHOR OF "TARZAN."
Liberty Loan Films Completed
And Prints Now Being Made

Distribution Will Commence Soon—Fullest Co-operation of Exhibitors Urged by N. A. M. P. I. Committee in Charge

All of the films made for the Fourth Liberty Loan drive by the industry's leading stars have been completed and the huge task of making the several thousand prints required to make possible the 100 percent distribution desired by the government and the Liberty Loan Fund has been successfully accomplished. Emily Stevens, assisted by King Baggott, in "Building for Democracy," Edith Storey in "Edith's Victory for Democracy," and Mme. Nazimova, "A Woman of France." Vitagraph—William Duncan, in "The Decision," Alice Joyce in "The Choice;"


Universal Film Company—Mae Murray, in "The Taming of Kaiser Bull." Frank Keenan (title not announced). V. B. K. Film Corporation—Mr. and Mrs. Sidney Drew, "Financing the Fourth." First National—Charlie Chaplin, "The Bond.”

SCENES FROM SIX LIBERTY LOAN FILMS

LEFT TO RIGHT (TOP ROW)—CHARLES HAYAKAWA IN "BANZI" (HURRAH!). EMILY STEVENS IN "BUILDING FOR DEMOCRACY." (BOTTOM ROW)—PAULINE Frederick in "THE BIGGEST GAME EVER PLAYED," ROSCOE (FATTY ARBUCKLE) IN "A LOAN APPEAL," AMERICAN" AND CHARLIE CHAPLIN (OBLONG) IN "THE BOND.

Committee of the N. A. M. P. I., which has charge of the motion picture campaign, in co-operation with the Treasury Department, is now nearing completion.

It was announced by the committee's chairman, Adolph Zukor, that thirty-seven prints, ranging from 300 to 1,000 feet in length, would be used in the motion picture campaign. This does not include the large number of photoplays and educational films of a patriotic nature which will be available to the exhibitors who wish to offer well rounded patriotic programs to their patrons during the period of the big drive.

Liberty Loan films which are to be distributed under the co-operation of the National Association of the Motion Picture Industry by the various producing companies are as follows:

List of Films

Select Has Two
Select Pictures—Alice Brady and

Exhibitors are being urged to make the fullest possible use of the large number of patriotic subjects which are being offered by the various producing and distributing organizations, in connection with the Liberty Loan Specials available through the exchanges of the organizations listed above.

Many exhibitors, according to reports which have been received by the Liberty Loan Committee of the N. A. M. P. I., are planning to feature the Liberty Loan films during the period of the drive, a practice which is expected to become of wide vogue when the large army of exhibitors who are co-operating with the other departments of the industry become fully acquainted with the high quality of the Liberty Loan specials.
Distribution of United Features
Awarded to General Film Company

Berst Says Latter Organization Is Planning to Expand Business So It Will Be More Formidable Than Ever

Announcement is made that the General Film Company will distribute the product of the United Picture Theatres of America, Inc.

The announcement marks a big step in the direction of co-operation in motion picture distribution and owing to its importance the deal is expected to have a stabilizing effect and highly beneficial influence upon the trade in general.

Demonstration of Principle
An outstanding feature of the co-operation between the two organizations is that, although from slightly different angles, both are making a practical demonstration of the principle of centralization in the distribution of films.

General Film Company as the possessor of a well equipped and going exchange system of efficiency has long advocated the use of one economical machine for distributing product, instead of many. United Picture Theatres of America, a national organization of exhibitors, and therefore a consumer of films, was organized on principles of which not the least was that of co-operation for the elimination of waste, whether of material or of method.

Big Overhead Saved
The two movements converged so vitally that the working agreement now announced is a logical outcome. Both parties to the arrangement are thus actually to carry out in practice that saving of overhead which each has so ardently advocated to the trade.

In the arrangement just concluded General Film undertakes to distribute for United all pictures controlled by the latter and to provide storing, shipping, inspecting, billing, collecting and in general every detail of the exchange service for which General Film Company has earned an enviable reputation.

Big Help to United
Not only does this plan a direct economy in overhead, but the arrangement leaves United free to concentrate upon the extending of its already lengthy chain of theatres and list of bookings, and free to give its membership the improved service, increased attractions, and profit sharing arrangements which underlie the basis of its organization.

In other words, General Film provides the medium for the distribution of the United features, while at the same time United absolutely controls its own business.

Berst Explains More
In a letter to United members Mr. Berst says:

"Your Advisory Board and executives after considering several distributing companies decided in favor of General Film Company, not only because General has splendidly equipped offices capable of handling a large number of additional reels, but of even more importance, because General's method of operation is on a substantial basis and is now planning very big things and on the strength of what has already been accomplished will, I feel sure, secure so much good film as to make General Film one of the most important meeting places of exhibitors."

United has already announced its inaugural feature, "The Light of Western Stars," the Dustin Farnum superfeature produced from Zane Grey's novel. Kitty Gordon is at work in Los Angeles upon her first United production, while Florence Reed remains in the east for her series of six superfeatures, in which also will appear Eugene O'Brien, who was so recently admired in recent Norma Talmadge productions.

Pathe Chiefs to Hold
New York Conference

A general convention of all the branch and division managers of the Pathe company has been called for Tuesday of next week at the Hotel Astor, New York.

There are thirty-two branch and three division managers and it is believed that a full attendance will be recorded. No information is obtainable at this time as to the business to be taken up.

Takes on Fox Pictures

Manager John J. Farren of the Victoria Theatre, Rochester, N. Y., has announced a departure in the policy of his theatre. Beginning with this month, the Victoria will show Fox pictures, the first being Peggie Hyland in her initial Excel Picture, "Bonnie Annie Laurie."

MARION DAVIES
Whose Second Select Feature, "The Burden of Proof," is Being Published this Month.

Chaplin's Loan Film
Must Be Advertised
As Pure Propaganda

To the long list of actors and actresses who have made miniature features for the Fourth Liberty Loan, add the name of Charlie Chaplin. His picture is called "The Bond" and will be issued by the First National Exhibitors Circuit without charge on September 21.

The production is a decided novelty, possessing a futuristic atmosphere, but with the famous comedian in the same character that is responsible for the tremendous demand for his regular subjects.

To avoid any possibility of confusion between "The Bond" and the regular Chaplin pictures, the First National has been requested to direct its representatives to ask all exhibitors to agree before availing themselves of the rental free arrangement to advertise it as a propaganda picture and not as a regular Chaplin comedy.

Impressed by the possibilities of "The Bond" as a factor in influencing public opinion, officials of the Canadian and British Governments have sent requests to Mr. Chaplin to produce similar pictures for them. Mr. Chaplin has acknowledged their requests and started work on the pictures.

Buffalo Operators Ask
For Increase in Wages

BUFFALO — The local operators' union, following the lead of the musicians, has asked for an increase in pay for its members. The present agreement with the exhibitors does not expire for two years, but the operators, finding it difficult to meet the ever rising cost of living, have in a quiet way asked the managers to consider their plight, with the result that a conference has been arranged for Tuesday, when the question will be thrashed out.

According to a leading exhibitor it is very likely the advance will be granted inasmuch as the operators are perfectly willing to stand by their agreement if the managers insist upon it.
World to Distribute
"America's Answer"
Second Official Film

To Go to Exhibitors October 14—Picture Has Been
Well Advertised

The official announcement is made by
Director Charles S. Hart, of the division
of films, Committee on Public Informa-
tion, that "America's Answer," the sec-
ond in the series of "Following the Flag
to France" war pictures, will be distrib-
uted to the motion picture houses of the
United States commencing October 14.
The World Film Corporation has been
selected as the medium for distributing
this important Government film.

"Privy releasing "America's Answer" for
general distribution at this early date," Mr.
Hart said, "the Division of Films has in mind the importance of 'getting to'
the greatest number in the shortest
possible time. It is recognized that this
can best be done through the medium
of the regular picture houses. The value
of publicity received this way is helpful,
and creates a preliminary desire on the
part of the public in the smaller cities
to see the picture. In another way it is
helpful to the exhibitor. The public
gets to the motion picture house with all
the preliminary heavy outlay in adver-
tsising and printing fully paid. The sub-
sequent success to the exhibitor are
practically nominal.

"Distribution on Just Basis"

"In the desire of the division of films
to get "America's Answer" into the mo-
tion picture houses as expeditiously as
possible, and, at the same time, on a
basis that will be just to all concerned,
the plan has been evolved that it is ex-
pected to receive revenue in this manner.
Under this plan small theatres can show
"America's Answer" at a cost that will
be in keeping with its income. There
will be no incentive for the raising of
prices. The regular admission fees will
be found adequate to afford a reasonable
profit to say nothing of the increased
returns that an official picture of this
cost nature will bring. This means that
the smallest as well as the largest among
the motion picture houses can afford to
play "America's Answer" and, no matter
what their regular prices may be, there
will be no need for raising them in order
to warrant the exhibition in showing the
film. It stands to reason that an ar-
rangement of this kind, based on justice
and a spirit of friendliness and fairness
to the exhibitor and the public, and at
the same time keeping in view the im-
portance of "America's Answer" as the
highest form of Government propaganda,
will meet with a general and generous
response from the motion picture ex-
hibitors of the entire country."

Surely no special argument is needed
to convince exhibitors of the value of
"America's Answer" not only from the
standpoint of the box office, but also as
a means of alerting the Government in a
work that is daily growing in importance.
America's people, who have expended
their incomes lavishly in Liberty Bonds,
Government Stamps and for the various
organizations that are doing such glori-
ous work behind the lines in France, to
say nothing of the growing taxation
which they are meeting with a smile,
are entitled to know just what the Gov-
ernment is doing with the billions that are
entrusted to it. "America's Answer"
responds to this demand in a way that is
at once comprehensive, thrilling and sat-
sifying. The exhibitor who shows this
great war picture in his house is not
only more than financially justifying
himself for the reasonable expense in-
volved, but he is also doing his "bit" in
stirring up his community to hie needs
and purposes of the World War for
Democracy!"

New William Fox House
Opens in Elizabeth, N. J.,
With Great Drawing Card

As an indication of the success which
"The Prussian Cor." is scoring, a state-
mant by the Fox Film Corporation cites
the opening of the new William Fox
Liberty Theatre, in Elizabeth, N. J., on
Labor Day, when his picture was the
leading attraction.

Although there were five shows at the
Liberty in the course of the day, it was
necessary, it is said, to call out the po-
lice to handle the crowds. An extra
ticket office had to be opened up in the
lobby and John Zanft, managing direc-
tor of the William Fox Circuit of Thea-
tres, sold tickets himself in the impro-
vised box office.

Three times during the day the chief
of the Elizabeth fire department ordered
the sale of tickets stopped, as the the-
atre, which seats 1,800, was full to its
capacity. At one time the waiting line
extended three blocks.

Rothacker Finds Baby Star

Watterson R. Rothacker, president of
the Rothacker Film Manufacturing
Company reports a new "find" in Dor-
phia Browne, a little girl of five or six
who is appearing in several pictures
made at the local plant. Chicago as-
serts that this is not unlikely that it may
do so again with little Miss Browne.

LILLIAN HALL,
Who Plays the Role of "Beth" in William A.
Brady's Photoplay, "Little Women."

Producers' Distributing
Corporation Will Use
General Film Exchanges

General Film Company announces that
it has just made a co-operative arrange-
ment with the Producers' Distributing
Corporation, Frank G. Hall, president,
by which the big special pictures of Pro-
ducers' will be served to exhibitors in
the South and in the West through Gen-
eral Film exchanges. This deal adds an-
other extensive distributing organization
to those already employing the General
Film system of film exchanges, and
solves the question of reaching the
market in the South and West without
a duplication of exchange facilities.

The Producers' Distributing Corpora-
tion came recently into the field with an
attention-compelling project to supply
exhibitors everywhere with high class
product at fixed prices, namely $16, $20
and $30 per day. It aroused further in-
terest with an announcement of twelve
extra attractions at these prices, and al-
ready has booked up impressive time for
them including Loew, Mastbaum, Keith
and Moss houses. The first feature of
the series is that of Evelyn Nesbit in
"Her Mistake."

Tom Moore Cigar Bands
To Be Admission Charge
For Tom Moore Show

M. W. Neilson, proprietor of the Crys-
tal Theatre, Wayne, Neb., will use the
bands of Tom Moore cigars to advertise
Tom Moore, the new Goldwyn star, in
his first Star Series production, "Just For
Tonight," published September 16.

Mr. Neilson has announced free ad-
misions to "Just For Tonight" to all
children of Wayne who present ten Tom
Moore cigar bands.

The Tom Moore cigar was named af-
after Tom Moore, the famous Irish poet,
and since Tom Moore, the star, is the
namesake of the poet, Mr. Neilson feels
sure that the stunt is appropriate and
likewise highly practical.
DIGEST OF PICTURES OF THE WEEK

HOW the war is being fought by the allies and America's part in it is being made plain to the people of the United States in the film "America's Answer." These pictures were made by the United States army signal corps in France and are being placed in the various theatres of the country by the committee on public information, through the World Film Corporation's exchanges.

George Creel, chairman of the committee, in speaking of this film, said: "This is just as much a part of the war as firing guns or hauling munitions. The strength of the firing line is not in the trench or barricade alone, but has its source in the morale of the civilian population from which the fighting force is drawn." Therefore, it is a patriotic duty for every exhibitor to run these U. S. war films, and "America's Answer" will not disappoint. It contains some wonderful material.

Another war picture, "Viva La France," made by the Paramount Company, featuring Dorothy Dalton, is a well staged and capable acted melodrama dealing with the ill-treatment accorded an actress who becomes a Red Cross nurse in invaded France. The plot is not new but the picture contains many thrilling situations.

Universal presents Dorothy Phillips in a delightful little play called "The Talk of the Town." The subject matter is interesting as it presents a story somewhat out of the ordinary, and Miss Phillips' performance is convincing and effective.

Another Universal product, "That Devil Batoose," offers a fine story of the Canadian timberlands. The magnificent scenery and wonderful photography is materially aided by the work of that sterling actor, Monroe Salisbury. It is an exceptional film. We should have more of them.

Edith Roberts is starred in a rather artificial story of a girl who would become a business woman and assist her father in conducting his canning trust. A very good cast helps materially in putting over the slender story of "Beans."

"Ashes of Love" tells a rambling story of several illicit love affairs and although acted by such players as James K. Hackett, Elie Shannon, Mabel Julene Scott, Ruby de Neeer, Paula Shay, it is not a picture of the "better films" class. Far from it. The Graphic Film Corporation produced it under the direction of Ivan Abramson, who also wrote the story.

Metro is to be congratulated upon its fine adaptation of Edna Ferber's story of a saleswoman. "Our Mrs. McChesney" made a most excellent vehicle for Ethel Barrymore upon the stage, and it is without doubt the best production she has ever made for the screen. A capable supporting company appears in the various roles and the naturalness of the acting, the excellent settings and witty subtitles make it a very satisfactory evening's entertainment.

"Money Isn't Everything" tells a whimsical little story of a pretty girl who "cashed in" on her looks. Margarita Fisher is right at home in a role of this character and she makes the most of her part in this splendid American Film Company comedy-drama.

Pathe presents Fannie Warde in play with a Japanese background, and acted for the most part by Japanese players. "A Japanese Nightingale" concerns the trials and tribulations of a pretty little miss in the land of the Mikado and it is picturesque and interesting.

Edna Goodrich's latest play, "Treason," falls short of former Mutual productions in story material, but the performances of Miss Goodrich and her supporting company save it. The picture has been splendidly staged and it is a pity a stronger story was not provided.

"Mystic Faces" with Jack Abbe in the leading role presents an amusing story of San Francisco's Chinatown district. It contains many little comedy touches that will delight the average picture goer and Triangle has used unusual care in staging the play.

Peggy Hyland presents an irresistible little heroine in "Bonnie Annie Laurie," a story of the war and a lassie's promise. The play opens with the betrothal of Annie to a Scotchman who is off to war and the end is in doubt until the last scene, when she turns to the man to whom she had given her promise. The support given Miss Hyland is adequate in every instance and many clever character sketches are introduced.

William D. Taylor made the most of the Rupert Hughes story, "The Mobilization of Johanna," as a vehicle for Mary Pickford and the play will doubtless please Miss Pickford's countless followers. It is genuinely funny in spots and the presence of the soldiers gives it a timely atmosphere.

Mabel Normand comes back in a Goldwyn comedy that reminds us of this little screen star's comedy days. "Peck's Bad Girl" tells of the regeneration of a small town's mischievous girl, who cannot resist slapping flies on bald heads and getting into all sorts of trouble. Miss Normand is surrounded by a fine cast and the whole is very pleasing.

James Montgomery Flagg's comedy, "Romance and Brass Tacks," with Peggy Adams in the leading role, is sure to make a hit anywhere. These comedies are put on in the most lavish style imaginable and every subtitle contains a good hearty laugh. What more can be said for them.
“AMERICA’S ANSWER”
Second Official United States War Film; eight parts; produced by the Committee on Public Information; distribution awarded World Film Corporation

There is no denying the appeal of “America’s Answer,” the second official government war picture filmed by the Committee on Public Information. Throughout its eight reels dealing with the subject closest to the hearts of the American public, it banishes all doubt of Uncle Sam’s determination to see through to a finish what he has started on the battlefields of France.

As set forth in the subtitles, the film is in a way an explanation of what has been done with the huge sums of money appropriated by Congress for the conduct of the war. And when it is over there is only a feeling of surprise that the government has been able to do so much with the outlay expended.

Scenes of beauty in parts of France thus far not devastated by the German hordes vie in vivid contrast with the shell stricken areas long since reduced to a wilderness by the beastations of autocracy.

Tense situations are cleverly relieved by excellent subtitles of sublime humor and while the realities of battle are vividly portrayed, the one lasting impression which remains is that of pride of country—pride in what it has already accomplished and the possibilities of the morrow.

At Orchestra Hall, Chicago, where the picture is being shown, under the auspices of the Government, it met with instant response from an audience largely composed of women. From the moment the strains of “The Star Spangled Banner” died out in the orchestra pit, there was almost continuous applause until the close.

At each appearance of the “dough boys” disembarking, being billeted, traversing ruined villages on their way to the front and making their way into the first line trenches, the applause was deafening. They cheered the packing cases containing supplies for our forces, applauded wildly the assembly of locomotives and cheered to the echo a pall of Salvation Army doughnuts.

It is a wonderful, timely picture, based on the biggest subject of humanity and should be booked by every exhibitor in the country, great and small.

Dorothy Phillips in
“The Talk of the Town”
Universal drama; six parts; directed by Allen Holubar; published September 23.

Presenting a theme quite different from the ordinary run of pictures, “The Talk of the Town” comes as a welcome offering, especially as it is technically perfect and contains a cast of well-known players who all do good work.

Dorothy Phillips takes the part of a girl who has been reared without knowledge of worldly things and who, to escape her disagreeable surroundings, persuades a friend of the family to marry her, then plunges into a maelstrom of the life that has been denied her. She has two roles to play which are exact extremes, but she measures up to all demands and registers a 100 per cent performance. William Stowell as the husband gives her excellent support.

The cast also includes Norman Kerry, Zazu Pitts and Gloria Joy, who with Dorothy Phillips and William Stowell should satisfy the most exacting demands of theatre goers for talent. With a cast like this and a good story, the production has every chance of succeeding and making money for the advertisers who made it.

The story: Geneva French has been reared without knowledge of worldly affairs. She marries things into her own hands and marries Edward Tabor and then tells her husband she has married him only so she could see the spicy side of life, and she proceeds to do so. Her husband gives her free rein and by this method convinces her that she is doing wrong and she becomes the kind of a wife she should be, bringing happiness both to herself and her husband.

Dorothy Dalton in
“Vive la France”
Paramount drama; five parts; directed by William Neill; published September 15.

As a whole: Excellent
Story: Very good
Star: Very good
Support: Excellent
Settings: Excellent
Photography: Very good

Thomas H. Ince supervised the making of this story from a scenario written by C. Gardner Sullivan. R. William Neill directed, forming a strong triumvirate. Added to this we have some of the best acting Dorothy Dalton has ever done.

The play itself is alone familiar ones; girl and sweetheart go to France; she becomes a Red Cross nurse, he a soldier; he falls wounded, (rescue) by the girl from the Huns; through shell shock he suffers loss of memory, but is restored when confronted by a scene from the past, but it is the maner of its telling upon the screen. Here are some of the best war scenes ever produced. Graphic pictures of the havoc and desolation caused by the German invasion of France are carefully reproduced and it is a play that will stir the heart of every true patriot.

DOROTHY DALTON IN A TENSE SCENE FROM “VIVA LA FRANCE” (Paramount).

The story: Jenevieve Bouchette, a motion picture actress at the head of her own company, receives word that her father and mother in France have been killed by German stryphs. She leaves at once for her native home to befriend her aged grandparent. The town is invaded and she is made captive by a German officer in a deserted chateau. Jean Picard, former leading man in her company, but now in the trenches with the allied forces, volunteers to take a message through the German lines to American forces. He is severely wounded when he comes to the chateau, where Jenevieve hides him in a vacant room. Jenevieve takes the message to headquarters and later is decorated. She comes upon Jean, who is a victim of aphasia. Under her care his memory is restored and they find happiness together.

Lila Lee in “The Secret Garden”

Lila Lee began work last week on her third picture for Paramount under G. Butler Clonbough. It is “The Secret Garden” by Mrs. Frances Hodgson Burrett, author of “Little Lord Fauntleroy” and many other famous stories. This will be Mr. Clonbough’s first picture under these auspices but he has long been regarded as an expert in both stage and screen direction and something unusually good may be anticipated, it is said.
EXHIBITORS HERALD AND MOTOGRAPHY

Edith Roberts in
"BEANS"
Bluebird comedy-drama; five parts; directed by Jack Dillon; published special.

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

"Beans" doesn't concern the vegetable that made Boston famous so much as it does the "papers." It is a regular five-reel game of "whose got the papers," with Edith Roberts trying hard to look cute and at the same time "register business girl." The play has action, plenty of it, of the Keystone chase order, and an excellent cast, and Edith holds good support to Miss Roberts. These include Lew Cody, as Kirk, a lawyer, Charles Gerrard, an unscrupulous attorney, Harry Carter as Ellis, a rival of Brewster, the bean magnate, and John Cossar acts Lee, whose lawyer is load. An agent of the rival trust follows and winning her confidence, secures the papers. Kirk overtakes the train at a way station and presents himself to Betty. She thinks he is an imposter and withholds the real papers from him. The two realise their train and while trying to reach the city are locked up for speeding in an auto. She secures own and Kirk's release and entering the washroom of a hotel takes the original papers from the coat pocket of the man who got them on the train. Betty then mounts a motor cycle and arrives at the place of meeting one minute before the option expires, while the rival's agent rushes in with-the real outline of ad Betty had written for "Brewster's beans."

James K. Hackett and Effie Shannon in
"ASHES OF LOVE"
Graphic Film Corporation drama; six parts; directed by Ivan Abramson; published on State Rights basis.

As a whole: Uninteresting
Story: Obnoxious
Stars: Fair
Support: Good
Settings: Good
Photography: Good

Ivan Abramson's latest offense, "Ashes of Love," will scarcely prove a commercial asset to exhibitors. It is such a madman, disjointed story that is attempted sensational direction that even the cast of well known names can not save it.

It is an unclean sex story. Ivan Abramson wrote and directed it, to see whether indulging in illicit love affairs under any circumstances is undesirable. Ruth Thompson and William Davidson also deserve mention.

The story: Arthur Woodbridge, a multi-millionaire, spends much money in charity. While he is visiting a home where food is being distributed, his wife slips away to meet her first cousin's husband in a questionable resort. A detective telephones the wife who follows and discovers them together. The husband has fathered a child and is incurring the family in disgrace, so she continues to live an unhappy life. Mrs. Woodbridge runs home through the rain, catches cold and dies. On her deathbed she confesses to the mother of Arthur his wife has sinned but instead of improving things, it leads him to turn her out of their home. She goes to her niece for shelter. Here she finds that her husband has just been shot by the same adventurer who had previously sued the author. Arthur is sent for and tells Helen that the same shot that rid her of his husband rid him of the illusion of madness. The picture ends with the author embracing the new widow and Arthur asking his mother-in-law to return to his home.

Ethel Barrymore in
"OUR MRS. MCCHESNEY"
Metro comedy-drama; five parts; directed by Ralph Ince; published September 6.

As a whole: Splendid
Story: Excellent
Star: At her best
Support: Fine
Settings: Very good
Photography: Excellent

Hard to please indeed must be the picture patron who doesn't get a huge amount of enjoyment out of this splendid comedy drama. Ethel Barrymore scored in the stage version of Edna Ferber's Saturday Evening Post story several seasons ago, and it was only natural that she would repeat upon the screen. She is thoroughly at home in the title role. It is one of the best she has ever had.

Director Ince showed rare discretion, too, in the selection of the cast, for Huntley Gordon, Wilfred Lytell, Lucille Lee Stewart and John Daly Murphy rendered the star excellent support. The settings were in keeping with the spirit of the play and the sub-titles (many were gems of Miss Ferber's keen wit) were superb.

The story: Mrs. McChesney, saleswoman for T. A. Buck & Co., plans to give up the "road" and settle down with her

Boy Jack. She discovers Jack has married a chorus girl while at college and also raised a check she had sent him. Determined to make a man of him she secures a position for him with Buck & Co., and sends her daughter-in-law to a boarding school. She designs a new skirt for her firm which wins favor at the fashion show when displayed by Jack's wife, and the firm is saved from bankruptcy.

Margarita Fisher in
"MONEY ISN'T EVERYTHING"
American-Pathé comedy drama; five parts; directed by Edward Sloman.

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

"Money Isn't Everything" is a mixture of a comedy drama and farce, and unfolds a delightfully breezy little story. It is well staged and well acted and is of the type that exhibitors have been clamoring for.

Besides Margarita Fisher, the cast includes Jack Mower as the make bad and Kate Price in the role of a charwoman, three players well known to picture patrons, whose work has put them in the first rank of filmdom.

Arthur works for a good deal of action and she responds creditably, doing some of the best work of her career. Careful attention has been paid to technical details, which helps the star to register effectively.

The story: Franklyn Smith, fresh from law school, gets
his first client in the person of Margery Smith, who seeks advice on how to make money. As she is young and beautiful the lawyer conceives a daring enterprise in which they can both make money with a vengeance. He takes over a restaurant about to go into bankruptcy, installs Miss Smith as cashier, and her beauty does the rest. Mystery is injected by forcing her refusal to anyone. Cashing in on the restaurant scheme, the lawyer accepts social engagements for Miss Smith from men of wealth at $100 an hour. Flushed with money, the lawyer gratifies his whim and lets her go home. Miss Smith discovers, however, that the man who sold the house forged the deed and is about to run away with the money. She beholds the lion in his den, recovers the money and the lawyer saves her from the man's clutches. Then the two discover they love each other and become engaged.

Edna Goodrich in
"TREASON"

Mutual drama; five parts; directed by Burton King; published September 29.

As a whole................Fair
Story................................Fair
Star....................................Excellent
Support..............................Very good
Photography........................Very good

Persons who have followed Edna Goodrich's work on the screen readily accept the belief that the star shows a great improvement in this picture. She seems at ease and puts into her role the same magnetism that made her such an attraction on the speaking stage. In addition she has mastered the intricacies of screen makeup, so that her beauty is registered 100 per cent.

The star is surrounded by a cast of excellent players, chief among whom are Howard Hall in the role of her husband, Stuart Holmes in the part of a German spy, and Clarence Heritage as a secret service agent.

Unfortunately the cast has a weak story to enact, a story with no particular "punch," and a theme that has been pictured many times before. Despite this drawback the picture stacks up as a fair production, but only the excellence of the cast redeem it.

The story: Engrossed in perfecting an explosive for the government, the husband has little time for his wife and The Who determines to teach him a lesson. Urged on by Anton Tell, who in reality is a German spy, she steals his manuscripts and turns them over to Tell, who has agreed to give them back on demand. Then the wife overhears McClintock, a government agent, tell her husband that the theft is treason and unless the manuscript is recovered both he and his wife, whom he already suspects, will become seriously involved. Suddenly awakened to the seriousness of her act, the wife rushes to Tell's apartments to recover the manuscripts. Tell refuses to give them up and attacks her, but she overcomes him and McClintock and her husband rush into the fray. The spy is seized, the papers recovered and husband and wife both determine to do all they can thereafter for their country.

Fannie Ward in
"A JAPANESE NIGHTINGALE"

Pathé drama; five parts; directed by George Fitzmaurice; published September 22.

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

This latest offering of Fannie Ward's is an exceptionally ambitious piece of work. It has been very artistically produced and provides Miss Ward with a role that is becoming and one which she handles to excellent advantage.

Donning the black and severe hairdo of the Japanese one forgets Miss Ward's blonde curls and ignores the absence of the slant eyes. W. E. Lawrence, the only other American player renders excellent support as does a well-balanced cast of Japanese players.

The exquisite, appealing beauty of the Japanese garden scenery is especially appealing photography and lighting effects play an important part in making this a production of rare artistry.

The story: When the brother of Yuki learns that she has been disgraced by her best friend, John Bigelow, an American, he becomes indignant and goes forth to demand reparation. Finding that the two have been married he proceeds to met out punishment where it belongs and after receiving the forgiveness of Yuki and her husband there is happiness for all concerned.

Jack Abbe in
"MYSTIC FACES"

Triangle comedy drama; five parts; directed by E. Mason Hopper; published September 8

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

Refeshing, best describes this production, for it is as different from the regular run of five-reel features as day is from night. The aim of the story is to show that the Chinese is a greatly misrepresented person, and with Jack Abbe, a real Oriental, as the star, the picture discloses a story of heart interest with comedy touches such as send patrons home thinking the world is a pretty good place to live in after all.

The scenes are laid principally in Chinatown, San Francisco, and it is hard to tell whether they are studio sets or the real thing.

The cast is unusually good. Abbe has the support of a little oriental girl, Martha Taka, who undoubtedly will inspire much interest. Numerous Chinese men and women extras supply the atmosphere and Clara Morris and Larry Steers act as foils for the star and his chief support. Much credit is due the director for a well rounded production.

The story: Yano, a Chinese boy, is befriended by Lieut. Frank Maxwell and Letty Stanford. Out of gratitude he gives the young woman a good luck token that has been handed down to him from a long line of ancestors. Miss Stanford is active in war work and is kidnapped by pro-

Germs. She is rescued through Yano, who finds his good luck token in a dark stairway in Chinatown and is thus prompted to suspect treachery and make a search. Yano's bravery brings a big reward from the girl's father and he is enabled to wed the little Chinese girl of his desires.

Monroe Salisbury in
"THAT DEVIL, BATEESE"

Bluebird drama; five parts; directed by William Wolbert; published September 2

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

Monroe Salisbury gives a remarkable character study of a rough, powerful French-Canadian in this story of the north woods country. His make-up and that of Lou Chancy's are works of art and the supporting cast, which includes Ada Gleason, Lamar Johnstone and Andrew Robson, is an excellent one.

Salisbury presents an odd character, a logger who lets his passions get the better of him. He is thus called "that devil, Bateese." He comes upon Kathleen St. John, a school teacher, falls deeply in love with her, runs off with and forces her to marry him. He finally tries to win her love in other ways.

The many beautiful scenes of immense for trees, beautiful rivers, pretty little missions and log huts form a fitting back-
EXHIBITORS HERALD AND MOGRAPHY

ground for this virile tale. The whole has been most care-
fully photographed and directed.

The story: Kathleen St. John of Montreal, goes to
the north woods to teach school and forget an unfortunate love
affair. She is attacked by Louis Courteneau in a lonely woods
and Duncan Latour, familiarly known as "that devil Bateese,"
saves her from Courteneau's unwelcome embraces. "Bateese"
falls violently in love with her, and when an opportunity
presents itself he forces her to marry him. Later when her
former lover proves untrue she returns to Bateese, who has
attempted to take his own life by allowing his canoe to plunge
over a waterfall. Kathleen finds happiness that she little
dreamed of in the strong arms of Bateese.

Peggy Hyland in

"BONNIE ANNIE LAURIE"

Fox drama; five parts; directed by Harry Millarde; published
September 1

As a whole .................................................. Excellent
Story ......................................................... Entertaining
Star ........................................................... Very good
Support ....................................................... Capable
Settings ....................................................... Adequate
Photography ................................................. Very good

The quaint charm of pretty Peggy Hyland, the splendid
direction and the straightforward manner of development of
this simple story are enough to make this a very attractive
feature. Never has Miss Hyland had a more fitting role and
her rendition of the sweet Scotch lassie "who ga'a her promise
too, and putted a finishing touch to this pretty tale of patriotism
and love that left a lasting impression.

It is a plain little story involving the love of a Scotchman
in the army, betrothed to a Scotch lassie, and an American
lieutenant, in which the girl is compelled to choose between
love and duty. The picture is replete with stirring scenes of
trench life and fighting in France. The picture offers un-
limited opportunities for special music of which Robert Burns'
ballad "Bonnie Annie Laurie" should form the base. The
picture opens with the song on the screen.

The story: Bonnie Annie Laurie becomes betrothed to
Donald McGregor e'er he goes to war. Annie rescues an
American from the sea and a mutual love springs up between
them. Annie's father orders the stranger from town. She
follows and the two take refuge from a storm in a hut. The
man wanders outside in his delirious condition and is lost.
Annie returns home but to be cast out by her irate parent.
Some time later she becomes a nurse and Hathaway, the
American, whose mind has been restored, is brought in
wounded, he having saved McGregor from death. Annie is
torn by conflicting emotions but finally decides to keep her
promise to McGregor and Hathaway goes back to renew the
twine.

Mary Pickford in

"JOHANNA ENLISTS"

Artcraft comedy drama; five parts; directed by William D.
Taylor; published September 29

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

It was inevitable. Mary Pickford was first made god-
mother to the 143rd Regiment, Field Artillery, then an hon-
orary colonel and now she has used the Regiment for a pic-
ture. To be sure the 143rd is only the background, but so
cleverly has the story been woven into the army maneuvers
by Frances Marion who adapted Rupert Hughes' story, "The
Mobilization of Johanna" that you cannot distinguish the line
of demarcation.

The story itself is slight and concerns the dreams and
aspirations of a love sick country girl. It is helped out con-
siderably by numerous subtitles. It never drops, however.
Mary is as full of tricks as ever and puts them over in her
usual graceful way, and the many absurdities of the plot
are overlooked in watching the antics of the star and her rival
soldier suitors. It will please Pickford fans immensely.

Johanna Rennsallser, an uncounted freckled country
lassie, works from early morn till late at night. Her
only love affairs were with the hired man and a "beautiful
brakeman" on the railroad. The hired man proved to be
married and the brakeman proved impossible. She prayed
for a beau, and a whole regiment of soldiers came along and
amped on the farm. Everybody from the Captain down to
the humblest privates loved her and sat in her hammock.
She took milk baths and tried isadore duncan calisthenics and
finally fell in love with handsome Captain Van Rennsallser. And when the troop moves on she rides away at the head of the officers staff.

Mabel Normand in

"PECK'S BAD GIRL"

Goldwyn comedy; five parts; directed by Charles Giblyn;
Published September 9

As a whole .................................................. Excellent
Star ......................................................... Good
Star ........................................................... Natural
Support ....................................................... Very good
Settings ....................................................... Adequate
Photography ................................................. Splendid

This is the type of story photoplay-goers have been clam-
oring to see Mabel Normand in for a long time. Not since her
Keystone days has she had anything that approached the
rough and tumble roguishness of this well-constructed comedy.
It is a distinct tribute to Miss Normand's versatility that she
can "come back" and please as thoroughly as she did in the
old Keystone days.

There is not much of a story. It wasn't necessary. What
the Normand followers wanted to see was their favorite up
to her old tricks, and at the Orpheum theatre, Chicago, where
it ran for two days, it more than filled the bill.

The story: Peck's girl gets into so much mischief the
wiceare of the town decide she must be put at some useful
occupation. A kindly lady takes her under her care and she
soon becomes a more or less valuable assistant in a modiste's
show. Returning to the store one evening to get a package
she comes upon a couple of sneak thieves, who are burrowing
beneath the town bank. She spreads the alarm, captures one
of the crooks and wins the love of a detective, sent to appre-
he criminals.

Peggy Adams in

"ROMANCE AND BRASS TACKS"

Paramount-Flagg comedy; two reels; directed by Martin Jus-
tice; published Sept. 8

As an antidote for too many German spy plots and war
stories these Flagg comedies can be recommended fully and
completely. "Romance and Brass Tacks." Mr. Flagg's latest,
contains enough funny subtiles to put over a five reel comed-
drama. Like "Hick Manhattan," it's just one laugh after an-
other. The burlesque Russian romance thing is a scream, and
Lucille McManus' little affair with Caviarski, a soulful musi-
cian, in which she finds that Art, when dressed in a "dicky,"
is more than she can stand, is pretty true to life. The moral
is:- "Romance in real life so often takes you out of your own
class!"

New Big V's Are Attractive

Three of the two-reel special Big V Comedies which
Vitagraph is producing for the 1918-19 season were shown to
the trade at the Chicago headquarters last week. They are
"Harry, the Little Bee" "Wild Women and Wild Waves" and
"Misfits and Matrimony." If the first three are a criterion
the Big Vs in their increased length should appeal, as they
not only afford more amusement but the stories are better
and more attention has been paid to detail.

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“What the Picture Did For Me”
VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR
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The criticisms contained in this department of Exhibitors Herald and Moteography are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write Exhibitors Herald and Moteography and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address Exhibitors Herald and Moteography, 417 South Dearborn street, Chicago, II.

Artcraft

Mr. Fix-It, with Douglas Fairbanks—Without a doubt Mr. Fairbanks' best picture. Good crowd. Well pleased.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—First class patronage.

Shark Monroe, with William S. Hart—Hart in something different that he does well. Sea story. Plenty of action and splendid snow scenes.—Charles H. Ryan, Garfield Theatre, 111 First ad- dress street, Chicago.—Middle class neighborhood.

Mr. Fix-It, with Douglas Fairbanks—Good picture. Will please a Fairbanks audience. It's the star of course, not the play.—F. Vesely, Brown Theatre, Salinas, Cal.—General patronage.

A Doll's House, with Elsie Ferguson—Poor. Audience did not like this. Started good, but finish was unsatisfactory.—William Woodie, Opera House, Towanda, Pa.—General patronage.

Mr. Fix-It, with Douglas Fairbanks—Did not draw quite as well as former pictures from this star. Picture pleased, however.—L. Henkel Henry, Empire Theatre, Winchester, Va.

Mr. Fix-It, with Douglas Fairbanks—Good. Big business.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

The Whispering Chorus (DeMille production)—Too heavy and gruesome. Such pictures do not please in these war-times.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

The Lie, with Elsie Ferguson—Subject poor. Star fair.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.

Wolves of the Rail, with William S. Hart—To my notion the star's best picture. Raised admission and turned them away at every performance.—Flossie A. Jones, Waukesa Amusement Company, Waukessa, Wis.—High class patronage.

Seafish Yates, with William S. Hart—They have killed star by re-issues. Losing fast.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

The Mortgaged Wife, with Dorothy Phillips—A very good picture. Drew well. A little spicy, but won't offend.—Ed Kunz, Princess Theatre, Springfield, III.—High class patronage.

The Spotted Lily, with Mae Murray—Better than the average of this hybrid.—R. J. Relf, Star Theatre, Decorah, la.

Scandal Mongers, with Lois Weber—Positively rotten.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

The Rough Lover, with Franklyn Farnum—A good show, with attractive lobby.—R. J. Relf, Star Theatre, Decorah, la.

Essanay

Triple Trouble, with Charlie Chaplin—Broke records for first three days. Run is not yet completed.—Orpheum Theatre, Seattle.—Downtown patronage.

Little Shoes, with Henry B. Walthall Print so near all to pieces you could not tell anything about it.—C. Everett Wagner, Dreamland Theatre, Chester, C. S.

First National Exhibitors' Circuit

My Four Years in Germany—Wonderful picture. Drew out best business ever accorded war picture. Picture little long, though. Got 10, 20 and 30 and all were pleased. Played same two days in this town of 5,500.—J. Henkel Henry, Empire Theatre, Winchester, Va.

Tarzan of the Apes, with Elmo Lincoln—Big two days.—William Woodie, Opera House, Towanda, Pa.—General patronage.

My Four Years in Germany—Very instructive. Well received.—F. A. Wesely, Opera House, Holyrood, Kan.—Small town patronage.

Empty Pockets, with Bert Lytell—Gave good satisfaction. Photography very good.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

Why America will Win—If there ever was a 100 per cent picture, this is it, but business was very poor. I believe the reason is that the people are getting tired of war pictures.—John Keane, Bandbox Theatre, Madison street, near Lake, Loop, Chicago.—Transit patronage.

Ceopatra, with Theda Bara—As a box office attraction it was great. Much time and money were expended to reproduce sets, boats and costumes used in vast numbers in this production. You will find many of your patrons will not care for it. It is in eight reels, a little over 7,000 feet. Strictly a costume play. Admission 11 and 17 cents.—Charles H. Ryan, Garfield Theatre, 3843 West Madison street.

Doing Their Bit, with Jane and Katherine Lee—A very funny, yet good picture. Lee kids are well liked in neighborhood.—C. F. Reynolds, Clifton Theatre, 1103 Wilson avenue, Chicago.

When False Tongues Speak, with Virginia Pearson—Patrons liked it.—H. C. Jones, Bijou Theatre, Laurel, ind.

The Spy, with William Farnum—Equals The Kaiser or any other productions of this kind released yet. Capacity business.—C. Everett Wagner, Dreamland Theatre, Chester, C. S.

The Soul of Satan, with Gladys Brockwell—Good picture. Went well for me.—F. M. Edgett, Lyric Theatre, Earldville, Ill.—Good patronage.

This is the Life, with George Walsh—Fair only.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

A Tight Squeeze (Sunshine comedy)—This is the best two-reel comedy I have looked at in a long time. Who ever directs the animals around the Fox shop deserves a medal for this.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

True Blue, with William Farnum—A powerful picture of the great outdoors, mostly God's own scenery.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Firebrand, with Virginia Pearson—Russian stuff. If you like Virginia and Russian stuff this is fine. If not, as entertainment it's very poor.—F. Vesely, Brown Theatre, Salinas, Cal.—General patronage.

The Blindness of Divorce—Drew out fair. Film is in bad shape.—J. Henk Henry, Empire Theatre, Winchester, i
A Daughter of the Gods, with Annette Kellermann—A picture like this is a change from the day in and day out features we show. Quite long, eight reels. Contains nice water scenery and a fire which burns an entire city. As a box office attraction it is average. An expensive picture to produce, but somehow the general public cannot be taught to enjoy these costume plays as they should be. Admission $1.11 and 17 cents.—Charles H. Ryan, Garfield Theatre, 2544 West Madison street, Chicago.—Middle class neighborhood.

When a Man Sees Red, with William Farnum—Drew fair, but poor condition of film disguised all.—J. Henkel Henry, Empire Theatre, Winchester, Va.


Rose of Blood, with Theda Bara—Theda Bara doesn’t take very well. Picture only fair.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

General


Goldwyn

All Woman, with Mae Marsh—Miss Marsh is always a favorite, but this picture was not as good as some. Too much of the wet and dry question to be popular.—Flossie A. Jones, Waukesha Amusement Company, Waukesha, Wis.—High class patronage.

The Floor Below, with Mabel Normand—Pleased fairly well, but the fact remains that our patrons at least would rather see Mabel in her old style of comedy.—R. J. Relf, Star Theatre, Decorah, Ia.

The Face in the Dark, with Mae Marsh—No exhibitor could ask a better attraction. Drew big crowds for two-day run and pleased all.—Varsity Theatre, Des Moines, Ia.

For the Freedom of the World (Ira M. Lowry production)—Extra good. Pleased all.—William Woodie, Opera House, Towanda, Pa.—General Patronage.


The Danger Game, with Madge Kennedy—A winner. Patrons said many nice things about the play and the star. Good business on two-day run.—Lavender Theatre, Rochester, Minn.

The Fair Pretender, with Madge Kennedy—Well liked and so is Tom Moore. Business very good on two day run.—Gem Theatre, Centralia, Ill.

Dodging a Million, with Mabel Normand—Very good feature. My people surely liked this one. Business excellent.—Fink’s Theatre, Gridley, Cal.

The Cinderella Man, with Mae Marsh—Most pleasing picture run at the Lyric in a long time. Got big box office results, too.—Lyric Theatre, Beckley, Mo.

DODGING A MILLION, WITH MABEL NORMAND. (Framed.)

The Fair Pretender, with Madge Kennedy—Proved a profitable attraction.—Orpheum Theatre, Haskell, Okla.

DODGING A MILLION, WITH MABEL NORMAND.

DODGING A MILLION, WITH MAE MARSH. (Framed.)


DODGING A MILLION, WITH MABEL NORMAND.

DODGING A MILLION, WITH MAE MARSH.

DODGING A MILLION, WITH MABEL NORMAND.

DODGING A MILLION, WITH MABEL NORMAND.

VIOLA DANA

Whose Latest Metro Play is "Oh, Annie!" Now Being Filmed.

Jewel

The Price of a Good Time, with Mildred Harris—This is a picture that will get the business and it will please most everybody. Not in the least off color. A little sad in places but nevertheless ranks very high as excellent entertainment. Advertise it as a family picture and boost it big. Mildred Harris’ acting is wonderful. Photography and direction exceptionally good.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

Sirens of the Sea, with Dorothy Philipps—Fair. Not worth advanced admission prices.—William Woodie, Opera House, Towanda, Pa.—General patronage.

The Kaiser, the Beast of Berlin, with Rupert Julian—Best money-getter we have had yet. Everyone praised it. Wonderful picture. Applause did one good to hear. Film in excellent condition. Broke our record for receipts for a single day.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

The Price of a Good Time, with Mildred Harris—Got a draw well and pleased.—William Woodie, Opera House, Towanda, Pa.—General patronage.

Kleine

The Warrior, with Maciste—Good picture. Fair business.—C. D. Wells, Iris Theatre, Cedar Rapids, la.—Downtown patronage.

The Unchastened Woman, with Grace Valentine (Rialto-DeLuxe)—Good story. Packed them in for two days.—C. F. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.

Metro

Our Mrs. McChesney, with Ethel Barrymore—Very satisfactory picture. Seems to satisfy a lot of people well. Played to week’s good business.—M. J. Weil, Castle Theatre, State street, near Madison, Loop, Chicago. (Busiest corner in the world.)—Transient patronage.

Social Quickands, with Bushman and Bayne—One of stars’ best, but at that you can’t say much. Too much Bushman as usual.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Our Mrs. McChesney, with Ethel Barrymore—Miss Barrymore at her best. The picture holds your interest. Subject is new and all in all it is more than pleasing. Did a big business.—Flossie A. Jones, Waukesha Amusement Company, Waukesha, Wis.—High class patronage.

Mutual

Social Briars, with Mary Miles Minter—A very pleasing five-reeler. Drew fairly well. Star always liked by majority. Miss Bensieh, Garfield Theatre, 2531 South Halsted street, Chicago.

The Tramp, with Charlie Chaplin—Very good. Business good.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—General patronage.
Strand Comedies, with Billie Rhodes—The nicest and cleanest comedies ever made. No exhibitor ought to pass them up. Have yet to find a bum one.—Miss Lenesch, Garfield Theatre, 5531 South Halsted street, Chicago.

Paralta

Maid of the Storm, with Billie Barriscale—One of Bessie’s best and you can boost this one and not be afraid. Big business.—Ed. Kunz, Princess Theatre, Springfield, Ill.—High class patronage.


Madam Who? with Bessie Barriscale—Good of its kind. See it before playing it if possible. It will help much.—F. Vesely, Brown Theatre, Salinas, Cal.—General patronage.

Hum-Bum Brown, with Henry B. Walthall—Placed and drew good business. Paralta pictures pay me. Have not had a loser yet. All have pleased.—J. Henkel Henry, Empire Theatre, Winchester, Va.


Paramount
Bab’s Dairy, with Marguerite Clark—The condition of the print on this subject that I used is such that it is no credit to J. Searle Dawley’s directing. The action of the first three reels is a hop, skip and jump and all three reels put together will hardly make two good reels. One or two subtitles came on the screen that had no connection with the scenes that followed them. In another place you see Marguerite Clark stealing down the stairway, down the drive, then you see her coming down the front outdoor steps and down the drive again. Others were missing entirely, making the story seem disconnected of course, because I tried to follow the cues as given on the music cue sheet and couldn’t. It really is a shame for any exchange to send out a film in such a manner but more especially so for a Paramount exchange, for they claim so much for their service department. We are paying twice as much for the Clark pictures now as we did on the old program, yet we are getting something like a used age in a worse condition. This is a sample of the various kinds of service we have received lately from the Cincinnati office in the last eighteen months, but I presume we will be asked some time in the next three or four months to sign a non-cancellation contract. Will we sign it? Emntically no. I consider that I still have sense enough left to pick my pictures and know better what my patrons like than the heads of the Paramount-Art craft producers do. And believe me, I am going to reserve the right to select my own stars and pictures. As a consequence of my showing Bab’s Dairy it hurt Paramount pictures’ reputation, Marguerite Clark’s reputation and last, but not least, my own reputation.—A. N. Miles, Emmerine Theatre, Ermence, Ky.

In Pursuit of Polly, with Billie Burke—Big house. Star favorite. Can’t be beat.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

Smothered Love (Sennett Comedy)—An average Mack Sennett comedy. While like all the others, it takes well with the children but does not appeal to the ladies.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

In Pursuit of Polly, with Billie Burke—Fair.—Liberty Theatre, Seattle.—Downtown patronage.

Nan of Music Mountain, with Wallace Reid—Reid is not like so well in westerns and it drew only fair. Best part about this picture is its beautiful mountain scenery.—A. N. Miles, Emmerine Theatre, Ermence, Ky.

Lost in Transit, with George Beban—Another novelty. Beban’s Italian parts will please any one.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

The Undying Flame, with Olga Petrova—Most wonderful production. Mme. Petrova at her best. Big business.—Walter Coddington, Home Theatre, Ran- toul, Ill.—Rural and soldier patronage.

Tom Sawyer, with Jack Pickford—This pleases everybody.—P. Vesely, Brown Theatre, Salinas, Cal.—General patronage.

The Seven Swans, with Marguerite Clark—Business fair. Patrons dissatisfied.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.


The Hired Man, with Charles Ray—This is a splendid picture and pleased Ray has made himself a great favorite here.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

The Call of the East, with Jesse Hayakawa—Cancelled Hayakawa contract. Star not liked here. Hayakawa as well like this picture. Others will not.—F. Vesely, Brown Theatre, Salinas, Cal.—General patronage.

The Hungry Heart, with Pauline Frederick—Story good. One of Star’s best in fact. Drew only fair on account of weather.—F. R. Matson, Crystal Theatre, Flandreau, S. D.

Mme. Jalousy, with Pauline Frederick—An allegorical picture which only educated persons will enjoy. Why do they waste good star and settings on pictures like this?—Miss Bessie’s Theatre, Ermence, Ky.

Love’s Conquest, with Lina Cavalieri—This picture was well directed and acted but this star gets me no business.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Hit-the-Trail Holiday, with George Cohan—A strong prohibition picture which is sure to go well in a dry community. We received many compliments on this picture and it drew us a good house.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

The Hired Man, with Charles Ray—One of Ray’s best. Will measure up to The Choo Choo Jump Jim and The Pinch Hitter with us. They raved about his work but he doesn’t draw as he deserves.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Mile-A-Minute Kendall, with Jack Pickford—A fair production. Nothing to rave about. Star does not draw as well for us as many others.—P. R. Matson, Crystal Theatre, Flandreau, S. D.


The Hostage, with Wallace Reid—Just fair.—R. J. Reif, Star Theatre, Decorah, Ia.

The Call of the East, with Jesse Hayakawa—Very good. Big crowd.—Allan S. Widaman, Centennial Theatre, Warren, Ind.—High class patronage.

Nan of Music Mountain, with Wallace Reid—Good western. Good business.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

Bunker Bean, with Jack Pickford—Fair. Star not up to standard.—H. H. Wilson, Sherman Theatre, Sullivan, in—High class patronage.


Love Letters, with Dorothy Dalton—Fair. Star not in right kind of picture. —H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

Pathe

The Other Woman, with Peggy Hyland.—A wonderful picture of its kind. Just a bit shady and story improbable. —C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Kidder & Ko, with Bryant Washburn—Will please them all.—R. J. Reif, Star Theatre, Decorah, Ia.

Harold Lloyd Comedies—Can't be beaten. "Nuf sed."—Miss Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.

The First Law, with Irene Castle. Not much. Just an ordinary program picture. Supporting cast includes Antonio Moreno and Marguerite Snow.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

More Trouble, with Frank Keenan—A good program picture. Not good enough for a special.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

Allies Official War Review.—Have run all up to No. 4 and they sure fill the bill.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

Kidder & Ko, with Bryant Washburn—Fair.—H. A. Sylvester, Liberty Theatre, Kankakee, III.—General patronage.

The Mark of Cain, with Irene Castle—Very good production. Well handled. —F. Musgrave, Lyric Theatre, Earlville, Ill.—Good patronage.

Select
Her Only Way, with Norma Talmadge.—Average production. Very good drawing power. Went over very well.—Liberty Theatre, Seattle.—Downtown patronage.

Sauce for the Goose, with Constance Talmadge.—Very good picture. Business good. Patrons well pleased.—James D. Kennedy, Alhambra Theatre, Indianapolis.—Downtown patronage.

The Safety Curtain, with Norma Talmadge.—Miss Talmadge has been in for a long time. Odd theme, but pleased everyone. Miss Talmadge is gracing in popularity here.—Miss Benk, Bell Theatre, 3064 Armitage ave—Chicago.

The Honeymoon, with Constance Tal-
madge.—My people seemed to like it.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—General patronage.


The Whirlpool, with Alice Brady.—This star is losing some of her popularity here. Story could be a little stronger.—Miss Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.

The Reason Why, with Clara Kimball Young.—Fine picture.—Class A Theatre, Seattle.—High class patronage.

Shirley Kaye, with Clara Kimball Young.—Clara Kimball Young gets good crowds. Good picture.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—General patronage.

The Moth, with Norma Talmadge.—A good production, but nothing new to story.—R. J. Reif, Star Theatre, Decorah, Ia.

Cecilia of the Pink Roses, with Marion Davies.—Good church picture. Well produced.—Allan S. Widanam, Centennial Theatre, Warsaw, Ind.—High class patronage.

Woman and Wife, with Alice Brady.—Picture pleased.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

The Silent Sacrifice, with Alice Brady—Everybody liked this picture.—Class A Theatre, Seattle.—High class patronage.

Woman and Wife, with Alice Brady—Fine picture. Star excellent.—F. M. Edgrett, Lyric Theatre, Earlville, Ill.—Good patronage.

Triangle

Sudden Jim, with Charles Ray—Star's second appearance and business was good in rain. Picture, photography and film good and patrons were well pleased. —E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

Golden Fleece, with Peggy Pearce—Very good.—Class A Theatre, Seattle.—High class patronage.

By Proxy, with Roy Stewart.—Good picture. Good business.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

The Unfaithful, with Dorothy Dalton—Apparently five reeler cut down to two. Not much of a picture.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

The Gown of Destiny, with Alma Rubens.—This is a good picture and would have pleased but part of it was gone and did not finish.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High Class Patronage.

A Good Loser, with Peggy Pearce.—Was a good loser.—C. D. Wells, Iris Theatre, Cedar Rapids, Ia.—Downtown patronage.

Paddy O'Hara, with William Desmond.—Good war picture, but business was poor. Weather extremely hot.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.


Vitagraph
To the Highest Bidder, with Alice Joyce—Held them out on the matinee, over well to good business. —F. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.

Barre, Son of Kasan, with Nell Shipman and Alfred Whitman.—Good Northen picture. Above the average attendance.—Clemmer Theatre, Seattle.—Downtown patronage.

To the Highest Bidder, with Alice Joyce.—Good picture. Star in appealing role that women like. Good business.—Ed. Kunz, Princess Theatre, Springfield, III.—High class patronage.

For France, with Edward Earle and Betty Howe.—This is splendid. I had a lot of people tell me they really enjoyed this picture more than The Not because the war scenes are not so harrowing. It starts off as a comedy drama and ends as pure melodrama but my crowd liked it so well and applauded so loudly that the town marshal came over to find out what the noise was about.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Womanhood, the Glory of the Nation, with Alice Joyce.—Good war story with some good action. Film not in very good condition. —Miss Talmadge overshadows the rest at the splices.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

To the Highest Bidder, with Alice Joyce.—Good picture. Fair business.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

Richard the Brazen, with Alice Joyce.—A splendid program picture which went over well to good business.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.


World
Inside the Lines, with Lewis S. Stone.—Six acts. Spv. story. Keeps them guessing. Surprise ending. I had some women patrons who did not care for it. For the kind of picture this is it is as good as any we have shown. It contains no battle scenes. Admission 6 and

Tinsel, with Kitty Gordon—Picture is worth extra effort in exploiting. Way above average’s raised, admission prices and did capacity business with bad weather.—Flossie A. Jones, Waukesha Amusement Company, Waukesha, Wis.—High class patronage.

The Man Hunt, with Ethel Clayton—Fair.—J. J. Fitzgerald, Regent Theatre, Bay Shore, L. I.—Select patronage.

The Woman Beneath, with Ethel Clayton—Ethel Clayton pleases my people.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—General patronage.

The Beloved Blackmailer, with Carlyle Blackwell—Just a program picture. The star’s popularity got some business, but the picture is weak.—Ed. Kunz, Princess Theatre, Springfield, Ill.—High class patronage.

The Men She Married, with Gail Kane—One of the “free” films and filled out O. K.—R. J. Relf, Star Theatre, Decorah, la.

The Heart of a Girl, with Barbara Castleton—Drew big business at 11 and 17 cents and pleased a Pretty show and in fine shape.—J. Henkel Henry, Empire Theatre, Winchester, Va.

The Corner Grocery, with Madge Evans and Lew Fields—These kind of pictures are always well received.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—General patronage.

Shall We Forgive Her? with June Elvidge—Might forgive her, but not “them” for making it.—R. J. Relf, Star Theatre, Decorah, la.

The Witch Woman, with Ethel Clayton—Great. Well liked by everyone. Will show my way more to.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

W. W. Hodkinson

A Burglar for Tonight, with J. Warren Kerrigan—Pleasing picture. Very good warm weather attendance.—Clemmer Theatre, Seattle.—Downtown patronage.

State Rights and Specials

The Accidental Honeyymoon, with Robert Warwick (Arrow)—Comedy drama that is just as big a drawing card as a Fairbanks picture.—Boedkin and Keane, Star Theatre, Madison street, near Clark, Loop, Chicago.—Transient patronage.

Ford Weeklies (Ford Motor Company) —Sent gratis and prove equal to any of the weeklies now as they contain educational war subject.—B. C. Brown, Star Theatre, Viroqua, Wis.—Mixed patronage.

The Fringe of Society, with Ruth Roland (Foursquare)—Not up to our standard. Fair house.—Allan S. Widaunee, Centennial Theatre, Warsaw, Ind.—First class patronage.

Berlin via America, with Francis Ford (Ford)—Played to capacity business. Received nothing but the best of comments on it.—Miss Benesch, Garfield Theatre, 5521 South Halsted street, Chicago.

Over the Top, with Arthur Guy Emppey—Fine picture. Pleased all.—F. A. Wesely, Opera House, Holyrod, Kan.—Small town patronage.


Berlin via America, with Francis Ford—While we have shown almost all of the war pictures, we did the most business on this and made money, for we weren’t charged an exorbitant rental price. Will say that the picture proved satisfactory in every way. Everyone remarked that it was good.—Miss Benesch, Bell Theatre, 3061 Armitage avenue, Chicago.

Over the Top, with Arthur Guy Emppey (Vitagraph)—Will make money for all theatres.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—General patronage.

Series and Serials

The House of Hate, with Pearl White and Antonio Moreno (Pathé)—Considerable absentee; Pearl White drawing well yet. Played same at 6 cents for balcony and 11 cents for orchestra floor in a mixed six-reel show, including Pathé News. Find it is a good plan to keep up attendance of poor people these trying times to play the bargain or family price one night a week.—Empire Theatre, Winchester, Va.

The Eagle’s Eye, with King Baggott (Foursquare)—Opened to poor business owing to rainy weather. Picture is O. K. and went big with our patrons.—Brockhouse and Weeks, Electric Theatre, Aurenville, Ill.

National Board of Review Reports

The Changing Woman (Vitagraph) —Entertainment value good; educational value, fair; story, story, fair; coherence of narrative, good; acting, good; technical handling, good; scenic setting, adequate; moral effect, good.

On the Quiet (Paramount) —Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photo- graphy, good; technical handling, good; scenic setting, good.

33
It is reported in film circles that the Edison Film Company has resumed its business as producers of pictures. Their old plant at 2826 Decatur avenue was taken over by Lincoln and Parker interests. The studio is making educational pictures, but has since been used by a new company known as the Nassau Film Company, of which George Grant is the manager and vice-president and Burton George is director in chief. It is said that this company is now in Virginia working on exteriors and upon its return to the Edison studio and the completion of the picture, the Lincoln and Parker interests will return the property to the Edison Company.

* * *

Jack Grey of the Rolfe Productions Company, which is making the Houdini picture, is one of the busiest men in the industry. Jack handles advertising and publicity, negotiates with state rights men, writes chapters for the picture as it progresses, looks over titles, cuts and edits, tends to his office correspondence, and in case he gets stale for the want of exercise, breaks green horses for the U. S. cavalry, as he is a trooper in Squadron A.

Few people know that Jack is a soldier, because the only time he wears his uniform is when he is actually on duty. In the old days Jack served his time with the 23rd Infantry Regiment and later with a machine gun regiment. During the Mexican trouble he was at the border with his mounted troopers. There are few civilians in the country who are so well posted on military matters as this same Jack Grey, and when the country calls him he will not only be willing, but ready.

* * *

Matt Feely, film broker and country gentleman, has returned to the city from his ranch at Roxbury, Conn. Matt has raised most everything this summer that a farm will produce, except a mortgage, and since he had bumper crops, there was no necessity of interviewing a fifty per cent money lender. Early in the spring Matt suffered a broken arm during a fire at Coney Island, but during the summer the bone knitted so well that he is now able to use the right wing a little. However, it is a long way from being the trusty right of old.

Wally Van, the director, having registered and signed a contract to direct a feature in California, is about to shake the dust of New York and make a beeline for the coast. Wally is a clever director as well as an actor and with the proper backing he will undoubtedly make a picture that will be of the first order.

* * *

Harry Poppe, director of publicity for Harold Lockwood, soon expects to put on the uniform and go to Washington to do secretarial work. There are few men in this city who can compare with Harry when it comes to speed and accuracy.

Joe Kelly of the M. P. N. is now a student at Syracuse Training Camp. Joe writes that he escaped the mumps and other minor disorders, but was hit hard by nostalgia. Miss Lillian Hall of the Brady forces says that Joe looks better in a uniform than any man in the country. Maybe Lillian is a bit partial, but Joe does shape up pretty good.

* * *

The United States Marines have just secured another good fighter in the person of Lester Bona, booker at the General Film Company.

* * *

Edith Kennedy has just written a story to which the Paramount Company has secured the film rights. The name of the story is as yet a secret, but it is known that Vivian Martin and Niles Welch will be featured in it.

* * *

C. Lang Cobb of the Paramount Company has been "polishing off his front" during the past week or two and as a result looks, as swell as Berry Wall in his palmiest day. C. Lang always was a swell dresser, and together with his Chesterfieldian manner, makes 'em all sit up and take notice.

* * *

The Arrow Film Company has shot another dart and this time it hit Joseph Byron Totten. The Arrow, it is stated, will distribute a five-reel comedy which Totten will direct and also star in.

* * *

We learn that the report of Grace Darling's death has been greatly exaggerated. Miss Grace is still in the land of the living and living well.

* * *

Mrs. Joseph Franklyn, who appeared on the screen under the name of Ruth Darling, was killed in an automobile accident at San Francisco last week.

* * *

Now that Frank Hall has made arrangements with the General Film Company to handle the offerings of the Producers Distributing Corporation, we wonder what big releasing corporation will get the rights to the Atlantic Distributing Company.

* * *

It is reported that Henry B. Walthall will "quit the pictures cold." Report says that Henry will, when finished with the picture on which he is working, return to New York and take up work on the "legitimate" stage.

New York City, September 18.

Hamish McLaughlin Dined

S. L. Rothapfel and members of the Rivoli and Rialto Theatres executive staff tendered Hamish McLaughlin, their foreman, a beefsteak dinner last Thursday night as a farewell "send off" before his leaving for Washington to assume his duties with the Red Cross.

Joseph Rinehart Drafted

Joseph Rinehart, chief technician of the Screen Telegram, Mutual's twice a week news reel, has been called by the Port Lee, N. J., draft board and inducted into military service at Camp Dix.
OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Wild Life" (Triangle)—Reel 5, cut out biting man's hand in close view. Reel 3, cut out scene of gambler falling in doorway after being shot. Two close-up scenes of man on horseback shooting at stage. Scene of driver falling from coach. Reel 4, subtitle, "There's nothing nothing you couldn't have if you was good to me." First vision scene of shooting stage driver. Subtitle, "Let's lynch him."

"Daughter Angel" (Triangle)—Reel 5, scene of masked man striking old man with rope about neck. "You're a good old man—I'm going to give you the hanging." The Extra Bridegroom" (Star)—Cut out scene of bridegroom and wife in bed together.

"Broncho Billy and the Sheriff's Office" (Essanay)—Cut two scenes of binding man.

"Modern Love" (Universal)—Reel 2, subtitles, "And we registered as man and wife." Reel 4, subtitle, "You don't deny it—then it is true?" "Tell me when? After we were married?" "I might have known what you were when Addison sent me to you." Reel 5, close view of hotel register when man writes name and wife. Reel 6, "That wife of yours is some pippin." Show no struggle in girl's room. Scene between them to end with first scene of man saying "good night!" to girl and going toward door. All scenes below stairs that would indicate a struggle was taken place above. All scenes showing inkeeper and helper breaking into girl's room during struggle and putting gun out of reach.

"The Brass Bullet," Episode No. 5 (Universal)—Reel 3, cut last scene of man trying to force door open.

"Snails" (Clifford)—Reel 1, subtitle, "Aw, Gwan! If you expect me to pick out the females, put petticoats on them." Two scenes of Shorty on coach smoking opium. Reel 2, subtitle, "You can't take a Chinese wife back to America; I'd as soon have you mate with one of my snails." All scenes of Chinese girls in bed. Scenes of girls in wagon until taking girls into hut. All scenes of girls inside of hut except one scene of girl alone at window. Reel 5, two scenes of Chinese girls in wagon up to the time that Shorty rescues them.

"The Island of Vengeance," Episode No. 4 (Gaumont)—Reel 1, gagging ambassador and muffing other man. "Attach the bomb to the diamond casket." Reel 2, thrusting knife into man's hand. All scenes of man in raft under water until overturned table and table before it falls. Scenes showing men falling after table. Reel 3, caption, "The Vengeance of Ulloa." Ulloa shooting and detective falling outside of door. Tying gun to post. Close view of Ulloa with rope in hand.

"Mr. Logan, U. S. A." (Fox)—Reel 2, shooting from balcony. Reel 3, gagging old man. Reel 4, close view of the dope in girl's hand after taking it from bottle. Striking man on head with chair. Slapping binding and gagging of watchman. Reel 5, close views of attaching fuse and lighting fuse.

"The Hand of Vengeance," Episode No. 6 (Gaumont)—Reel 1, scene of Ulloa pulling rug from under detective and two scenes of smothering body with pillows.

"Heart of the Wilds" (Artcraft)—Reel 2, girl's brother drawing gun from case, shooting Indian and putting gun away after shooting. This to eliminate the entire idea that the Indian has been shot by Val. Reel 4, girl showing mounted police.

"The Marriage Ring" (Paramount)—Reel 4, "Keep your kisses for your American lover; I have better here." Three scenes of man embracing native girl. All scenes of girl dancing before men in tent. Scene of man cutting telephone wires. Three scenes of man setting fire to grass with torch.

THIS WEEK AT DOWNTOWN CHICAGO THEATRES


BANDBOX—Fox, "Riders of the Purple Sage," with William Farnum.

BIJOU DREAM—Select, "The Burden of Truth," with Marion Davies.

BOSTON—Parallel, "The White Lie," with Besie Barrasscale; Select, "The Sauce for the Goose," with Constance Talmadge; Metro, "Kildare of Sorrows," with Emily Stevens; Fox, "Queen of the Sea," with Annette Kellerman.

CASINO—Universal, "Crashing Through to Berlin."


ORCHESTRA HALL—Committee on Public Information, "America's Answer."


PLAYHOUSE—Bear State, "The Vagabonds."


ROSE—Fox, "The Celluloid Case."

ZIEGELFELD—Arterfact, "Johanna Enlists," with Mary Pickford.

Trade Shows

CHICAGO

FOX, 5 S. Wabash Avenue, current Excel and Victory Pictures, Wednesday, Sept. 25, 10:30 a.m.

GENERAL, 207 S. Wabash Avenue, current features, titles not available, Wednesday, Sept. 25, 2 p.m.

GOLDwyn, 207 S. Wabash Avenue, "Laughing Bill Hyde," five reels, with Will Rogers, Thursday, Sept. 26, 11 a.m.

PARAMOUNT, Orchestra Hall, 215 S. Michigan Blvd., Artcraft current features, Thursday, Sept. 26, 10 a.m.

TRIANGLE, 207 S. Wabash Avenue, "Grey Parasol," five reels, with Claire Anderson; "Tony America," five reels, with Francis McDonald, Thursday, Sept. 26, 2 p.m.

UNIVERSAL, 220 S. State Street, "A Society Sensation," five reels with Carmel Myers, Saturday, Sept. 21, at 10:30 a.m.

VITAGRAPH, 207 S. Wabash Avenue, "The Girl of Today," five reels with Corinne Griffith, Tuesday, Sept. 24, 2 p.m.

WORLD, 207 S. Wabash Avenue, "The Road to France," six reels with Carlyle Blackwell, Saturday Sept. 21, 1 p.m.

CLEVELAND

TRIANGLE, 704 Sincere Building, "The Grey Parasol," five reels with Claire Anderson; "Tony America," five reels with Francis McDonald, Monday, Sept. 23, 2 p.m.

WORLD, Belmont Building, "To Him That Hath," five reels with Montagu Love, Saturday, Sept. 21, 2 p.m.

KANSAS CITY.

MUTUAL, 928 Main Street, "Treason," five reels, with Edna Goodrich, Tuesday, Sept. 24, 2:30 p.m.

MINNEAPOLIS.

VITAGRAPH, 810 Produce Exchange, "The Girl of Today," five reels with Corinne Griffith, Tuesday, Sept. 24, 2 p.m.

WORLD, Sixth Street and First Avenue, "The Road to France," six reels, with Carlyle Blackwell, Wednesday, Sept. 25, 2:30 p.m.

Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 6 p.m., containing data on shows to be given in the week following.

Rainbow Comedies a New Product

A new comedy brand is being launched through General Film Company as distributor by the United States Motion Picture Corporation of the United States. Films under this brand, which will be known as Rainbow Comedies, begin at once. The first is "Nearly a Slacker" with Lillian Vera and Eddie Boulden featured.

Rainbow Comedies are the product of the United States Motion Picture Corporation, and will be in single reels of high class, humorous subjects. The series on which distribution is now beginning consists entirely of what is termed "police" stories, in which the leading parts are taken by sprightly young people in straight comedy action. Among the leads playing in these comedies are Eddie Boulden, famous as a light comedian in many scene plays, and Lillian Vera, a girl said to possess winning personality and beauty. The direction is in the hands of Joseph Richmond. The initial comedy, "Nearly a Slacker," is now in the General Film exchanges.

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Elinor Field in "All Kinds of a Girl"
Strand-Mutual Comedy for Sept. 17

Elinor Field, the winsome high school girl star of the Strand-Mutual Comedies is called upon to play a great variety of characters in her latest production, "All kinds of a Girl," which will be published by Mutual on September 17.

This is perhaps the first time in her career that she has been called upon to interpret so many different characters in one picture, a feat that would be worthy of someone of longer experience. She interprets the demure, quiet little girl knitting for the Red Cross, who is of a retiring nature and always industrious, seeming to have no time for frivolities. Then there is the little domestic girl, who loves to potter about with pots and pans, working over steaming kettles, constantly applying the dust cloth and broom. As the sporty girl in riding habit she handles a horse, drives a car and is constantly active in an athletic way. As the vampire she charms both old and young, but uncle with his grey hair and nose glasses seems to fall hardest.

Elinor Field, in An amusing scene from the Strand-Mutual Comedy, "All Kinds of a Girl."

Miss Field is enjoying an ever increasing popularity in the smart little comedies in which she is starring. Her youth and personality lend them a fresh and cheering wholesomeness.

"Mrs. Wiggs of the Cabbage Patch"
Starring Vehicle for Marguerite Clark

The Famous Players-Lasky Corporation has just obtained the motion picture rights to "Mrs. Wiggs of the Cabbage Patch," the famous story and play, by Anne Crawford Flexner and Alice Hegan Rice. This story will serve as a starring vehicle for Marguerite Clark.

"Mrs. Wiggs of the Cabbage Patch" was dramatized by Anne Crawford Flexner and was first presented on the stage of the Savoy Theatre, New York, September 3, 1914 by Hugh Ford, who for some time past has been prominently identified with the producing department of the Famous Players-Lasky organization. Produced in London by Mr. Ford, this play met with sensational success there as well as in other foreign cities at which it appeared.

Was Three Act Comedy.

The comedy was in three acts and consisted of the high spots of Alice Hegan Rice's famous story dully woven into a connected plot, which, however, centered about the parentage of Tommy, the youngster which "Lovel Mary" brought along with her when she unwisely left the confines of the orphan asylum.

The homely humor and the unusual heart interest made it one of the most successful plays in many seasons and following its run in New York it enjoyed equal popularity on the road.
Lubliner and Trinz
Open New Theatre
Over 5,000 Persons Attend
Opening of Pantheon—
Ninth House of Chain

The Pantheon, the new Lubliner & Trinz motion picture palace, which opened its doors on September 11, is one of the largest and finest theatres in America. The theatre cost $750,000 and is located at 4042 Sheridan Road, near the intersection of Wilson avenue, one of the most exclusive and busiest sections of Chicago, and contains every convenience and appliance for the entertainment and comfort of its patrons.

The spacious lobby contains an immense ticket booth where two ticket sellers handle the large crowds as rapidly as they can file past. A wide foyer extends across the back of the auditorium, while a double stairway leads to the balcony.

The interior of the theatre at once impresses itself upon the spectator as he enters by its spaciousness and beauty. The architectural effects are beautiful in the extreme, the lines of its namesake in Rome having been carried out, as well as the colorings of crimson, blue and gold.

The ceiling is decorated with reproductions of sculptured mythological figures while the walls are hung with costly silk. Black marble has been used for the supporting columns both inside and out and it is said the last piece of Italian marble in this country was placed upon the ticket booth in the main entrance. The foyer and aisles are deeply carpeted with crimson floor covering which harmonizes with the walls and curtains. Beside each seat a hooded electric globe throws a ray of light across the floor preventing all danger of falling or uncertainty of step.

Back of the well appointed balcony, which seats 400 persons, is an immense cozy rest room containing easy chairs, a comfortable davenport before an open fireplace and piano. There is no objection to the balcony seats because of the ceiling, as the latter is so high it seems to be the main floor. The first seats on the auditorium floor are well back from the screen and because of a concave screen the picture is always clear and distinct from any part of the house.

The theater is most beautifully lighted all throughout. By means of concealed cove lighting, with four color effects operated from motor driven dimmers, a precedent in electrical polychrome il-

Mid-West Sherry Men
Have Meet in Chicago;
Pres. Sherry Speaks

William L. Sherry, president of the William L. Sherry Service, tarried in Chicago long enough after the convention to call a meeting in that city of the salesman of the central west.

Representatives from Kansas City, Minneapolis and Cleveland as well as Chicago were present. It was a sort of a "get together" affair and afforded Mr. Sherry an opportunity to familiarize himself with conditions in the central west territory.

The president of the newly formed company told the salesmen that the present high standard set by the Sherry productions would be maintained. He impressed upon them the importance of fair dealing with exhibitors in every instance. This, he said, was the basic principle of the Sherry service.

He also asked them to make known to exhibitors in their territory that the company was anxious to know the kind of productions most needed. His company, he said, would make every effort to fulfill their wants.

Mr. Sherry complimented Mr. Brink, the Chicago manager, on the excellent progress made in this territory toward popularizing Sherry productions.
EXHIBITORS HERALD AND PHOTOGRAPHY

Koraleski Defeated
In Race for Congress
By a Narrow Margin

Frank W. Koraleski, president of the Wholesome Films Corporation of Chicago, was defeated in the primary election last week for the Democratic nomination for representative in Congress of the Eighth Illinois District.

Thomas Gallahan, the present Representative Congesser, who has represented the district for years, was the winner, but by the narrow margin of 2,249 votes.

The Democratic nomination in this district is equivalent to election and had Mr. Koraleski won he would have been practically sure of a seat in Congress and possessor of the honor of being the first film man in that body.

As it is he is contenting himself with the knowledge of having made a great race and entertaining hopes for victory at a later date.

Extend Chicago Run
Of "The Vigilantes"

Because of excellent patronage by the public, the run of "The Vigilantes" at the Playhouse has been extended an additional week by Messrs. Hampton and Harrison. The picture was originally scheduled to show but two weeks at the Michigan Avenue theatre.

The men from the coast contemplate opening in Chicago in the color near future, from which point the film will be distributed in this territory.

Horner Gets New Job

Bob Horner, scenario editor of the Ebony Film Corporation, has resigned to take a similar position with a new Chicago organization, which, like Ebony, will produce comedies with negro casts.

PERSONALS

"By George"

Now that the holidays are over and everybody has registered for the draft and everyth' and the third gasless Sunday has gone by and Germany is begging for peace--

It occurs to us that the adventure of L. A. Rozelle at the Pantheon on opening night should be related. L. A. was invited to the stage with Madge Evans and each time he attempted the trip, found himself in an alley adjoining the building. Finally the elusive entrance to the stage was found after friend Rozelle had made the half block trip back to the main entrance three times.

Speaking of the Pantheon, Ralph Proctor was up there last Sunday night and when he responded to Joe Trinz's cries for help, became cashier, doorman and usher successively. Ralph said it was great sport and of course Trinz isn't shedding any tears over the crowds who nearly swamped him and his corps of assistants.

E. "Doc" Miller of the Yale Theatre, Maywood, is soon to enter the army dental corps, he having spent his time prior to entering the picture game filling teeth rather than theatres. He will be succeeded by M. Polka, who sought to, in a manner of speaking, keep the old traditions of the western suburb, at least, stepping some.

Miss Ida Fisher will handle the managerial reins when the Burton Theatre, 336 Spa Avenue, opens next Saturday night. Welcome, Ida, more power to you.

No, Schlesinger has not gone back to New York. Just been out in Iowa for a couple of weeks making "The Manx Man" popular in the Hawkeye state. Now he's going to put in another week with the Hoosters.

Chris C. Nelson of the Colonial Theatre, Galesburg, was taken suddenly ill last week near Aurora, while on an auto trip to this city with his wife and family. He was taken to a hospital in that city where he is now rapidly improving. Finish the trip anyway, Chris, we'll be glad to see you.

Edward Trinz, formerly of Lubliner and Trinz, has resigned his position to become manager of Jewel productions in Milwaukee.

Frank B. Rogers, of the Pathe office, hit the rails this week on the start off of a ten days' trip through his territory. "Spect he'll have a lot of darn good things to talk about when he gets back, such as Pullmans, porters, etc.

Assistant Manager Redfield of the Vitagraph exchange will not call for that "Young Old Men's Card" which he expected to use. A hurried trip to Chicago last Thursday evening disillusioned him. He thought he was 47 years old, but a close inspection of the family bible in the Redfield home convinced him that he was 45 and that he had better register.

According to authentic information his lengthy appendages cleft the atmosphere like twin cheese knives all the way from So. Chicago to Wilson avenue, where he registered about five minutes before closing time. If they call the men in the order of the time of day they registered, Frank will be in on the peace negotiations.

Have you heard Chatham's latest story, that one about, "Good morning, your majesty, it's a nice sun-shiny day out," etc.? We'd tell you ourselves, but he's afraid we won't get it just right. Drop in and see him. He'll give you a Mickey Finn and tell you the yarn.

On the Firin' Line

It all happened in Indianapolis. Walter Allman of the Sherry service felt out Cohen of Bingham & Cohen, owners of the Colonial and Regent theatres, on the subject of films. "You're taking a long change," remarked the jovial Cohen, "selling Sherry in prohibition territory."

Walter, being a wise bird, laughed all it was worth, added a few extra gurgles for good measure, and when the merriest had subsided, Cohen's name was affixed to a contract for "Romance of the Underworld." Surely, a good sense of humor is an asset.

Joe Lyon, formerly sales manager of the Silee Film exchange, began work this week for Jene Brink. He will cover city territory with the Sherry productions. Joe has always maintained a good batting average and his eye is still good.

Benny Edelman, the "Metheusalah" of the Universal sales staff, resigned last Saturday night. Benny hasn't let us know yet just what he is going to do.

Ed Mordue has his chest expanded like a propercandidate. A few days ago he led the field on bookings for "Wolves of Kultur." Whaddy mean, "Damn the Kaiser."

MacMillan is making his maiden trip for the Producers Distributing Corporation this week. Prior to leaving he served notice on several prominent exhibitors and salesmen that he did not propose to have them in his regiment, as he did not intend to do all the fighting himself.

Anybody got the explanation of the broad smiles Ishmael and Thompson of the World staff are wearing. Those two birds musta got a tip on when the war is going to end.

"Chub" Florine parted company with a five spot last Sunday to make a trip in an aeroplane. That thrifty lad refused to eat before he went up, so consequently the trip cost him only the five case note.

"You needn't extend yourself on my account," sez Cohen when the feller running the boat asked him if he'd care to loop the loop or anything like that.

L. R. Nelson, formerly of Mutual and Triangle, is now representing the Sherman-Carr Co. in Wisconsin. He will work out of Milwaukee.

Little old dependable Rutter showed up this week with his regular contribution of contracts. With the staff of salesmen he has assembled, fri'n'd Brink can well afford to smile.

Henri Ellman has been placed in Class 1-A by his local draft board. And him with a dependent theatre. Well, gosh durn it, war is war, and Henri can run a theatre any time.

P. A. Horovitz is now on the road for the Silee Film Exchange. He strayed in the first of this week looking well and happy.

Edward R. Conne, an old associate of Morris Salkin, of the National Film Co., is back in the field. He is going out to "knock 'em dead" for the American Film. Firin' Conne, according to Salkin, is not Irish.
Toronto Ministers Join Exhibitors to Fight New Theatre

Preachers and exhibitors of Toronto have been showing a united hand in protesting against the granting of a license for a proposed new moving picture theatre on Danforth Avenue, near Broadview Avenue, in close proximity to a new viaduct which will bring considerable traffic into the locality. Clergymen and exhibitors have both appeared before O. Elliott, Inspector of Moving Pictures for Ontario, to ask the Ontario Government not to grant a license for the theatre, which will have seating capacity of about 1,500, according to the plans submitted.

The preachers thought that the Danforth theatre district would be supplied with theatres at present and the Moving Picture Exhibitors' Protective Association of Ontario, Inc., objected for some reason and because it felt that the time is opportune to oppose the construction of any more exchange-controlled houses.

Executive officers and members of the M. P. E. P. A. turned out in goodly numbers to present the association's stand in the matter. It was pointed out that the seating capacity of four theatres in the interests which it licenses and that the Provincial Treasurer, the Hon. T. W. McCarty, should consult the exhibitors' associations as a body when application is made by anyone to start a brand new house.

Four Theatres Seat 1,990

Figures were produced to show that the seating capacity of four theatres in the district affected totalled 1,990. The new house would seat 1,500. It was also shown, by producing the balance sheet of one of the small theatres, that a $45,000 investment had shown a profit of less than three per cent during the past year. The $45,000 property represented a life and sole property of an exhibitor who felt that he would be ruined by the advent of the new house.

Inspector Elliott declared that it was not the intention of the Government to hold up the granting of the license for a lengthy discussion of views because the applicants wanted to erect the building before winter, if possible. The clergymen promised protests of protest if they were wanted, however, when the exhibitors rushed to secure more data to fight the project.

It was pointed out that the United States Government had declared the moving picture business to be essential, but had ordered that no more new theatres be erected until the end of the war.

Unique Lobby Display

Manager Oral Cloakey of the Allen Theatre, Calgary, Alberta, sprung something unusual upon Calgary theatregoers by arranging a special lobby display for Marguerite Clark's Uncle Tom's Cabin, which was the recent attraction at his theatre. The front of the theatre was camouflaged as a cotton plantation and to secure the desired effect Cloakey borrowed the properties of a negro minstrel show which was stranded in Calgary. The attractiveness and cleverness of the display aroused considerable comment and the local papers devoted considerable space to the stunt.

Joe Brandt Pays Visit To Toronto U Exchange

Joe Brandt of New York City, one of the big Universal executives, visited the Canadian headquarters of the Universal company in Toronto, on Tuesday, September 10, to make an inspection.

Announcement has been made that two prominent film men of Toronto had joined the sales force of the Canadian Branch of Universal. One is Ken. Hill, formerly manager of the Colonial Theatre, Toronto, and the other is Harry Law, formerly with the Strand. The latter will cover the eastern Ontario territory.

The Allen Theatre, Toronto, has booked first run of the serial, "The Boy Scouts of America," which starts on October 5th. This picture has received the official endorsement of Colonel Percy Sherwood of Ottawa, head of the Boy Scouts of Canada, and other Canadian officials.

Loew's Theatre, Toronto, has booked "The Geezer of Berlin" and the Maple Leaf Theatre, Toronto, has taken second run. Manager Appleton of the Maple Leaf paid what is said to be a record price for a week's run of a comedy in Canada in order to secure second showing of the picture in Toronto.

Arrangements are being made for the presentation of "Crashing Through to Berlin," with Massey Hall, Toronto, the large auditorium of the Ontario capital.

Montreal Theatres Increase Admissions

No less than nine of Montreal's prominent moving picture theatres raised their admission prices on Sunday, September 15, following the holding of a series of conferences among the various managers. The theatres affected include the New Grand, Tivoli, Strand, Regent, Holman, Fairlyland, Canada, Dominion and Connaught Theatres. The general admission price has been raised from 20c to 25c, but the new price will include war tax so that the real difference will be three cents.

Manager Conover of the Imperial Theatre refused to cooperate with the other exhibitors in the matter, while Manager M. of Loew's Theatre decided not to follow suit for the present. The several taxes and the general increase in operating costs were given as the reasons for the advance. The Montreal theatres of which there are sixty-four, are required to pay 85c per seat per year to the city and 50c per seat per year to the Province of Quebec, in addition to 15c per reel per day tax, import duties, business assessments, property taxes, etc., in addition to ordinary expenses.

Soldiers in Camp See "Hearts of the World"

The Canadian soldiers at Niagara Camp, Ontario, were given a special treat on September 11, 12 and 13 when "Hearts of the World," presented in its entirety and with special music in the large Y. M. C. A. tent free of charge. Extra operators, extra mechanical equipment, extra lighting, and extra music were provided by Jule and J. J. Allen, who control the Griffith picture in Canada and the feature was given a super-presentation on the three nights. The third night was reserved for the officers of the district and their friends. The Allens made arrangements for the big show with E. Elliott of the Military Y. M. C. A.

Arrangements have been made for the first showing in Ontario of the English film success "The Better "Ole," an adaptation from Captain Bruce Bairnsfather's cartoon. Incidentally the first presentation will be at the Whithy Military Hospital and the audience will be convalescent soldiers. The Allens have been providing many films for special presentations for soldiers throughout Canada.

Remodeling the "Avenue"

Although only one year old, the Avenue Theatre, Windsor, Manitoba, is being remodelled. The front has been torn out and a confectionery story is being made into a rest room for patrons. The finishing of the refit will be quite elaborate, it is promised by Manager George Graham, who also announces that the future policy of the theatre will be to change programs twice weekly instead of three times each week. Special illuminating effects will be obtained on the new front.

Producers Over-Do Child Cruelty Scenes

J. J. Kelso of Toronto, superintendent of the Department of Neglected Children, has made an unusual protest to the Canadian authorities at Ottawa regarding moving pictures. He claims that moving picture producers are overdoing the depiction of child cruelty. In such cases, he says, the audience is quick to show its pity and horror, but he would prefer to see the pictures showing the good care that is being taken of foster-children in their homes.

Many foster-children, Mr. Kelso points out, have been given university educations and a considerable number of them are in important positions in life. Evil is always so much more in evidence than good, he declares. He urges the producers to show something that is being done in child protection work.

Here, apparently, is a cue for the producers.
Re-issues Going Big 
In Western Canada, 
Says Regal Film Man

That re-issues are sure to go big in Western Canada is the opinion expressed by H. L. Nathanson of Winnipeg, Manitoba, former manager of the Regal Film branch in that city. Mr. Nathanson visited Toronto for the first two weeks of September, prior to visiting New York City and then enlisted in the United States Army.

Mr. Nathanson, who is a brother of N. L. Nathanson of Toronto, managing director of Regal Films, Limited, explains that pictures now being re-issued have never been seen in the Western Provinces, in many cases, and if they were ever shown it was at a time when the business in the territory was very young and but little supported.

It is also the opinion of Mr. Nathanson that it is a mistake to release new subjects simultaneously in all parts of the country. Western Canadian exhibitors prefer to be a little behind in release dates so that they can be guided by reviews in making their choices, and also may have a chance to study the manner of presentation of certain pictures in the East. This applies particularly to special stunts, musical programs, etc.

Winnipeg's downtown theatres cannot be beaten for matinee business, it is said. The Lyceum Theatre, for instance, is crowded every afternoon and there are many people in the house even around the noon-hour. The Lyceum opens at 10 A. M. Winnipeg exhibitors were up against it financially a year ago but conditions have been reversed.

Mr. Nathanson has been succeeded as manager of the Winnipeg Regal branch by Harry Prince, formerly of Toronto. He reports that many nice bookings are being secured in the western territory. Mr. Nathanson will join the U. S. Army at Minneapolis, his old home.

E. J. Righton
Head of
Pictures Supplies, Ltd.,
Arrives at Vancouver

E. J. Righton, managing director of the New Zealand Picture Supplies, Ltd., of the Dominion of New Zealand, and a director of a number of other picture companies, arrived at Vancouver on the last trip of the S. S. "Makura" from New Zealand.

The Picture Supplies Company owns, controls, or conducts over forty theatres, besides doing about seventy per cent of the exchange business of the Dominion against all competitors.

Associated with Mr. Righton in the management of this concern, which is familiarly known as "The Combine," are Herbert Brouwer, manager of directors, and Benjamin J. Fuller, John Fuller, and John Fuller, Jr., of Australasian vaudeville and general theatrical fame.

Mr. Righton, who is accompanied by Mrs. Righton, will visit New York and other important centers, and expects to spend some months at Los Angeles.

After being shown in several Toronto theatres, "The City of Dion Faces," starring Susie Hayakawa, was condemned by the Ontario Board of Appeal on the complaint of the Chinese Consul at Toronto. The picture was not recalled by the Ontario Board of Censors, as previously reported. Objection was taken to the depiction of Chinese underworld life.

Regal Films, Toronto, and other cities, have arranged for the release in Canada of the Gaumont serial "The Hand of Vengeance." Bookings will be taken immediately, it was announced.

New Mutual Record Set
With Hayakawa Pictures

E. H. Duffy, manager of Mutual's Chicago office, reports that bookings on the Hayakawa pictures are the highest for any of the big Chicago records for Mutual features.

"Practically every representative house in Chicago has booked the Hayakawa pictures," said Mr. Duffy, "the majority of them looking for two and three days."

"Something that has impressed the trade favorably is the advertising and publicity aids given in the special press-book issued on this production."

Brunton Will Direct
Kitty Gordon Features

United Picture Theatres of America announce that the forthcoming Kitty Gordon features will be under the producing direction of Robert Brunton, head of the Brunton studios in Los Angeles.

Mr. Brunton made a special journey from the coast city to confer with President Bert in New York on the details of the productions and immediately returned to take up the work.

Demand for War Films

The big offensive drive in which American troops have played so spectacular a part on the West front in France since July 18, has multiplied the public demand for war films, according to Pathé, and instead of being shelved, the war pictures of a year ago even are being sought by exhibitors all over the country.

The news from France concerning the achievements of American doughboys in whipping the Hunns to a standstill, the taking of hordes of prisoners and enemy supplies, has whetted the public appetite for pictures taken on the front.

Buys Eighteen Machines

The Perkins Electric Company of Montreal, through George F. Perkins, reports that business in Power's Camera-graphs is very encouraging. They state they have just placed an order for eighteen 6-B Camera-graphs with the Canadian Government.

Nine Fox Films in Making

Nine productions are now in work for the Fox Film Corporation. Three of these are being produced in the west and six in the east.
Portland, Ore., Theatres Forced to Give Workers Large Increases in Pay

PORTLAND, ORE.—Theatre owners of Portland have been compelled to accept the new wage and working agreements of their employees and as a result some houses may have to raise prices, for the workers receive a substantial increase in pay and one day off a week.

Musicians who received $25 per week under the old scale will now receive $31. Others have been raised from $30 to $35 and from $37.50 to $42.50, the variations covering a wide range according to the class of the theatre. Leaders are now all uniformly to receive $10 a week more wages than their players. Under the old scale many of them received $5 a week more.

The greatest increases are granted motion-picture operators. Men of this craft, who formerly received $25 per week were raised to $37.50 and those employed in combination vaudeville houses who were paid $27.50 under the old scale will now receive $40.

Pay of stage hands is varied according to the grade of the house. Typical raises are these: Property men, from $27.50 to $34.50; carpenters, $32.50 to $40; electricians, $25 to $34.50.

Three Seattle Houses Raise Admission Prices

SEATTLE—Three of the leading motion picture theatres of Seattle have raised their admission prices recently.

The Clemmer was the first, the raise consisting only of adding the war tax to the old prices. The admission is now 20 cents with two cents war tax, 25 cents for loges with four cents war tax, and 10 cents for children with 1 cent war tax.

The Coliseum raised from 20 cents to 25 cents, charging a war tax for passes of three cents apiece, whether for one or two. The raise at the Coliseum was made because of the increased expense of an augmented orchestra of thirty pieces.

The prices at Levy’s Orpheum were raised last week with the Chaplin film, “Triple Trouble,” from 20 cents to 25.

New Company Acquires Crookston, Minn., House

CROOKSTON, MINN.—A new corporation has been formed to operate the Grand Theatre here. The principal stockholders are J. B.Clinton, who is in charge of the house in Duluth, and one in Chicago; a Mr. Pierce of Duluth, for some time the manager of the Lyceum Theatre, and L. F. Allardt of the Chicago vaudeville firm of Allardt Brothers, who are operating houses in Winnipeg and other North-west cities, and Theodore L. Hayes of St. Paul. Pierce will manage the house.

Rich Made Manager Of Famous Players Cincinnati Exchange

G. G. Rich has just been appointed to the position of branch manager of the Cincinnati Exchange of the Famous Players-Lasky Corporation. Mr. Rich worked his way from the very bottom up through the various stages to his present position, it being the policy of the Famous Players-Lasky organization to reward ability by promotion wherever and as rapidly as it is justified.

On the occasion of his assuming the duties of his new position, Mr. Rich was presented with a handsome desk set by the employees of the exchange.

G. G. Rich started his career with the Famous Players-Lasky Corporation in January, 1916, when he entered the employ of the Pittsburgh exchange. In a short time he was appointed assistant manager of the office. From the very first he entertained a desire to thor-

Town Bars Tent Shows and Vaudeville Acts

ADA, OKLA.—The city commissioners here have passed an ordinance barring tent shows and vaudeville for the duration of the war.

There has been considerable opposition both to tent shows and vaudeville on the ground that they are not essential, but the value of pictures has been fully appreciated and no attempt has been made to cut them off.

New Kansas City House Constructed on Plan of Roman Amphitheatre

KANSAS CITY, MO.—Kansas City has a new theatre of which it is very proud—the Isis. The opening of the Isis is pointed out as marking the beginning of a new era in Kansas City theatre construction. As a neighborhood institution it really is the only one of its kind in this part of the country. As a strictly picture theatre it is said also to be the largest in Kansas City, having a seating capacity of 1,800, and among other exceptional features it boasts of the largest orchestral organ in the entire Middle West.

In the construction of this new theatre the special aim was to provide conveniences for women patrons. Easy chairs in the big foyer waiting room, play rooms for the children, free check rooms and a shell pink boudoir help to make the women feel at home. And there is also a smoking room for the men.

Planned after the fashion of a Roman amphitheatre, the Isis has an unusually high ceiling, with an elevation which affords every seat in the house a full view of the screen. The stage settings, with views of white pillars receding into a landscape, are a reproduction of a Roman temple. The screen, which drops from the center of the temple, is the largest in Kansas City.

Manager O. A. Bandy announces that the Isis will give daily matinees.

Abandon War Idea

MILWAUKEE, WIS.—Milwaukee theatre managers have changed front on their plan to reduce their orchestras to a single member so as to release manpower for war work. War time conditions were an obstacle the managers could not overcome.

Milwaukee Exchange Moves

The Milwaukee branch of the First National Exhibitors’ Circuit has been moved from the fifth to the fourth floor of the Toy Building, obtaining larger quarters,
New York Theatres
Unite in Observing
National Anthem Day

NEW YORK—New York motion picture theatres observed last Saturday as National Anthem Day in compliance with requests of the Mayor’s Committee on National Defense.

More than 600 singers appeared in the various theatres, leading the patrons in the singing of “The Star Spangled Banner,” the song being screened by the means of a slide containing the words. Preliminary to the singing a slide was screened telling the patrons the importance of learning the words.

The slides were sent out by the National Association of the Motion Picture Industry, which co-operated with the Mayor’s Committee in celebrating the anniversary of the anthem. At the request of the Mayor’s Committee the majority of theatres will continue to run the slides for two weeks or more at every show, in which it is believed, hundreds of persons will have committed the words of the anthem to memory.

Albany House Reopens

Competently renovated and with the announced policy of showing only the leading stars and pictures, the Colonial Theatre, Albany, N. Y., reopened Labor Day with William Parnum in “Riders of the Purple Sage.” Capacity houses marked all shows on Labor Day, and the day and Wednesday, set a new record.

Boosts Prices Five Cents

BUFFALO, N. Y.—The Academy Theatre has taken up its lead of manager Harold B. Franklin of Shea’s Hippodrome and raised its prices 5 cents. Manager J. H. Michael announces the raise is necessary if the same quality of shows is maintained. The granting of the pay increase asked by the musicians was another factor in his decision.

Exhibitor Briefs

Baltimore, Md.—The Peabody Theatre on East North Avenue has been taken over by the management of the Parkway.

Mansfield, O.—The Park Theatre has reopened under the management of “Tint” Roberts.

Raymond, Wash.—George Reizner is rushing completion of a $60,000 theatre with a seating capacity of 1,100 so he will not come under the ban against new theatres, recently announced by the War Trade Board.

Cleveland, O.—The Stork, Cleveland’s newest picture house, located at Lorain and West 85th streets, has been opened under the management of Harry Reif. Mr. Reif also is manager of the Ridge Theatre.

Pekin, Ill.—George E. Troughton, formerly a newspaper man, has acquired the Court Theatre from Robert Kennedy.

Utica, N. Y.—William P. Donlon has succeeded William Fait, Jr., as manager of the Avon Theatre. Mr. Fait has been appointed manager of the Liberty Theatre at Camp Sherman, Chillicothe, Ohio.

Pittsburgh—William H. Fullwood, formerly connected with the Duquesne Theatre, is dead after a short illness. His death occurred at Boston, where he was a representative of General Film.

Mt. Sterling, Ky.—Three persons were severely burned in a fire at the Liberty Theatre here. Two were employees of the theatre and the third was a patron.

Mankato, Minn.—A Lilligrem of Minneapolis, has succeeded Harry French as manager of the Grand Theatre. French who had been manager of the Grand since its opening, is now in the army.

Tenino, Wash.—L. A. Lanninghams has taken over the Lotus Theatre. Mr. Lanninghams is the owner of a house in Bucida and one in Tono also.

Bucyrus, O.—The Grand Theatre was damaged by fire on September 3. The fire is thought to have been caused by defective wiring.

Seattle—L. J. Schaifer, president of the L. J. Schaifer Attractions, is home on a furlough from the naval training station at Mare Island.

Greensburg, Ind.—The South Side Theatre is occupying new quarters.

Hudson, Mich.—The Bijou Theatre has reopened under new management.

Chagrin Falls, O.—The Falls Theatre has been leased by J. G. Wolcott and D. G. Labowitz of Cleveland. The theatre formerly was under the management of C. H. Giles.

Albany, Ga.—Plans have been prepared for a new house seating 800 to replace the old Rawlins Theatre. The Rawlins has been wrecked, but there is doubt if the new house can be constructed immediately because of the War Trade Board’s ban on construction.

Port Arthur, Texas.—J. P. Pittman, owner of the Pittman Theatre, has opened another house. It is called the Liberty.

Valdosta, Ga.—The Alamo Theatre has reopened after being remodeled. The improvements include a rest room for women. A. Samuels is the principal owner and F. A. Petrich is the manager.

Staunton, Va.—The Princess and Art Theatres have been taken over by the Washington Amusement Company of Washington, D. C., and reopened after being remodeled. Victor L. Abbey and W. A. Rawlings arranged for the reopening as representatives of the Washington company.

St. Louis, Mo.—Charles A. Pitman is planning to construct a theatre costing $10,000.

Waco, Texas.—William F. Sonneman contemplates the opening of a theatre at 419 Austin street.

ANSWERS TO QUERIES

Question.—Kindly advise me who is the distributor of Ford Weekly war news for this territory.—B. A. LaBarre, Leesville, La.

Answer.—The Ford Motor Company of Detroit says that its New Orleans branch office is handling the distribution for the Leesville section of Louisiana, but that in a few weeks the distribution will be taken over by some exchange. The company advises you to get in touch with its New Orleans office.

Question.—Kindly advise me where I can join the operators’ union and what are the fees.—Maurice Hunter, Uvalde, Tex.

Answer.—The Chicago office of the operators’ union suggests that you write to F. G. Leemaster, general secretary and treasurer, International Association of Theatrical Stage Employees and Motion Picture Operators, 107 West Forty-sixth street, New York, N. Y., who can supply you with all the information you desire.

Question.—Will you please inform me the parties that have the Missouri state rights to the following film productions: “The Crisis,” “The Eyes of the World” and “The Spoilers.”—Selig Productions, are not now available to Missouri exhibitors, according to the Selig headquarters, because the rights recently expired and have not been renewed. It was said, however, that this would be done shortly, so you will keep in touch with the Selig Polyscope Company, 200 West Washington street, Chicago, you will get the information you desire. The territory is still open on “The Eyes of the World” also, according to the Clune Producing Company, makers of the feature. The Clune company says it will be glad to supply further information if you will write. The address is 643 South Olive Street, Los Angeles, Cal.
Goldwyn to Lead All Producers In Number of Accounts—Goldfish

Coincident with the inauguration of Goldwyn’s Star Series plan September 1 by the publication of “The Turn of the Wheel,” with Geraldine Farrar, Samuel Goldfish, president of the company, predicted that Goldwyn will outdistance all rivals in the number of exhibitor accounts before the end of the season.

“In our first year Goldwyn carried on its books as regular customers, not spasmodically but all the time down to and including this last week of our first year, in excess of 5,000 separate exhibitor and theatre accounts,” he said.

“The expiring accounts of our first season have been rebooked for our second year’s output, plus many new customers, and I venture to predict, as I predicted the 5,000 accounts last summer, that in our second year we are going to serve not less than 7,000 theatres simultaneously.

“If we succeed in this it can be said of Goldwyn, a two-year-old organization, that it serves more accounts than any motion picture organization has ever served in the history of the industry.”

Tells of Stabilizing Sales
Mr. Goldfish claims that Goldwyn has stabilized the selling end of the industry by the adoption of recognized merchandising principles.

“A year or two ago anyone who spoke of merchandising motion pictures laid himself open to ridicule,” he explained. “It was contrary to all rules. No one had ever stabilized the selling end of the picture business. I now feel that Goldwyn has done so.

“Our sales organization has won the respect as well as the patronage of the exhibitors of the country and our volume of patronage is a direct reflection of the exhibitor respect.

Principles of Plan
“The basic principles of our picture merchandising are:

1. Negotiable prices for Goldwyn productions in accordance with the size of cities and towns and in accordance with conditions existing in each town and city.
2. The maintenance of a one-price basis in dealing with the exhibitor.
3. Absence of haggling and bartering in the remitting of our productions; the removal of picture salesmanship from the old levels of auctioneering and bidding.
4. The elimination of grievances and complaints on the part of customers.

“Adherence to our hard and fast rule that the customer is invariably right—the principle that made Marshall Field and John Wanamaker, as well as scores of others in large cities and small towns, great merchants.

Old Customers Cared For
“One of the most significant things we have done in advance of the opening of our second year is to take care of those customers who have been our loyal patrons in our first year. Ninety-nine per cent of those first-year customers are now our second-year patrons as well, with double the number of productions. To take on this many pictures of one organization it has been necessary for many of these men to make ‘the great decision’ and drop their support of other companies.

“We have in Goldwyn a dependable and trustworthy organization, both in its producing and selling subdivisions.

“We have shown and will continue to show a keen appreciation of and desire for the work of the ablest and most popular literary craftsmen. The thought has prevailed in motion pictures that a company could not establish itself as rapidly along these lines as it could by playing on the more sensational and un

healthy themes that are supposed to have quicker markets awaiting them. But Goldwyn has disproved this.

“We have known from the beginning that there was a tremendous audience and an enormous exhibitor patronage assured for the company that chose to be stable, healthy, optimistic and clean. Today we see the value of having stood fast by our ideals in the public appreciation of our pictures and in the exhibitor support that we have received and are increasing for our second season.”

Affiliated Star Honored
Dolores Cansinelli, who is co-starring with E. K. Lincoln in Affiliated’s production, “Lafayette, We Come!” which was produced by Leonce Perret, has been appointed honorary first lieutenant by Major John B. Brandon of the Third Battalion, 152nd Depot Brigade, in recognition of their entertainment for the boys at Camp Upton.

U. P. T. Opens New Office
The United Picture Theatres of America has opened another branch office in Cleveland, Ohio, with C. A. Meade in charge.

Sixty-one Employes
Of Nicholas Power Co., Fighting for Uncle Sam

The Nicholas Power Company announces that the following members of its organization are now in the army and navy:

ARMY

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<td>Frank Fradic</td>
<td>Second Lieutenant</td>
<td>Edward Grimm</td>
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<td>Eric Gullmes</td>
<td>Second Lieutenant</td>
<td>William Russel</td>
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<td>Benj. Schenendorf</td>
<td>Second Lieutenant</td>
<td>Chr. Westerholm</td>
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<tr>
<td>Salvatore Carboni</td>
<td>Second Lieutenant</td>
<td>William Hill</td>
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The names appear on a roll of honor which has a conspicuous place in the offices of the company at 90 Gold street, New York.

Tank Corps Motto Used For Title of Fox Picture

The motto of the United States Tank Corps, “Treat ‘Em Rough,” has been chosen as the title of a new Tom Mix picture for William Fox. The picture, which is an adaptation of a novel by Charles Alden Seltzer, The Two-Gun Man,” was completed last week at Prescott, Ariz., where Mix and his company spent four weeks on a ranch.

General Film Company Aids Smiliege Sales

In a recent circular letter from W. F. Rodgers, sales manager, the exchange officials of General Film Company were urged to participate in the drive for Smiliege Pledges which is being conducted by the Commission on Training Camp Activities of the War Department. Blankets are distributed among all the branches of the General organization along with the letter.

Appreciation of this action has come in a letter to Mr. Rodgers from L. J. Meyberg of the Commission. Replying, Mr. Rodgers assured the Commission that no effort would be spared to aid in the success of the drive.
"THE GOAT." Five-part drama. 
Featuring FRED STONE. 
Produced by Artcraft. 
Author, Frances Marion. 
Director, Donald Crisp.

Chuck McCarthy is bitten by the "movie bug" and decides to become a cinema actor, much to the disgust of Molly O'Connor, a stenographer for the Filmcraft Company. He becomes the "goat" for everybody around the studio, from "props" to leading man, and when he doubles for an actor and is injured, he decides to give up camera work and go back to the iron mill.

"MONEY ISN'T EVERYTHING." Five-part comedy-drama. 
Featuring MARGARITA FISHER. 
Produced by American. 
Author, Fred Jackman. 
Director, Edward Sloan.

Margery Smith wasn't qualified to work, but she was possessed of rare beauty, so when she appealed to Franklyn Smith, a young lawyer, for advice, the lawyer decided to capitalize her looks. He did so in a novel way and they both made a small fortune. But Smith learned money isn't everything when she fell in love with his client and learned that he was loved in return.

"BEANS." Five-part comedy-drama. 
Featuring EDITH ROBERTS. 
Produced by Bluebird. 
Author, John B. Clymer. 
Director, Jack Dillon.

This is a story of a big business deal, a man whose gout kept him home and his plucky daughter who delivers a valuable contract one minute before an option expires. How she tricked two lawyers, outwitted a country lawyer and made a leap onto a ferry boat while going at full speed on a motorcycle are only a few of the thrills.

"PECK'S BAD GIRL." Five-part comedy-drama. 
Featuring MABEL NORMAND. 
Produced by Goldwyn. 
Author, Tex Charman. 
Director, Charles Giblyn.

What would you do if you found two burglars in the cellar of the store where you worked, ready to blow up a bank? Peck's Bad Girl redeemed herself when she captured the trio and what is more won the heart of a handsome officer who was on the trail of the thieves.

"LAUGHING BILL HYDE." Five-part drama. 
Featuring WILL ROGERS. 
Produced by Goldwyn. 
Author, Rex Beach. 
Director, Hobart Henley.

There is an intangible something about the frozen north which lifts a man down to his true worth—it either makes or breaks him. It proved to be the salvation of "Laughing" Bill Hyde, escaped convict and generally worthless character. He courted happiness and won it.

"THE TEMPLE OF DUSK." Five-part drama. 
Featuring SUSU OE HAYAKAWA. 
Produced by Eclair. 
Author, Frances Marion. 
Director, James Young.

Akira had given his promise to an unhappy and disillusioned mother that her child should enjoy a sacred trust to him and after her death he followed the father and the baby girl to America. His intense devotion finally led him to imprisonment and eventually into the "Temple of Dusk."

"OUR MRS. MCHESNEY." Five-part comedy-drama. 
Featuring ETHEL BARRYMORE. 
Produced by Metro. 
Author, Edna Ferber. 
Director, Ralph W. Ince.

Ever see a traveling saleswoman? T. A. Buck and Company had one who could outsell a half dozen men. Perhaps her charming manner and personal qualities had something to do with her whirlwind business methods. Who knows?

"COME ON IN." Five-part comedy-drama. 
Featuring SHIRLIE MASON and ERNEST TRUEX. 
Produced by Paramount. 
Author, John Emerson and Anita Loos. 
Director, John Emerson.

Emmy, a stenographer, falls in love with Otto, a soldier at Camp Upton. Eddy Short, also in the army and in love with Emmy, keeps a watchful eye on Otto, whom he suspects of being a German spy. Otto marries Emmy though and Eddy follows and holds them at the point of a gun until the police arrive, where it is disclosed that Otto has a wife in Berlin.

"HER COUNTRY FIRST." Five-part drama. 
Featuring VIVIAN MARTIN. 
Produced by Paramount. 
Author, Mary Roberts Rinehart. 
Director, James Young.

Dorothea Grant, the daughter of a munitions maker, finds that her knowledge of signals comes in mighty handy when she is imprisoned by German spies, who are trying to gain admittance to her father's plant. She puts the semaphore to good use and saves the factory, as well as her own self.

"THE SECRET CODE." Five-part drama. 
Featuring GLORIA SWANSON. 
Produced by Triangle. 
Director, Albert Parker.

Mrs. Lola Walling was an ardent war worker, especially when it came to making munitions for American prisoners in Germany. Incidentally she enjoyed the confidence of Senator Rand, chairman of an important war committee. Secret service men examine some of Mrs. Walling's munitions and find they are carrying code messages to the enemy. As a result the senator's young wife, whom he and the secret service men have been forced to suspect, is exonerated and the couple regain their happiness.

"THE BRAZEN BEAUTY." Five-part drama. 
Featuring PRISCILLA DEAN. 
Produced by Universal. 
Author, Loose Winter. 
Director, Tod Browning.

Jaca1a felt her heart turning toward a man whom she believed to be a homebreaker and suspected of an affair. To protect herself from all too unwelcome advances she hired a profligate to pose as her fiancé. It proved a cure for the profligate and brought Jacala happiness.

Featuring GLADDYS LEESIE. 
Produced by Vitagraph. 
Author, Rex Taylor. 
Director, Frederic A. Thomson.

Ben Kirkland fell head over heels in love with little Emmy Cheney while on a camping trip. How he was accused of the murder of Emmy's father, after he had married the mountain maid and taken her to his city home, forms the basis of several stirring scenes.

"TO HIM THAT HATH." Five-part drama. 
Featuring Montagu Love. 
Produced by Bluebird. 
Author, Leroy Scott. 
Director, Oscar Apfel.

Fred Aldrich assumes a friend's guilt to protect the friend's memory and assure the continuance of the great work he started on the East Side Mission. This is the plot of a play taken from the popular novel of the same name.
Don't Make Them Guess What You're Showing

Life's too short to play grab-bag. Stick those trade-marks out to tell them you're showing

Paramount and Artcraft Pictures
Nationally Advertised

Then your patrons will know that they're putting their money on a sure thing.
Samuel Faulkner, Manager of the Franklin Amusement Corporation, Oakland, Cal., in a letter to the George Kleine System, distributors for Essanay, says:

"The week just ended, featuring CHARLIE CHAPLIN in 'TRIPLE TROUBLE,' showed the biggest business ever done in the history of the Franklin Theatre. 'Triple Trouble' was not only an exceptional box office attraction, but proved thoroughly satisfactory to our audiences."

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Distributors

[Signature]
President
THE GRACIOUS AND BEAUTIFUL

EDNA GOODRICH

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How the intelligence branch of the American Army operates—

A society drama with a patriotic punch—

Story by Harry R. Durant
Directed by Francis Grandon

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SESSUE HAYAKAWA

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A screen drama which contrasts the doctrines of self and sacrifice.

A drama devoted to the perils of dishonor and the rewards of idealism—

STORY BY FRANCES MARION
DIRECTED BY JAMES YOUNG
CAST INCLUDING: Jane Novak, Sylvia Bremmer, Lewis Willoughby and Mary Jane Irving.

Produced by
Haworth Pictures Corporation
Available at Mutual Exchanges
Sessue Hayakawa

in

"The Temple of Dusk"

Produced by Haworth Pictures Corporation
Available October 20 at Mutual Exchanges

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The appeal of D. W. Griffith's first Artcraft Picture, "The Great Love," is not bounded by locality. It will play to crowded houses in any territory where there are human beings. For it is humanity that the picture deals with—humanity on the background of the war's great necessities.

In St. Louis "The Great Love" had its premiere showing at the West End Lyric Theatre. Here is the opinion of the manager, Mrs. Rose Cornelius:

"I consider 'The Great Love' one of the best productions we have ever shown. Business was capacity during the run. The picture has all the elements necessary to a really successful feature, and I congratulate D.W. Griffith on a masterpiece."

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**BY The Exhibitor**

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President

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A tremendous super-feature, with a marvelous story, ready for release to a ready-made market.

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Production Supervised by Isadore Bernstein
Written and Directed by Bess Meredyth and Wilfred Lucas
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present

MONTAGU LOVE

in

"To Him That Hath"

Directed by Oscar Apfel
Story by Leroy Scott
Earle Williams is at the very height of his powers in this feature de luxe which ushers in Vitagraph's new Star Series Releasing Plan.

Action—intrigue—fight—a strong love story—a touch of the Secret Service—with a one hundred per cent. American hero in his dashing Yankee role—"A DIPLOMATIC MISSION" is in every sense worthy to bear the Vitagraph Blue Ribbon Seal—"the mark of the highest in photoplay art."

Mr. Williams is supported by a strong cast of Vitagraph favorites headed by beautiful Grace Darmond, and in story, photography and production, "A Diplomatic Mission" will delight the most exacting audiences.
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Directed by George Irving - Maxwell

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as the Kaiser with Olive Tell - Written by June Mathis-Karger, Manager of Productions

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in the supreme production
Directed in 6 ACTS by Edwin Carewe
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OCTOBER SEVENTH
Week Beginning September 22nd.

What the National Board of Review enthusiastically terms "one of the most powerful and appealing pictures we have ever seen and the most unusual Beach picture ever made."

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*Human Drama of Redemption -
Laughing Bill Hyde*

*with WILL ROGERS*

*Directed by Hobart Henley -*

Mr. Rothapfel, a daring pioneer in brainy and imaginative showmanship and an inspiration to all producers committed to the policy of "better pictures," has booked Goldwyn's entire series of Rex Beach productions for the Rivoli. He says:

"The humanness of 'Laughing Bill Hyde' makes it rank as one of the successful productions of the year . . . a story and production of which Mr. Beach and Goldwyn can both be proud."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, President

16 East 42nd Street New York City
Editorial Comment of the Week

WHY CHAPLIN PICTURES ARE INFREQUENT—HEAVIER TAX SITUATION REQUIRES BETTER SHOWMANSHIP—THE POPULAR "WOLF CRY"

By Martin J. Quigley

The scarcity of productions issued by Chaplin, the preeminent comic, since the beginning of his present highly remunerative contract has been a matter of widest comment both within and outside the motion picture trade.

There has been as many reasons ascribed as there has been dates assigned for the ending of the war. Commentators on the situation, however, have entirely overlooked a fact of greatest significance, either through merely a superficial knowledge of Chaplin's methods or an unwillingness to credit the comedian with the lofty appreciation of artistic merit which he actually possesses.

What is really transpiring is that Chaplin is declining to rush pell mell through the making of the eight pictures which he has contracted for sale to the First National Exhibitors Circuit, Inc. Despite the allurement of $125,000 per negative he is placing the artistic excellence of his production above the immediate and great financial gain that he might make and is lavishing upon each production painstaking care and effort that would suggest that such a course is compelled by contract.

The trade at large is aware that the general terms of the contract provide for Chaplin delivering eight productions to the circuit at a fixed figure per negative and that the comedian is not restricted to any given period in which to deliver the pictures.

The Chaplin record in this instance is probably without parallel in the motion picture business. Chaplin may be a great merchant for his wares but this situation also stamps him a great artist as he is proving that the financial return is not his solitary interest in his pictures.

What Chaplin is doing carries with it an object lesson of tremendous import for every producer. It graphically illustrates a course which must be followed if betterment of the motion picture is to continue: The unreasonable, unnecessary and frequently disastrous rush and hurry for the making of a "release date" must be abandoned.

In the case of Chaplin he might gallop through the making of these eight pictures and within a short time be ready for another million dollar contract. But in so doing the mediocrity which necessarily would be attendant upon rushed productions would be cutting short the lifetime of his popularity and the pictures themselves would be adding no new enthusiasts to the patronage of motion picture theatres.

What applies in this respect to Chaplin pictures applies to all productions.

Chaplin is concretely advancing the necessary tendency toward better and fewer productions. He is also cutting down production footage, a course which the government is expected to insist upon for the entire trade at any time.

If the government takes this step, it will accomplish for the business what the business has been unable to accomplish for itself. It will compel a course which means the elimination of a great deal of waste and—better pictures. And better pictures—and better pictures alone—will mean the greatest prosperity for the industry.

***

Under the new revenue act the motion picture industry will be called upon to bear a tremendous burden. Many protests will be made and many complaints will be registered. The hand of taxation is being laid heavily upon all business and the motion picture industry neither can nor desires to escape its duty.

The new admission tax, heavy though it is, will
not have a serious effect upon attendance, as the public
generally realizes individually and collectively that it
must meet in one way or another the cost of the war
and it is prepared to pay the bill.

The motion picture theatre is fortunately situated
especially in reference to the more expensive forms
of amusement. But the public that is paying the bill
will not be satisfied with a cheapened type of enter-
tainment. These strenuous days exact greater show-
manship from every exhibitor. The betterment of
picture presentation must continue. The only exhib-
itor who needs to fear the future is the one who
through incompetence in management, lack of judg-
ment in the selection of pictures and failure to keep
abreast of the rapidly changing conditions of the busi-
ness is unable to maintain the interest of his patronage
in his theatre.

The favorite "wolf cry" of the moment is non-canc-
elable contracts. The exhibitor who does not know
how to rent pictures for his theatre, that is un-
able to recognize what type of contract is best suited
to his requirements does not need advice from some
outside source: what he needs is a guardian.

Because of the nature of the motion picture a long-
time contract is inclined to be a hazardous proposition.
The offering of such a contract need not in itself be
an attempt to ensnare an exhibitor; it may mean sim-
ply that a company is unwarrantedly enthusiastic about
the quality of production that it feels able to maintain.
Again, it might also mean merely a "bulk sales" pro-
position offering to the exhibitor what has every indica-
tion of being a uniform standard of quality and at a
figure which on the basis of such a standard over a long
period almost assures in advance a certain percentage
of profit.

Exhibitors can be guided concerning trade condi-
tions generally, can be advised concerning individual
pictures and can be supplied regularly with informa-
tion about the various companies which should indicate
to them where their best interests lie in a general man-
ner, but in the actual contracting for pictures the ex-
hibitor must think out his own problem with due con-
sideration for individual conditions and requirements.

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**Double Admissions Tax Practically Certain**

**Big War Revenue Bill Passes House Without Change and Is Now Before Senate—May Be Law By November 1**

WASHINGTON, D. C.—Passed by the House of Representatives last week, the $8,000,000,000 war revenue bill was formally laid before the Senate Monday with the prediction that it will be approved November 1. By the House the measure contains the doubled tax on theatre admissions and the doubled seating tax, and hope of obtaining revision of either tax has practically been abandoned.

The measure went through the House without a dissenting voice and all indications point to similar action in the Senate. Following its passage in the Senate the bill will go into conference, provided the Senate makes any changes, and then upon agreement between the House and Senate, to the president for his signature.

All Lines Hit

With the outlook as it is, therefore, exhibitors can make up their minds to a season of high taxation, barring the unexpected, but they will have the satisfaction of knowing they are not alone. Every line of business in the country will be called upon to bear practically the same burden, the same proportion while persons of wealth will be compelled to turn over more than half of their income.

What effect the doubled admission tax will have on the motion picture business is problematical, of course, but many believe it will be passed over lightly.

William A. Brady, president of the National Association of the Motion Picture Industry, takes a different viewpoint, however, which he expressed when he told the Senate Finance Committee that if the doubled tax was increased the doubled admissions tax would force many exhibitors out of business. Four thousand houses have been compelled to close up in the last year, he pointed out, with the admission tax only 10 per cent.

Sees Less Revenue

Mr. Brady also expressed the belief that instead of producing $100,000,000 as expected, the increased admissions tax would actually produce less than the 10 per cent tax did, basing his belief upon the theory that the increased tax will reduce theatre patronage so much that the increased taxation will not span the gap.

War conditions, high federal, state and municipal taxes and competition have resulted in making motion picture business a losing venture, Mr. Brady continued. The only good thing about the bill he saw was that the government will take 60 per cent of the inflated salaries of stars.

The demand of the public for new pictures, Mr. Brady explained, had put the producers at great expense, while at the same time the war had cut off the European market for their productions and they were being manufactured at a loss for the American and Canadian markets.

Mr. Brady asked the Senate to deal justly with an industry which he described as a great and foolish industry waiting to be killed and then, to stop along and reorganize and save it. He urged that the industry be permitted to get past the "crazy stage" so that it might be placed on a business basis instead of a race for bankruptcy spurred on by foolish chivalry.

Walter W. Irwin, chairman of the executive committee of the National Association, said producers were throwing money away in new films that only added to their liabilities. He said they didn't dare to stop producing, fearing to lose all at once all they had gained by years of hard work.

Alfred S. Black, prominent exhibitor of Rochester, and Mr. Brady endorsed the admission tax from the standpoint of theatres.

Submits Long Brief

President Brady then submitted a lengthy brief to the committee summarizing the arguments of the motion picture industry representatives and presenting facts to demonstrate the ruinous effect the proposed taxes would have on manufacturers, producers and the theatres themselves.

**Exhibitors Urged to Collect Peach Stones From Picture Patrons**

The United States Army needs peach stones in order that the lives of the soldiers on the firing line in France may be saved and is calling upon the motion picture exhibitors of the United States to provide them.

The chemical in a gas mask, which filters the deadly German gas and makes it harmless to our soldiers, is carbon. This carbon is obtained from peach stones, the pits of other fruits, and nut shells. There is a great scarcity of this raw material and the Gas Defense Service of the Chemical Warfare Service of the United States Army has requested the aid and cooperation of the National Association of the Motion Picture Industry to urge the exhibitors of the country to organize campaigns in their communities to obtain this raw material, nearly all of which is now going to waste, from the public.

Every motion picture exhibitor in the country is urged to run slides in his theatres calling the attention of his audiences to the necessity of saving fruit pits and nut shells. Arrangements have been made with the local chapters of the Red Cross to collect and ship these peach stones and nut shells that the theatres may collect. Here is an opportunity, Mr. Exhibitor, to do your bit. Get busy.

Besides the three speakers, William A. Brady, Walter W. Irwin and Alfred S. Black, the following representatives of the industry were present: Harry M. Crandall, Washington; Charles C. Pettijohn, general manager of the Allied Distributors' Corporation; Gabriel L. Hess, secretary of the Goldwyn Distributing Corporation; Sydney S. Cohen, president of the New York State Motion Picture Exhibitors League; Samuel L. Rothafel, managing director of the Rialto and Rivoli theatres, New York; J. Victor Wilson, director of publicity, Strand Theatre, New York; Ernest H. Horstmann, president, Princess Theatre, Boston; Lewis Incurvity, secretary, Pathe Exchange; Harry Bernstein, Richmond, Va., general manager in South for Wells Enterprises; Albert Lowe, manager Paragon Theatre, Detroit; Berry Bulkeley, vice president, Crandall's Theatre, Washington, and Frederick H. Elliott, executive secretary of the National Association.

**Senate Speeds Bill**

The Senate Finance Committee has been holding hearings on the revenue bill for several weeks, although the measure was not formally before the upper house. By anticipating its passage in the lower house, though, the measure will gain much time and become a law that much sooner.

A duly signed copy of the bill's speedy passage can be seen at the present time and that the dual system of war profits and excess profits taxation, which some senators believe unconstitutional. But if this difficulty can be bridged, it is believed practically certain that President Wilson will sign the bill and make it a law in time to save the theatre business.

As the measure stands it practically doubles all existing taxes. In addition the bill provides a general $10 annual tax on persons, business, trades or professions earning more than $2,500 annually, which will be applicable to many exhibitors.

**Rothacker Made Director**

**Fourth Loan Campaign**

Watertown R. Rothacker, president of the Rothacker Film Company, Chicago, has been appointed director of the motion picture bureau of the Seventh Federal Reserve District of the Fourth Liberty Loan campaign.

Mr. Rothacker is a pioneer picture man and understands the pulling power of an effective film. All his work will be in co-ordination with the National Association of Motion Picture Industry.

**Miss Rubens Very Ill**

LOS ANGELES, Cal.—Alma Rubens, the Triangle star, it is reported, is critically ill and her physicians entertain little hope of her recovery.
Charles E. Frazier
Now Heads Chicago Film Censorship

Was President of Commission Which Dismissed Funkhouse

Charles E. Frazier, for the past year president of the city civil service commission, has been appointed acting second deputy superintendent of police of Chicago. In this capacity Mr. Frazier will be the official censor of motion pictures in that city.

Since the dismissal of Major M. L. C. Frazee, he was awarded the position by Mayor Thompson, it is said. Major Funkhouser held the position under civil service from the time it was created until he vacated it last summer. The appointment of Mr. Frazier, it is understood, is temporary in nature, coming under a provision of the civil service law which provides for thirty and sixty day appointees.

Concerning the censoring of motion pictures, the newly appointed second deputy said that he contemplated no changes in the present method of handling this branch of the work coming under his supervision.

Boches Get Great Joy
Out of Bara Pictures—
Till Yanks Take Town

Knowledge of three Theda Bara super-productions being shown at German field headquarters in France was gained when the American troops captured Seringes in the recent counter-offensive in the Marne salient, according to a letter just received from the front by the Fox Film Corporation. The pictures were "A Fool There Was," "Under the Yoke" and "Cleopatra."

In providing entertainment for the allied soldiers, the American Y. M. C. A. had established dugout right behind the front lines and when the Germans launched their great offensive last March a number of films which the Y. M. C. A. had on hand were captured by the French and so quickly turned them to their own use, motion picture shows being given for the German officers.

Captured Hun prisoners told the Americans when Yankee troops took up this sector some time later that the Germans were getting a great deal of enjoyment out of the Theda Bara pictures, so when the order to advance on Seringes came, the American troops bore this in mind.

No sooner had they entered the village than they began a systematic search for the captured Bara films and at last found them in the headquarters of the commanding German general.

In celebration of the victory the Americans immediately staged a motion picture show and ran off one film after the other. The sight of an American actress, says the letter, stirred the American boys to great enthusiasm, and they cheered Miss Bara until they were hoarse.

Three United Managers
Now in General Offices

In accordance with the announcement last week that General Film would distribute the products of United Picture Theatres of America, Messrs. Aaronson, Edwards and Lewis, United representatives in Pittsburgh, Kansas City and St. Louis, respectively, have already established themselves in the general offices.

Adolph Zukor Buys
Film "Sporting Life"

Adolph Zukor has purchased for the Paramount-Arcafilm program Maurice Tourneur's independent production "Sporting Life." This is said to be the forerunner in the history of the Arcafilm Corporation that negotiations have been closed to buy a feature made by an independent producer for the open market. "Sporting Life" was first Maurice Tourneur film made for the open market and he is now engaged upon his second picture which will be offered exhibitors through Hill and Bulk, Inc., Mr. Tourneur's selling agents.

Bert Lytell to Have
New Leading Woman

Clara Morris has been engaged by George D. Baker, Metro's western manager of productions, to play opposite Bert Lytell in "The Spender," the young star's next picture. Despite her name she is not related to the Clara Morris of stage fame. She is a western girl who at the age of 19 has already served an apprenticeship of three years in pictures,
Continued Fight Against Monopolies Promised by President of Essanay

George K. Spoor and George Kleine Declare Stanley Case Will Serve as Precedent in Other Prosecutions Contemplated

Continued prosecution of organizations engaging in practices designed to control film producers and the means to deal with each other through them, was promised in statements issued by George K. Spoor, president of the Essanay Film Manufacturing Company, and Andrew J. Callaghan, his personal representative, and George Kleine, in commenting on the decision of the federal trade commission finding the Stanley Booking Corporation of Philadelphia guilty of "unfair methods of competition."

All three men expressed themselves as assuredly in favor of the action of the federal body and particularly pointed to the fact that a precedent had been established which would make much smaller further prosecutions of like nature.

Saenger Decision Awaited

The decision of the trade commission in the case of the Saenger Amusement Company, against which corporation charges differing but little from those preferred against the Mastbaum interests have been filed, is awaited with considerable interest.

"The decision of the Federal Trade Commission against the Stanley Booking Corporation was a great psychological victory," Mr. Spoor.

"It means not only that exhibitors in this territory will in the future have the privilege of booking what photoplays they wish, but it establishes a precedent for other territories and furnishes a lever by which similar practices in other localities can be stopped.

Battle Only Begun

"The battle for open booking has only begun. The pernicious practice of trying to force exhibitors by threats and intimidation to use only the productions of certain companies prevails in many other territories besides the Philadelphia district. We do not mean to stop with this one victory, but will carry the fight into every territory until an honest booking system is established throughout the United States.

This initial victory will be of great assistance in the action contemplated in other districts, as it shows the attitude of the trade commission on this point, and their ruling in other cases will undoubtedly be similar to the present one where violations are proven.

"I have always been in favor of the open booking plan as the only fair method both for the exhibitor and the producer. When one corporation can dictate to the exhibitors of an entire district what plays he shall use and what he shall not use, it is time some action was taken.

Keep Branches Separate

"Essanay believes that organizations for the production and the rental of pictures should remain separate. When a booking organization gets control of stock of production companies it is sure to lead to abuses and to illegal methods of rental, and when it gets such a hold on a district that it can force the exhibitors to use the product which it dictates there is clearly a restraint of trade as the federal commission has decided.

Mr. Kleine said that the Mastbaum corporation had assumed a power of dictation far beyond anything formerly attempted by the Motion Picture Patents Company. The operations of the man who controlled the company, he said, were manifold and interlocked.

They or their corporation acquired exclusive rights to feature films," said Mr. Kleine. "They had heavy interests in the local exchanges of national distributing organizations; they owned or controlled heavy investments in theatres. In the fall of 1917 Stanley Mastbaum stated to me that he controlled moving picture houses representing a combined investment of $11,000,000.

Mastbaum Abused Power

"It is not necessary to enlarge upon the dangerous power for oppression which rested in these activities, and that they were used and abused is proven by the action of the federal commission.

"Here and there throughout the United States one or more concerns are attempting to monopolize the exhibition of pictures, with the purpose of driving competitors out of business and dictating the prices of film rentals without regard to value or merit of the film.

"These people are laying themselves wide open to attack, and complaints will be filed against them before the proper government agencies in due course."

History of the Case

The fight against the Stanley Booking Corporation was begun by Essanay and the George Kleine System early in January, when Andrew J. Callaghan was sent as a special representative to Philadelphia to gather evidence that the corporation was acting in violation of the federal trade laws in its dealings with exhibitors and producers, with the effect of compelling and suppressing competition in the sale and leasing of moving picture films.

This evidence was submitted to the federal trade commission together with affidavits from many exhibitors. The commission appointed George McCorkle, attorney for the commission, to investigate the matter and to gather further evidence. Attorney McCorkle found that there was sufficient evidence to merit an investigation.

"I am glad that my efforts in behalf of the exhibitors has resulted in a victory for them," was Mr. Callaghan's comment.

"The millions spent in gathering the evidence to convict the Stanley Booking Corporation were well worth while. As stated by Mr. Spoor, the fight has only begun. The cooperation of the federal trade commission in this case was magnificent and their attitude toward other cases where we have reason to believe is similar to the violation is such that I believe that an open market system is assured."

The Mastbaum company was found guilty in each of the nine counts charged against it. The decision was made public on Sept. 16.

Loew's Metropolitan

Seating 4,000 Persons

Opens in Brooklyn

Marcus Loew's Metropolitan Theatre, Brooklyn, seating 4,000 persons, was opened to the public on September 16. The program on opening night was typically Loew and included a number of short talks by Carlyle Blackwell, Virginia Pearson, Sheldon Lewis, Harry Morey, Sergeant Irving Berlin and others.

The new theatre is built along the lines of the Strand, Rivoli and Rialto of New York City in that it has only one balcony extending from the rear to the middle of the house. Here is located the operating booth in a concrete structure. Two Powers' 6-B camera- graphs furnish the projection.

Music is furnished by a large orchestra augmented by 50, and under the baton of Mr. Loew, the host, is credited with a short, snappy talk which met with hearty approval.

Empey Aids Benefit

At New York Theatre

Arthur Gay Empey, author of "Over the Top" and the star in Vitagraph's production of that play, who recently enlisted as a private in the United States Tank Corps, was detailed to New York to assist in organizing and managing the benefit performance given at the Century Theatre to raise a welfare fund for the "Treat 'Em Rough" boys.

Empey gave a big check to the fund. Alice Joyce, Corinne Griffith, Gladys Leslie and other Vitagraph stars aided in selling tickets.

Empey, having finished his training at Fort Slocum, is now stationed at Camp Colt, Gettysburg, Pa., which is the biggest of the tank corps camps.
“Shoulder Arms” to be Published as Three-Reeler

Decision Comes as Result of Canvas of Chaplin Exhibitors

The forthcoming Charlie Chaplin subject, “Shoulder Arms,” will be published in three reels instead of six as previously reported, according to a statement issued by the First National Exhibitors Circuit, which handles the distribution of the productions.

This decision is the result of a canvass of the 4,000 exhibitors holding Chaplin contracts in which 87 per cent expressed a preference for three reels, despite the fact that there was an abundance of material for a six-reeler.

Chaplin Author of Idea

Chaplin himself was the originator of the six-reel idea, proposing to First National two larger productions that he said would be issued at rentals corresponding to those now received for the two and three-reel subjects.

But now that the majority opinion of the contract holders has been expressed in favor of the short subject the comedian is willing to abide by their decision.

Long Subjects Next Year

It is understood, however, that when Chaplin contracts are signed for next season provision will be made for the publication of several five and six-reel special productions in addition to the standard two and three-reel subjects.

This will enable exhibitors to arrange their programs so they will not have to shelve or cancel any other features, which, it is believed, was a determining factor in the decision against “Shoulder Arms” as a six-reeler.

New Film Fast

“Shoulder Arms,” in three reels, of necessity, will be faster and furious in view of its condensation. It is said that the situations offered in the story—a plot based on trench life and the humorously shared shelling of shellers both on active duty and off—afford the greatest single gathering of possibilities for the utmost in Chaplin comedy portrayal that the comedian has ever had.

Gotham Sees Alice Brady

On Stage and in Picture

Alice Brady, Select star, is sort of an Arabian Nights Genii this week, appearing in person as the star of the theatrical production, “Forever After,” at the Central Theatre, New York, and in “The Ordeal of Rosetta,” “The Whirlpool” and “The Death Dance,” Select photo-plays, in more than thirty theatres in New York and its suburbs.

More Men Join Hodkinson

This week finds a Hodkinson Service representative in support of the General Film exchange except Seattle. The assignments to be made were C. Henschel in Philadelphia, E. C. Moore in Pittsburgh, H. Simpson in Atlanta and W. O. Edmonds in San Francisco.

William L. Sherry Seeks Larger Offices For Expanding Firm

While not yet quite four months in business, William L. Sherry is looking for larger quarters. In April he severed his connection as general manager of the Paramount exchanges, New York City, and launched the new firm distributing enterprise known as the Wm. L. Sherry Service, with headquarters in New York, and branch offices in fourteen other cities.

The New York offices were established on the twelfth floor of the Godfrey Building, 297 Seventh avenue, last May. At that time Mr. Sherry thought that half of the twelfth floor would be plenty of space for the general offices, and the New York Sherry exchange, combined. But the business began to grow, and now there is not room enough. Consequently Mr. Sherry must find larger quarters.

The New York exchange of the Sherry Service will probably remain in the Godfrey Building and will utilize all of the present space for exchange purposes. The executive and general offices, however, will soon move to some other office building where a whole floor can be had.

Mr. Sherry reports record bookings for the Frank A. Keeney productions featuring Catherine Calvert in “Out of the Night” and “A Romance of the Underworld.” Also, he reports heavy bookings in many cities of the De Luxe Pictures featuring Doris Kenyon in “The Street of Seven Stars” and “The Inn of the Blue Moon.” There is also a heavy advance demand for G. M. Anderson’s (Broncho Billy) first feature, it is said, on the Sherry program, “Red Blood and Yellow.” This is Mr. Anderson’s first five-reeler and marks his return to the screen after an absence of many months. Hereafter he will appear only in full-size western productions, all of which will be new and none of them re-issues. Vangie Valentine, Harold J. Binney’s find, is now at work on her first production, soon to be published.

New American Subjects Booked By Big Circuits

Having ramified its sales organization through all the Pathe exchanges of the country, the American Film Company now announces an extraordinary success on the part of its sales force in booking some of the biggest circuits among individual exhibitors for the new subjects of Loew, Turner & Dankin, Goebel, Ruben & Finkelstein.

“The success,” states Mr. Hutchinson, president of the company, “is due not only to the efficacy of the new selling system, but also to the superior quality of story, plot and execution of the new five and six reellers, eight of which will be made for each of the three stars.

Among the circuits now handling the American product are those of Marcus Loew, Turner & Dankin, Goebel, Ruben & Finkelstein.

The Film Market, Inc., Gets Corra Beach Film

Robert W. Priest, president of the Film Market, Inc., secured the world rights to the feature “What Becomes of the Children?” written by Corra Beach.

The production was made by the Corra Beach Picture Corporation at Jacksonville, Fla., and Miss Beach played the leading female role. The story, which is in six reels, is said to be one that will particularly appeal to women because of the timeliness of its subject.

"Sic 'Em Sam" Film Shown

By special arrangement Douglas Fairbanks is to show his Liberty Loan propaganda film, "Sic 'Em Sam," in every training camp in the United States for the benefit of the boys who are preparing to go "Over There." Copies of the films have already been placed with the western camps, who will reissue them along the line. They are then to be shipped abroad for the boys on the field of action, it is said.
Exhibitor Branch N. A. M. P. I. Seeks Incorporation Under Illinois Law

Body Formed at Recent Chicago Convention

Petitions Secretary Emmerson Through

Peter J. Schaefer, President

Application for permission to incorporate the new Exhibitors Association formed at the convention held in the Hotel Sherman, Chicago, the first week in September, was filed this week by Peter J. Schaefer, president, Alfred Hamburger and Attorney Andrew J. Ryan, with Louis L. Emmerson, secretary of state of Illinois.

According to the petition the name of the new association is to be National Association of the Motion Picture Industry, Exhibitor's Branch, which is directly in line with the plan mapped out at the convention following the historical "get together" meeting engineered by William A. Brady.

The management of the association shall be invested in a board of twenty directors, according to the document, who are to be elected annually. In explaining the purpose of the new association the document places great emphasis on the necessity of exhibitor cooperation.

Purpose of Corporation

"The object for which it is formed is to secure a high standard of motion picture films and to maintain the same," reads a portion of the petition. "To act in unison on all labor questions in order to secure and preserve equitable conditions whereby the interests of both employer and employee shall be properly protected."

The petition sets forth that exhibitors everywhere shall be conducted and that all reliable information on motion picture films shall be gathered and disseminated in order to obtain protection against unlawful exploitation. The document further states that the body wishes to incorporate "to prevent breaches of contracts of whatsoever nature."

Promote Good Fellowship

"To promote a feeling of good fellowship," it further reads, "and to develop and encourage closer and more intimate business relations among members; to create and foster harmonious and concerted action on all matters pertaining to motion picture exhibitors and cooperation to further the best interests of the public and secure just and adequate protection on all matters affecting the motion picture exhibitors' business."

Together with this information the names of the twenty directors who are to guide the course of the new association during the first year of its existence, are listed.

Chicago Named Headquarters

While reference is made in the petition to the intention of the new body to seek reasonable insurance rates for its members, nothing is said concerning the bonding proposition which, it was asserted at the convention, would be an effective means of combating the advance deposit system.

Page Mr. Rosenberg; He Deserves a Medal

SEATTLE. — If all exchange men were like Mike Rosenberg, president of the Luxe Film Company of this city, there wouldn't be much dissatisfaction.

So that the manager of the Weir Theatre at Aberdeen would not be too disappointed, Rosenberg took a print of "The Bargain" and drove 132 miles to Aberdeen in his car, arriving with the film just as the comedy was being finished.

New Distributing Co. Established in Chile

After an absence of three months, John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, has returned to New York city from South America where he has completed arrangements for the distribution of Paramount and Artcraft Pictures in Chile, Peru and Bolivia. Headquarters for the new distributing company known as the South Pacific Paramount Company, have been established at Estadio 250, Santiago, Chile, where the entire floor of a large building has been fitted out with all modern appliances used in the conduct of a big film distributing business.

Senor Eduardo Suarez, who has become Chilean ambassador to the United States, is president of the South Pacific Paramount Company, with Senor B. Villar, local manager. There will be two releases a week of Paramount and Artcraft pictures selected with special regard for local demands and actual distribution has already been commenced on this schedule.

Star Spangled Banner Campaign to Continue

Because of the successful results of the Star Spangled Banner Day campaign instituted by the Mayor's Committee for National Defense by means of the aid and co-operation of the National Association of the Motion Picture Industry it has been decided to request the motion picture exhibitors of Greater New York to continue this successful campaign. Exhibitors are therefore called upon to have their audience sing the Star Spangled Banner at the opening of each performance.
Distribution Plans Announced for Government's Liberty Loan Films

Rules for Booking Prints Formulated by Committee from M. P. Industry—Cooperation of Exhibitors Desired

Carefully formulated plans to obtain the 100% distribution desired by the Government for the Liberty Loan Films contributed by the various stars and producing organizations of the industry, are announced this week by the Liberty Loan Committee of the Motion Picture Industry. The co-operation of the exhibitors, who will be one of the most important units of the industry in assuring complete success for the committee's projected campaign is earnestly sought by the industry. Reports received from the field indicate that the showmen will not be found wanting and that they are preparing to extend the fullest possible co-operation to the Treasury Department and the industry's committee.

The following letter, which was drafted by the Liberty Loan Committee of the Motion Picture Industry, and which explains in detail the regulation for the distribution of the prints to be used in the campaign, has been sent by each of the distributing organizations co-operating in the movement to all of its exchanges:

Rules for Distribution of Prints

"Uniform rules and regulations for the handling of the Liberty Loan prints to be used in the Liberty Loan campaign are contained in the following letter, prepared by A. Lichtman, manager of distribution for the Liberty Loan Committee of the National Association of the Motion Picture Industry, and which has been sent by the Home Office of each distributing organization to all of its exchanges:

"The Motion Picture Industry, collectively and individually, gives way to no other industry or group of individuals in patriotism, and in practical substantial aid to the Government. As evidence of this, the various motion picture stars have made negatives in aid of the Fourth Liberty Loan. From each negative, the Government is furnishing 112 prints to be distributed by the branch offices of the several distributing organizations, as follows:

Detailed Instructions

1. Each company will distribute, through all of its offices in the United States, the prints in which its own stars appear.
2. Bookings of the Liberty Loan prints shall be made to any exhibitor, whether or not he runs our product.
3. Each branch office of each distributing organization will be held strictly accountable, not only by its Home Office, but by the Treasury Department, for booking solid each print from the date of receipt of each print, up to and including the 19th day of October. Shipments of prints will begin on September 15.
4. No exhibitor shall be permitted to book one subject for more than one day, nor to book two subjects for the same day, whether such subjects are handled by this or another company. In other words, no exhibitor shall have more than one of the thirty-five subjects for any day; nor shall any exhibitor be permitted to obtain a repeat booking for any subject.
5. No charge shall be made directly or indirectly to any exhibitor for the exhibition of any Liberty Loan print.
6. Instead of shipment being made to exhibitors by express, all such shipments are to be made by post under a Government frank, especially issued for the purpose. This frank will be evidenced by a label. These labels will be sent to you along with the shipment of prints. It of course follows that no postage will be necessary. One label is to be enclosed in each shipment for the exhibitor's use in returning the print, a second label is attached to the use of such labels for any other purpose.
7. At the top of each booking sheet you will write the words, "Respectfully submitted to the Treasury Department of the United States.
8. On October 20, you shall forward to this office the original booking sheets, or duplicates thereof, showing the specific theatre and the days for which each print was on exhibition, as well as the dates for which each print was in transit. Such information is not to be conveyed by signs or hieroglyphics, but on the contrary, to be plainly written, so that the actual facts are perfectly apparent to a layman totally unacquainted with the booking sheets and booking methods of the motion picture industry.
9. For each day that each exhibitor books a Liberty Loan print, each exhibitor is to be impressed with the necessity of sending to you a record of the total amount of the Liberty Loan subscriptions taken at his theatre for that day. This record shall be carefully entered by you in a book kept solely for that purpose, and a transcript thereof daily sent to this office. Each page of such book shall be totalled, and the total carried over to the succeeding page, for it is quite probable that several times during the drive you will be asked to send by wire the total of the subscriptions obtained to date by the theatre booking the prints assigned to you.
10. The prints allotted to you are Government property. Accordingly, you are held personally responsible for their safety. Immediately after the conclusion of the drive you will be asked to return all prints to the Government. Shipping instructions for each return will be forwarded to you at a later date.

This same letter of instructions is sent by the Home Office of each distributing organization to its respective offices. In other words, all exchanges handling the Liberty Loan prints are receiving a uniform letter from the committee of the motion picture industry appointed by the Treasury Department.

12. No excuse or alibi will be entertained either by the Government or by this office for permitting any print to remain idle on the shelf.

Exhibitors Patriotic

"It is of course recognized both by the Treasury Department and by the Liberty Loan Committee of the Motion Picture Industry, that all of the exhibitors of the United States are more than anxious to perform their patriotic duty, by exhibiting a Liberty Loan subject every day of the drive, and that, therefore, each exhibitor will see to it that he possesses complete bookings for the entire period.

"It is likewise recognized with equal force, that many, and each member of your organization, are just as anxious to do your bit in aid of the Liberty Loan, as the exhibitors are to do theirs, and that, therefore, you will see to it that each print is booked solid during the drive.

TWO SCENES FROM "THE ROMANCE OF TARZAN"

ELMO LINCOLN, AS THE JUNGLE KING "TARZAN," AND ENID MARKEY AS THE DAUGHTER OF AN ARISTOCRATIC FAMILY FORM THE ODD COMBINATION AROUND WHICH THIS FIRST NATIONAL FEATURE PLOT IS WOVEN.
Motion Picture Exposition to Have Extensive Government War Display

Every form of war industry in which the Government is engaged will be shown and exhibited at the National Motion Picture Exposition to be held in Madison Square Garden, New York, October 5 to 13.

The latest Government department to requisition space at the war service exposition of the motion picture industry is the U. S. Government Employment Service of the Department of Labor.

The object of the exhibition of this department will be to illustrate the vast variety of the war work upon which the Government is engaged and in doing so call attention to the urgent need for mechanics and laborers of every kind to engage in an essential war industry.

**Show Ship Building**

They are planning one of the most comprehensive, interesting and instructive exhibits that could possibly be imagined. It is planned to show miniature ships actually in the course of construction. Miniature ways and ship yards will be built. The Wilson Square Garden building and workmen will actually build ships before the eyes of the public.

Warship mechanics from various aero-plane factories will also construct miniature aeroplanes, showing all of the types that are being used by the Government in the fight. Giant and bombing planes to the fast and speedy combat machines. There will also be a comprehensive exhibition and demonstration of the varied models of guns and very successful Liberty Motor, in all of its various sizes.

Planes are now being worked out to show every weapon that is used in modern warfare and the exact manner in which it is used. The Ordnance Department of the United States Army will have on view a specimen of every form of deadly weapon that is used in war. They will also provide a large detachment of soldiers in uniform who will demonstrate the effective and exact manner in which these weapons are used.

**Weapon Exhibit Also**

The soldiers detailed to the exhibition will be skilled in the use of all these weapons and will actually demonstrate the manner in which they are used in modern warfare up to the point where the explosion occurs. The Ordnance Department will also stage a complete exhibition of the numerous varieties of shells that are being used and there will likewise be other booths devoted to their methods of manufacture and the manner in which they are timed and exploded. The Gas Defense Division of the Chemical Warfare Service of the United States Army has also been invited to take space at the show.

F. W. Lawrence, publicity director, of the United States Government Employment Division of the Department of Labor was enthusiastic when an offer of unlimited space at the show was offered him by the Exposition Company. He stated that his department would require a minimum of 2,500 square feet of space and would undoubtedly need 5,000.

Practically all of the large companies have signed contracts for space and an elaborate show is being planned in order that the industry may not be overshadowed by the Government. This exhibition and the great patriotic service which it is accomplishing has been made possible to the Government by the unselfish patriotism of the motion picture industry.

With the Government exhibits as they are now planned there is no reason in the world why the exhibition should not be the greatest and most successful that has ever been had.

**Geraldine Farrar to Attend Washington Press Club Banquet**

Government honors go to Geraldine Farrar and Goldwyn Pictures through an invitation extended simultaneously to the noted screen and operatic star and Samuel Goldfish, president of Goldwyn, on the eve of the fourth Liberty Loan campaign to attend a banquet of the National Press Club at Washington, D. C.

By invitation of Frank R. Wilson, director of publicity of the Treasury Department, Miss Farrar, accompanied by Mr. Goldfish and several friends, leaves for Washington Thursday night of this week and on Friday Miss Farrar is to sing "The Star Spangled Banner" from the steps of the Treasury Building.

Miss Farrar and Goldwyn have just completed and of which Miss Farrar is the leading actress, and very successful Liberty Loan film, entitled, "The Bonds That Tie," in which the noted diva plays the role of Columbia. This picture represents the joint contribution of the star and the Goldwyn company to the government. It was written by Harry R. Duran, directed by Reginald Barker and made under the watchful eyes of the big Goldwyn organization.

Immediately upon its delivery in Washington by special messenger telegrams and letters of appreciation were dispatched by Frank R. Wilson to Miss Farrar and Samuel Goldwyn to both of whom were invited to be the department's guests at a dinner on the evening of Sept. 27 at the National Press Club to attend the entire membership of Washington correspondents of the nation's great daily newspapers and magazines, and by many notables in American official and civil life, as well as by members of the foreign embassies and legations.

**New Policy of Pathé About to be Launched**

"The Border Raiders," a high speed southwestern feature, featuring George Larkin and Betty Compson, an unusually attractive poster display has been prepared—one, three and six sheets, a set 11x14 photographs, cuts and slides, all of which show the high spots of this swiftly moving drama of the West, written by Frank Beresford and directed by Stuart Paton. The love story is said to be cleverly interwoven with desperate rides, narrow escapes, sudden gun play and other characteristic western happenings. It is a well balanced, intensely dramatic story.

**Violet Palmer in "Snippy"**

The Nassau Picture Company is starring Violet Palmer in a seven-reel drama. Work on the production is almost completed, and the title chosen is "Snippy."
MAE MARSH, AS SHE APPEARS IN HER FIRST DUAL ROLE. ON THE LEFT SHE IS SEEN AS LOUISE PARKS, DAUGHTER OF A WEALTHY WOMAN, AND ON THE RIGHT AS PEGGY MURRAY, A CLERK IN A CIGAR STORE.

Vitagraph All Ready
For Inauguration of New Booking Policy

Everything is in readiness for the inauguration on September 30 of Vitagraph's new "democratic, not autocratic" booking plan, according to a statement of the company.

Prints on "A Diplomatic Mission," the Earle Williams Blue Ribbon feature, which will be the first picture under the new plan, were shipped to the company's branches last week and exhibitors will be able to see it soon.

Vitagraph reports that the new booking plan has already proved to be the most popular departure the company has made in years. Letters have been received from exhibitors all over the country commending the company's stand for equitable rentals and the sales department of the organization states that these commendatory messages are being backed up by big contracts.

The greater percentage of these contracts are on the fifty-two-week basis, whereby an exhibitor will get during the year the following stars at intervals of six weeks:

- Earle Williams—Eight productions.
- Alice Joyce—Eight productions.
- Bessie Love—Nine productions.
- Harry T. Morey—Nine productions.
- Corinne Griffith—Nine productions.
- Gladys Leslie—Nine productions.

The first productions in which these stars are to be presented have been listed as follows:

- Sept. 29—Earle Williams, in "A Diplomatic Mission."
- Oct. 21—Alice Joyce, in "Everybody's Girl."

Vitagraph Players Receive Serious Injuries

If any exhibitor is of the belief that all things are not as they seem on the screen, a peep at the following extract from a letter written to Vitagraph's eastern headquarters by W. S. Smith, manager of the company's coast studio in Hollywood, will put them right:

"Duncan (meaning William Duncan, director-star of "A Fight for Millions" and other Vitagraph serials), is preparing for his next picture and we are lining up locations, etc. Have had to go pretty easy with him as his whole troupe was pretty badly bunged up with the strenuous work in 'Millions.' 'Dunk' had the teeth knocked out of both sides of his jaw and is having them fixed up. Ryan had two ribs fractured, but kept working until the picture was finished. He is now in a plaster cast.

"Ben Corbett, who is working with Antonio Moreno and Carol Holloway in the new serial ("The Iron Test") is in a hospital with both arms broken.

"Another man in the Moreno-Holloway company dislocated his hip when he threw a horse off a bridge in 'The Iron Test.'"

"One of Larry Semon's men in the comedy company has a dislocated ankle as the result of a stunt they were pulling in one of the two-reel Big V Special Comedy pictures.

"Earle Montgomery, Joe Rock's partner in the other Big V Special Comedy company, has a dislocated shoulder through a flagpole on top of a roof falling to break at the proper time. It dropped him through a skylight and he landed two stories below."

Mr. Smith winds up his casuistry list with the matter-of-fact statement, that "these strenuous pictures sure do use up players."

Edna Britton in Serial

B. A. Rolfe has engaged Edna Britton as one of the members of the cast supporting Houdini in the thrilling serial in fifteen episodes by Arthur B. Reeve and Charles A. Logue.

Miss Britton's role is that of a heavy and Mr. Rolfe is so pleased with her work in the earlier episodes that he has had extra scenes written in for her. Well known for her many successes on the spoken stage, the young artist has already a big public keenly anticipating her entrance into filmdom.

Added to her dramatic ability is Miss Britton's prowess as an athlete. She is an expert swimmer, golfer, tennis player, an excellent shot, a polo player, and drives a high-powered touring car of a French racing model.

Plan Chiropractic Films

DAVENPORT, I.A.—Officials of the Palmer School for Chiropractors are having estimates made for a motion picture studio where pictures could be made for propaganda purposes.
Delay in Making Chaplin Films
Is Explained by First National
Principal Reason Declared to Be Comedian's Determination Not to Issue a Picture Until It Is Perfect

The First National Exhibitors Circuit last week issued a statement which is designed to answer rumors and alleged authentic statements that dis-avowment, dissatisfaction, politics and other difficulties are responsible for the infrequency of Chaplin comedies. The statement says the delays have been due to natural causes only and principally because of the comedian's pride of craft in refusing to issue a picture until it is as nearly perfect as he can make it. Other reasons ascribed are Chaplin's delay in getting into his new studio and the production of Liberty League, with any propaganda features for the British and Canadian governments.

Chaplin Explains Stand
"Each Chaplin comedy has to have in it the very best work of which I am capable," Chaplin is quoted as saying. "Comedy situations are much more difficult to work up than the dramatic scenes. There is no trick in grinding out scenes that might be called amusing, but to get real comedy out of humor outside situations demands study, the utmost concentration and eternal experimenting. "No one knows better than I how simple it would be just to grind a camera crank and turn out footage which would constitute a film. The problem in producing successful pictures is no longer one of making a deal but of getting a regular schedule. That system demands that quality be sacrificed to time and speed. The publication date must be met. The picture is finished. It is full of good material. It has taken time to produce. Now it must be hurried. The last half of the picture is jammed through hastily. The subject is issued on schedule. But is that system fair to the exhibitor? Does it benefit the producer or the star?"

Tells Wisdom of Policy
"The public pays its money to be entertained. It demands, as a right, the utmost that the star, the cast, the director and the producer can give in ability, intelligence and entertainment value. When a production falls short of this standard, when it does not represent every ounce of energy and enthusiasm, of which those responsible for it are capable, it is a burden more than a nuisance to the exhibitor. His patrons are quick to recognize lack of value. They blame him directly, because it reflects both on his judgment and his sincerity. The stigma is the next to share the blame. Popularity decreases. And the exhibitor pays the penalty in loss of valuable patronage. He cannot continue in business.

"I suppose I could take the first 'shots' of all my scenes and assemble them into pictures that would carry the same enthusiasm as the familiar pictures. But theatre-goers would not see the best that I can do. There is hardly a scene made at the studio that is not rehearsed a dozen times. Very often the final rehearsal will develop a suggestion or an idea for a greater up-to-the-minute situation and where only a smile would have resulted from the original action, we made a revision that is certain to bring a hearty laugh.

Holds Principle Widespread
"This constant effort to improve every bit of action, to be satisfied that it cannot be made stronger or funnier, is the supreme obligation of every star and producer. "I want to be absolutely sure that Chaplin comedies contain the very best of my abilities and I won't sanction their publication under any other condition. Then I know that the public is going to be entertained and satisfied, that the exhibitors will not have to worry and that I will not going to be accused of trading on a name to the loss of any theatre-owner who books my productions.

"I would issue only one picture in a year if the others I attempted did not measure up to my own personal standard, but that one would have to be right, or it would be shelved. I would be better off with no pictures and the good will of the American public and exhibitors than the unwarranted reputation of subjects booking, with any one of them merit unfavourable criticism."

First National Agrees
"We believe," said one of the First National officials, "that Mr. Chaplin's determination to make quality the master principle in his producing is an epoch in the manufacturing branch of the business of an importance equal to some well-publicized recent steps in the exhibiting and distributing departments of the industry. He has kept his own counsel for months, rather than to commit himself to a statement of what was about to happen." He preferred instead to put his conclusions into practice, leaving to self-styled wiseacres the apparently-swell-tome task of assigning a score or more of erroneous reasons for the completion of only two comedies since he signed his contract with us.

"Now he has proved, by nine months of activity, that he is really sincere, and that his decision is not a thing for the future, but that it is for the past as well as the present and future. "Entirely apart from our business relationship with Mr. Chaplin, every one of us feels that he is deserving of a genuine appreciation from the public, exhibitors and the industry generally for having the courage to make the quality of his productions first in importance, and quantity and income last, and for adhering strictly to that purpose in the face of every kind of conjecture and comment."

Change in Film Title
The title of "Vendetta's Daughter," the Bluebird scheduled for Sept. 23, has been changed to "The Velvet Hand." Fritzi Brunette is the star of the film.

Men Stay Up All Night
To See "Over the Top"

In Ohio "Over the Top," Vitagraph's patriotic special, is holding the crowds until the cows come home—or rather the cows are ready for their day's work. A letter received by the home office of the Vitagraph distributing organization last week told of an extraordinary record made by the picture at the Park Theatre of Mansfield. Two shows already had been given one evening and there was still a crowd on the outside, completely composed principally of farmers. The farmers declared they didn't care when they got home, just so they arrived in time to do the milking, so a third show was given, which did not end until five minutes to three.

Nu-Movie-Lite Company
Denies Patent Charge
Of Cleveland Concern

The Nu-Movie-Lite Company of Peoria, Ill., has filed an answer to the suit of the Argus Lamp and Appliance Company of Cleveland, which alleges infringement of the Argus patent in the Nu-Movie-Lite Company's Celebrity, a screen that had been in use in pictures made by the Night View Company of Cleveland. The answer, which was served on Mrs. M. M. Livingston, president of the Nu-Movie-Lite Company, "that the Cleveland concern has a patent which is invalid. "We deny absolutely that we have infringed or used in the make-up of our product one one-hundredth of an iota of some one else's idea."

Tom Geraghty Back With Metro

Tom J. Geraghty, author of many motion picture successes, has joined the scenario staff at Metro's west coast studios in Hollywood. Geraghty already has turned in his first complete manuscript, tentatively titled "Thirty Days," intended as a starring vehicle for May Allison.

Geraghty, who embarked on a writing career as a New York reporter, gained his first experience in motion pictures at Metro's eastern studios in the metropolis, where he did publicity and subsequently wrote comedies for Mr. and Mrs. Sidney Drew in collaboration with Charley Fuhr.

Holland Reaches France

Sergt. Theodore F. Holland, formerly General Film manager at Indianapolis, now is hailing his friends from abroad with the American Expeditionary forces. Sales Manager W. F. Rodgers of General has received a card from him chronicling the safe arrival of the ship upon which he sailed. Sergt. Holland is with the headquarters detachment, 603rd Engineers.
"Salome" to Be Shown
At 44th Street Theatre
In New York October 6

Having achieved big success wherever it has been shown, the Theda Bara super-production, "Salome," will begin a limited engagement Sunday evening, October 6, at the Forty-fourth street theatre, New York, as a special William Fox attraction. Two performances will be given daily.

No production ever shown by William Fox, it is said, has scored the success of "Salome." Played at $1 top prices in the leading dramatic theatres of the country, it has attracted crowds that have set new records for size and enthusiasm. It has been acclaimed by public and critics as the greatest play which Theda Bara has yet enacted.

Since "Salome" played its first engagement in the middle of August, Fox has had eighteen companies touring the principal circuits. Every one of these companies has reported such extraordinary business that indications now are that "Salome" probably will play to more people than even "Cleopatra," the other Theda Bara super-feature, which, it is estimated, has been seen by more than 5,000,000 persons.

Will Make Screen Debut
In New Metro Production

Gilbert Douglas, a distinguished actor, will make his screen debut in "Five Thousand an Hour," the forthcoming Metro production which will introduce Hale Hamilton as an individual star. Mr. Douglas has the part of the arch-villain, Paul Gresham, who makes it his special business to try to ruin Johnny Gamble (Mr. Hamilton) financially.

For the last two years Mr. Douglas has been playing the important part of Preston De Witt in David Belasco's production, "The Boomerang." Mr. Douglas has appeared in a long list of well-known successes, including "Peg o' My Heart," in the company starring Peggy O'Neill; "The Fair Co-Ed," with Elsie Janis; "Wildfire," with Lillian Russell; "His House in Order," with John Drew; and the companies of Nat C. Goodwin, Julian Eltinge and Charles Hawtrey.

Sol Lesser to Continue Business in Ohio Despite Enlistment of Partner

Masterpiece Film Attractions will continue to make a strong bid for business in the Cleveland and Cincinnati territory, according to President Sol L. Lesser, who made the announcement this week in reference to the enlistment of his partner, Leon D. Netter, with the colors.

Lesser states that he has no intention of withdrawing from this field.

"The high standards in quality and service of the past will be carefully maintained and improved upon, wherever possible," said Lesser.

George Jacobs is manager of Lesser's Ohio branches. Netter's interest is still intact, though he is now in the service.

Lesser's invasion of territory east of the Rocky Mountains has met with remarkable success. In his twenty-five companies, touring western and middle-western states with D. W. Griffith's "Hearts of the World," the youngest state rights man in the business is establishing the nucleus of a distributing service that may eventually reach from coast to coast.

Barriscale Production
Will Fill Glaum Date

Owing to difficulties attending the production of "The Goddess of Lost Lake," a Robert Brunton production, starring Louise Glaum and scheduled for distribution by the W. W. Hodkinson Corporation on September 30, a Bessie Barriscale feature, "The Heart of Rachael," will be issued in its place.

Those who have seen "The Heart of Rachael" consider it not only the finest piece of acting Miss Barriscale has done on the screen, but one of the strongest and most interesting stories ever presented. Taken from Kathleen Norris' popular novel of the same name, its adaptation to the screen was consider- able of an undertaking because of the number of characters and the way in which their lives intertwine and affect the life and happiness of the heroine. Jack Cunningham has succeeded admirably in this difficult task.

Those who liked Howard Hickman's initial effort as a director of "The White Lie" will be more than pleased with his artistic production of "The Heart of Rachael."

Bush With First National

W. Stephen Bush, late editor of the Trade Review, is now connected with the advertising and publicity department of the First National Exhibitors Circuit.

Pack Up Your Briar
And Help Win War

Charlie Hundt, assistant to George D. Baker, manager of productions at Metro's West Coast studios in Hollywood, is never without his pipe.

"You don't take it to bed with you, do you, Charlie?" asked Clifford Butler, studio manager, the other day when he came across Hundt at his desk in a cloud of smoke.

"No," replied Charlie, with a twinkle, "I don't have to. Reading some of the stories sent in here supplies me with pipe-dreams enough."

All jokes aside, Hundt insists that pipe-smoking is a way to win the war. He pointed out that the money he saves by abstaining from cigars and cigarettes goes to Uncle Sam via his young son for Thrift Stamps.

Young Stars Are Present
At Opening of New House

Jane and Katherine Lee, the diminutive Fox stars, were among the motion picture folk who attended the opening of Marcus Loew's new theatre, the Metropolitan, in Brooklyn, last week.

The children were in a box when they were observed by Mr. Loew. The theatrical magnate immediately made them stand up and then introduced them to the patrons. The applause that greeted the children attested to their remarkable popularity.

Scene from "Tony America."

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THEY TRIANGLE PRODUCTION SERVES AS THE LATEST VEHICLE FOR FRANCIS MCDONALD.
Dell Henderson Writes Broadway Stage Comedy

Dell Henderson, directing Carlyle Blackwell and Evelyn Greeley in "Al- lies," a new World picture, is about to open early next spring, and has just completed a three-act comedy intended for Broadway consumption.

The interesting feature of this play, from the manager's point of view, is that it requires the services of only six persons and it is essential that no scenery or properties be used in its presentation.

The story has to do with motion pictures in the making, but instead of studio scenes what happens in the creation of the scenario is disclosed. What the author wants, the demands of the star and the suggestions of the director furnish the comedy. It bears the title of "The Third Reel."

"The Forbidden City" Ready for Screen Soon

Norma Talmadge's Chinese production, "The Forbidden City," has just been finished and is now being cut by Director Sidney A. Franklin. It will be ready for the screen in two or three weeks.

Aside from affording Miss Talmadge the opportunity to play a Chinese character for the first time, "The Forbidden City" is a remarkable picture in every way, according to the producers. Its production is the result of weeks of research by experts and it has by far the most pretentious background ever seen in a Talmadge picture.

Miss Talmadge's support includes Thomas Meighan, her new leading man; Allan Dwan, Rogers Lytton, M. W. Raleigh, Reed Hamilton and a number of Chinese actors.

Peck Appointed Manager

Raymond S. Peck has been appointed manager of the Mutual branch at Montreal. Mr. Peck comes to Mutual from the Canadian Moving Picture Digest, of which paper he has been editor.

Previous to entering the motion picture business Mr. Peck was associated with daily papers in the United States and Canada. His first experience in the picture business was with the Universal Film Company as director of publicity in Canada. He is widely known by the exhibitors throughout the Dominion and through his motion picture associations has gained an intimate knowledge of the business.

Pictures Supplant Vaudeville Program

Four Chicago theatres heretofore devoted exclusively to vaudeville have begun a policy this week of pictures three days a week and vaudeville the other four. The move was made, it is said, because of the scarcity of suitable acts.

The theatres involved are the Plaza, North avenue and Sedgwick, 1,000 seats; Imperial, 2342 West Madison street, 1,300 seats; Rex, 2305 West Madison street, 650 seats, and the Lydia, Cicero avenue and Lake street, 900 seats.

Boys of Military School Given A Special Showing

Three hundred boys of the Victoria Industrial School, Mimico, Ont., were given an outing in Toronto on September 17 in order to witness a presentation of "Huck and Tom" in the Allen Theatre. This feature was not the current attraction at the theatre but was shown for the benefit of inmates of the home.

Not a week passes but from fifty to seventy-five convalescent soldiers of the Davison and Spadina Military Hospitals, Toronto, are treated to a show at the Allen Theatre. The wounded warriors are brought to the theatre in private street cars which are provided by the Toronto Railway Company.

W. R. Greene has been appointed permanently to the position of manager of the Allen Theatre, Toronto, Ben Cronk being designated as general supervisor of Allen Theatres in Canada.

Screen Telegram Gets Scenes From the Clouds

At Omaha, where the government conducts the largest Balloon School in the world, Harold P. Brown, staff cameraman of the Screen Telegram secured the first motion pictures ever taken from an American observation balloon at this school. These pictures have been passed by the Committee of Public Information and are shown exclusively in the Screen Telegram Number 53.

AN OBSERVATION BALLOON AT WORK AT THE GOVERNMENT SCHOOL, OMAHA.
(Screen Telegram No. 53.)

These "eyes of the artillery" are perhaps only second in importance to the airplane as an observation medium. Mr. Brown has secured some exceptional views of the workings of the balloons it is said. His efforts were not confined to the air. He obtained intimate pictures of the detailed ground work necessary to the launching of one of these "sausages," showing them ascending and descending. He also shot scenes showing their peculiar construction.

The photography is said to be very clear and clean-cut. The city of Omaha, punctuated with its many houses, thoroughfares and big buildings, as seen from above stand out clear and distinctive. Other balloons at their stations dot the sky giving an idea of how these observers go about the business of detecting enemy activities.

NORMA TALMADGE IN "THE FORBIDDEN CITY"

AS SAN SAN, DAUGHTER OF AN AMERICAN CONSULAR ATTACHE AND A CHINESE MANDARIN'S DAUGHTER, THE SELECT STAR IS SAID TO HAVE A WONDERFUL ROLE.
DIGEST OF PICTURES OF THE WEEK

WHEN a person reads that a certain scenario was written over night at the command of the scenario editor, one is forced to conclude that quite a few stories of late must have been compiled under like circumstances. At least the results would indicate as much. Of the nineteen pictures reviewed in this issue at least four fall short with regard to plot material.

One of the best plays of the week in point of excellence of production and story interest was "Kildare of Storm," with Emily Stevens. The adapted novel made fine material and Metro gave its best in the way of cast and director.

Paramount made a very pleasing five-reel feature from Marion Thompson Davies' novel, "Out of a Clear Sky," in which winsome Marguerite Clark plays the role of the little Belgian princess who comes to America to avoid marriage to a German prince.

George Larkin and Betty Compson appear in a fast-moving drama of the Mexican border, produced by the Diano company and being distributed by Pathe. Unusual lighting effects and superb staging are the outstanding features of this well-acted play.

Stories of men who have been cast upon strange islands and who fall in love with beautiful women have not been quite so numerous of late. Vitagraph's "By the World Forgot," however, which was written by Cyrus Townsend Brady, has a novel twist and holds one's attention all the way through.

Not so good is "The Atom," a Triangle play that lacks a logical plot. With an all-star cast, it is regrettable that a stronger story was not provided for Henry Mestayer, Pauline Starke and Belle Bennett.

Virginia Pearson has an emotional role in "The Queen of Hearts," and under the careful direction of Edmond Lawrence a very interesting play has been produced by the Fox company.

Universal's scenario department should provide Harry Carey with more substantial vehicles than his present play, "Three Mounted Men." It is just five reels of celluloid with a thin story woven through it.

Maurice Tourneur has made a smashing screen melodrama from the Drury Lane thriller, "Sporting Life." Tourneur's fine hand is seen in the handling of great crowds, in building up strong climaxes and in the casting of players who can act, although not heralded as "stars." The Paramount company thought so much of it after witnessing a week's run at one of New York's big theatres that they purchased it for their program, it is said.

"A Woman's Experience," produced by the Bacon-Backer company, from the stage success, "Agnes," presents the old, old story of a young couple that becomes involved in the social whirl of the city and when ruin stares them in the face, decide to return to the quiet of the country and live the simple life. An unusually well balanced cast, headed by Mary Poland, handles the various roles.

Anita King, the Plaza star, is presented in a poorly constructed play entitled "Whatever the Cost." The theme is old and the story is only saved by unusual care in direction.

An American Red Cross film that should attract unusual interest is being distributed by General. It is called "Soothing the Heart of Italy" and tells in one reel the experience of a Red Cross nurse who goes to rescue the Italian people from the demoralizing defeat of war.

Pathe is distributing some unusual two-reel subjects in which Helene Chadwick is being starred. The two reviewed this week, "An Honest Thief" and "Get-away Kate," are far superior to many so-called features of greater length. They seem with action and have been beautifully staged.

Followers of Susine Hayakawa will not be disappointed in his latest production, "The Temple of Dusk." It tells a pathetic story of the devotion of a Japanese boy to a little American girl. The subtitling of the play is unique and every one contains a punch. The Japanese settings are some of the most beautiful ever photographed.

Gloria Swanson is presented by Triangle in a story of Washington society life with the usual German spy plot running through it. The play is well acted and contains splendid photography.

Another Triangle play, "The Mask," with Claire Anderson in the leading role, makes acceptable screen entertainment.

Goldwyn made no mistake when they decided to star Tom Moore. His first picture, "Just for Tonight," drew good houses and pleased mightily in a Chicago "loop" theatre where it ran for three days. He was given fine support and had a pleasing though not very strong story.

"The Velvet Hand," Fritzl Brunette's latest Bluebird starring vehicle, offers a colorful story of Italy, with its passionate love making and vendetta and vows of revenge. The plot is well worked out and the picture contains some usually clever scenes of the waterways of a Venetian city.

The first installment of Vitagraph's new serial, "The Iron Test," with Antonio Moreno and Carol Holloway in the leading roles, contains enough action and tense situations to create a demand for the balance of the story. Cyrus Townsend Brady and Albert E. Smith wrote the story and it is a brisk, entertaining tale.

A novelty in one reel is titled "How the Stars Twinkle Away From the Studio," and shows such well-known screen people as Douglas Fairbanks, Charles Chaplin, Mary Pickford, Frank Keenan, Bessie Barseale, Charles Ray and others in scenes taken during the raising of funds for war relief work in Los Angeles.
Marguerite Clark in
"OUT OF A CLEAR SKY"
Paramount drama; five parts; directed by Marshall Neilan; published September 12.

As a whole: Entertaining
Story: Charming
Star: Good
Support: Excellent
Settings: Adequate
Photography: Very good

Maria Thompson Davies' novel of the same name furnished the basis for this photoplay. It tells an interesting little story of a Belgian countess, who, after an unwedding, comes marriage with a German prince, her renunciation of her title and final surrender to the strong arms of an American in the mountains of Tennessee. Just the type of story suited to Miss Clark's vivacious and charming personality.

The photography throughout is remarkably clear and the settings faithful as to detail. The early scenes of the play transpose in Belgium and some vivid sidelong on the war are faithfully reproduced. Then the scene shifts to America amid the mountains of Tennessee, where the balance of the action takes place. Some wonderful lightning photography is introduced and the storm effects are remarkable. The photography is the work of the late Walter Stradling and "Out of a Clear Sky" is said to be the last picture the Paramount cameraman made.


The story: Celeste, Countess of Bersek et Krymn, a self-willed Belgian maiden, refuses to be used as a pawn of state to further the political ambitions of her scheming uncle, who orders her to marry a German prince. When he insists, Celeste slips away with her governess and steams to New York. Uncle Dyrek follows and begs her to return to Belgium, but she refuses. She goes to Tennessee, followed by her persistent relative, and ultimately finds herself alone and friendless, in a mountain gorge. A prey to despair, she is discovered by Robert Lawrence, a wealthy land owner, who promises to help her. Learning that Uncle Dyrek is in the vicinity, he leaves Celeste to see that worthy and throw him off the scent. In his absence, Celeste goes to a cabin and is prevailed upon by a boy to visit his granny in the mountains. They have scarcely left the cabin when it is destroyed by lightning. On his return, Lawrence finds fragments of Celeste's dress, and believes her dead. He finds her later and tells her that he can rid her of her uncle by showing him the charred remains of her dress and informing him that she is dead. Celeste approves of this plan and Uncle Dyrek gives up his search. Celeste and Lawrence plight their troth.

Emily Stevens in
"KILDARE OF STORM"
Metro drama; five parts; directed by Harry L. Franklin; published September 16.

As a whole: Excellent
Story: Interesting
Stars: Good
Support: Very good
Settings: Adequate
Photography: Excellent

Artistically and technically "Kildare of Storm" is a 100 per cent production. The star, Emily Stevens, does some of the best emotional work of her screen career, and she has the support of two noted screen players, King Baggott and Crawford Kent. All three are cast in roles that would seem to be made to order if it were not for the fact that the story is known to be an adaptation of a book, of which Eleanor Mercein Kelly is the author.

With Kentucky for the setting, director Harry L. Franklin has staged the production in surroundings that are both typical and beautiful. In addition there are many beautiful, all beautiful and so perfectly in accord with the story that they set it off as effectively as a beautiful piece of millinery sets off a well-gowned woman.

Good all through, this picture should prove an excellent attraction for any theatre.

The story: Kate Leigh, urged on by her ambitious mother, weds Basil Kildare, a member of the famous Kildares of Kentucky and goes to Storm, the family estate, to live. Kildare proves a beast and Kate and Dr. Jacques Benoix, Kildare's best friend, fall in love, despite their mutual knowledge that they shouldn't. Kildare is slain and Benoix is convicted of the murder. He is pardoned five years afterward, however, and devotes his life to the cure of the sick in a mountain sanitarium. Here Mahaly, housekeeper for the Kildares, comes to die and confesses on her deathbed that she slew Kildare because he wronged her. Exonerated before the world, Dr. Benoix feels justified in claiming happiness with Kate.

George Larkin and Betty Compson in
"THE BORDER RAIDERS"
Diando-Pathe drama; five parts; directed by Stuart Payton; published October 6.

As a whole: Excellent
Story: Interesting
Stars: Good
Support: Very good
Settings: Effective
Photography: Splendid

Action, rapidity of action, from the story beginning, is the keynote of this interesting story of a well planned raid on a cattle ranch near the Mexican border by a band of crooks who stop at nothing to gain their end. The story moves along so rapidly in the beginning that there is a feeling of relaxation and a slowing up of the plot toward the end. However, it should meet with success because of its excellent staging, fine acting, and careful direction.

The performances of both Betty Compson, of comedy fame, and George Larkin are more than adequate. Many other capable artists appeared in the cast, notably Frank Deshon, who portrays a Chinese gambling den proprietor, quite like his work in the old days of his musical comedy characterizations.

The scenes in the Chinese den and the picturesque ranch country lend the proper atmosphere to the story and the novel use of lights in the gambling hall proved quite effective.

The story: Mock Sing runs a gambling den on the Mexican border. It is the headquarters for a gang of cattle men and outlaws smuggling across the border. He makes the acquaintance of an adventureress connected with Mock Sing's place, and the gang of crooks plan to get possession of Hardy's property. The adventurers marryes Hardy and goes home with him, where she meets his daughter Rose. The gang captures Hardy and takes him to Mock Sing's house. Rose learns of her father's predicament and goes to the gambling den to rescue him and is found by Chimmie, the faro dealer, who proves to be a federal agent trying to get evidence of the gang's operations. In the end Mock Sing is killed and the others are placed under arrest.
**EXHIBITORS HERALD AND PHOTOGRAPHY**

Virginia Pearson in
"THE QUEEN OF HEARTS"

Fox drama; five parts; directed by Edmund Lawrence; published September 15


In "The Queen of Hearts" Virginia Pearson is called upon to bring all of her histrionic ability into play and her handling of the role of Pauline is all that could be desired.

It is a mystery story involving three young men in the murder of a gambler and the solution is logical and convincing. No expense has been spared to reproduce with fidelity the interior of a large and well-balanced cast interprets the various roles.

Joseph Smiley was excellent in the role of Emil Cheraud, the gambler; Victor Sutherland made a fine Jimmie Dreen; while Harry Diven, as Robert Faulkner, and Peggy Shaner as his sister, furnished Miss Pearson ample support.

*The story:* Pauline Cheraud returns home from a convent to find her father the proprietor of a fashionable gambling establishment. He agrees to close up the place at her request. That night he is found murdered in his library and suspicion points to Jimmie Dreen, Faulkner and Hawley Roberts. The three are in love with Pauline and she attempts to learn which of the trio committed the murder by love's teach. The mystery is finally cleared up when an old servant of Cheraud's confesses he shot his master and the decent servant is led away.

Harry Carey in
"THREE MOUNTED MEN"

Universal drama; five parts; directed by Jack Ford; published October 21


"Three Mounted Men" is a regulation western story of spurs, wild riding, tearful young woman, bad brother and Harry Carey riding off into the sunset with the y. w. in his arms.

This story is chiefly interesting because of Harry Carey and Neva Gerber. Both give excellent performances. Carey is in the role of Cheyenne Harry, a good bad-man, and Miss Gerber as Lola, who has to earn her living in a "camp of 49" dance hall. Others in the cast are Joe Harris, and Harry Carter. Everyone works hard to portray a story, rather impossible in spots, and ending up with the tale unsolved.

*The story:* "Cheyenne Harry" is promised his liberty from prison if he will capture "dead or alive" a worthless and despicable character. Harry agrees to help. When this short肿瘤 has won the confidence of the bad man and they agree to hold up the night stage. Harry tips off the sheriff and the tough is caught. Harry finds that he has thus robbed a poor girl and her sick mother of their only support. He relents and, with support, he and his two pals, they kidnap the thief from the sheriff's auto and make off with him. Harry rides away to begin life anew with Lola, the desperado's sister.

Henry MesAYER, Pauline Starke and Belle Bennett in
"THE ATOM"

Triangle drama; five parts; directed by William C. Dowland; published September 15


This production affords an excellent example of the importance of plot. Although there are three stars in the cast, the picture falls far short of the Triangle standard.

The story hinges upon the failure of a celebrated actor to get engagements after his face is scarred in a theatre fire. While the actor is in pursuit of work the scars appear prominently, but when in desperation he turns to a traveling medicine show the scars are seen no more. About the first question that will occur to most spectators is why the actor could not have covered his scar more carefully, but no matter how unsophisticated, they will realize that it could be done, whereupon the entire plot falls to pieces and the story becomes improbable.

There are several other inconsistencies that are almost as bad, and it is doubtful if many patrons will overlook them either. It is to be regretted that the story is so weak, for the featured players do good work and deserve a strong vehicle. There are quite a few beautiful western exteriors also and the photography is all that could be desired.

*The story:* Montague Booth, noted theatrical star, is compelled to take a job with a traveling medicine show when he receives scars in a theatre fire that disfigure his face. He takes Jenny, a slavey at his boarding house, along because the girl has been found in his room and misjudged. Booth is successful in his new line and writes for his sweetheart of theatre days to join him. His intended has since married an unscrupulous man and the two plot to mulct Booth of his hard-earned money. They go west, the husband being introduced as the girl's brother, but Booth discovers their duplicity after being compelled to suspect Jenny of thievery, and turns to Jenny, finding that his solicitude for her welfare has developed into love.

Hedda Nova and J. Frank Glenden in
"BY THE WORLD FORGOTTEN"

Vitagraph drama; five parts; directed by David Smith; published September 16


Get Cyrus Townsend Brady to write a story and it is pretty certain to be a good one. For this reason then, if for no other, "By the World Forgotten" is an excellent feature, for Brady is the author.

In some ways the theme is not new, but it has been treated from a new angle, with many embellishments, until it resolves itself into something entirely different.

Director David Smith has rounded out the story into a production that gives promise of being satisfactory. Hedda Nova and J. Frank Glenden enact the leading roles well and have the advantage of perfect settings, among them many beautiful ocean shots. The support, however, is rough in spots. Ed Alexander, as George Harnish, overacts several love scenes, and R. S. Bradbury, in the role of a ship magnate, looks more like a professor of biology or a Bolshevik.

*The story:* Derrick Van Beekam, betrothed to Stephanie Maynard, daughter of a ship magnate, disappears on his wedding day. He has been shanghaied through the connivance of George Harnish, a rival, and wakes up to find himself a member of the crew of one of Maynard's sailing vessels. Van Beekam hurries the mate overboard during a fight and he is put in the brig, but the crew rescue him and set him adrift. He reaches a tiny island in the South Seas and there finds a tribe of white savages who are the descendants of the crew of a Dutch ship wrecked in the fifteenth century. Van Beekam, who had not loved his intended, but was going to marry her because of his father's dying wish, finds he really loves Truda, one of the island tribe. Complications ensue and he and Truda are banished to a desolate spot to die, when Harnish, the ship magnate and Stephanie appear. The tangle is straightened out and Van Beekam and Harnish both get the women they love.

HEDDA NOVA AND J. FRANK GLENDON IN A SCENE FROM "BY THE WORLD FORGOTTEN" (Vitagraph).

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“SPORTING LIFE”

Maurice Tourneur Productions drama; seven parts; directed by Maurice Tourneur; published on State Rights basis

As a whole Entertaining
Story Melodramatic
Cast Excellent
Settings Suitable
Photography Very good

The famous Drury Lane melodrama has been most successfully transformed into a gripping moving picture play. Winthrop Dayley arranged the scenario and it never drags, has no weak spots and is excellently titled. The direction is artistic and the tender niceties of the clean side of life are touched upon with memorable effect. The handling of the great crowds, the away-from-home scenes, is brilliant and successful. Many psychological close-ups are a credit to Mr. Tourneur.

Ralph Graves played a most attractive Lord Woodstock. Warner Richmond gave an excellent characterization of the gypsy. Fair and Constance Binney are charming and free from unattractive mannerisms. Willette Kershaw shone as the adventuress and to Charles Eldridge is due much credit as the trainer.

The story: Lord Woodstock is in financial difficulties and counts on a fight and a race to re-establish his fortune. He has pledged his troth to Norah, daughter of his trainer. The sister, Kitty, is in love with Joe, a gypsy. De Carteret and his wife, Marlow, are determined to ruin Woodstock and gain their own ends. Olive attempts to fascinate the gypsy in order to get him to throw the fight, for according to the rules of the Club, unless Woodstock can pay his debt he cannot race. Unable to arrange it any other way Olive has Joe poisoned. Woodstock then goes in the ring himself and wins. His horse, Lady Love, has been stolen and Norah cleverly finds and gets her to her with the help of the De Carterets and risks his life to save Woodstock. The race is won. Kitty, who has suffered at the hands of Olive, recovers sufficiently to see the race won and when the police take Joe away because of his attack on Olive when it was necessary to get away from her, she is told that the charge will never be pressed. In a charming fade out the two little sisters become the brides of Woodstock and Joe and all ends happily.

Helene Chadwick in

“AN HONEST THIEF” AND “GETAWAY KATE”

Astra-Pathé dramas; two parts; directed by George R. Seitz; published September 15 and September 29

These two-reel subjects should meet with instant favor among exhibitors who cater to transient patronage, or those looking for short program features. They are features in every sense of the word, although contained in 2,000 feet of film. The action in each is unusually swift, the stories, written by Frank Leon Smith, clean cut and convincing and in settings and exteriors both are very well done. They mark a distinct advance in two-reel dramas, far ahead of many so-called features of greater length.

“The Honest Thief” tells an interesting tale of a country girl who decides to leave home and seek her fortune in the city. The town bank is robbed the same night, and she comes upon the crooks hiding in a hut. They force her to accompany them, telling her they are detectives. At the hotel where the trio stays she gets the bag containing the bank’s funds and not only restores the money to the institution but notifies the police, who capture the crooks.

“Getaway Kate” presents Miss Chadwick as a convicted forger out to prove her innocence. She escapes from the train and is befriended by a wealthy Australian, John Marlow, who once escaped from the law’s clutches himself. Marlow is found dead one morning and Kate meets the detective who had her in custody. The confession of the murderer clears Marlow’s name and her own.

Miss Chadwick does splendid work in both plays.

“SOOTHING THE HEART OF ITALY”

American Red Cross feature; one part; distributed by General Film.

Although frankly a propaganda film, this subject contains much of interest to everybody, regardless of their degree of patriotism. It tells the story of how the American Red Cross went to the rescue of the Italian people when they met their desperate need. The period was near the outbreak of World War I, and bolstered up their drooping spirits. Some beautiful scenes of Rome, Venice and Genoa are a strong feature of the picture.

“WOMAN’S EXPERIENCE”

Mary Boland in

Bacon-Backer drama; seven parts; directed by Edward Earl; published State Rights

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

“A Woman’s Experience, adapted from the play “Agnes,” written by Paul M. Potter, and directed by Edward Earl, offers an exceptionally strong state rights feature. All of the big situations of the stage production have been brought out with unusual care in the screen version and it is a play that should please any audience.

Mary Boland, who has won fame upon the speaking stage, gave careful attention to the character part of Agnes Roydant. Sam Hardy furnished an excellent bit as Roydant and Corinne Uzzell was a stunningly attractive Attilie Damuron, an adventuress. With more opportunities, Miss Uzzell will soon make a name for herself in the silent drama. Others in the capable cast are Lawrence McGill, Robert Cain and Bradley Barker.

The story: Growing tired of monotonous country life, George Roydant and his wife move to the city, where they become involved in financial difficulties brought on by an affair the husband has with an adventuress. Agnes’ name becomes coupled with that of a Count, and when she learns of her husband’s duplicity, she turns to the Count. He attempts to force his attentions upon her and in his excitement drinks a glass of poison and dies in her room. She is saved from being suspected of his death by a note found in his room and Roydant and his wife realize their mistakes and go back to the quiet and peace of the country.

Anita King in

“WHATEVER THE COST”

Plaza-General drama; five parts; directed by Henry King; published October 7

As a whole Fair
Story Weak
Star Good
Support Excellent
Settings Good
Photography Good

Credit is due the director for whatever success this picture meets with, for he has produced a fairly good feature from scanty material. The theme is old and the story is full of inconsistencies, while some of the supporting cast do not do justice to their roles. The director, however, has filled up the gaps with the aid of Anita King, Stanley Pembroke and Pat Calhoun until the picture “gets over.”

The settings are the best thing about the picture, much of the action taking place along a rugged coast, with a fight between two men in the ocean as a climax. The interiors are also good and the photography is satisfactory.

The story: A young revenue officer is sent to Glen Cove to round up a band of smugglers. He meets Jess, daughter of the smuggler chief, and falls in love with her. Jess’s father is killed and Jess swears vengeance,
**EXHIBITORS HERALD AND MOTOGRAPHY**

“whatsoever the cost.” Suspicion points to Douglas as the murderer, and just as Jess is struggling between her desire to avenge her father and her love for the man she thinks is the slayer, she is called upon to save her sweetheart from Pat Donahoe, an unscrupulous trickster. Before she can act, however, Donahoe and Douglas have a fight and both fall into the ocean. Jess brings each one to shore in turn. Douglas recovers and Donahoe expires, but before Donahoe has breathed his last he assures her that it was he who killed Jess’s father. The smugglers voluntarily disband and Douglas and Jess find happiness together.

Sessue Hayakawa in

**“THE TEMPLE OF DUSK”**
Haworth drama; five parts; directed by James Young; published October 13


In “The Temple of Dusk” we see Sessue Hayakawa in a role that best becomes that favorite of the silver sheet. The love and devotion of a Japanese youth for a child, who has been left motherless when a baby, and his final sacrifice to save the baby’s name from disgrace, forms the basis of the story, but the beauty of settings, the little touches of pathos and the exquisite photography and artistic subtiling lift the whole far above the average feature.

There are many dramatic moments and the suspense is relieved here and there by comedy sidelongs. For the most part, though, it is a pathetic little tale, with the interest centered on little Mary Jane Irving and Hayakawa. The child is sweet and lovable and acts with the sincerity and conviction of a much older artist. Hayakawa’s work is above reproach and an excellent supporting company, including Jane Novak, Sylvia Breamer and Lewis Willoughby appears in the principal roles. The story was written for the Japanese star by Frances McRae, who has written many excellent things for the screen.

The story: Akira, a Japanese poet whose home is in Tokio falls in love with an American girl, Ruth Dale, who has grown to womanhood under his father’s care. He is much saddened, however, when he marries an American. Three years elapse and Ruth dies of illness, leaving a baby in the care of the young poet. Akira agrees to accompany the father and child to America, and when the American is accused of the murder of a man who has entered his home, Akira assumes the guilt. He escapes from prison to visit the child and is shot by a guard. An allegorical scene shows the Japanese and Ruth entering “the temple of dusk” together.

Gloria Swanson in

**“THE SECRET CODE”**
Triangle drama; five parts; directed by Albert Parker; published September 8


“The Secret Code” is a “December and May” story with a spy flavoring, and is so skilfully produced that it contains something of interest to all. Gloria Swanson, a little star who always can be depended upon for capable and forceful work, aided by J. Barney Sherry, another of the same type, puts the picture over in a convincing manner. Both the star and her chief support have roles that could easily be spoiled by over-acting, but there is not the slightest evidence of this in all five reels. The support is good also.

Most of the scenes are interiors, but there are a few exteriors, and all are good, especially some difficult night shots. The production as a whole bears the stamp of first-class direction.

The story: Senator Rand, a “confirmed old bachelor,” marries Sally Carter, a small town girl many years his junior. Washington society looks on in amazement, as the senator is regarded as the prize catch of the capital. While the society women gossip secret service men trace a leak to the senator’s home. Suspicion points None, the aircraft. An investigation proves, however, that she is blameless and that a trusted matron, close in the confidence of the senator, is the agent of the Kaiser who has been learning the nation’s secrets. Humiliated with the thought that he has deceived his wife, he apologizes and she takes him back.

Tom Moore in

**“JUST FOR TONIGHT”**
Goldwyn comedy-drama; five parts; directed by Charles Gilby; published September 16


Tom Moore’s debut as a Goldwyn star was a complete success. At least his genial manner and pleasant smile pleased hundreds of people who saw “Just for Tonight” upon the Orpheum screen, Chicago, last week.

The story wasn’t big enough for the star in this case, Charles A. Logue, the author, having overlooked Moore’s possibilities apparently and depended too much on putting the story over in his subtitles. These, however, are full of humor and carry the story along nicely. One or two threads of the narrative are lost completely in the unfolding of the tale and the plot could have been worked out along more original lines, then there would have been no necessity for resorting to a hackneyed ending.

Mr. Moore was given excellent support by Lucy Lee, a sweet faced, natural acting little person of whom we hope to see more. In settings and photography the picture was well up to the Goldwyn standard of excellence. A picture that should please, especially where Tom Moore is a favorite, which is almost everywhere.

The story: Theodore Whitney, Jr., the son of a wealthy stock broker, is assigned by his father to buy a certificate of stock found framed in a road house, and which the old man is very desirous of obtaining. He forgets the mission, however, in his pursuit of a pretty girl he meets on the road, Betty Blake, the girl, secures the stock certificate for her father. As Lord Roxbury, young Whitney secures entree to Miss Blake’s home, becomes involved in a jewel robbery and complications pile up, when Lady Roxbury appears on the scene. Dishonest servants are found to be at the bottom of the robberies and young Whitney wins Miss Blake’s hand when he captures the thieves.

Claire Anderson in

**“THE MASK”**
Triangle drama; five parts; directed by Thomas N. Heffron; published September 1


Presenting a story of romance and riches, this production will appeal to the feminine contingent of theatregoers and probably will please the men, too.

Claire Anderson, the star, has a difficult role to play, and although she works hard she is not entirely convincing. On the other hand her support is very good. Rae Godfrey, who has the role of the sister, is a clever little actress who will win the sympathy of all.

The story: Sally Taylor, a working girl, inherits a million...
dollars from Silas Taylor, and Billy Taylor. Silas’ nephew, finds himself cut off from the fortune. Sally, despite the pleading of her sweetheart, Sam Joplin, goes in for society, dragging her sister, Babe, along. Billy falls in love with Babe and on finding his affection reciprocated declares he will marry her despite the protests of his sister. Sally marries a title. Billy succeeds, but not until he has rescued Babe from the hands of a society man bent on her destruction. Meanwhile Sally’s eyes are opened and she returns to Sam.

Antonio Moreno and Carol Holloway in
“THE IRON TEST”
Vitagraph serial; Episode one; directed by Paul Hurst; published October 21

As a whole: Thrilling
Story: Interesting
Start: Very good
Support: Very good
Settings: Excellent
Photography: Very good

Starting off with a circus setting, the first episode of this new fifteen chapter Vitagraph film gives promise of a tensely interesting serial. The story was written by Cyrus Townsend Brady and Albert E. Smith, who have been responsible for other serial successes, and with two stars of proven worth, the picture has everything in its favor.

Antonio Moreno is called upon for a good deal of action in the initial chapter and responds with a proficiency that would do credit to the counterpart of his character in real life. He is cast as “a cowboy shooting star” and not only does he measure up to the demands of the part, but, he throws in some extra thrills not generally practiced in film serials.

Chet Ryan, has the heavy role, that of boss canvasman, and he looks the part and acts with such realism that he earns the hatred of spectators and increases the sympathy for Moreno and Miss Holloway. Others in the cast are Barney Furey and Frank Jonasson.

The story: Bert Forde, bereft of his father by death, joins a circus of which Louis Craven, his first cousin, is the business manager. The real name of Forde and Craven is Bercsford, but Forde has dropped the name because his wealthy grandmother disowned his father. While Craven dropped the name for ulterior purposes. Soon after Forde has joined the circus it is learned that the wealthy grandfather of the boy has died and that Forde is the only heir. He conceals the information from Forde and makes Forde’s life so he will get the money. Forde has won the love of Ruth Paige, a bareback rider, with whom Craven was in, and this intensifies the latter’s hatred. Carol saves Forde’s life and they become engaged.

Fritzi Brunette in
“THE VELVET HAND”
Bluebird drama; five parts; directed by Douglas Gerrard; published September 30

As a whole: Interesting
Story: Fair
Star: Good
Support: Fair
Settings: Excellent
Photography: Very good

This photoplay based on Edith Barnard Delano’s short story tells a colorful tale of Italian life, a vow that was never fulfilled, and the usual passionate outbursts that are associated with our swarthy ally across the water. An entertaining though not particularly clever tale.

Fritzi Brunette enacts the leading feminine role, that of Gianna; Fred Turner is Russo Russell; Eugene Corey, Rus- stone; William Conklin is Count Paul Trovelli, and Wedgwood Nowell is Prince Visconti.

The piece has been splendidly staged and the direction all that could be desired. The story was adapted to the screen by F. McGraw Willis.

The story: Gianna’s brother attacks Prince Visconte when he finds him in the company of her sweetheart, Countess Michtetti, and is killed accidentally by the prince. Gianna comes upon the scene of the murder as Count Paul Trovelli is examining the body of the fallen man. She swears vengeance upon her father’s dagger. She wins the count’s love and he sacrifices his fortune to satisfy her whims. The count is found stabbed. Gianna nurses him back to health and a message left by Prince Visconte clears up the murder of her brother.

“How Stars Twinkle Away From the Studio”
One-reel novelty; published state rights

There should be instant appeal to the film fan in this novel single reel subject, “How Stars Twinkle Away From the Studio.” As suggested by the title, the film deals with the activities of the leading motion picture actors and actresses outside their profession. All the scenes were taken during the raising of a war relief fund in Los Angeles for the construction and maintenance of hospitals to care for returned crippled and maimed Yankee soldiers.


The percentage of the proceeds from the rental of the film revert to the subject is distributed in the Chicago territory by the Doll- Van Film Corporation.

“Treason” New Edna Goodrich Play
Has a Strong Patriotic Theme

A strong patriotic theme, it is said, runs through the story of “Treason,” the new Edna Goodrich special production, which will be distributed by Metro in early autumn.

The action centers about the wife, the part played by Edna Goodrich, who feels that she is being neglected by her husband, who is at work on a powerful explosive which means millions of dollars for his government. The invention is placed in his house as a guest in order to protect the inventor and his formula from any possible activities of the enemy.

The wife does not know the mission of the government man and resents his constant usurpation of her husband’s time. She is torn between love of her husband and child and a desire to seek more attentive society. A German spy who gains access to the house of his host home as a guest unwittingly effects a reconciliation when he induces her to steal the formula just to teach her husband a lesson.

The story was written by Harry R. Durant and was directed by Byrton King. Assisting Miss Goodrich in the interpretation of “Treason” are Howard Hall, as the husband; Mildred Clair, in the part of the child; Clarence Heritage, who plays the part of the government agent, and Stuart Holmes, in the role of Herr Graff von Aachen, the German spy.

Seven Fox Productions Being Filmed
By Companies in East and West

Seven productions are now in work for the Fox Film Corporation. Two of these are being made in the West. Among them is in Los Angeles the picture of which Farnum is in his second week on “The Man of Power,” the big picture which Frank Lloyd has written and is directing.

Tom Mix is on his third week in the filming of “The Two-Gun Man,” and “Make-Believes,” which is a pictureization of the famous novel of the same name, written by Charles Alden Seltzer. Scenes for the “Two-Gun Man” are being taken at Prescott, Ariz., which furnished the locale of the book. The picture is being directed by Lynn Reynolds.

George Walsh Doing Comedy
In the East, George Walsh is working under the direction of his brother, R. A. Walsh, on a rapid-fire comedy picture, entitled, “How Do You Get That Way?”

Peggy Hyland, supported by a large cast, has been out on location for the last week working on “Marriages Are Made.” Richard Stanton and Kenean Buel, Fox directors, each has a large production under way. Mr. Buel being busy working on the new Evelyn Nesbit picture. Arvil E. Gillstrom, who has just joined the Fox force of directors, is in the third week of the picture which Jane and Katherine Lee are filming, “Swat the Spy,” and Virginia Pearson has finished work on “The Queen of Hearts.”

Lila Lee in a Curwood Story

Lila Lee’s second Paramount picture will be “Such a Little Pirate,” based on James Oliver Curwood’s novel and prepared for the screen by Monte Ratterjohn. George Melford, who so successfully directed “The Cruise of the Make-Believes,” will direct Lila’s next Paramount offering.
Metro announces four productions for October in its All-Star Series in addition to the Nazimova production, "Eye for Eye," and the Screen Classics superfeature, "Pals First," starring Harold Lockwood. Two new stars are included in the program.

"Secret Strings," introducing Olive Tell as a Metro star, heads the list for the month. Miss Tell scored heavily in "His Bonded Wife," which she was featured with Lawrence Grant. Kate Jordan is the author of "Secret Strings." "Five Thousand an Hour" was directed by J. W. Ince.

On the list, and scheduled for October 14, is "His Bonded Wife," with Emmy Wehlen. Miss Wehlen plays the part of Doris Morse, a rich girl who is so tired of being hunted for marriage that she has agreed to marry a poor fellow in a summer resort, changes her name, puts on some of her maid's clothes and pretends to be a shop-girl. Doris is determined to be loved for herself alone. She gets her wish and the resultant comedy-drama contains laughs, tears and thrills in appropriate proportions.

Lois and Arthur Zellner wrote "His Bonded Wife," which was adapted for the screen by June Mathis, and Charles J. Brabin directed it.

Hale Hamilton will be introduced as a Metro star in "Five Thousand an Hour," which will be published October 21. It is a picturization of the story by George Randolph Chester of "Rivoli's Quick Wallingford" fame. "Five Thousand an Hour" was directed by Ralph V. Ince, assisted by W. W. Cohill. June Mathis made the scenario version.

"The Testing of Mildred Vane," with May Allison, will be the picture's final feature, coming October 28. This picture is from the pen of Charles T. Dazez, the well-known author of "In Old Kentucky," and it has been adapted for the screen by George D. Baker, production manager of Metro's west coast plant, and directed by Miss Allison in "The Return of Mary," directed "The Testing of Mildred Vane."

**New Red Cross Subject**

The latest American Red Cross picture is called "Of No Use to Germany," showing the stream of young children and old adults received at the Red Cross station of Evian-les-Bains on the Swiss-French border as they came out of Germany from the captured areas of Belgium and France.

"Of No Use to Germany" is the third of the single-reel subjects issued by W. E. Waddell, director of the Bureau of Pictures of the American Red Cross, with the cooperation of the General Film Company as distributor.

**"Sporting Life" Gets Brilliant Start At S. L. Rothafel's Rivoli in New York**

Maurice Tourneur's production of the Drury Lane melodrama, "Sporting Life," went over the top at S. L. Rothafel's Rivoli Theatre, New York, with a bang last week, scoring one of the biggest successes of the year. The Rivoli presentation marked the picture's premiere.

The comments of the New York critics were unanimous that Tourneur has launched himself as a producer with an unquestioned hit.

"Few motion picture directors equal, and fewer surpass, Maurice Tourneur in the art of making scenes for the screen," said the New York Times. "By this work he stands out prominently, even among the small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay."


The metropolitan evening newspaper critics were equally enthusiastic. The conservative Evening Post placed the stamp of "an almost good" on the picture. "Drury Lane melodramas make excellent pictures," said the Evening Telegram, "and one of the best of these is 'Sporting Life.'" "The film scores over the old drama in that the spectacular effects unfold before the eyes of the audience instead of being faked by clumsy off-stage devices," stated The Globe. "Full of thrills," was the opinion of The Evening Sun.

**Wellington Cross of Vaudeville Fame to Make Debut Under Triangle Banner**

Wellington Cross, favorably known as a vaudeville headliner, will make his initial appearance in the silent drama under the Triangle trade-mark in "The Grey Parasol" in which he is featured with Claire Anderson. The picture is scheduled for the week of September 22.

"The Grey Parasol" tells of the adventures of a wealthy young chap. Two men, agents one of the great American trusts, seek a mysterious formula, "Coalex," a substitute for coal, known to be in the possession of Estelle Redding (Claire Anderson). Wellington Cross is Hamilton Hill, a young bachelor, who is captivated by Estelle when he chances to see her in an umbrella shop. She has just obtained a parasol, with the handle hollowed out, to conceal the formula. Hill follows Estelle and is instrumental in rescuing her from the two men. Complications ensue in which Hamilton is encouraged to believe Estelle an agent of the German Secret Service. The parasol appears and disappears and likewise the mysterious formula, as all become involved in misunderstandings. But Hamilton retains his staunch belief in his estimation of Estelle's character and he is her champion until the end, when he hints that the parasol has served a double purpose. With her head against his shoulder, Estelle agrees.

"The Grey Parasol" was written by Fred Jackson and directed by Lawrence Windom.

**Mme Cavalieri in a "Woman of Impulse"**

Mme. Lina Cavalieri, the internationally famous beauty and star of grand opera, will make her next screen appearance in "A Woman of Impulse," which will be published on the Paramount schedule September 29. In this photoplay adapted by Eve Unsell from the stage play by Louis K. Anspacher, much of the story of Mme. Cavalieri's own career is said to have been reproduced. Moreover, it is said to afford the celebrated diva a role even more dramatic than those she assayed in her two previous Paramount successes, "The Eternal Temptress" and "Love's Conquest." Edward Jose directed the production.

**Eastman Film**

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.
EXHIBITORS HERALD AND MOTOGRAPHY

“What the Picture Did For Me”
VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR
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Artcraft

A Doll’s House, with Elsie Ferguson—A good picture. Some will not like it, but as a whole it will please better than Barbary Sheep.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.


The Devil Stone, with Geraldine Farrar—A first class production; one that will please any audience.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

The Little American, with Mary Pickford—Good. Anything goes with Mary Pickford.—Rae Peacock, Mystic Theatre, Stafford, Kan.


M’liss, with Mary Pickford—Fine picture. Star good.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

Mr. Fix-It, with Douglas Fairbanks—“Doug” isn’t liked as well in the clawhammer coat stuff as he is in a western outfit. Fair crowds.—George M. Done, Gayety Theatre, Payson, Utah.—General patronage.

The Narrow Trail, with William S. Hart—“Nuff said.” Went over in customary Hart way.—Big.—Walter Codington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

How Could You Jean? with Mary Pickford—The best Mary has done yet. Drew very well. Ran it with a Sennett comedy, Ladies First, also a good one.—George M. Done, Gayety Theatre, Payson, Utah.—General patronage.

Shark Monroe, with William S. Hart—Picture contains some beautiful scenes. Too much similarity in Hart productions. Star is fast losing drawing power with us on this account.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

Mr. Fix-It, with Douglas Fairbanks—Good.—James H. Swenson, Angelus Theatre, Spanish Fork, Utah.

The Song of Songs, with Elsie Ferguson—This picture pleased some and failed to please others. If the star has a following in your town it will get by. It has a very poor finish and that helps to kill it.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Best patronage.

Wolf Lowery, with William S. Hart—One of the best Hart pictures ever produced, so many said, far surpassing any of his new subjects. The condition of the film was very bad.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

Amarilly of Clothes-line Alley, with Mary Pickford—Different than star usually appears in and made quite a hit.—R. J. Reu, Star Theatre, Decorah, la.

Bluebird

The Dream Lady, with Carmel Myers—Very ordinary. Weather good.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

Southern Justice, with Myrtle Gonzales—Picture old, but story consistent and pleasing.—P. G. Estee, Opera House, Alexandria, S. D.—High class patronage.

Essanay

Sadie Goes to Heaven, with Mary Pickford—This proved a knock-out for us. Everybody came and brought their children and the grownups enjoyed it as much as the kiddies did. It is a dandy picture, too.—A. N. Miles, Emeline Theatre, Emeline, Ky.

Fools for Luck, with Taylor Holmes—A real action picture. This star is nearly a failure here.—A. N. Miles, Emeline Theatre, Emeline, Ky.

Fox

Ace High, with Tom Mix—Star coming. Good picture. Went well.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

A Soldier’s Oath, with William Farnum—1918 reissue. Good, but did poor business.—M. Barnes, Barnes Theatre, Fillmore, Cal.—High class patronage.

Miss U. S. A., with June Caprice—One of the best patriotic pictures I ever played in my house. Packed them in. Everybody pleased.—George W. Smith, Royal Theatre, Ashdown, Ark.—General patronage.

A Tight Squeeze (Sunshine Comedy)—A good comedy; one that you hear loud and continue laughing from scene to scene. Animals worked very cleverly. Outside of the Mack Sennett comedies these are the best two-reel comedies we have run and I have seen them all.—Charles H. Ryan, Galerie Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

A Tale of Two Cities, with William Farnum—Splendid picture but did not draw.—M. Barnes, Barnes Theatre, Fillmore, Cal.—High class patronage.

Peg O’ The Pirates, with Peggy Hyland—Well received by the majority, but I wish they would leave off this pirate and costume stuff.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.—High class patronage.

Honor and Obey, with Gladys Brockwell—Good. Patrons well pleased.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

Fox Comedies—All riots and pleased—J. Henkel Henry, Empire Theatre, Winchester, Va.

Jack Spurlock—Prodigal, with George Walsh—A typical Walsh success.—M. Barnes, Barnes Theatre, Fillmore, Cal.—High class patronage.

The Wrath of Love, with Virginia Pearson—Patrons well pleased.—H. C.
Joules, Bijou Theatre, Laurel, Ind.—General patronage.

The Forbidden Path, with Theda Bara—Drew better than usual on Bara subjects. Fine picture and pleased all.—J. Henkel Henry, Empire Theatre, Winchester, Va.


The Kid is Clever, with Geo. Walsh—Poorest picture we have had for a long time. The subtitles were the only thing about it. Showing the cameraman and director isn’t a good idea. The mystery of motion picture production is what holds the people’s business.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Miss Innocence, with June Caprice—Picture only fair. About like all of Fox’s.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

The Spy, with William Farnum—Very good.—James H. Swenson, Angels Theatre, Spanish Fork, Utah.

A Daughter of the Gods, with Annette Kellerman—How this company gets by with pictures in such rotten condition I cannot see. A disgrace to send out filthy, miserably used and dirty. Picture pleased despite this.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

The Fallen Angel, with Jewel Carmen—Just gets by and that’s all. If they like “pink” stuff and will overlook a lot, this will get by, but with high class patronage it will flop.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Best patronage.

Goldwyn

Dodging a Million, with Mabel Normand—This one pleased a large audience. Good stuff.—R. L. Heusler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

Money Mad, with Mae Marsh—Failed to please. Very poor from box office standpoint.—New Theatre, Baltimore, Md.—High class patronage.

The Beloved Traitor, with Mae Marsh—Seemed to please the majority.—R. J. Relf, Star Theatre, Decorah, Ia.

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian—Gets the money, but it’s a piece of cheese, overworked. Print I got was in wretched condition.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.—High class patronage.

The Man Without a Country, with Florence LaBadie—Nothing extra. Just a fair patriotic picture. It seemed to lack the punch and direction to make it above the average.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Doctor and the Woman, with Mildred Harris—A sure-fire feature from Mary Roberts Rinehart’s novel. It is clean entertainment and will surely please. Splendidly produced. Capacity business.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.


The Price of a Good Time, with Mildred Harris—A fine picture to good crowds. Everyone pleased.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Kleine

The Warrior, with Maciste—A very good picture, although the foreign acting may detract from it. Maciste does some wonderful stunts, surpassing Fairbanks. Will please any place.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Metro

The Million Dollar Dollies, with the Dolly Sisters—One of the most beautiful pictures we have ever shown and was well received by our patrons. For an unaccountable reason it did not draw. Barely broke even on this one.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

No Man’s Land, with Bert Lytell—Very good. Interesting and well portrayed.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Our Mrs. Mc Chesney, with Ethel Barrymore—Very light story but good entertainment. Average business.—New Theatre, Baltimore, Md.—High class patronage.

Revelation, with Nazimova—Fine picture to fair business. The title kills it.—Rae Peacock, Mystic Theatre, Stafford, Kan.

A Man’s World, with Emily Stevens—I class this as one of the very best. Miss Stevens is a wonderful woman. Went over big.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Shell Game, with Emmy Wehlen—Good story but star is too old for the part.—M. Barnes, Theatre, Fillmore, Cal.

The Soul of a Woman, with Emily Stevens—Good picture, but sad. People do not care for sad subjects at present.—Charles Bochner, Princess Theatre, St. Mary’s, Kan.—Middle class patronage.

Cyclone Higgins, D. D., with Bushman and Bayne—Good picture. Good photography. Bushman and Bayne well liked here.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

The Winding Trail, with Viola Dana—A fine picture to fair business.—Rae Peacock, Mystic Theatre, Stafford, Kan.

No Man’s Land, with Bert Lytell—Good picture, but goes to the dime novel stuff at the end. It will please the majority.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Mutual

Her Husband’s Honor, with Edna Goodrich—Broke all previous Thursday and Friday records, with the exception of one Thursday’s receipts on which we ran The Unbeliever. The picture drew unusually well all three days of its presentation and has met with the approval of our audience.—A. W. Starbird, Strand Theatre, Milwaukee, Wis.

His Birthright, with Sessee Hayakawa—Wonderful photography and tinge, very good story. Good patriotic punch on finish. Fair business. Those who came were well pleased, but not enough came. Star not very popular.—Charles D. Well, Iris Theatre, Cedar Rapids, Ia.—Downtown patronage.


The Unforeseen, with Olive Tell—T ook well here.—Rae Peacock, Mystic Theatre, Stafford, Kan.

Paralta

Shackled, with Louise Glaum—Good picture. Business fair.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

Rose of Paradise, with Bessie Barriscale—Good picture, but title did not seem to draw. Business fair.—Charles Bochner, Ogden, S. D.—Middle class patronage.

Those Who Pay, with Bessie Barriscale—Star fine. Business good. You can’t go wrong with this picture.—Liberty Theatre, Kankakee, Ill.—Downtown patronage.

Paramount

The Girl Who Came Back, with Ethel Clayton—Proved to be very good star and very good picture. Played to exceptionally good night business with this picture. Am glad to say that this star will be a winner on the Paramount program.—M. J. Weil, Castle Theatre, State street, near Madison Loop, Chicago, (busiest corner in the world).—Transient patronage.

Paramount Program—Let me hear from other exhibitors in this column. Have you been forced to take 155 features, together with all short subjects, in signing up contracts for the next
fifty-two weeks? In the Chicago office the book will be taken all or none. This is an injustice, especially from a corporation that came out last year with their advertisements, "Open booking." I have always wanted and money, but I am not afraid of program features, etc. Some of their stars are not popular in this neighborhood, but with their new arrangements you have to take them to book the stars you want. Now I know many exhibitors are signing these contracts, but they do not like it one bit. Let my friends from Chicago H. H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.


Huck and Tom, with Jack Pickford—Finding the local boys and girls were very pleased. Some complaints.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Mrs. Dane's Defense, with Pauline Frederick—Star not well liked. Subject poor.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

Uncle Tom's Cabin, with Marguerite Clark—It certainly drew the children. It is no picture to put under this star in and why revive this time-worn play that everyone has seen two or three times?—Chas. H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

The Thing We Love, with Wallace Reid—Picture only fair. Star good.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

Madame Jealousy, with Pauline Frederick—My patrons don't like allegorical pieces.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

The Claws of the Hun, with Charles Ray—Charles Ray is a popular boy. The fans like him. He is becoming adore as Bushman used to be. Let us hope he remains so. This picture is good and contains a good punch.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

Prunella, with Marguerite Clark—Such a relief to get a good story, excellent settings and all in one picture.—M. C. Kellogg, Homestead Theatre, Lead, S. D.—Mixed patronage.

One More American, with George Beban—One of the star's best. Beban is the David Warfield of the screen.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

The Mysterious Miss Terry, with Billie Burke—A real picture and star will please any audience.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

Good Night Nurse, with "Fatty" Arbuckle—We always pack them in with "Fatty." Picture fully up to standard.—P. R. Matson, Crystal Theatre, Flandreau, S. D.—Rural and soldier patronage.

Countess Charming, with Julian Eltinge—This is the best of the star's pictures. It pleases them and the others did not. Eltinge is no actor and shows it plainly on the screen.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Best patronage.

Rich Man, Poor Man, with Marguerite Clark—While they drew slightly better than former Clark subjects, yet not as well by a long shot as The Heart of a Girl, with Barbara Castleton and Irving Cummings, which cost me a great deal less. It was first Clark picture in six months.—J. Henkel Henry, Empire Theatre, Winchester, Va.

Naughty, Naughty, with Enid Bennett—One of the best pictures we have had in a long time. Catchy title brought them in. Star gaining in popularity here. Miss Benesheit, Bell Theatre, 3064 Armitage avenue, Chicago.

Friend Husband (Sennett Comedy)—Another sure-shot winner from the Sennett laugh shop. They seldom fail.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

Sacrifice, with Margaret Illington—Our first Illington, but went over big. Star is very strong.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

His Own Home Town, with Charles Ray—Good, but not up to Ray's standard. It lacks that human element and action which Ray so capably enacts.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed patronage.

The Law of the Land, with Olga Petrova—Splendid. Too bad that all this star's pictures couldn't have been this good.—A. N. Miles, Emence Theatre, Emence, Ky.

Keys of the Righteous, with Enid Bennett—Not a good picture for our trade. Too flat.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

The Thing We Love, with Wallace Reid—Not much to it. Story too theatrical. Loosely thrown together.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed patronage.

The Law of the Land, with Olga Petrova—Just a fair picture. Petrova seems to be losing out here. Business below average.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

Hidden Pearls, with Susie Hayakawa—Fair picture of kind. Good acting.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

The Thing We Love, with Wallace Reid—Good picture. Drew well.—Jas. H. Swenson, Angelus Theatre, Spanish Fork, Utah.

The Eternal Temptress, with Lina Cavalieri—This just gets by as a fair "vamp" picture. The name of the star will get you money, but they won't rave over the picture any.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Best patronage.

Pathe

A Little Sister to Everybody, with Bessie Love—Fair production. Star not very popular. Action fairly long drawn out.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

Harold Lloyd Comedies—We cut those out for Mutt and Jeff, but went back to them because they are funnier and draw better than the Mutt and Jefs do.—A. N. Miles, Emence Theatre, Emence, Ky.

Allies' Official War Review—Very good. After the public gets to know what these pictures are they will prove good drawing cards.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

Harold Lloyd Comedies—Draw well

FAIRBANKS IN HIS STAGE SUCCESS

A SCENE FROM "HE COMES UP SMILING," ADAPTED FROM THE PLAY IN WHICH DOUGLAS FAIRBANKS STARRED SEVERAL YEARS AGO. (Artcraft)
EXHIBITORS HERALD AND MOTOGRAPHY

and all are knock-outs.—I. Henkel Henry, Empire Theatre, Winchester, Va.

Select

War Brides, with Nazimova—This is a former anti-war picture revised into a patriotic subject. Excellent and timely now. Fair box office value.—Sig. Faller, Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Transient patronage.


The Honeymoon, with Constance Talmadge—Picture fair. Too many cut-outs. Only about 4,000 feet. —H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

The Burden of Proof, with Marion Davies—Very poor picture. Poorly directed and no box office value whatsoever. —Sig. Faller, Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Transient patronage.

Her Only Way, with Norma Talmadge—Excellent production. Big box office value.—New Theatre, Baltimore, Md.—High class patronage.


Sauce for the Goose, with Constance Talmadge—Ninety per cent of patrons pleased. Good box office value.—New Theatre, Baltimore, Md.—New Theatre, Baltimore, Md.—High class patronage.

The Marionettes, with Clara Kimball Young—Splendid picture. Well acted. Splendid settings. Star well liked.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

The Savage Woman, with Clara Kimball Young—Will not please all classes.—New Theatre, Baltimore, Md.—High class patronage.

The Death Dance, with Alice Brady—Good box office attraction.—New Theatre, Baltimore, Md.—High class patronage.

Sherry

A Romance of the Underworld, with Catherine Calvert—Best underworld picture I ever saw. Very good business. Patrons very well pleased. Best of Calvert pictures.—Charles D. Wells, Isis Theatre, Cedar Rapids, la.—Downtown patronage.

The Inn of the Blue Moon, with Doris Kenyon—Exceptionally good. Patrons well pleased. Give us more like this.—Charles D. Wells, Isis Theatre, Cedar Rapids, la.—Downtown patronage.

Out of the Night, with Catherine Calvert—Very pleasing.—Charles D. Wells, Isis Theatre, Cedar Rapids, la.—Downtown patronage.

Triangle

The Painted Lily, with Alma Rubens—A fair offering. Average business.—Miss Bentesch, Garfield Theatre, 5331 South Halsted street, Chicago.

Master of His Home, with William Desmond—Good drama. Stars draw well.—P. G. Estee, Opera House, Alexandria, S. D.—High class patronage.

The Return of Draw Egan, with William S. Hart—A re-issue, but O. K. Liked by all. Good photography.—Miss Bentesch, Garfield Theatre, 5331 South Halsted street, Chicago.


Cassidy, with Dick Rosson—Average attendance. Did not please our people. —Brookhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

The Pinch Hitter, with Charles Ray—First Triangle picture we've shown and Ray's first appearance. Both made a hit. It was well advertised and business was fair in a heavy rain.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

The Answer, with Alma Rubens—Entirely too long drawn out. Seven reels. Should be cut to four or five. Sent us in place of another picture and didn't take.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

The Americano, with Douglas Fairbanks—Much better than some of his new ones. Drew big.—Liberty Theatre, Kankakee, Ill.—Downtown patronage.

The Devil Dodger, with Roy Stewart—Very good western. Business fair with Chautauqua opposition.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

The Patriot, with William S. Hart—Broke the records of the house. Better than a lot of later date.—Liberty Theatre, Kankakee, Ill.—Downtown patronage.

Universal

Phantom Riders, with Harry Carey—Good western. Carey pulls well in this class. Pictures are clean.—P. G. Estee, Opera House, Alexandria, S. D.

Beauty in Chains, with Ella Hall—Very good. Drew well. Has the punch. —Liberty Theatre, Kankakee, Ill.—Downtown patronage.

Vitagraph

The Girl in His House, with Earle Williams and Grace Darmond—A splendid picture. Everybody well pleased. Book it.—Charles Boehringer, Princess Theatre, St. Mary's, Kan.—Middle class patronage.

His Own People, with Harry Morey—This is better than a program offering. Had a lot say they liked it. It's a safe bet any place.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Very best patronage.

The Wooing of Princess Pat, with Gladys Leslie—Most of my patrons liked this one.—Rae Peacock, Mystic Theatre, Stafford, Kan.

The Wooing of Princess Pat, with Gladys Leslie—Very good picture, but did poor business on account of rain.—Charles Boehringer, Princess Theatre, St. Mary's, Kan.—Middle class patronage.

The Wild Strain, with Nell Shipman—Very good.—Rae Peacock, Mystic Theatre, Stafford, Kan.

The Soap Girl, with Gladys Leslie—Good picture. Good business.—Charles

EUGENE O'BRIEN

Who has just signed a four-year contract with Famous Players-Lasky Corp.
The Unbeliever, with Raymond McKeen and Marguerite Courtot (Kleine-Eision)—Opposition house used this four days two months ago. We booked it for two days return and kept it three. Good business. Great picture.—Charles D. Wells, Isis Theatre, Cedar Rapids, la.—Downtown patronage.

Gaumont Weekly and Graphic—A pretty good news reel. A little of everything contained in these weeklys. Good fill-ins.—Miss Benesch, Garfield Theatre, 5531 South Halsted street, Chicago.

The Belgian, with Walker Whiteside (Sidney Olcott) — Fine production. Pleased all.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

The Fringe of Society, with Bessie Bariscale (Foursquare) — Good picture. Pleased. Poor title.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

What Is the Picture's Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY'S "What-the-Picture-Did-for-Me." Department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title ...........................................
Star ............................................
Producer ......................................
Weather .......................................  
How Advertised ...............................  
Competition ...................................
Admission Prices ..............................
Remarks .......................................  
Name of Theatre ..............................
Transient or Neighborhood Patronage  
Title ............................................
Star .............................................
Producer ......................................
Weather .......................................  
How Advertised ...............................  
Competition ...................................
Admission Prices ..............................
Remarks .......................................  
City and State ..............................

Sent in by .....................................

National Board of Review Reports

Joan of the Apache (Universal)—Entertainment value, fine; story, very good; coherence of narrative, good; acting, fine; photography, good; technical handling, well done; costing, good; scenic setting, good; historical value, good; moral effect, good.

The Turn of the Wheel (Goldwyn)—Entertainment very, fair; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good.

The Power and the Glory (World)—Entertainment value, fair; story, fair; coherence of narrative, good; acting, fair; photography, good; technical handling, well done; scenic setting, fair; moral effect, good.
The Periscope

Now altogether—boost for the Fourth Liberty Loan.

"Aron B. Berad, former Fox publicity man, now working in a laundry in France."—Fox publicity.

Probably cleaning up a bunch of adjectives to bombard the papers with upon his return.

That first shipping rule to exporters of films would seem to be a good one: "Where a negative is to be censored for export, a positive print must accompany same, so that the censor may have a proper opportunity to censor the picture." Believe it or not, there's no cliche looking at a negative being reflected on the screen.

Those "through" titles the Universal officials favor have the actors worried out on the coast. First they called a play "Come Through," then one was named "Smashing Through," and now comes "Crashing Through to Berlin." They're all afraid the next one will be "You're Through" and they don't like the sound of it.

The Illinois Highway Improvement Association has just published a two-reel picture entitled "Through Illinois Over Unchanged Roads in a World of Change" which they are going to exhibit in every theatre in the state before the November election. They should have got it sooner. With "gangs" Sundays a lot of people would have seen the film who spend their time riding around over the "unchanged roads" and never knew what was the matter with them.

Having enjoyed the thrills of house hunting for the past two weeks "George" is about to undergo the pangs of moving this week, so look out for some live stuff in the Personal column next issue.

If B. S. Moss puts all of Chas. K. Harris's song success in the screen, following "Just Break the News to Mother," he has enough material to work on for some time.

How True, How True!

A slide going the rounds of the theatres just now shows a picture of a very bald headed man and announces "We can't have everything.

Looking over the "List of Current Films" in a w. k. trade journal one is forced to believe that the same fellow who used to make up the railroad timetables is now on the job. It's all there but who can find anything. For instance World pictures appears under "State Rights features."

"Peter Gridley Smith." How's that for a good old-fashioned American moniker. Pete Schmid the erstwhile famous p. a. who invented such well known phrases as "a good time was had by all," and "what'll it be, boys?" couldn't stand for the teutonic twist to his name and now it's Peter Gridley Smith. Some name, eh?

Taylor Holmes' latest Triangle picture is to be called "Success." Here's hoping it lives up to its name.

George Baker Chokes "Kaiser"


"Hooyah for Uncle Sam!" you shrivelled-up, pock-marked, yellow-spined, dash-hound," commanded Baker, as he clutched the All Highest by the Adam's apple with his right hand and tweaked the Imperial nose with his left.

"Hooyah for Uncle Sam," gasped the trembling Kaiser Bill.

The Metro production manager was chewing one of the Kaiser's ears when he found himself gazing blankly into the eyes of a pretty nurse, who pressed a restraining arm against his chest and reminded him that he had just been taken laughing gas while a Los Angeles dentist removed one of his wisdom teeth.

"Why, oh why, did you awaken me?" complained Baker. "I had a whale of a dream."

And now he's trying to find another bad tooth in his head so that he can take gas again—for he thinks that next time he may get a wallop at the Clown Quince. J. K. M.

Lead, S. D., Has Model Theatre

A $500,000 House in a 5,000 Town
Homestake Mining Company's Project

One of the most interesting theatres in the country is the Homestake of Lead, S. D., of which M. C. Kellogg is the manager.

The theatre is owned by the Homestake Mining Company and is located in a recreation building, which the company constructed at a cost of $300,000 for the benefit of the 5,000 residents of the city, most of whom are in the company's employ.

Regular prices are charged for admission to the theatre, but the rest of the building is open to the public and every privilege is free.

Up to the minute, with all facilities for amusement, the building is one such as few communities in the entire country have. Not being a business venture, expense was not spared, which accounts for the large investment.

Theatre Seats 800 Persons

The theatre seats about 800. Large upholstered chairs are set with plenty of space between and the aisles are wide, which affords the maximum of comfort. Indirect lighting is employed and there is forced ventilation.

Pictures are shown principally, but road shows and vaudeville are offered whenever obtainable. The stage is sufficiently large to accommodate most all attractions. There is a 70 foot loft, 60 by 35 feet, and the house is equipped with a large amount of scenery.

Homestake Opera House at Lead, South Dakota.

For pictures there are two Powers 6B machines. The throw is 88 feet. The motor generator is set for direct current, but there are two separate service lines and alternating current can be used if necessary.

The best pictures obtainable are shown. Mr. Kellogg informs Exhibitors Herald and Mofotography, and three shows are given daily, one matinee and two evening performances, with the exception of Sunday.

Manager Kellogg Well Qualified

Mr. Kellogg has been in the amusement business for twenty years and is considered well qualified to manage the house. But managing the theatre is not the full extent of his duties. He has charge of the entire building.

In addition to the theatre, the building contains a gymnasium, swimming pool, commodious club rooms and a library.

To many the Homestake is no doubt a familiar name, probably due to the fact that M. C. Kellogg is a regular contributor to "What the Picture Did for Me."

"Border Wireless" Next Hart Play

William S. Hart's next Artcraft appearance will be in "The Border Wireless," which is announced for October 6. This picture is an adaptation of a story by Howard E. Morton, and the task of fitting the picturesque Ince star and his Western rig into a strictly modern tale, one which required no little ingenuity, was entrusted to C. Gardner Sullivan.
“OVER THE TOP” with J.B.

New York City, Sept. 24, 1918.

Live-wire William Lohrren, better known as “Bill,” who bails from Manhattan every week and, as usual, “Bill” is doing something for the government besides paying his taxes. In the last Liberty Loan drive he handled the movie slides for the committee to be shown in the same line of work.

Charles Caskin has started work on a new feature picture. Some years ago Mr. Caskin did some excellent work with six-reelers, and it is to be hoped that he will keep up his high standard.

Tom Healey of steak and chop fame is to be the big noise behind the Symphony Theatre when it opens its doors to the public for the second time on Saturday. Tom may know a lot about lobsters and mayonnaise, but the celebrated restaurateur should brush up on lemons before he plunges into the “meat-strom” of the movies.

If Ignace J. Paderewski plays in a picture will it be the silent drama? Well, whether it will or not, Ignace is going to appear in “Poland, the Kingdom of Grief.” Half of the profits of the picture are to go to the Polish Relief Fund. We hope that Mr. Paderewski will play an encore.

W. J. MacInnis has been appointed director of advertising and publicity for the Committee on Public Information. Mr. MacInnis is located in the new offices of the committee at 6 West 48th Street.

There seems to be as many people who desire to get into the papers as there are those who want to keep out of them. Press agents find in dope by the bale, with requests to run, and other notices by the bale to “kill” certain stuff.

Mrs. Julia Hurley, who is recognized as one of the foremost character actresses of the stage and screen, has just finished a clever characterization in “Little Women.” Mrs. Hurley has had years of legitimate stage experience, and it is said, adds much to the success of the production.

It is reported that R. M. Vandervirt will shortly resign his position on the Dramatic Mirror in order that he may devote his entire time to war work.

Harry Weisberg, Battery F, 306th Field Artillery, writes us from “Over There” and states that all seems to be progressing in the right direction. Harry is a born hustler so no doubt he will be able to keep up with the Huns while they do the “hot foot” back in the sausage works.

Holmes Walton of the Bacon-Backer Films gave a delightful luncheon to the press at the Hotel Chatham last week, and it was some pickings. The press representatives were so used to the stereotyped, under-done, half spring chicken, that they were more than agreeably surprised to sit down to a feast of the best the land affords.

After the cigar Holmes called a flock of “Black and Whites” and gave the foot and eye weary reviewers a lift to the Miles projection room, where the new Bacon-Backer picture, “A Woman’s Experience,” was shown. All agreed that the picture was good (not because of the Chatham filler) but because most of the actresses proved to be a symphony to the eye and more especially Miss Uzelle.

F. O’Connor of Lynbrook, L. I., has given up the exhibitor’s end of the business and is about to join the selling forces of one of the big releasing companies.

W. W. Lewis, traveling representative of the Nicholas Power Company, is some live wire. It isn’t so long ago that Mr. Lewis took a life partner to double his joys and share some of his responsibilities, but the lady doesn’t take all his time. Some of it he devotes to selling Cameragraphs with most excellent results. He writes in that the Fox Liberty Theatre, St. Louis, is to be equipped with Power 6-B’s.

“Wives of Men” which showed at a New York theatre is not meeting with the success that might be expected with Florence Reed as the star.

The showing of the Government Liberty Loan trailers at the Rivoli Theatre on Tuesday of last week was delayed over an hour because the operator didn’t show up on time. “Waiting for a full schedule” is an old prize fight gag which has been worked to death. If the Rivoli wants to spoil its reputation there is no better way than to resort to this old delay stunt.

“My Lady’s Garter” seems to be taking up a great deal of Maurice Tourneur’s time of late. It is reported that Sylvia Breamer will appear in it.

Hooray for Brooklyn! Loew’s Metropolitan Theatre opened there September 16. It is a fine house and a good show was presented with plenty of extras thrown in in the way of songs and speeches from Carlyle Blackwell, Virginia Pearson, Sheldon Lewis, Harry Morey and Molly King. Carl Laemmle, Adolph Zukor, Alice Joyce, the Lee sisters and Doris Kenyon also were on hand, and there was a speech from the manager of the theatre.

And the projection furnished by Powers Cameragraphs was of the best.

The author of “Over the Top” notes has just been appointed “Town Crier” by the Liberty Loan Committee. So if I talk too much this week I am liable to give you a horse laugh next. Wee! Yours for the Fourth Liberty Loan, J. B.

Pathe Holds Convention To “Save and Serve”

Pathe will on Sept. 24, 25 and 26 hold a “save and serve” convention in New York City, to be attended by the managers of all the thirty exchanges. It will be the first time in the history of the company that representatives from points west of the Rocky Mountains have been called to the home office in a body.

Paul Brunet, vice-president and general manager of Pathe, has approved of an elaborate program prepared by Sales Manager Quinby, which includes discussions of many matters of interest to the sales force, as well as generous plans for entertainment.

The keynote of the convention will be conservation and economy in order to meet the war-time expectations of the government. Its slogan will be “Keep the home wheels turning.”

Frank Duffy Promoted

Frank Duffy, for several years with Pathe, has been appointed general manager’s representative by Paul Brunet, vice-president and general manager. The position is a new one and was created through Mr. Brunet’s desire to be in better touch with conditions throughout the country. Among other things Mr. Duffy will visit each exchange to see if it is operating at its highest efficiency.

Book Educational Scenics

A large group of the Fox theatres have booked the Educational Film Corporation’s book on a monthly schedule. The houses are the University of Music, Audubon, Crotona and Star, in New York, and the Liberty Theatre at Elizabeth, N. J. 45
EXHIBITORS HERALD AND MOTOGRAPHY

Trade Shows

CHICAGO

FOX, 5 S. Wabash Avenue, current Excel and Victory Pictures, Wednesday, Oct. 2, 10:30 a.m.

GENERAL, 207 S. Wabash Avenue, Current features, titles not available, Wednesday, Oct. 2, 2 p.m.

GOLDwyn, 207 S. Wabash Avenue, "Hidden Fires" five reels with Mae Marsh, Thursday, Oct. 3, at 10 a.m.

TRIANGLE, 207 S. Wabash Avenue, "Reckoning Day," five reels with Belle Bennett, Thursday, Oct. 3, 2 p.m.

UNIVERSAL, 220 S. State Street, "Three Mounted Men," five reels with Harry Carey and "The Velvet Hand" with Fritzzi Brunette, Tuesday, Oct. 1, 1:30 p.m.

VITAGRAPH, 207 S. Wabash Avenue, "A Diplomatic Mission," five reels with Earle Williams, Tuesday, Oct. 1, 2 p.m.

WORLD, 207 S. Wabash Avenue, "The Appearance of Evil," five reels with June Elvidge, Saturday, Sept. 28, 1 p.m.

CLEVELAND

TRIANGLE, 704 Sincere Building, "Reckoning Day," five reels with Belle Bennett, Monday, Sept. 29, 2 p.m.

WORLD, Belmont Building, "A Soul Without Windows," five reels with Ethel Clayton, Saturday, Sept. 28, 2 p.m.

KANSAS CITY

MUTUAL, 928 Main Street, "The Daredevil," five reels with Gail Kane, Tuesday, Oct. 1, 2:30 p.m.

MINNEAPOLIS

VITAGRAPH, 810 Produce Exchange, "A Diplomatic Mission," five reels with Earl Williams, Tuesday, Oct. 1, 2 p.m.

WORLD, Sixth Street and First Avenue, "The Appearance of Evil," five reels with June Elvidge, Wednesday, Oct. 2, 2:30 p.m.

Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 8 p.m., containing data on shows to be given in the week following.

J. Warren Kerrigan's Next Vehicle

"Three X Gordon," Near Completion

"Three X Gordon," J. Warren Kerrigan's second Jesse D. Hampton production, is nearing completion. Like "Prisoner of the Pines," this story was written by Kenneth B. Clarke. It tells the story of a dissolute young man cut off by his father.

On a farm in New Jersey Gordon and his pal, charmed at not being able to master so simple a thing as a plow, determine to make good. When their reformation is complete they decide to rescue other idle, worthless sons and travel about for recruits.

After several successes Gordon tries stringent methods on the brother of his sweetheart, whose father has accused Gordon of leading the boy from "the straight and narrow." The final scene finds Gordon and the brother in khaki and again in the good graces of those who previously shunned them.

"Three X Gordon" will be distributed by the W. W. Hodgkinson Corporation through General Film.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Prussian Cut" (Fox)-Reel 1, "Kill the men and save the women for ourselves." Reel 2, German man having room in bed.

"Boston Blackie's Little Fall" (Metro)-Reel 1, cutting telephone wires. Reel 2, cut two scenes of man working at safe. Reel 3, man missing tube of stethoscope from his cars. Taking jewel case from man and holding gun to man's head.

"The White Lie" (Paralta)-Reel 3, scene of burglars making hole in wall of house.

"Flame of the West" (Universal)-Reel 1, two scenes of stage hold-up and shooting guard. Reel 2, all but first three struggle scenes to include man forcibly kissing girl. Scenes showing drawing knife away after stabbing. Man in window staggering after being shot.

"The Mask" (Triangle)-Reel 5, cut scene of man looking door. Cut all but first two and four last struggle scenes between man and girl. Cut scene of man picking up girl and one scene of man holding girl in his arms.

"The Green God" (Vitagraph)-Reel 2, cut second scene of man choking Chinaman.

"Wanted-A Brother" (Balboa)-Reel 4, cut out scene showing making of child.

"The Hand of Vengeance," Episode No. 4 (Gaumont)-Reel 1, subtitle, "Alto's, the man from the dead, has avenged himself and has taken the law into his own hands," mine. Reel 2, view of dagger with words, "To the heart of the traitor."

"The Brass Bullet," No. 6 (Universal)-Reel 1, two scenes of slugging policeman. Reel 2, all but last scene of man pouncing on bride's door before shooting him; all scenes of man forcibly entering room and struggle scenes with girl; man looking through keyhole and breaking down door; subtitles: "Upon that door I have a right to come!" "My wife shall obey me"; "Oh, please don't touch me."

"Flirting With Mermaids" (W. W. Prod.)-Reel 1, group on bench falling backwards and girl exposing her legs above knees. Reel 2, two scenes of girls in one-piece bathing suits standing on pier; scene of man with foot raised about to kick girl in one-piece bathing suit; first scene of girl striking man on foot where leg is exposed; two scenes of man dropping cane and "nicking it up.

"When a Woman Sins" (Fox)-Reel 1, pictures of girl in pajamas. Reel 2, old man kissing nurse on shoulder. Reel 4, subtitles: "I am for sale to the highest bidder;" insert subtitle to the effect that the actress will marry the man who bids the most.

"The Eagle's Mate" (Paramount)-Reel 2, all scenes where men fall after been shot. Reel 3, man tearing opponent's mouth in fight. Reel 5, Fisher shooting husband.

"Wild Women and Wild Waves" (Vitagraph)-Scene of girl on springboard in one-piece bathing suit.

"Taming His Ivories" (W. M. Prod.)-Chaplin putting leg across girl's lap; last part of last scene in which girl falls on sofa kicking her legs up.

"The Tragedy of the Orient" (Bromco)-Reel 2, subtitle: "In spite of the protest entered by the U.S. Government, the people of the State of California bave, etc."

"The Prisoners of the Pines" (Paralta)-Reel 2, two close-ups of man looking at photo of woman in tights. Reel 3, eight scenes of women at bar. Reel 4, woman at bar with man's arm around her neck; one dance hall scene; close-up of girl drinking at table with Hilare. Reel 5, subtitle: "Is Koolie's arm as soft as mine."

THIS WEEK AT DOWNTOWN CHICAGO THEATRES


BANDBOX—Fox, "Queen of the Sea," with Annette Kellerman.

BIJOU DREAM—Select, "Her Better Half," with Alice Brady.


CASTLE—Arctata, "Johanna Enlists," with Mary Pickford.

ORCHESTRA HALL—Committee on Public Information, "America's Answer."


ROSE—Fox, "Kultur," with Gladys Brockwell.


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**THE AMERICAN EXHIBITOR**

**2,000 Seat House Opened in Tacoma**

Premiere is Marked By Attendance of Notables

TACOMA, WASH.—H. T. Moore's Rialto Theatre, a 2,000 seat house, representative of the best in theatre construction, opened its doors to the public Saturday night, Sept. 7, in a blaze of glory.

"Hearts of the World," the D. W. Griffith fifth war special, was the attraction, and every seat in the big house was taken with a long line standing outside waiting to get in.

Governor Is Present

Many prominent men and women were in attendance, among them Governor and Mrs. Ernest Lister, Mayor and Mrs. C. M. Riddell, Edward B. King, president of the Tacoma Commercial Club; Walter A. Luenberger, president of the Tacoma Rotary Club, and dozens of other big business men, who occupied a section set aside for the city's "live wires."

Proceeding the picture there was a speaking program. Governor Lister, speaking on behalf of himself, as a resident of Tacoma and as the representative of the state, paid a compliment to Mr. Moore for his display of confidence in the future of Tacoma.

Cheers greeted his remarks, and Manager Moore, who with his family occupied a box, was forced to arise and acknowledge them.

Moore Welcomes Patrons

Mr. Moore welcomed the people of Tacoma and said that the theatre was built for them and he wanted them to share in its amusements and its benefits to the city.

He stated that it was his absolute faith in the commercial and civic growth of the community that led him to put his time and money into an enterprise of the magnitude of the Rialto.

Following Mr. Moore, President Luenberger of the Rotary Club and President King of the Commercial Club made a few remarks.

An augmented orchestra played the national anthem and the Rialto was formally and officially dedicated.

**Fight on Sunday Shows**

Started In Eugene, Ore.

EUGENE, ORE.—Petitions are in circulation in Eugene asking the mayor and members of the city council to enforce the provisions of a law prohibiting motion picture shows on Sunday.

Mayor C. O. Peterson and members of the city council, with one exception, agreed that a film shown at the Eugene Theatre on a recent Friday and Saturday might also be presented on Sunday afternoon and evening because of its patriotic qualities.

The forces opposing the Sunday presentation took the position that the showing of the picture on Friday and Saturday was sufficient without an intrusion of the Sunday closing rule.

**Fail for Fifth Time**

To Get Sunday Shows

HASTINGS, NEB.—Another effort to open the moving picture theatres in Hastings on Sundays apparently has gone down in defeat, and thus the fifth effort in as many years along this line has been without avail.

This time the promoters of the project attempted to obtain an advantage by offering to donate the profits to the Red Cross, but the ministerial association met and unanimously denounced the proposition.

Mayor Madgett has always been opposed to Sunday shows and is said to look with disfavor on the proposition, too.

The ministers announced that they were ready to cooperate with the moving picture men in any endeavor to promote the Red Cross, but that in order to do so the churches do not feel like compromising on moral grounds.

**Exhibitors Erect Booth**

For Liberty Bond Sales

BUFFALO.—Exhibitors of this city have arranged to do their bit in the campaign for the Fourth Liberty Loan in a new way.

They have erected a large booth at Main and Genesee streets, representing the great Hun 75-mile gun. Here representatives of the theatres will help Uncle Sam sell bonds throughout the campaign.

Harold B. Franklin, manager of Shea's Auditorium, who is chairman of the features bureau of the local Liberty Loan committee, has charge of all exhibitor arrangements.

**Beautiful Theatre**

For Beaumont, Tex.

Liberty, Seating 1,200, to Open in October

BEAUMONT, TEX.—With the opening of the new Liberty Theatre, now under construction, which is expected to occur shortly after Oct. 1, Beaumont will have one of the finest picture playhouses to be found in the south, rivaling in perfection of detail, convenience and beauty similar theatres in the larger cities of the country.

The Liberty is built of concrete, brick, hollow tile and stucco, and is fireproof. The building faces on Bowie street, but the entrance will be located on Pearl street, with a sixty-foot lobby. Seats are to be provided on the main floor and balcony for approximately 1,200 people.

**Equipment Very Latest**

Projection equipment will be of the most improved sort, and heating, lighting and ventilation arrangements will be in full accord with the modern practice in this construction. Sixty-foot footlights and pho- ton fans are to be inset in the roof, assuring a constant changing supply of fresh air to all parts of the building, and providing ample space for the treatment of patrons during the heated periods.

Heat will be furnished by a combination gas and steam radiator system. A gold fibre screen will be used for presenting the pictures.

**Decoration to Be Artistic**

Interior decorations will be refined and artistic in effect, with nothing of the gaudy. The lobby, in the front of which will be located the ticket kiosk, will be handsomely decorated in keeping with the interior, and photographs of noted stars of the photoplay world will line the walls in a series of specially made frames.

The Liberty will be operated by the Jefferson Amusement Company, which already owns the Tivoli and Crystal The- atres. Joe C. Clemmons, John J. Pitt- man and Sol Gordon are the principal stockholders.

**No General Pay Boost**

For Buffalo Operators

BUFFALO—Buffalo exhibitors have decided to leave the question of increasing operators' pay to the individual theatre owners.

The men working at the big houses such as Shea's Hippodrome, the Strand and the Palace, are now getting more than the union scale calls for, but these houses may grant an increase at some time in the future. The small exhibitors cannot afford the boost, however, at this time. It is said that at some of the smaller houses operators are already getting $37.50 a week for four hours' work each night.

The agreement between the exhibitors' association and the operators' union does not provide for a general pay increase, and the exhibitor is favorable to the increase the operator stands little chance of getting if he tries now.
Marinette, Mich.—Fred Coffey has resigned his position as credit manager for the Wilson Hennes Company of Menominee, to devote his entire time to the management of the Cozy Theatre of this city, which he and his brother own.

Dayton, O.—The Majestic Theatre, with an appraisal value of $24,500, will be sold at public auction October 12 by Sheriff Oldf. The sale was ordered following the foreclosure of a mortgage held by Emler Gerber by the Miami Loan and Building Association.

Alva, Okla.—Plans have been drawn for the reconstruction of the Grand Opera House, which was wrecked by a storm last summer. The work will cost $10,000.

San Antonio, Tex.—The Liberty Theatre in South City, is to be operated by the training camp to adjoining Kelly Aviation Field, was destroyed in a fire that did $53,000 worth of damage. The theatre loss was $3,000.

Baker, Ore.—J. P. Cotter, who operates the Empress and Orpheum Theatres, has taken over the Baker Theatre, and after remodeling it has reopened, with motion picture road shows and vaudeville. S. I. Adams is his assistant in the management of the house.

Fulton, Ill.—The Lincoln Theatre, which has been closed for several weeks, has reopened under the management of H. L. Snyder, with Charles Snyder in active charge.

Pendleton, Ore.—Guy Matlock of Greulich & Matlock has opened the Cozy Theatre, which gives this firm control of three theatres in the town, the Alta, the Fastime and the Cozy.

Oakesdale, Wash.—John Leonard has leased the theatre formerly operated by H. H. Gates.

Cincinnati, O.—Carl B. Adams, correspondent of Exhibitors Herald and Photography, has resigned to enlist in the Students’ Army Training Corps.

Niles, Mich.—B. E. Miller has leased the Colonial Theatre on North Second street for a year to Arthur Hyman of Detroit. Mrs. McCoy of Grand Rapids will manage the theatre for Mr. Hyman. Mr. and Mrs. Miller will motor to Florida and spend the winter there.

Lakeview, Ore.—C. H. Dunlap has bought the Rex Theatre here.

Huntington, W. Va.—P. D. Peters and Petrusa, who control both theatres in town and have taken over the Garrick Theatre here. The Garrick formerly was operated by Carl Becker. The new owners plan to remodel the house.

Aurora, Ore.—The Aurora Theatre here has been closed.

Sidney, Neb.—Owing to ill health and the shortage of help, H. A. Dubuque has been compelled to sell the U. S. A. Theatre. Mr. Dubuque still has two houses.

Seattle.—John Hamrick has sold the Gem Theatre on lower Second Avenue, which he just recently completed and opened.

Dayton, O.—Edward G. Banker, an exhibitor well known throughout the state, is dead as a result of injuries sustained in an automobile accident.

Hillyard, Wash.—J. Newton of Spirit Lake, Idaho, has bought the Class A Theatre here.

Toledo, O.—A new $2,500 stage setting is being installed in the Temple Theatre. The theatre has undergone a remodel throughout, making it one of the most attractive motion picture houses in this part of the state. Eddie Zorn is manager of the house.

Dayton, Wash.—The American Theatre will be reopened soon.

Webster Groves, Mo.—George Plakos of St. Louis is planning to build a theatre here that will cost $7,000.

Seattle.—Ed. J. Fischer, who was the delegate of the Washington Theatre Managers and Allied Film Enterprise in convention in Boston, has just returned from his trip east. While in the east he transacted much business and took a needed rest.

Seattle.—C. M. Thall, who manages the Victory Theatre at Camp Lewis, is spending the daylight hours of week days managing the new Feature Film Company. Mike Rosenberg, president of the company, devoting his entire time to booking “Hearts of the World.”

Edward Trinz, formerly manager of the Avenue Theatre, is now representing the Jewel Productions in the Wisconsin territory.

Ed Felix, formerly of the Chicago Pathe office, is now in Milwaukee, where he contemplates associating himself with one of the local exchanges.

J. B. Olinger, manager of American Theatre, one of the downtown houses, is now the proud possessor of a Kissel sedan car. Gene will now burn up the highways in Milwaukee County.

Charlie Kohler, formerly booker for the Universal office, has been promoted assistant manager to Mr. Roderick. Mr. Kohler is one of the pioneers in the celluloid industry in the Wisconsin territory, as he was formerly associated with Mutual Film Corporation, Milwaukee branch, for the past eight years.

Miss Esther Ryan, pioneer employee of the Milwaukee Paramount-Arthraft office, was promoted to the booking department of that exchange last week. Miss Ryan has been in the employ of the Paramount local office for the past four years and is well known by all exhibitors in the Wisconsin territory.

R. A. Wettstein, manager of the local Paramount exchange has just received a Ford sedan, and it certainly is some classy gas wagon. Mr. Wettstein will now be able to call on the local exhibitors and assist them in promoting the Paramount-Arthraft program in this vicinity.

Lary Stiles, formerly with the Milwaukee Metro and Universal branches, is now representing the American Film Corporation in this territory and reports a very good business on the Mary Miles Minter and William Russell productions.

Ray “Chub” Florine visited with the locals over Sunday this week, and it seemed like old times to have him with us.

N. De Lorenzo, one of the pioneer operators of Milwaukee, was recently appointed manager of the Magnett Theatre, one of Milwaukee’s downtown theatres, and is certainly working in booking only productions that will go over in his theatre. He has been very successful in this management and is well liked by all the film men in this community.

Walter Hickey, of the Wisconsin Film Corporation, which company handles the “Birth of a Nation” and “Carmen of the Klondike” and Hart productions for this territory, came in this week loaded with contracts. More power to you, Walter.

3,000 Vaudeville Houses

Book Official War Films

Through Quimby of Pathe

Paul Brunet, vice-president and general manager of Pathe, announces that his organization, through F. C. Quimby, has managed the largest contract for a one-reel film in the history of the industry.

This was accomplished when negotiations were closed with J. J. Murdoch, head of the United Booking Offices, for placing the official war review in 3,000 vaudeville houses. It is almost a $1,000,000 booking.

Circuits included are the U. B. O., Orpheum circuit, Western Marcus Loew circuit, William Fox circuit, B. S. Moss circuit, Ackerman & Harris, San Francisco; manager, has offices in Chicago, Interstate and the Gus Sun circuits.

Lockwood Congratulated

Harold Lockwood, Metro star, has received a telegram from Adolph Zukor, of the committee representing the National Association of the Motion Picture Industry which is working in co-operation with Frank R. Wilson, director of publicity for the War Loans, congratulating him in the name of the committee for his patriotic co-operation in making the film, “Liberty Bond Jimmy.” The film, completed a couple of weeks ago, has been scheduled for exhibition before the Treasury officials.
All-Night Showing
Of Motion Pictures
Banned in Chicago

The all-night motion picture show which had become an institution of Chicago's loop, has been placed under the ban by Acting Chief of Police Alcock. Managers of the houses have been ordered to close not later than 1 o'clock.

The authority back of the chief's order is known as the dry cabaret order, passed some time ago by the city council which was designed to separate public dancing from places serving liquor.

In the opinion of the chief, the provision closing all places of amusement at 1 o'clock. This section was not applied to the motion pictures at the time the ordinance was passed but a Later interpretation included this class of entertainment.

The theatres affected by the chief's ruling are the Alcazar, Rose, Casino, Pastime, Star and Lyric. The Alcazar and Rose alternated on the twenty-four hour route, the Pastime used the all-night schedule on Saturday, Sunday and holidays while the Star, Casino and Lyric made it a seven day proposition.

It is said that the proposition has been financially a success for the houses engaged in it. That it had its disadvantages, however, was indicated when one of the managers outlined the difficulties experienced in keeping the theatres clean without the usual closing down.

Schaffer to Announce
Trade Shows Weekly

S. E. Schaffer, proprietor of a projection room for the trade in the Film Exchange Building, is planning to send a weekly announcement of showings to every exhibitor in the city beginning October 1.

Mr. Schaffer has been projecting pictures for some time for Vitagraph, General Film, Triangle and Goldwyn and he is now negotiating for more business so that showings will be given practically every morning and afternoon.

The weekly announcements will be printed in booklet form containing sufficient advertising to bear the cost of the printing and mailing.

Seek Sunday Pictures
For Chicago Suburb

A campaign for Sunday motion pictures has been instituted in Evanston. Alderman T. S. Roberts of the city council has submitted an amendment to the city code providing for the operation of motion pictures in the northern suburb on Sunday.

Exhibitors of the city have joined to a man in backing the amendment and are seeking the aid of the public in an effort to have it favorably acted upon. Action, it is understood, will be taken by the council at its meeting on October 1.

F. M. Brockell Leaves Paramount-Artcraft; Joins Goldwyn Staff

F. W. Brockell, office manager of Paramount-Artcraft, has resigned from the company to accept a position as special representative of the Goldwyn Pictures Corporation. His resignation is effective and he takes up his new duties on September 28.

Mr. Brockell is a veteran in the film industry despite his youthful appearance. He began his career in the motion picture field more than twelve years ago and has been in Chicago for the past five years, most of the time in the employ of the Paramount-Artcraft company.

This is his second affiliation with the Goldwyn company. He opened the Chicago office last July and was its first manager. He resigned his position a few months later to rejoin Paramount.

Mr. Brockell's first trip for the Goldwyn company will be to St. Louis, after which he will visit a number of the western exchanges.

Joe Brandt in City

Joe Brandt, general sales manager of the Universal Film Company, reached Chicago this week on a tour of exchanges of his company.

It is the intention of Mr. Brandt to swing around the entire circuit, visiting the exchanges in the daytime and devoting nights to travel. His schedule was somewhat upset, however, as he failed to make the connections planned and was forced to spend three days here.

New De Luxe Theatre Entirely Remodeled
Opened to Public

The new De Luxe theatre, located on Wilson avenue, near the "L" station threw open its doors on Saturday night, to a long line of picture goers, after being entirely remodeled.

The new house which is under the management of Francis Cuneo seats 1,200 and is a modern theatre in every respect. The entrance which is especially attractive, is finished in white marble, with beautiful mural paintings overhead and on the walls, There is a broad stairway of white marble leading to a large balcony, and the floors are deeply carpeted with green velvet floor covering. The seats and woodwork are finished in mahogany.

A large orchestra of picked soloists under the direction of T. C. Christensen furnishes special music numbers as well as accompaniment to the pictures. The orchestra is grouped in a semi-circle before the screen and the first seats are well back from the silver sheet.

A uniform admission price of ten cents for children and fifteen for adults is charged, and Paramount-Artcraft pictures are being booked for two-day runs. The opening bill was "The Great Love."

PERSONALS

"By George"

Henry Dollman of the Doll Van Film Corp., was a Chicago visitor this week, accompanied by his son. We don't think

HAROLD LOCKWOOD IN "PALS FIRST"

A BIG SCENE FROM THE SCREEN CLASSICS PRODUCTION TO BE DISTRIBUTED THROUGH METRO AS A SEPTEMBER FEATURE

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it was a sightseeing visit because we found them in Vandawalker's office and we got a faint idea that the three were talking business.

Paul Gerard Smith, whose career as editor of Screen Opinions was interrupted by the government's plan or order of returning to active service, is in town on a ten-day furlough. Paul has cast his lot with the Marines and fills his nifty uniform to a nicety. It's a good branch of the service for him 'cause we never knew anybody who could tell him anything.

R. C. Cropper, manager of the Bee Hive exchange, returned early this week from a three-day sojourn in Minneapolis.

T. W. Chathurn, illustrious head of the local Vitagraph exchange, and addicted to Mickey Finn smokes, has announced that he will trade his shapeless overcoat for a horse blanket. Why said "The Iron Chest," say we.

Frank B. Rogers packed up his belongings last Saturday and left for New York to attend the convention of salesmen so we guess F. B. broke him in all right.

Ed Fitzgerald who has been managing the College Theatre, Webster and Sheffield avenues, is without a home, the government having taken over the playhouse to remodel it into barracks for the用途 of DePaul University. Ed thinks he's going into the army in a few weeks anyway.

Irving Mack, whose ability for "putting them over" is rapidly forcing him in a class with the knights of the grip, has forsaken his swivel chair on the fifteenth floor of the Consumers Building this week to go to Indianapolis to stimulate the showing there of "Crashing Through to Berlin."

L. E. Davis and M. J. Sullivan, both of the division of films, Committee on Public Information, have taken quarters in the local office of the World company, where they will remain to aid in the distribution of "America's Answer." Mr. Davis was formerly of the local Mutual staff.

The Strand Theatre, West Lafayette Ind., will open on October 1 under the direction of R. L. Stout, who, if name count for anything, will make a strong bid for business in the Indiana city. R. B. Jaques is the owner.

Dr. Samuel T. Atkinson of the Hoyburn Theatre, Evanston, has been selected as publicity manager for the Fourth Loan in the northern suburb and has also been elected president of the Evanston Press Club. We wouldn't be surprised to wake up some morning and find he had been made mayor and city council.

On the Firin' Line

Dissatisfaction which amounts to almost open revolt is rife in the ranks of the film salesmen's union over the most recent ruling of the organization's president, Tom Mitchell.

President Mitchell has ruled that members of the union must use only the Union Depot as a means of exit from and entry to the city. The injustice of this under the new 3 cents per mile plus war tax railroad rate, has been called to the attention of the union's chief executive but he remains obdurate in his determination that members of his organization shall not patronize "scab" depots.

It is believed that a delegation of the salesmen will now visit the other depots in Chicago in an effort to have them give up their "open house" policy and display a union card in a prominent place. If this can be accomplished it is believed President Mitchell will relent sufficiently to permit salesmen to use the depots best suited to their needs.

Morris Saltkin is busily engaged practicing the sign language these days. T'other night, Morrie, while waiting to see the manager of the Iola Theatre, went up to the swimming tank in the same building. He sat down in a seat adjoining that of a young woman and was soon busy extolling the virtues of Pathe films. Ten minutes later a fellow salesman called him off. Morrie had been entertaining a deaf mute.

Joe Lyon and Ted Stover were the guests of Art Schoenstadt at Camp Grant last Saturday and according to the two, Art treated them royally. Got an automobile and took them all over the place. Joe says it is barely possible he may occupy an apartment there in the near future and, so, stored up some valuable information.

J. W. Shawcross, Indiana man for Goldwyn, had the Hoosier territory eating out of his hand so well that Manager Van Ronkel has called him into Chicago in order that he may try out his talents in Illinois. No, this doesn't make Shaw cross.

O. W. Kappelman has resigned as Milwaukee manager for Vitagraph and it is rumored that he is flitting with the Select company for a Chicago territory. "Kip" will be succeeded by C. I. Ramsdell, an old timer who still holds a good wallop.

Benny Edelman, reported in these columns last week as having resigned from the Universal sales force, returned to work for the same company Monday of this week. Whatever it is, Benny, d'ye have to quit up there to get a vacation?

Sprague Green, Indiana salesman for the Bee Hive exchange, was in Chicago on his regular fortnightly pilgrimage to our city, the past week. He reports business among the hustlers of his territory "better than ever." 'Tis funny how those hustlers put things over.

C. H. Dingman has joined the Goldwyn sales force and will work the Iowa territory. Name has a good ring to it, don't it?

Thompson of World can't decide whether he has Spanish influenza or just old style grip. Whatever it is, Thompson admits it ain't doing him any good.

McMillan is congratulating himself these days because of the successful manner, in which his wife underwent an operation for appendicitis. Add our congrats to yours, Maek.

Old friend Van Gelder, after an absence of some months, has rejoined Pathe. During the time out of the fold Van was engaged in army work for Uncle Sam and selling films for Universal.

Screen Career Big Help To Alice Brady on Stage

That acting before the camera has an effect extremely beneficial upon the technique of the stage player is a proved fact. Conspicuous evidence of the result of such experience is to be found in the remarkable development of the talents of Alice Brady, who recently stepped from the screen to stellar estate in Owen Davis' new play, "Forever After."

Miss Brady has gone back to the stage with a technique enriched by her studio experience. Her method is sure and she has acquired a sense of poise that enables her to rise to heights she has hitherto reached and which were as much a revelation as they were a source of satisfaction to her many admirers.

Faversham Begins Work On "The Silver King" Film

Production of "The Silver King," the Paramount-Artcraft Special in which Willard Mack plays the title role, was started last week at the Fort Lee, N. J., studio of the Famous Players - Lasky Corporation. Burns Mantle, dramatic critic of N. Y. Evening Mail, wrote the scenario from the original drama by Henry Arthur Jones and Henry Herman and the production was placed in charge of George Irving.
Providence Theatre,
Winnipeg, Manitoba,
Beautiful New House

The Province Theatre, Winnipeg, Manitoba, was re-opened on September 16, as practically a new theatre, with a week's run of Nazimova's "Revelation." The Province, which has always been one of Winnipeg's most impressive film houses, has a new front, new entrance, new projection room equipment and new floors. The seating capacity has been increased by three hundred through the construction of a balcony.

The new box office now accommodates two cashiers while the new manager's office on the third floor has all the latest fittings. Still another new detail is a special room to serve as a library for advertising matter, engravings, books of reference, music, etc.

One of the features of the facade is a handsome marble front and a new electric sign of attractive design. The walls of the lobby are faced with marble and the entrance is illuminated with Brusilite lighting fixture which throw an indirect glow. New chairs which were ordered for the Province many months ago did not arrive in time for the opening.

The theatre was closed for seven weeks for the alterations and Manager Jernberg has received many congratulations upon the appearance of his new house.

Announcement has also been made that Walter Dolman, formerly of Toronto, has been appointed organist for the Province Theatre for the season. He was formerly associated with the Toronto Conservatory of Music and later presided at the organ of All Saints' Church, Detroit. At the age of ten years he was the organist of a large church at Burton-on-Trent, England.

Wrong Film—Fine $50

The mistake made in sending out a condemned picture, "Fathers, Sons and Chorus Girls," to a rural theatre, cost the management of the Calgary Exchange $4 and costs. The film had been condemned by the Alberta Board of Censors. The error was due, it was declared, to a mistake in the serial number of the picture by the shipper.

Laurie Changes Jobs

Archie Laurie of Montreal, one of the best known exhibitors in Canada, has become manager of the new Regent Theatre in Guelph, Ontario. Laurie was formerly with the Midway Theatre, Montreal, where he attracted considerable attention with novel lobby displays.

Theatre Changes Name

The name of the Flower Theatre, Ottawa, has been changed to Strand Theatre. This is practically the only change in the house, however, which is managed by Herb Jennings, formerly manager of the Mary Pickford Theatre, Toronto.

Pictures of Soldiers' Wives and Children Shown Overseas

The Rotary Club of Calgary, Alberta, recently staged an outing for the benefit of the wives and children of Calgary's soldiers now in France. A moving picture cameraman played an important role in the event as pictures were taken of everybody present. These views have been sent to France where they are to be shown to units in which Calgary soldiers are serving.

The Rotarians arranged an automobile parade and a picnic and the pictures show various family groups, children in races, all the babies, including a special close-up of babies born after their fathers had departed for overseas. About six hundred relatives of the soldiers appeared before the camera in various scenes.

A similar stunt in Orillia, Ont., was carried out when the young ladies of the local Red Cross Society appeared before the moving picture camera for a picture to be sent overseas to a Canadian unit in which they are particularly interested.

Salesman Becomes Manager

James Davidson of Toronto, brother of the late Walter Davidson, former manager of the Toronto Pathe office, has been appointed manager of the Strand Theatre in Kingston, Ontario, which has been leased for a term of ten years by the Paramount Theatre Company, Limited. Mr. Davidson has been associated with the Regal interests as a salesman.

Regent Theatre, Galt, Formerly the Temple, Has Been Remodeled

The Regent Theatre, Galt, Ontario, formerly the Temple Theatre, was re-opened on September 17. This theatre is the eighth to be acquired by the Paramount Theatre Corporation in Ontario and Quebec. It was formerly owned by John C. Green, a pioneer Canadian company.

The house has a new front, new lobby, with rest rooms for women and men, new projecting room equipment and new furniture. The opening attraction was "My Four Years in Germany" and in spite of a terrific rain storm the theatre was packed all evening.

A number of prominent film men from Toronto attended the opening, including N. L. Nathanson, managing director of the Paramount Theatre company. The Paramount Theatre Company is a subsidiary of the Regal Films, Limited, Canadian distributors of Metro, World, Triangle and other features.

CANADIAN BRIEFS

Sid. Taube, Toronto manager of the Famous Players Film Service, has been made Montreal manager of the Famous Players' exchange, it is announced. Herbert Allen, brother of Jule and J. J. Allen, the Toronto exchange and theatre impresarios, has enlisted with the Canadian Army.

Ray Peck of Toronto formerly with the Canadian Universal Film Company as Service Manager, has been appointed Montreal manager of the Mutual Film Corporation.

"Canada's Work for Wounded Soldiers," the Canadian Government's five-reel serial, opened simultaneously in five Toronto theatres on September 23, namely the Regent, Strand, Allen, Loew's and the Hippodrome Theatres.

A new war film scheme in Canada consists of the presentation of views of various units now in action in France—with the units officially designated. Two units are shown in each reel. Heretofore there has never been any indication as to the name or number of any Canadian regiment, battery or corps in a picture. The new plan has increased the interest in the special war greatly.

There are now sixty-four moving picture theatres in Montreal and thirty-one in Winnipeg, Manitoba. The number of theatres in Montreal has decreased during the past year, while Winnipeg's list has been increased by several during the past few months. Toronto has about seventy-five theatres, also a slight increase over last year's figure.
A KAY COMPANY

"Golden Spoon Mary," C, 1,000.

"The Marriage Bond," five reels, with Nat Goodwin.

"War of the Worlds," five reels, with F. W. Isherwood and J. X. Kohler.

"The Meet," five reels, with George W. Neher.


AMERICAN JAPAN PICTURES

"Lafayette, We Come," six reels, with Dolores Cassinelli and E. K. Lincoln.

"The Land of the Rising Sun," five reels.

"Is Any Girl Safe?" five reels.

"Where D'ye Get That Stuff?" five reels.

"The Celebrated Stileto Case," five reels, with King Baggot.

ARROW FILM CORPORATION

"The Decemter," nine reels, with Dave Hall, Hall and King.


"The Million-Dollar Mystery," six reels.

"The Finger of Justice," five reels.

"My Husband's Friend," five reels.

"Perfect Model," reissue of "Inspiration," five reels.

"Finger of Justice," six reels.

Sunset Princess.

ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

"The Devil's Playground," seven reels.

REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"The Vigilantes," seven reels.

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit.

BETZWOOD FILM COMPANY

"Sandy Burke," five reels, with Louis Bessison.

"When East Meets West," five reels, with Lipton Tea.

BLUEBIRD

"Eagle's Wings," five reels, war drama.

"Seven Cages Happy," five reels, with Lois Weber.

"Come Through," seven reels, with Herbert Rawlinson.

CHRISTIE FILM COMPANY

"Joan the Woman," eleven reels, with Geraldine Farrar.


CINEMA DISTRIBUTING CORP.

"The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.


CLINE PRODUCTIONS

"Rama," eight reels.


COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," seven reels, with Charlotte Belden.

"Sawnut's Original Vaudeville Movies," seven reels.

CORONA FILM COMPANY


COMMITTEE OF FILM COMPANY

"I Believe," seven reels, with Melon Rosser.

"The Hypeerettes," five reels.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

"The Grain of Dust," six reels, with Lillian Walker.

C. P. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quirk.

"Billy, the Governor," one reel, with Billy Quirk.

"Butting In Society," one reel, with Lou Marks.

"High, Low and the Game," one reel.

"The Mysteries of Crystallization," one reel.

EQUITATION FILM COMPANY (Sovcube)

July 22—"Rainbow Bridge," one reel.

"Mopping Up a Million," half reel.

July 29—"Necaxa, the Power House of Mexico," one reel.

"The Great American," one reel.

Aug. 5—"The Southern Tourist," one reel.

"His Dark Past," half reel.

Aug. 12—"Mexico's Floating Gardens," one reel.

"Tramp, Tramp, Tramp," half reel.

Aug. 19—"The Quest of the Big Eye," one reel.

"Judge Rummy's Off Day," half reel.

Aug. 26—"A Mexican Village," one reel.

"International Cartoon Comedy," half reel.

52
How About The Morning?

The glare of daylight shines upon your theatre. It's an unfamiliar scene—no music, no crowds, no softening lights. But people are passing and unconsciously forming an impression of your house.

If your theatre is bare, they feel like strangers in a strange land.

But if the PARAMOUNT and ARTCRAFT trade-marks are out in front! There are friendly faces that say, "Come on back after while and we'll have one of our good visits!"
CASH IN ON TRIPLE TROUBLE!

Read the Advice of Experts:

"Charlie Chaplin’s tricks in ‘Triple Trouble’ will get the laughs. You needn’t worry about that. In fact I can safely say they will be as hearty as any that have ever been caused by his contributions in the past.” —Motion Picture News.

"‘Triple Trouble’ is one of the funniest comedies that Chaplin ever appeared in, and he uses some of the most original laugh producing tricks that were ever screened. This picture is not a re-issue; the scenes and story are new.” —Photoplay Journal.

"‘Triple Trouble’ was made when the comedian was at his best, and is one long continuous laugh.” —Motion Picture Bulletin.
SCREENTELEGRAM

The news reel is today the most *essential* expression of the motion picture, *essential* to the public and *essential* to the exhibitor. There are cheaper news reels than the SCREEN TELEGRAM but the bookings at the high class theatres may be taken to indicate that there is no better one.

DISTRIBUTED BY THE MUTUAL FILM CORPORATION

JAMES M. SHELDON, President
The Motion Picture Industry is in the

The Motion Picture Industry has pledged itself to sell One Billion Dollars' Worth of Liberty Bonds of the Fourth Issue.

Stars, Directors, executives, scenario writers, camera men, and all others have done much in making and exploiting pictures advertising the Loan.

To the exhibitor comes the greatest opportunity and the greatest honor. His contribution towards the winning of the war can be greater, almost, than that of any other class, except the actual fighting man. Others can only buy Liberty Bonds, but he can sell them. The Industry has been declared essential. Here is our chance to prove that it is essential, and to keep it so.

Every exhibitor in America is going to help to the utmost. Here is what he must do:

Thirty-seven stars have made special motion pictures for the Loan. The names of these pictures and the exchanges at which they can be secured free are listed herewith.

Book one of these pictures for every day during the drive. Secure subscription blanks for Liberty Bonds from your local Federal Reserve Board. Take subscriptions in your theatre.

Then—this is essential—report the amount of Bonds sold to the Committee undersigned, on blanks provided for this purpose and supplied by your exchange.

EVERY EXHIBITOR MUST DO ALL THESE THINGS. IT IS HIS PATRIOTIC DUTY TO DO THEM.

The Industry Depends on Him To Do Them. The Government Depends on Him To Do Them!

COMMITTEE ON CO-OPERATION
with the
UNITED STATES TREASURY DEPARTMENT

Adolph Zukor, Chairman
Walter W. Irwin
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Marcus Loew
J. E. Brulatour

Al Lichtman, Manager of Distribution
John C. Flinn, Director of Publicity
485 Fifth Avenue, New York City
Front Line Trenches

Here Are the Thirty-Seven Star Pictures and the Exchanges That Distribute Them

Fourth Liberty Loan Pictures

Alice Joyce...V
Gladys Leslie...V
Corinne Griffith...V
Harry T. Morey & Betty Blythe...V
William Duncan...
Earle Williams...
W. S. Hart...
Lillian Gish...
Mack Sennett...
Charles Ray...
Dorothy Dalton...
Enid Bennett...
Mary Pickford...
Douglas Fairbanks...
Wallace Reid...
Elsie Ferguson...
Marguerite Clark...
George M. Cohan...
William Faversham...
"Fatty" Arbuckle...
Georges Beban...
Mr. & Mrs. Sidney Drew...
Harold Lockwood...
Edith Storey...
Emily Stevens...
Nazimova...
Alice Brady...
Norma Talmadge...
Geraldine Farrar...
Goldwyn All Star Cast...
Mae Murray...
Charles Chaplin...
William Farnum...
Sessue Hayakawa...
Dustin Farnum...
Kalem All Star Cast...
Frank Keenan...

V — Vitagraph Company of America
F — Famous Players-Lasky Corporation
M — Metro Pictures Corporation
S — Select Pictures Corporation
C — Goldwyn Pictures Corporation
U — Universal Film Mfg. Corporation
FN — First National Exhibitors’ Circuit
MU — Mutual Film Corporation
F — Fox Film Corporation
GF — General Film Company
P — Pathé Exchange, Inc.

$1,000,000,000
IS OUR PLEDGE

$1,000,000,000
IS OUR PLEDGE
Rex Beach’s

"Laughing Bill Hyde"

Is The Hit of the Year.

NEW YORK, whether you ridicule it or not, always knows a real success from a sham success. Its amusement verdicts are sound; they represent the blended opinions of millions of people representing every section of America.

No more substantial success has ever been registered in America’s largest city than that scored at the Rivoli Theatre, under the direction of Samuel L. Rothapfel, by

REX BEACH’S
Drama of Redemption
Laughing Bill Hyde
with WILL ROGERS
Directed by Hobart Henley

In the four great essentials of author, Goldwyn supervision, star and story there has not been one dissenting opinion or review among the great metropolitan newspapers, several of which wrongly regard the screen as a trivial art.

Exhibitors in every part of the nation will be quick to recognize the tremendous box-office value that “Laughing Bill Hyde” will have in their houses and they can safely accept this powerful production as a criterion for the five other Rex Beach Star Series productions on which Goldwyn is placing its stamp of quality and strength and which are released exclusively through Goldwyn.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, President
16 East 42nd Street New York City
Here Are The Most Remarkable Reviews Any Picture Has Received in Years

N. Y. EVENING MAIL—Rex Beach’s "Laughing Bill Hyde" is all good—so decisively good that those who watched it at the Rivoli all felt that they were sitting in on an historic filmland event—the birth of a new star. Will Rogers is another David Warfield; another Joseph Jefferson.

NEW YORK SUN—"Laughing Bill Hyde" registers a personal triumph for Will Rogers and a successful big hit for Rex Beach and Goldwyn. The audiences just "ate it up," they liked the story and acting so.

MOTION PICTURE NEWS: R. E. Pritchard—There have been few pictures shown at the Rivoli that pleased as well as this one. Audiences did not hesitate to show they liked it.

NEW YORK JOURNAL—Will Rogers makes his successful screen debut in Rex Beach’s newest drama of the North... "Laughing Bill Hyde" makes an exceptional headliner at the Rivoli.

NEW YORK GLOBE—Rex Beach in "Laughing Bill Hyde" has given Will Rogers the opportunity to score as big a success on the screen as he scored on the stage.

N. Y. JOURNAL OF COMMERCE—"Laughing Bill Hyde" instantly places Will Rogers well up as a screen star.... a remarkable picture, remarkably acted.

NEW YORK TIMES—The real Will Rogers is on the reels of Rex Beach’s "Laughing Bill Hyde".... a magnetic new personality for the screen.

NEW YORK TELEGRAPH—Like all the Rex Beach pictures, the story and production of "Laughing Bill Hyde" are strong on their own account... Will Rogers’ wit, pathos and comedy are all there... His smile is a real, cheering war-time asset.

NEW YORK WORLD—The country has a new motion picture actor to compete with Fairbanks and Chaplin in the field of film comedy.... Rex Beach’s "Laughing Bill Hyde" pleased Rivoli audiences immensely.

MOVING PICTURE WORLD—Goldwyn presents the cowboy philosopher, Will Rogers, in an extraordinary production of one of Rex Beach’s most famous stories. Congratulations to author, producer and the star.

MOTION PICTURE NEWS: P. S. Harrison—Pat yourself on the back if you have this picture coming. You will advertise it to the limit. And it deserves to be.

NEW YORK TRIBUNE—"Laughing Bill Hyde" is one of the best pictures Mr. Rothapfel has ever shown.... If Will Rogers remains on the screen the rest of his life he cannot possibly do anything better than the laughing criminal hero of Rex Beach’s story.

EXHIBITORS’ TRADE REVIEW: Helen Rockwell—Rex Beach and Will Rogers are packing the Rivoli this week and New York seems to have gone quite mad about the combination. Will Rogers has a smile that must have originally started the earth revolving on its axis.

GOLDwyn DISTRIBUTING CORPORATION
SAmuel GOLDfish, President
16 East 42nd Street New York City
Following the Meteoric Success of "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web" and "A Fight For Millions."

VITAGRAPH Presents

"THE IRON TEST"

Featuring

ANTONIO MORENO and CAROL HOLLOWAY

BUY W.S.S.

In 15 Episodes

Speed—thrills—death-defying stunts! A hand-to-hand struggle in the cockpit of a speeding airplane, thousands of feet in the air—leaps for life and battles with Death—fights—countless contests of brain and brawn. And through it all a delightful story of a true and abiding love, and the stealthy, fascinating figure of Evil—the mysterious Red Mask! These are never-failing thrills for your patrons, to keep them coming back again and again.

VITAGRAPH

ALBERT E. SMITH

President
This 24-sheet stand which will be posted in all the important centers of the United States and Canada will be one of the countless aids to get you the business on

VITAGRAPH'S Latest and Greatest
Photoplay Serial

"THE IRON TEST"
by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by Paul Hurst

You know Vitagraph Serials by this time. You know their box-office power. You saw "The Fighting Trail," "Vengeance—and the Woman" and "The Woman in the Web" CLEAN UP all over the country, and now William Duncan in "A Fight For Millions" is smashing their records everywhere.

Book "The Iron Test" NOW—then get ready to take care of FIFTEEN WEEKS of capacity business.

VITAGRAPH ALBERT E. SMITH
President
Klaw & Erlanger and the Shuberts demonstrated to the 'legitimate' theatres the benefits of Circuit Booking. They stabilized the 'show business' by ensuring regular, instead of haphazard, duplicated, bookings—and benefited both producer and theatre.

The U.B.O. stabilized its particular branch of the business both for theatre and artist, and set Vaudeville where it stands today.

United goes further. It brings the Picture Playhouses of America into a Co-operative Organization so that Exhibitor-Members own and control the Biggest Circuit in the World.

UNITED PICTURE THEATRES OF AMERICA INC.

A NATIONAL CO-OPERATIVE ASSOCIATION of EXHIBITORS

J. A. BERST
President

Executive Offices:
1600 Broadway
New York
Branches Everywhere
WHAT DOES KULTUR MEAN?
Why does American blood boil at the very sound of the word? Ask your audiences this question in your advertising on LEAH BAIRD in the sensational serial with the title of national interest WOLVES OF KULTUR WITH SHELDON LEWIS
No fear but that you'll pack your house!
Produced by Western Photoplays, Inc. Written and directed by J. A. Golden
Released Oct. 13th
PATHÉ DISTRIBUTORS
The New England Yankee, the blasé New Yorker, the easy going Southerner, the hustling Middle Westerner and the optimistic Pacific Coaster are all alike in one thing: they like a serial with **THRILLS!**

Show them **LEAH BAIRD**

in the sensational serial

**WOLVES OF KULTUR**

and then listen to the applause!

"Wolves of Kultur" with **SHELDON LEWIS**

Presented by Western Photoplays, Inc. Written and directed by J.A. Golden

Released Oct. 13th

**PATHE DISTRIBUTORS**
SECRET SERVICE REPORTS PROVE ACCURACY OF "KULTUR" PLOT

To complete the evidence the commission in itself investigation by the German secret service bureau the following two circular documents were obtained by some Russian agents in Germany and transmitted to us by wireless to destroy them. In the original documents, the German General Staff orders are destroyed in the person of Lenin and Trotsky, and all the documents prove that the German General Staff orders are prepared for war several weeks before the declaration of war. The exhibition was made in the presence of the Foreign Office.

One circular is an order from the German General Staff, dated June 9, 1914, informing the authorities in Germany and the mobilization plans and unofficial communications of the German General Staff, dated Nov. 9, 1914.

The second circular is an order from the German General Staff of the plans

PROFIT BY THE NEWS OF THE HOUR
WILLIAM FOX
PRESENTS
GLADYS BROCKWELL
IN HER MIGHTIEST DRAMA—A STARTLING, AUTHENTIC STORY OF HUN PLOTTING, THE BEGINNINGS OF THE GREAT WAR, AND THE PRIVATE INTRIGUES OF AUSTRIA'S MONARCH

KULTUR
DIRECTED BY EDWARD J. LE SAINT

IT SHOWS HOW GERMANY COMBED THE WORLD FOR AN EXCUSE FOR WAR

BOOK VICTORY PICTURES NOW AND GET THIS THRILLER

FOX FILM CORPORATION
New York and New Jersey Retained by PIONEER FILM CORPORATION
All other territories for sale

DIRECT FROM THE
CASINO THEATRE, BROADWAY, N.Y.

PIONEER FILM CORPORATION
PRESENTS
FLORENCE REED
IN
WIVES OF MEN

BOOK IT NOW

"A HIT" EYE JOURNAL
ONE OF THE VERY BEST OF
RECENT PHOTOPLAYS" EYE MAIL
HOLDS A PARTICULAR APPEAL
FOR FEMININE SPECTATORS" HERALD
WELL WORTH SEEING" EYE TELEGRAM
A VIVID PHOTOPLAY" WORLD
BEAUTIFULLY ACTED" TRIBUNE

Pioneer Film Corporation  126 West 46th St., New York, Phone Bryant 9057
EXHIBITORS HERALD AND MOTOGRAPHY

Charles Chaplin
Second Million Dollar Comedy

"SHOULDER ARMS"
To Be Released in October
A "FIRST NATIONAL" Attraction
For Release In October

Mme. PETROVA

In Her Fifth Petrova Picture

"The Panther Woman"

From the Famous American Novel
"Patience Sparhawk and Her Times"
by Gertrude Atherton.

Produced by Petrova Picture Company
A "FIRST NATIONAL" Attraction
Dainty Mary Miles Minter has firmly established herself in the hearts of the fans. Big theatres everywhere know from experience they can bank on capacity attendance when a Minter picture is the attraction. Her first picture of this new series has fattened the bankroll of the houses which have shown it. It is playing to capacity this week and is booked for weeks ahead.

Visit your nearest Pathé Exchange and see this newest Mary Miles Minter offering—"Rosemary Climbs the Heights." You can book it now. Follow the lead of such exhibitors as Marcus Loew, Turner & Dahnken, Ruben & Finkelstein.

**Now Playing:**
Mary Miles Minter in
"The Eyes of Julia Deep"

**Distributed by Pathé**
“Pictures That Bring Additional Profit”

WE handle only short reel subjects of special merit and proven box office value. Subjects that can and should be featured on your programs daily. Pictures that are playing the biggest and best theatres everywhere each week. Pictures that lend variety—quality and diversion to your programs.

For Additional Profits Book the Following:

Billy West 2 Reel Comedies  
Fatty Arbuckle 1 reel Comedies  
Katzenjammer Cartoon 1 Reel Comedies  
Happy Hooligan Cartoon 1 Reel Comedies

Song Hits in Photoplay  
Bruce “Scenics Beautiful”  
Newman’s Travel Pictures  
Elmendorf’s Special Travel Series  
Wright’s “Mexico Today” Series

Coming Monday, Oct. 14th

A series of 16 two reel smashing sensational western comedy dramas featuring

Shorty Hamilton

Action that is fast and funny with Cowboys and Indians. Released every other week. Now looking fast.

Bee Hive Exchange

220 S. State St.  
174 2nd. St.  
Chicago. Milwaukee
Keep your eye on the Eagle!

"LAFAYETTE, WE COME!"

(Pershing-1917)

Produced by Leonce Perret featuring E.K. Lincoln and Dolores Cassinelli
Released by Affiliated Distributors Corporation
1476 Broadway
New York

Shipped From Mutual Film Exchanges
"America's Answer"

The United States Government has become one of the largest producers of films in the world

Read what President Wilson says on the opposite page about

"AMERICA'S ANSWER"

Send your application for booking by wire, 'phone or letter—now—to World Film Corporation Nearest Branch.

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS, Charles S. Hart, Director
THE WHITE HOUSE  
WASHINGTON

16 September, 1918.

My dear Mr. Hart:

Mrs. Wilson and I saw "America's Answer" when it was given here at the Belasco Theatre, and came away feeling that it was one of the most remarkable and one of the most satisfactory portrayals that we had seen of the great task which America has performed with such enthusiasm and in a fashion which cannot leave the results in doubt.

Cordially and sincerely yours,

Woodrow Wilson

Mr. Charles S. Hart,  
Committee on Public Information,  
Washington, D. C.
present

Directed in 6 ACTS by Edwin Carewe

Distributed Exclusively by METRO PICTURES CORPORATION
OCKWOOD
PALS FIRST


NOW BOOKING
CAPACITY Houses
Park Theatre, Boston
Capacity Houses Scollay Square Theatre, Boston
the following week,—
That's its record everywhere—the mightiest success of all screen successes.

Book it again and reap the money harvest

TO HELL

Featuring Lawrence Grant as the Kaiser with Olive Tell
MAXWELL KARGER Mgr. of Productions
O HELL WITH THE KAISER

A SCREEN CLASSIC
THAT PUTS HIM WHERE HE BELONGS

THE GRASPING MONOPOLIST
OF THE WORLD

"HIS DOOM IS SEALED"

THE KAISER

Written by June Mathis. Directed by George Irving.

METRO Pictures Corporation Exclusive Distributors
"The Great Love" in Cincinnati

"Breaks All House Records"

The star on the above map marks a spot where D. W. Griffith's "The Great Love" broke all house records during the week of its premiere showing.

This picture played at the Walnut Theatre in Cincinnati. I. Libson, manager of the theatre, wired as follows:

"We played D. W. Griffith's 'The Great Love' at our Walnut Theatre this week and I have no hesitancy in saying that this is the best production we have ever played. It was received enthusiastically by the public of Cincinnati and will break all house records."

That's only one town. If all the towns in which "The Great Love" has broken records were on the map, it would look like a "count the dots" puzzle.

You can put your theatre on the map with "The Great Love."

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK

This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.
Editorial Comment of the Week

CHICAGO MOTION PICTURE INVESTIGATION—CREATING NEW PATRONS—EXIT PRODUCER OF SENSATIONALISM—EXHIBITORS PART IN LOAN CAMPAIGN

By Martin J. Quigley

THE City Council of Chicago has become impressed with the importance of the motion picture as a civic factor.

This impression has taken concrete form in the appointment of a commission to conduct an exhaustive inquiry into the subject of motion pictures and censorship.

The only parallel investigation which has been undertaken in the history of motion pictures was the one conducted some time ago by the British Cinema Commission. This commission, composed of several leaders in civic, political and sociological thought of Great Britain, included its findings in a report which stands today as the most informative document of its kind referring to motion pictures.

The action of the Chicago Council in the appointment of this commission is at once a recognition of the vital part motion pictures are playing in modern life and a step in the direction of evolving a just and equitable form of municipal regulation for motion pictures.

Instances have occurred frequently of late wherein an entirely new class of patrons have been attracted to motion picture theatres—people who from intellectualism or some other fault or virtue did not find the subject matter of motion pictures of interest.

The biggest factor in the attracting of this new class of patrons has been the government war films which have an appeal for every adult of the United States. In this way the government pictures while doing a mighty bit toward the winning of the war also are rendering a distinct and valuable service to the motion picture industry.

The recognized universal appeal of motion pictures should number among the patrons of motion picture theatres the entire public and not a few classes. The few remaining barriers for the attendance of all the people at motion picture theatres have been broken down by the government pictures, and it now remains for the producers of the industry to see that a standard is maintained that will not drive away the new patrons that have been won.

In proportion to the entire output of motion pictures the percentage of morally unfit subjects is now so small that on the basis of their numerical strength and the currency which they are liable to obtain before the public they are entitled to little consideration.

The leading and responsible companies of the business have made their positions perfectly plain in reference to the picture of questionable moral import. An instance of this is the frequently reiterated line of the Famous Players-Lasky corporation’s public advertisements—“Foremost stars, superbly directed, in clean motion pictures.”

Realizing, then, the few questionable subjects that are issued and the obscurity of their source, the fallacious position might easily be assumed that they need be given no consideration by the industry at large. This, however, is a dangerous position to be assumed. The unfit pictures—even though they be very few—with their flaring titles reeking with suggestiveness, accompanied by advertising that looks like illustrations of paper-backed novels of twenty years ago, can destroy in the minds of a vast number the wholesome reputation which the industry generally should be enjoying.

It is obvious then that those few pictures, sneaked before the public by the unscrupulous producer, who is void of either self-respect or respect for his public, should not be ignored by the industry. These pictures are making today in certain quarters the reputation
of the industry and they are liable to make it generally. 

* * *

DEFFINITE indication of the real trend of the motion picture industry may be had from the opening at many points throughout the country of palatial new theatres, representing huge investments, possessed of every appointment for the highest presentation of motion pictures.

Promoters of such enterprises do not plunge into them in a haphazard manner; the theatres are erected only after careful survey of the field and thorough analysis of the motion picture as an increasingly popular form of entertainment.

* * *

AFTER a series of false starts, a trade exposition now seems on the eve of actual accomplishment. This, while a source of general satisfaction, is also an indication of the early fruits of amalgamation of the various elements of the business into a single representative organization.

This exposition has the sanction and cooperation of all elements of the business and because of this it cannot but be creditable to the industry.

THE motion picture exhibitor in whose hands lies control of the greatest publicity force of today must not be unmindful of his privilege and responsibility during the Fourth Liberty Loan Campaign.

Thorough publicity of the Loan, its appeal and its necessity, will be a telling factor in its complete success. The motion picture screens of the country, speaking daily to some fifteen million people, can be the government's most powerful ally in thoroughly publicizing the Loan.

There is also a selfish interest in giving to the government the fullest cooperation in this matter. The film industry is now on probation. A close scrutiny is being made to determine whether in the eyes of officials of the government the industry is entitled to be classed as essential for the duration of the war.

Acceptance of its fullest opportunity in promoting the Loan will go a long way toward determining the essentiality of the industry. Producers have done their part in preparing special pictures for exhibition. Exhibitors may now do their part in giving these pictures greatest circulation and also lending their theatre for every other activity toward the promotion of the Loan.

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Industry’s War Work Features Exposition

Big Show in New York Counted Upon to Smash Attendance Records Due to Fact Government Is Principal Exhibitor

With Saturday as the scheduled opening day, officials of the National Motion Picture Exposition at New York started this week in feverish haste to have everything ready when Madison Square Garden will be thrown open to the public.

Indications are that the exposition will smash all records in the industry, for the fact that the United States government is to be the largest exhibitor at the big show, giving in a comprehensive way of how America is helping win the war, is expected to draw a large number of persons, especially many who are not regular attendants at the theatre.

In addition there will be an array of the leading stars, which is expected to bring out the fans in droves, while for the members of the industry there will be technical displays none can afford to miss.

Caruso to Sing

Enrico Caruso, the famous tenor, is the magnet on the opening night. Caruso, who is enabled to appear as a result of the courtesy of the Famous Players-Lasky Corporation, will sing “The Star-Spangled Banner.” One half of the evening’s net proceeds will be given to the singer, who in turn will donate them to the Salvation Army.

Following the opening there will be an Army day, a Navy day, Boy Scout day, Liberty Loan day, Motion picture day, and so on, each will have its special entertainment features and surprises which cannot be revealed beforehand.

To what extent the government will be a factor may be realized when it is stated that the federal exhibits will take up more than one-third of the entire space.

Display Features Labor

Every phase of war work requiring the use of labor, from the manufacture of socks, and sailors’ uniforms to the building of ships to take our boys “over there,” as well as the food and fuel to keep them healthy and comfortable, will be represented.

By far the most picturesque and artistic exhibit will be that of the Woman’s Land Army, which is going to explain to the spectators that for the patriotic woman no physical labor is too difficult to undertake. Before a white-painted cottage, with stumpy thatched roof and tiny paneled windows, carpeted with gaily bowered chintz, the Land Army will demonstrate to the public the use of farm implements, many of them especially signed for the use of women.

Interesting Dye Exhibit

The National Aniline & Chemical Company will demonstrate how the yarn for our soldiers’ uniforms is dyed and woven into cloth. The exhibit will include a complete showing of American-made dye products, including samples of rayon, woolen and cotton materials which have been subjected to the sun and to laundering. This is to illustrate the value of the chemicals that have succeeded in matching the quality of the German dye output.

One of the most crowded booths at the exposition will be that of the Washington Arms Company, which, in connection with the ordnance department of the United States army, will exhibit a complete display of the various types of weapons and ammunition used by the armies of the United States, Great Britain, France, England, Belgium and Italy.

The display will include machine guns, rifles, bayonets, trench mortars and anti-aircraft guns, shells up to six-inch, hand grenades, light artillery, aerial and depth bombs, and the various types of gas bombs.

Another interesting exhibit will be that of the gas defense division of the chemical warfare service. Forty girls will be busy continually manufacturing before the eyes of the visitors the gas masks used by our soldiers in the trenches.

To Build Miniature Ship

The Emergency Fleet Corporation will exhibit miniature docks with miniature ships in process of construction and all the various tools, hammers, riveters and special chemicals necessary to build the bridge across the Atlantic which will carry our men to France and the Allies to victory.

Nor will the American Ace be overlooked. Skilled workmen from the various aeroplane factories will be on hand to demonstrate the construction and manipulation of American model planes of the various types now being used by General Pershing’s forces in France.

One of the primary objects of this huge exhibition of war industries is to bring before the public the government’s task of obtaining sufficient labor to carry out our war program. An enormous shortage of skilled labor exists in all war industries and to help remedy this the United States employment bureau will have a branch office and numerous representatives on the floor.

Pictures to Be Feature

A special feature of the exposition will be the program of motion pictures pertaining to the war which will be shown every night in the concert hall.

The motion picture industry proper, of course, will not be neglected. All the famous lighting manufacturers who have made indoor light effects possible for the motion picture will be represented. A special attraction will be the exhibit of the Sunlight Arc Company, makers of the Sperry gyroscope, the light which has been so successful in the prevention of air raids in England.

The Garden will be lighted by one of these lights and on the opening night motion pictures will be taken of the entire exhibition. This will be the first time in the history of the Garden that an entire exhibition has been photographed by a motion picture camera, and it is made possible by the Sperry gyroscope. The exhibition will thus be not only a New York event, but pictures of the various activities will be shown throughout the country.

Chicago Has Special Commission To Investigate Motion Pictures

Will Make Thorough Inquiry Into Censorship Problem and Draft New Ordinance

By authority of the Chicago city council a special commission for the investigation of the entire proposition of motion pictures and censorship has been appointed.

It is proposed to make a thorough and comprehensive inquiry into the subject and to prepare an exhaustive report on the moral, social and educational influences of motion pictures. It is understood that upon the findings of this commission a new ordinance governing censorship and the exhibition of motion pictures in Chicago will be based.

Members of Commission

The chairman of the commission is Timothy D. Hurley, lawyer.

The members of the commission are: Judge James D. Clark, chief justice, Illinois Supreme Court; Judge Adolf Kraus, former corporation counsel, Chicago; Rev. Mr. F. G. Dinnenc, professor, Loyola University; Judge Harry M. Fisher, Municipal Court.

Anton J. Cernak, chief bailiff, Municipal Court.


Martin J. Quigley, publisher, Exhibitors Herald and Motography.

Anthony Matre, Catholic Societies.

Miss Harriet Vittum, Mrs. Guy Blanchard, Mrs. Albert H. Schweitzer, Mrs. Hannah Solomon, Mrs. Irvin McDowell, clubwomen.

Alderman George Maypole.

Alderman A. A. McCormick.

Alderman Frank J. Link.

Hurley Collects Data

Mr. Hurley with the cooperation of the city statistician has collected all existing ordinances and laws on the subject of motion pictures and censorship. These will be submitted to the commission for study.

The initial meeting of the commission was held on Saturday, Sept. 28th, in the judiciary committee room of the
Lend to Uncle Sam and Win the War
By Woodrow Wilson, President of the United States

Again the Government comes to the people of the country with the request that they lend their money, and lend it upon a more liberal scale than ever before, in order that the great war for the rights of America and the liberation of the world may be prosecuted with ever increasing vigor to a victorious conclusion. And it makes the appeal with the greatest confidence because it knows that every day it is becoming clearer and clearer to thinking men throughout the nation that the winning of the war is an essential investment. The money that is held back now will be of little use or value if the war is not won and the selfish masters of Germany are permitted to dictate what America may and may not do. Men in America, besides, have from the first until now directed both their lives and their fortunes to the vindication and maintenance of the great principles and objects for which our Government was set up. They will not fail now to show the world for what their wealth was intended.

Liberty Loan Films Are Late in Chicago; Storm of Protests

Exhibitors Forced to Go Back On Ads and Disappoint Patrons

A storm of protest was raised by exhibitors at various points throughout the middle west this week over the tardy arrival at exchanges of the Liberty loan propaganda films.

In many cases exhibitors had advertised and assured their patrons that they would show one of these special pictures each day during the Fourth Liberty loan campaign. When the campaign started it was found that only a few of the exchanges were able to supply any of these pictures at all. In no case was the full list of propaganda pictures available.

Speakers are Disappointed

In Chicago the difficulty was particularly acute as many of the Four Minutes men came to theatres, having been previously assured that a propaganda picture would be run each day and had prepared to speak in conjunction with the picture.

Exchange managers in Chicago were unable to help exhibitors out of their difficulty, claiming that the non-delivery of the films was due to causes beyond their control.

All Exchanges Hit

Investigation revealed that even the largest exchanges did not have on hand nearly enough prints to supply their customers who had agreed to run the pictures.

Up to the time of going to press Exhibitors Herald and Motionography has been unable to obtain any definite advice from New York as to just when a sufficient quantity of prints on the propaganda films will be available.

Oliver Leaves Keeney

Arthur Oliver, who has been handling the publicity for the Frank A. Keeney Pictures Corporation, has resigned as press agent to enable him to devote more time to his present activities.

Cleveland Operators Awarded Big Increase By Arbitration Board

CLEVELAND, O.—Cleveland operators have been granted a substantial increase in pay under a decision just made public.

The operators some time ago asked for an increase from 62 1/2 to 80 cents an hour. When the operators and exhibitors failed to agree, James F. Malley, business agent of the Building Trades Council, was chosen to represent the operators on a conciliation board suggested by O. L. Faulkner, a government mediator. Attorney H. H. Lustig, president of the Motion Picture Exhibitors' League, represented the exhibitors and William Begley, of the Bang and Begley Printing Company, was named as an independent member. All agreed to abide by the decision these three men reached and the increase just announced is the result of their deliberations.

The decision states that the men should receive an increase of 12 1/2 cents an hour, from August 19, 1918, to January 1, 1919, and an additional 5 cents an hour from January 1, 1919 until August 1, 1920.

Britain Plans Studio For Official Pictures

In response to a request from the British Ministry of Information, the Famous Players-Lasky Corporation has forwarded a complete set of plans and specifications of its big studio at Fort Lee, which is one of the most perfectly designed and equipped plants in the country. The plans will be utilized in connection with the erection of a plant in England for the making of propaganda pictures for the British Government.

A. H. Fischer Enters Film Business

A. H. Fischer, a prominent manufacturer of gloves and leather goods, has entered the film business and is associated with the Rolle Productions. Mr. Fischer is the owner of the Mocha Mills in Johnstown, N. Y., and is interested in a great many other enterprises.
Exhibitors’ Stand on Revenue Bill
Made Public by Alfred S. Black

Increased Seating Tax Not Opposed, But Levies On Admissions and Rentals Are Held Unfair and Unwise

The Senate Finance Committee, which now has charge of the $8,000,000,000 war revenue bill, has before it this week a statement on the theatre provisions of the measure in the shape of a memorandum from the Exhibitors Branch of the National Association of the Motion Picture Industry.

Alfred S. Black of Rockland, Me., a member of the executive committee of the exhibitors’ branch, and chairman of a committee delegated to the task of preparing the brief, submitted it at a hearing on September 17, when others prominent in the industry were testifying before the Committee. But the Statement, however, has just been made public. The full text is as follows:

**United Behind Government**

The motion pictures of the United States have been a unit squarely behind the administration’s campaign to win the war—“Without thought of profit.” The exhibitors stood together to pay their just and fair proportion of the large amount necessary to be raised by taxation, but appeal to the United States Government to be fairly, and fairly, and fairly, taxed. We desire to emphasize that as a good business proposition, the exhibitors believe that United States Government itself even to the local exhibitors that taxation be made equitable for the many.

**The Power of the Screen in Educating and Affording**

Thousands and thousands of concrete illustrations of the cooperation of the film industry in this connection are on file with Liberty Loans, food conservation, Agriculture, Park, War, Navy, and War departments, Aircraft and Shipping Boards, Department of Interior, Commercial Economy Board, training camp activities, Civil Service Commission, War Stamps, Red Cross, Y. M. C. A., Jewish War Welfare, War Relief drives, Committee on Public Information, including very close cooperation with Four Mules.

**United Behind Government**

Everything possible should be done to encourage attendance at motion picture theatres and nothing done to prevent same. As great as the pressing need of raising additional money by taxation, the revenue to be obtained from additional admission tax, which will unerringly prove so hurtful, should be of secondary consideration.

In addition to the various state and city taxes and excesses such as censorship fees, etc., now being paid by motion picture theatres, there are three distinct forms of taxation, all of which affect directly the exhibitors, two being paid by them and the third directly affecting the office receipts.

**Seating Tax Unopposed**

Tax No. 1 (Seating Tax)—This tax was placed upon all tax-paying business properties in 1941 laws as a war measure at a time when theatres were looked upon somewhat as a luxury and the important part they were to play in the conduct of the war not realized. Under the proposed tax the seating tax on the $200,000,000 value of the motion picture theatres it would unerringly prove so hurtful, should be of secondary consideration.

In addition to the various state and city taxes and excesses such as censorship fees, etc., now being paid by motion picture theatres, there are three distinct forms of taxation, all of which affect directly the exhibitors, two being paid by them and the third directly affecting the office receipts.

Tax No. 2 (Excise or Film Tax)—Under the 1941 act, for the purchase of one-fourth of a cent on all negative film and one-half a cent on all positive film, the film industry was taxed on $200,000,000 with which to support the government, a revenue of $2,000,000. The manufacturers not being able to stand this tax go out of business and so do all the distributors, who are even less able to stand same, in the form of a 12.5 per cent tax on each 1,000 feet of film leased, with the result that between three and four thousand theatres were forced out of business on account of same and the other additional burdens caused by the war.

**Theatres Face Suspension**

Under the present tax on rentals is to be levied, which, upon an estimated gross rental of $70,000,000, amounts to $7,000,000 or approximately three times the present revenue and which it placed upon the motion picture exhibitors will force very many more of them out of business.

The exhibitors feel that the seating tax and film tax really is a double taxation and thereby not proportionate to taxes upon other industries. The probable principle of all taxation is to pass same to the consumer, in this case, the general public, but this can not be done without profiteering by increasing admission price, which is also a dangerous procedure as adversely affecting the business itself, very largely a poor man’s amusement.

Production of motion picture should not be taxed unless all productions for the amusement world be so taxed and such tax be equitably distributed over the whole amusement field. For illustration, the production of a stage drama or musical production down to a phonograph record or baseball bat should be similarly taxed.

**Star Salaries Hit**

We admit there are many evils in the motion picture industry which should, and will be corrected in time, but which are at present uncontrollable by the exhibitors, the lessees. An evil is the high salaries paid by the manufacturers to the motion picture stars. These salaries compose a very large part of the cost of production and whereas the government is already collecting large taxes from said stars, it is a gross double taxation where a percentage tax is placed upon film rentals.

Tax No. 3 (Admission Tax)—This tax proposes double the present admission tax. When the admission tax was placed upon theatres under the 1941 act, it was established upon a certain film and it was worded so that it would have been a straight 10 per cent tax upon admissions and not upon the unit of each 10 cent admission, it would have been more equitable, practical, and equitable in its workings.

Immediately upon the collection of the tax theatre attendance fell off over the United States upon an average of 25 to 30 per cent and it was found that months before its partial effect was overcome. Normal conditions have not yet been recovered and, as already referred to herein, many hundreds of small theatres were forced to close.

**Small House Hit**

The smaller theatres in the small cities and towns, which comprise 75 to 90 per cent of the total theatres of the United States, are having at present hard times to get by and gradually it is getting worse for them. While a comparatively few cities and towns have been benefited by war activities, the converse is true. Many of the war are changing many smaller theatres from a small profit to a loss and no additional burdens can be endured without forcing many more hundreds of small houses.

If an increase of admission tax is made at the present time it will put down the theatre attendance probably in greater proportion than in 1917 and by compelling so many theatres to close will defeat the ends desired to be obtained.

The government will get only a small portion of the present tax, if any, from small theatres, and in turn will lose a large part of the available power of the screen and as heretofore emphasized, at a time when we believe it very unwise for so very many reasons.

**Careful Consideration Urged**

We therefore strongly urge that you carefully weigh the placing of double taxation and especially not to overburden the motion picture industry by excessive taxation and additional admission tax so that the purpose and results of such a tax be made as far as possible possible.

All of which is respectfully submitted on behalf of the Exhibitors’ Branch of the National Association of the Motion Picture Industry representing the motion picture theatres of the United States.

The Senate committee is expected to report the bill to the floor and speedy action by the entire membership of the upper house will follow. Prediction is made that the revenue bill will become a law by November 1.

Moss Gets First Run
Of Select Pictures

A contract has been drawn up between B. S. Moss and the Select Pictures Corporation, whereby Moss’ Hamilton Theatre, at 140th Street and Broadway, New York, will have prior and exclusive neighborhood rights to first run Select films. This means that Washington Heights vaudeville patrons will see such select stars as Norma and Constance Talmadge, Theda and Marion Davies, etc., in de luxe features at nominal prices without a long ride downtown and prospects of dollar admissions.

Kirkwood New Fox Director

James Kirkwood, who has directed many of the leading actors and actresses of the American stage, has joined the William Fox organization.

Mr. Kirkwood has been prominent in the producing end of the film business for the past decade, having begun his career when the old single-reelers were in vogue. Among his early successes were "Classmates" and "Strong Heart." picture versions of the Robert Edeson successes."
Local Censorship Dealt Hard Blow At Portland, Ore.

National Board of Review Plan to Be Tried for Three Months

PORTLAND, ORE.—Following an exhaustive study of censorship plans in vogue in other cities, Mayor Baker is ready to forsake local censorship and substitute National Board of Review plan for a three months’ trial. An agreement to this effect has been reached between the theatre owners and the censorship board.

An ordinance will be introduced in the city council authorizing this change and also inaugurating a fee system to be paid by the theatre owners. This fee will cover the expenses incident to handling the new censorship work, which here-tofore has been paid from the general fund of the city. The fee agreed upon is 50 cents per film.

The ordinance does not remove the power from the local board, provision being made for the elimination of certain pictures in the event that they portray any of the following objectionable features:

- Showing anything of an obscene or immoral nature; presenting any gruesome, revolting or disgusting scene or subjects; portraying in such manner as to offend decency any murder, suicide, robbery, holdup, stabbing, assault, clubbing or beating; depicting any cruelty to human beings or animals; exhibiting any methods of committing crimes, or any subject tending to disturb the public peace.

Cameramen Win Commissions

L. M. O'Connor and Ed Morrison, two of the cameramen from the Lasky lot in Hollywood, Cal., have just completed a course at the School of Aero Photography in New York, which is part of Columbia University, and have been awarded commissions in the photographic division of the army.

Lieutenant Roy Marshall is another Lasky boy who has quickly won his way to a commission. Marshall, who was assistant director with George Melford, enlisted as a private some time ago, and worked up to a non-commissioned officer’s job, later receiving his commission.

Rental Policy for “America’s Answer” Announced by Hart

Charge to Be Little Over One-Third of Average Daily Receipts

Charles S. Hart, director of the Division of Films, Committee on Public Information, last week made known the rental policy that will govern the distribution of “America’s Answer,” the second official Government feature, announcing at the same time that the publication date will be October 28 instead of October 14.

The rental policy does not provide for a percentage of the receipts, but a straight charge of 33 1/3 per cent of the average daily business of the house, plus 25 per cent increase for the additional business in the belief the picture will assure.

How Rental Is Figured

For instance, if a theatre’s business has averaged $1,000 a day since November 1, 1917, 25 per cent, or $250 is added, thus figuring the prospective business for the picture at $1,250. The rental in that case would be $416.66. On the basis of a daily average of $100, plus $25, the rental would be $416.67. A small house, with a daily average of only $15, would pay only $62.50.

Director Hart adds that the war tax will have to be collected except when the film is shown directly under government auspices.

C. A. Robinson Now Sergeant

Charles A. Robinson, a former Select salesman of the St. Louis branch, has won promotion to the rank of sergeant. Sergt. Robinson left the Select service seven weeks ago and during that time has been in training at Camp Pike, Little Rock, Ark.
Pathe "Serve and Save" Convention Cheers Brunet’s Patriotic Appeal

Fifty Executives, Division and Exchange Managers, Urged to Renewed Effort by Company Head

Contending that "business as usual" is a busted theory and that the business of today is the best that can be done consistently toward winning the war, saving, Paul Brunet, vice-president and general manager of the Pathe Exchange, Inc., closed a three-day meeting of exchange managers, division managers and executives of the company with a patriotic appeal for renewed effort on the part of his hearers to save and serve.

Mr. Brunet’s talk followed a war dinner at Delmonico’s which was attended by more than fifty Pathe men. Speeches were made by Mr. Brunet and others on another phase of the French High Commission and S. Stanwood Menken. That the Pathe staff was in full sympathy with Brunet’s appeal was evidenced by the deafening applause which repeatedly interrupted the speaker.

"This council of war with its sales force may be a discussion of the ways and means of effecting a maximum of serving and saving of the kind by which the Cinematograph, as a unit, can help win the war," said Mr. Brunet. "We have told one another how we have served, and what we have saved up to now and will save in the future. We have given each other helpful suggestions for serving still further and for saving still more. That’s our job, gentlemen—the job of war saving and war serving. And that’s how we got the name for this convention of our thirty field marshals from thirty picture fronts, namely—the Pathe Serve and Save Convention among us.

Force Is Field Army

"Our sales force is our field army. The men who distribute our war reels are the men who keep the war wheels turning, and we keep pushing. The war over there will be won by force of sales—sales of our film of patriotism—sales of our features of propaganda. For these war pictures inspire the nation to serve and save in money and materials and man power here, in order to save lives over there.

"And now—just a brief review, gentlemen, of our own campaign against the kultur of barbarism. Serve and save. What exactly do we do in the motion picture field save? And how exactly do we serve? Serve and save! I will mention saving first. Because the very act of saving in itself constitutes an act of service. And he serves best who also saves.

Under Unusual Conditions

The slogan, ‘Business as usual,’ is a ‘busted’ theory. We’re not doing business as usual. We’re doing business in an absolutely unusual way and under unusual conditions. We’re doing business the best we can do it consistently with the serving and saving.

"The first consideration in war saving is the saving in the form of the dollar. Every dollar saved in the purchase of unessential material is one dollar less available for Liberty bonds, Red Cross, war savings stamps and the myriad other forms in which a dollar can contribute to winning the war for freedom. In considering the kinds of saved material that will help win the war—take the matter of coal. Countless thousands of tons of coal will be saved this winter by the transfer of moving picture companies from the east coast to the sunshine and warmth of southern California—Pathe companies being among the first to be thus transferred.

We have already sent to California all our companies excepting one. And our lightless eastern studios bear testimony of the coal we have saved for greater use in keeping ever in motion the bridge of ships across the Atlantic.

“Every reel of patriotic film that turns in the projection rooms of the country is a war wheel turning for the victorious armies of Liberty.

How Pictures Serve

"And now let’s get down to the way we serve, part not only as couriers spreading the news; not only as a nation-wide bureau of intelligence for 20,000,000 of the public every day and night. We serve also as being contributors to the drives, in the form of cash and personal service. Thus we have helped the drives for war savings stamps, the drives for the Red Cross and the Y. M. C. A., the drives for Liberty loans. And in every one of these drives each reel of ours turning in a projection room is a driving wheel in the great engine of war."

Mr. Menken discussed the motion picture as an essential industry and M. Anbesser, vice-president, American Exchange, spoke on the关门 as a simple but effective speech expressed the deep regard of his country and the Allies toward America. Lewis Innerbichler, secretary of the company, acted as toastmaster. Among those present were:

Pathe Men Present

Paul Brunet, vice-president and general manager; F. C. Quimby, sales manager; E. O. Brooks, exploitation manager; Frank Duffy, general manager representative; W. D. Wessling, district manager of the south; and Ralph O. Doctor, district manager of middle west.

Branch managers—H. A. Bugie, Atlanta; W. B. Rogers, Chicago; C. Stombaugh, Minneapolis; W. E. Raynor, New York; S. W. Hand, Boston; E. D. Tate, Los Angeles; E. W. Dustin, St. Louis; E. O. Child, San Francisco; B. Moran, Albany; G. W. Fuller, Pittsburg; F. B. Chase, Cincinnati; A. M. Holah, Cleveland; F. B. Nokes, Oldham; O. K. were given to another phase by the French High Commission and S. Stanwood Menken. That the Pathe staff was in full sympathy with Brunet’s appeal was evidenced by the deafening applause which repeatedly interrupted the speaker.

"This council of war with its sales force may be a discussion of the ways and means of effecting a maximum of serving and saving of the kind by which the Cinematograph, as a unit, can help win the war," said Mr. Brunet. "We have told one another how we have served, and what we have saved up to now and will save in the future. We have given each other helpful suggestions for serving still further and for saving still more. That’s our job, gentlemen—the job of war saving and war serving. And that’s how we got the name for this convention of our thirty field marshals from thirty picture fronts, namely—the Pathe Serve and Save Convention among us.

Force Is Field Army

"Our sales force is our field army. The men who distribute our war reels are the men who keep the war wheels turning, and we keep pushing. The war over there will be won by force of sales—sales of our film of patriotism—sales of our features of propaganda. For these war pictures inspire the nation to serve and save in money and materials and man power here, in order to save lives over there.

"And now—just a brief review, gentlemen, of our own campaign against the kultur of barbarism. Serve and save. What exactly do we do in the motion picture field save? And how exactly do we serve? Serve and save! I will mention saving first. Because the very act of saving in itself constitutes an act of service. And he serves best who also saves.

Under Unusual Conditions

The slogan, ‘Business as usual,’ is a ‘busted’ theory. We’re not doing business as usual. We’re doing business in an absolutely unusual way and under unusual conditions. We’re doing business the best we can do it consistently with the serving and saving.

"The first consideration in war saving is the saving in the form of the dollar. Every dollar saved in the purchase of unessential material is one dollar less available for Liberty bonds, Red Cross,
Exhibitor Collects
Ton of Peach Stones
At Special Matinee

Hundreds Turned Away at
Clemmer Theatre in
Seattle

Following the request of the authorities at Washington for co-operation by motion picture theatres in the collection of peach stones with which to manufacture carbon for gas masks, exhibitors all over the country are beginning to respond.

One of the first, according to reports on hand, is James Clemmer, owner of the big Clemmer Theatre at Seattle. Mr. Clemmer gave a “peach pit” matinee, admitting free everyone who brought a pint of stones, about fifty in number.

How successful the matinee was can be judged from the fact that he received 2,500 pounds of stones, approximately 150,000 in number, representing the contributions of 3,000 men, women and children, or enough to make carbon for three full companies of infantry.

First in West

The Clemmer management, it is claimed, is the first in the West to hold a peach pit matinee. Their anticipations were far exceeded by the outpouring of peach pits. Seven barrels had been placed at the curb in front of the theatre, but these were filled early in the afternoon.

Dry goods cases and crates were obtained hurriedly, but before they could be put in place the vestibule was piled high with pits. When the rush ended at 6 o'clock, after which no more pits were accepted, the harvest was seven barrels, four dry goods cases and two crates filled to overflowing.

In addition to the pits that were carried to the theatre, numerous shipments were received by mail and express just to help the cause along. Receipts started coming in when the doors opened at 11 o'clock. These were mostly from adults, and from 11 until noon one barrel was filled.

Children Storm Theatre

The big rush started when the schools were let out at 2:30, and from that hour until 6 the streets and vestibule were crowded with youngsters waving paper bags of pits aloft and clamoring for admission.

In some instances so many pupils had excuses to get out early that school was dismissed ahead of time and a grand scramble was instituted for the street cars downtown. The Vera School closed early and forty pupils came to the Clemmer in a body.

Pits Go to Red Cross

Sprague avenue and Lincoln street were littered with paper bags that had contained peach pits. Hundreds of youngsters and grownups were turned away, unable to gain admission, and standing room was at a premium after 2:30 o'clock. Police were necessary to handle the crowd.

Chinese Ambassador
Present at Premiere

Honor Picture That Presents
Chinese Star

The premiere of “For the Freedom of the East,” which took place Monday night at the Stanley Theatre in Philadelphia, was marked by a signal honor to the production on the part of V. K. Wellington Koo, Chinese ambassador to the United States, who with his staff, attended the performance at the invitation of the producers, the Betzwood Film Company.

This is to have been the first time in the history of the industry that so important a diplomatic official has honored a production by being present at the premiere. The picture itself marks the first time that a Chinese girl has ever attained full-fledged stardom, and incidentally this explains in part the reason for the ambassador’s presence.

The star is Lady Tsen Mei, and oddly enough both she and Dr. Koo are graduates of Columbia University.

“For the Freedom of the East” will be distributed by Goldwyn as a special. It is available October 14 and a week earlier for exhibitors desiring pre-publication.

United Official Visits
Office in Philadelphia

Carey Wilson of the United Theatre of America, Inc., is in Philadelphia discussing prospects with Henry Given, the recently established branch manager there.

Mr. Wilson’s next stop is Washington, D. C. where the United representative, D. F. O’Donnell, has shown a remarkable increase in member enrollment.

The stay in the capital city will include a meeting, it is said, with Harry M. Crandall, a United first run exhibitor.

Liberty Loan Films
Shown in Washington

Vice-President and National
Press Club Men Praise
Stars’ Work

WASHINGTON, D. C.—(Special to Exhibitors’ Herald and Photography)—As a prelude to the opening of the fourth Liberty Loan campaign in Washington, the Treasury Department held a showing of the new Liberty Loan motion pictures before the National Press Club members and friends on Friday night in the Central High School auditorium.

At the invitation of the Treasury Department a representative body of New York film men were present. The auditorium was packed to capacity long before the evening’s program started, and the affair was the largest ever held before the National Press Club. The various films receiving special honors they appeared on the screen in their Liberty films were cheered with great patriotic enthusiasm.

Vice-President Thomas Marshall started the evening’s program after being introduced by Gus Karger, president of the Press Club, with a stirring address. Albert St. Clair, in charge of the entertainment, then introduced Geraldine Farrar, who sang the French anthems and received a great ovation.

Before showing the Liberty Loan films Frank R. Wilson, director of publicity for the fourth loan, expressed his appreciation for what the industry had done, and received great applause when he announced that the film itself contributed to the loan drive was over 400 miles long and would reach from Pershing’s army in France to Berlin. In further recognition of the co-operation of the committee appointed by the National Association to work with the Treasury Department on the Liberty Loan, Mr. Wilson asked members of the committee present to stand. Each one received a great reception on arising. The committeemen present were: Adolph Zukor, chairman; Walter Irwin; Marcus Loew; Al Lichtman; John C. Flinn.


Muratore Enacts Role
In Cavaleri Production

Although his name does not appear in the cast of Mme. Lina Cavalieri’s Paramount picture, “A Woman of Impulse,” published September 29, Lucien Muratore, the famous tenor, plays a conspicuous part.

Mme. Cavalieri is cast as an opera singer and is shown in “Carmen” on the stage of the Century Theatre, New York. Muratore, who is the diva’s husband, accompanies her in this scene.

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Select Rounds Out First Year
As a Distributing Organization

With the approach of the first week in October, Select Pictures organization rounds out its first year as a releasing concern. Just a year ago the first Select Picture, "The Moth," in which Norma Talmadge starred, was presented to picture patrons.

The corporation started business August 6, 1917, with sales branches throughout the United States to the number of eleven, which, before the week was out, had been increased to thirteen. These existing exchanges were located in New York, Boston, Buffalo, Washington, Cleveland, Minneapolis, Atlanta, Dallas, Denver, Los Angeles, San Francisco, Seattle and Cincinnati, the latter being a sub-office, to be elevated to the dignity of a buying exchange at a later date.

General Manager Arthur S. Kane took hold of the eleven original offices on August 6, and immediately opened exchanges in Boston and Washington. With these as the nucleus of Select's sales system, he applied all the organizing genius for which he has won so enviable a reputation in the moving picture industry.

Kane's Business Methods

Bringing to the situation methods which he had formulated and proved in the past, Mr. Kane bent his energies to establishing Select's sales organization upon the high plane which it today occupies.

Aiding Mr. Kane in getting the new machine going smoothly was John J. Rotchford, who joined the Select forces early in September, 1917, becoming assistant general manager. Mr. Rotchford assisted Mr. Kane in 1914 in establishing the exchange system of Pathé Exchange, Inc., which, organized in March, had established by mid-summer, a reputation as the hardest hitting selling organization in the business.

Mr. Kane left Pathé Frères, in October of that year to go as assistant general manager with Lewis J. Selznick, now Select's president, in his then newly organized World Film Corporation.

Opens Chicago Exchange

Following the opening of its original thirteen offices, Select on September 1, took over the Chicago exchange now in charge of Fred C. Aiken, and on October 1 took over exchanges previously handling in part the same product in Philadelphia, St. Louis, Kansas City, and Des Moines, the latter branch being subsequently moved to Omaha. On October 15 an exchange was opened in Detroit, bringing the number of Select branches up to twenty.

On February 10 Select opened its New Orleans exchange, completing the organization now in operation. Both the Detroit and Cincinnati exchanges were placed under the supervision of Sam E. Morris, east central general manager, and manager of Select's Cleveland branch on November 10.

As evidence of the good judgment and acumen with which men have been selected for positions as managers of the various Select exchanges, it is stated eighteen out of the twenty-one branch executives were branch employees of Select at the time that its exchange system was completed, and seventeen of these branches are now administered by the same men then holding positions as branch managers.

Woody Made Field Manager

J. S. Woody, who was a branch manager at the time of the completion of Select's exchange system, was subsequently promoted to field manager, which position he now occupies. Eleven are managers in exactly the same exchanges as when first appointed by General Manager Kane at the opening of the Select system. Two others are still with Select as branch managers, but have been transferred to other offices. One man, previously an employee of a Select exchange, has been elevated to the managership of that exchange.

Such stability in a sales organization is an exceedingly rare thing in the moving picture business. It shows that splendid selections were made by General Manager Kane in choosing men to command the various Select branches and it also shows the success with which Select is conducting its exchanges. Not only do the executives in the field satisfy the home office, but also the home office manages to keep its men on the firing line happy and contented.

A complete list of the men who represent Select in its twenty-one exchanges at the beginning of the company's second year of productions comprise:

Select's Twenty-one Exchanges

Atlanta, T. O. Tuttle.
Boston, Charles R. Rogers.
Buffalo, Sherman S. Webster.
Chicago, Fred C. Aiken.
Cincinnati, A. M. Muller (under supervision of Sam E. Morris).
Cleveland, Sam E. Morris (east central general manager).
Dallas, Claude C. Ezell.
Denver, H. E. Lott.
Detroit, James O. Kent, (under supervision of Sam E. Morris).
Kansas City, A. H. McLaughlin.
Los Angeles, Bernard E. Loper.
Minneapolis, Harry A. Rathner.
New Orleans, H. G. Till.
New York, Henry Siegel.
Omaha, C. W. Taylor.
Philadelphia, M. Milder.
Pittsburg, Leo F. Levison.
St. Louis, J. C. Ragle.
San Francisco, H. L. Knappen.
Seattle, Harry H. Hicks.
Washington, Vivian P. Whitaker.
John S. Woody, field manager.

The high level upon which the business of the Select exchanges is transacted today is not an accident, it is asserted. It has been carefully built up through studious attention to business methods applied with the most cheerful business courtesy. To this end the policy of the home office, as indicated by the general manager, has been most un-compromising.

New Gail Kane Picture
Will Be Issued Oct. 13

The publication date of "The Daredevil," the second in a series of productions starring Gail Kane which are being made by her own company for Mutual, has been set for October 13. "The Daredevil" was taken from a story of the same name written by Maria Thompson Davies. Through the greater portion of the picture Miss Kane appears as a boy.

"THE MANTLE OF CHARITY," A NEW AMERICAN FILM

TWO SCENES FROM A FORTHCOMING PLAY IN WHICH THE POPULAR STAR, MARGARITA FISHER, HAS THE LEADING ROLE.
The Real Beginning of the Motion Picture

William Friese Greene and not Eadweard Muybridge Entitled To Credit as Father of Motion Photography Claim of Writer

BY THOMAS BEDDING

M y apology for writing this article lies in the fact that I have been interested in motion pictures for a longer period than anybody else now living. This is possibly a bold statement, but there is no mistaking the fact that I have been at it since 1878. In the early '80s I took up photography on glass plates.

Tells of Muybridge

One of the earliest magazine articles I wrote was on instantaneous photography, inspired by the work of the late Prof. Eadweard Muybridge, who analyzed the motions of race horses by a row of cameras before which the animals rapidly passed. I shall refer to Muybridge's work in later paragraphs of this article.

In 1891 I wrote the first published history of animated photography in the British Journal of Photography; previous to that, in June, 1891, I held and examined the first motion picture ever impressed on flexible celluloid. The actual photographer was William Friese Greene, an Englishman. All historians are agreed that credit is due Greene in this matter. In some senses you might call him, therefore, the "inventor" of the motion picture, for he was assuredly the very first to prove that the thing could be done.

Recalls Tourneur Claim

RECENTLY it has been sought by my friend, Maurice Tourneur, to show that to Eadweard Muybridge we must ascribe the credit of having invented the motion picture and there has been talk of honoring his memory in that regard. Muybridge never used a film; it was not made in his days, and without film motion pictures are not practicable. Greene used "a camera capable of securing three hundred exposures at the rate of ten in each second. The film plate slid from one spool over a plate which held it flat for exposure and then on to a second spool by which it was wound and stored."

Patent Filed in 1889

The patent of this camera was filed June 21, 1890; the instrument was likely shown February, 1890; and as I have before remarked, results were exhibited June, 1891, for I saw them. Muybridge may have inspired Greene; nobody knows. But Greene was the first to do the work and it is doubtful if Muybridge ever had in mind motion pictures as we know them today. Greene certainly had. There is the evidence in proof.

Muybridge's work was analytical; Greene's synthetic. And Greene was assuredly ahead of Thomas Alva Edison, to whom the credit of having "invented" the motion picture is often erroneously given by ignorant writers.

I knew Muybridge personally—in fact, in 1904, I wrote his obituary. He lies buried at Kingston, Surrey, England. I also knew Greene and passed a great deal of time at his laboratory in Brighton, England. Greene was a brainy fellow. He produced motion pictures in natural colors in 1906. I saw them, but as I have before pointed out in these pages and elsewhere, the idea was not commercial.

Industry 27 Years Old

MONSIEUR TOURNEUR (or his representative) ascribes the age of the motion picture to forty odd years. It is exactly 27, counting Greene's picture, shown in 1891, to be the actual beginning of the practical development of the art.

Philosophically, of course, the idea is much older. According to the book of Genesis (Douay version) "the earth was void and empty. And God said he light made. And light was made." As you cannot make motion pictures without light I suggest to Maurice Tourneur that Muybridge and possibly Friese Greene, Edison, et al, should, in strict justice, take their hats off to the Deity, who is therefore the real, the one and only "movie" pioneer.

Miss Flossie Jones, state organizer of the Wisconsin Exhibitor Club, has been elected vice-president of the association.

Famous Players-Lasky

Offers Twelve Pictures

On Its October Program

Twelve Paramount and Artcraft pictures will be issued in October, presenting Enrico Caruso, Private Life, Dorothy Gish, Bryant Washburn, William S. Hart, Wallace Reid, Enid Bennett, Lila Lee, Billie Burke, Ethel Clayton, Pauline Frederick, and Vivian Martin. The first film will appear for the first time as Famous Players-Lasky stars.

The initial pictures of the month, scheduled for publication October 6, are Border Wives, directed by William S. Hart; "The Man From Funeral Range," with Wallace Reid, and "Battling Jane," with Dorothy Gish.

On October 13 a Paramount-Artech special, called "Private Peat," featuring the soldier author, will be issued; also "When Do We Eat?" with Enid Bennett, and "Such a Little Pirate," with Lila Lee.


Frank Hall Announces

Plans for Distribution

Evelyn Nesbit in "Her Mistake" and the balance of the special productions issued by Producer's Distributing Corporation, embodying Frank Hall's plan of features at fixed rental prices at $10, $20 and $50 per day, will be distributed through large independent exchanges in the east and through the General Film Company in the west and south, it is announced.

In New York and New Jersey the Liberty Distributing Corporation will handle the Hall product. In New England the Hall will be the American Feature Film Company; in Illinois, the Silex Film Exchange; in eastern Pennsylvania, the Quaker City Feature Film Company; western Pennsylvania, the Day Film Corporation; Ohio, the Success Film Corporation, while the General Film Company will cover all the states west of the Mississippi as well as the south.

Liberty Loan Subjects

Received Heavy Booking

DOROTHY GISH,
In a Scene from "Battling Jane," a Paramount Picture

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“Original and Pathfinding Example of Progressive Editorship”

says J. D. Williams of First National Exhibitors Circuit, Inc., about HERALD-MOTOGRAPHY editorial on production waste. (October 5th issue)
DIGEST OF PICTURES OF THE WEEK

THE past week was a notable one in that it witnessed the debut of two well-known stage comedians as screen stars. With suitable material both should make good in pictures and increase the already large following each one has by tens of thousands.

Fred Stone’s first picture, “The Goat,” serves as a pleasing vehicle to introduce the musical comedy artist, and Stone shows that he is a past master of drollery. The story is made up of incidents around a motion picture studio, which offered unusual opportunities for humorous situations and subtitles.

“Laughing Bill Hyde,” the Rex Beach story, made splendid material with which to introduce Will Rogers of Ziegfeld “Follies” fame. We have no well-dressed, stalwart hero in this play, but a very human, likable character, of whom we hope to see more in the future. Goldwyn is to be congratulated upon the selection of star and story.

“The Appearance of Evil,” with June Elvidge as the heroine, is an artistic production, with many odd twists to the story. The more sensitive might take exception to the tale which concerns a young widow who marries and keeps her wedding secret to enable her to inherit a fortune.

May Allison’s latest Metro play contains but few of the Allison touches of humor that have made her former plays so appealing. “The Return of Mary” is a complicated story of a wronged man, his daughter and the deception he practices on a railroad president.

Vitagraph has made a first-rate screen play from Robert W. Chambers’ story, “The Girl of Today,” for Corinne Griffith. It has for its theme the machinations of a band of Huns within our borders and altogether is an ideal evening’s entertainment, though rather heavy.

Those inimitable Lee kiddies, Jane and Katherine, are back again in a war-time comedy, “Swat the Spy,” full of childish pranks and precociousness.

“The Grey Parasol” is a mystery story which should please followers of this class of drama. Claire Anderson and Wellington Cross, a newcomer to the screen, are well cast in their respective roles.

Ruth Clifford’s latest Bluebird drama, “The Lane of Luxury,” is one of the best things she has done. The title is misleading, for it is a clean, well-staged production, concerning the love of a convent-bred girl for a young farmer.

“The Embarrassment of Riches,” Lillian Walker’s first picture under her own company, presents a time-worn story in a commonplace manner. The redeeming features of the production are the artistic subtitles and the vivacious, dimpled star.

In “The Better Half” we see Alice Brady again in a dual role. This is a dramatization of the novel, “Michael Thwaite’s Wife,” which gained popularity as a “best seller.” Miss Brady’s performance is one of the best of her screen career and the story contains suspense, beautiful settings and good photography.

Theda Bara discards her Salome and Cleopatra raiment and appears in “When a Woman Sins” as a trained nurse for the greater part of the six-reel feature. She is at her best, however, in this play, where she assumes the role of a famous dancer and is seen amid the splendor of a richly furnished apartment. A fine supporting cast has been furnished by Fox and the play will undoubtedly draw.

Douglas Fairbanks in “He Comes Up Smiling” runs the gamut of hair-raising stunts, swinging from tall buildings, racing over honsetops, rushing upstairs and down, and leaping over balustrades. The book made fine material for Doug, and he took full advantage of his old-time stage play, the last in which he appeared before entering upon a screen career.

Triangle’s latest play, “Desert Law,” provides Jack Richardson with a typical western plot, fast moving and containing much beautiful western scenery. Richardson is cast as the bad man, who rules with an iron fist and eventually meets his doom. A very good subject, well handled.
May Allison in
"THE RETURN OR MARY"
Metro drama; five parts; directed by Wilfred Lucas; published September 23

As a whole: Pleasing
Story: Good
Star: Convincing
Support: Excellent
Photography: Elaborate

May Allison deserves a stronger vehicle than is provided for her exploitation in "The Return of Mary." With her beauty and ability, roles containing comedy touches should be given the Metro star. In these she excels.

"The Return of Mary" is the rather commonplace story of a child who has been kidnapped and after fourteen years is returned to its parents, only to be snatched away again five years later by the man who claims to be her father.

Sentiment, heart interest and a few dramatic scenes are used upon which to build up the five reels. The story was adapted by George D. Baker from the drama by Hale Hamilton. There are quite a number of unimportant scenes of Mary's school days, graduation exercises and a class dance used to pad out the story to the regulation length.

The performances of Darrell Foss, Clarence Burton, Claire McDowell and Frank Brownlee were all very good. The photography and direction is up to Metro standard, and some very pretty exteriors are shown.

Miss Allison is Mary, who has grown to love John Graham as her "daddy," an engineer of the Great Eastern Railroad. He is about to be convicted of manslaughter for the loss of several lives in a wreck for which he is responsible. He turns his daughter, Mary, over to John Denby, president of the railroad, and tells him that he stole their baby fourteen years before, and wants to restore her to her rightful parents. Jack Denby, the son, grows very fond of his sister. She is educated and returns home from school as Graham serves his sentence in jail. Jack secures Graham's pardon and Mary is overjoyed to again see him. Graham then tells Denby that she is his own daughter and that he tricked Denby into giving Mary a home while he was in prison. To keep Mary in the family, Jack asks her to become his wife, and happiness reigns once more in the Denby household as she accepts.

June Elvidge in
"THE APPEARANCE OF EVIL"
World drama; five parts; directed by Lawrence C. Windom; published October 7

As a whole: Very good
Story: Excellent
Star: Fascinating
Support: Excellent
Settings: Excellent
Photography: Excellent

Artistically "The Appearance of Evil" is a fine piece of work. However, there is a serious question if the picture will be a success. While the title will draw many patrons, the picture may also offend many, the action, though innocent, being a constant reminder of vice.

The production is distinctly a departure for World and will be a surprise to all acquainted with the conservative and stable product of this company.

Mrs. Denby, a young widow, Maida Brown, played by Miss Elvidge, who marries again but keeps the marriage secret until her husband can repay $100,000 which she has secretly loaned him for business purposes, and she can give an accounting of her estate, which by the terms of her late husband's will, is to revert to a brother in the event of the widow's remarriage.

The first scenes show Maida entertaining her husband at her country home for the week-end. Of course the neighbors don't understand and they practically drive them out of the community. A silhouette disrobing scene is a factor in the neighbors' minds. Thus the action continues until the last reel, when Maida turns over the estate intact to the brother-in-law.

Miss Elvidge is fine and measures up fully to the part. Her chief support is Frank Mayo. He also is very good. Douglas Redmond, Jr., in a child part, is appealing, and George McQuarrie gives an excellent performance.

Fred Stone in
"THE GOAT"
Artcraft comedy-drama; five parts; directed by Donald Crisp; published September 22

As a whole: Entertaining
Story: Good
Star: Amusing
Support: Excellent
Settings: Adequate
Photography: Superb

Fred Stone, the famous scarecrow of "The Wizard of Oz," the inimitable comedian of "The Red Mill," "Chin Chin" and "Jack o' Lantern," makes his bow as a film star in a hodgepodge play written to exploit his gymnastics more than his acting ability. As a vehicle in which to display Mr. Stone's versatility as an acrobat, rope thrower, roller skater, etc., it answers very well, but as to plot it is nil.

As an insight to the work done around a motion picture studio, the picture is very interesting. Donald Crisp, the director and a capable cast which includes such well known names as Wilfred Greenwood, Rhea Mitchell, Raymond Hatton, Charles McHugh, Philo McCollough, Ernest Joy, Noah Berry and Sylvia Ashton, work industriously to make something out of the story. There is considerable humor in the subtitles and the picture will doubtless make a greater hit where patrons are more or less familiar with studio life.

The story concerns Chuck McCarthy, an ironworker, who loves Molly O'Connor, stenographer for the Filmcraft Studio. Chuck, while working near an open stage, determines to become a motion picture actor. He rescues a pet monkey belonging to Bijou Lamar, the leading lady of the company, and is signed to "double" for her in a skating scene. Here Stone is given his only chance to display his dexterity. He forgets himself in another scene and whips a half dozen "Germans" working in a war play. Finally he is cast to "double" for Marmaduke X. Caruthers, who refuses to ride a horse in a western play. Chuck falls off and is badly injured. Caruthers is lionized for his supposed bravery, while Chuck is nursed back to health by Molly and he decides to give up his screen career. He receives a check from the company for $1,000, and it pays off Molly's mortgage.

The mortgage idea is rather ancient and far fetched. Also it is not clear why the studio people should throw so much secrecy around Marmaduke's non-appearances when doubling is so often practiced.

World Producing "Quickening Flame"
Montagu Love and June Elvidge are being co-starred by World Pictures in "The Quickening Flame." Work is now progressing on this picture which will be distributed during the winter. It is being directed by Travers Vale.
**EXHIBITORS HERALD AND MOTOGRAPHY**

Claire Anderson and Wellington Cross in

**“THE GREY PARASOL”**

Triangle drama; five parts; directed by Lawrence Windom; published September 29

As a whole: Good
Story: Interesting
Stars: Good
Supporting: Adequate
Settings: Good
Photography: Very good

With mystery as the keynote and the suspense well maintained from beginning to end, this production seems calculated to please patrons generally. It has the added value of introducing Wellington Cross on the screen.

Cross has the role of Hamilton Hill, who falls in love with Estelle Redding, played by Claire Anderson, upon seeing her in an umbrella shop. So attracted is he that he throws convention to the winds and follows her, which proves fortunate for the girl, as Hill saves her from being kidnapped.

Miss Redding tells Hill that she is the possessor of a formula for a coal substitute which the coal interests are trying to steal, and he enlists in her service. By his assistance she is enabled to foil the coal interests, concealing the formula successfully in the handle of a parasol, and incidentally Hill and Estelle capture a couple of German spies who have been after the formula also.

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**CLY RAINE ANDERSON IN A DRAMATIC MOMENT FROM "THE GREY PARASOL" (Triangle)**

Cross makes a very engaging hero and those who have seen him on the vaudeville stage undoubtedly will be satisfied with his acting in the silent drama. His chief attraction lies in the fact that he is natural and perfectly at ease, while possessing a personality unlike any other player on the screen. Miss Anderson does better work than she has done for a long time. The other members of the cast also are good.

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Jane and Katherine Lee in

**“SWAT THE SPY”**

Fox comedy drama; five parts; directed by Arvid E. Gillstrom; published September 29

As a whole: Entertaining
Story: Amusing
Stars: Irrresistibly
Supporting: Very good
Settings: Suitable
Photography: Good

The Lee children in their latest vehicle are allowed free rein for their mischief making. They rollick through their scenes with genuine enjoyment and to their special following they will bring the same joy a “Sunday funny” brings to the homes where children learn new pranks from all the Buster Brown and Katzenjammer tricks. There is a fair plot underlying the mischief, but everything is secondary in importance when it comes to an opportunity to photograph a new prank of the children. It is a specially prepared picture for a specially trained following, and as such will undoubtedly gain satisfaction.

The Shealdons, according to the story, have two daughters, Jane and Katherine. These two are the bane of the servants’ lives. The father of the family is a chemist who is working on an invention for the government. The mother is expecting a little brother for the children. Downstairs, the German servants hold secret meetings. The butler is interested in getting the combination of chemicals in Sheldon’s mixture. He and another servant at last get the formula while Sheldon is being congratulated on the birth of his son, but they bump into two secret service men. The servants are brought before Sheldon, who demands an explanation and the return of his formula. To his surprise, it is his son thinking his father is asking for the envelope containing his request to God for a baby brother, give it to him. He opens it and finds that the envelopes have been mixed and that his priceless formula is safe.

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**Corinne Griffith in**

**“THE GIRL OF TODAY”**

Vitagraph drama; five parts; directed by John Robertson; published September 23

As a whole: Interesting
Story: Exceptional
Star: Excellent
Support: Good
Settings: Well
Photography: Very good

Well sustained action and extremely beautiful snow scenes enable this production to register above the Vitagraph standard. The picture was made last winter in New York state, and although held up for some time loses nothing by the delay.

Robert W. Chambers, the author, has used the New York State Constabulary as the basis for his theme, showing how they guard the state’s resources from enemy plotters.

Miss Griffith has the role of Leslie Selden, “the girl of today,” in that she is highly patriotic. Being part French she is humiliated because her sweetheart, Jack Wynn, played by Webster Campbell, does not wear a uniform. But Jack tells her he is helping Uncle Sam just the same.

With this knowledge Leslie is surprised when a message is received signed with Jack’s name saying he has fled to escape the draft. She suspects Dr. Wolff (Marc McDermott) of making away with Jack to prevent Jack from exposing him as a German spy. She plants a photograph in Dr. Wolff’s home and unearths a great conspiracy to shut off New York City’s water supply, wreck the Erie canal and destroy bridges.

With the aid of the constabulary she frustrates the plot and rescues Jack, who has been made a prisoner in Dr. Wolff’s home, while the troopers either capture or kill the entire Hun outfit.

The only drawback to the production is the shooting of the Huns and Dr. Wolff’s cold-blooded murder of a man and woman. Many, however, will welcome the shooting of the Huns, and while shrinking from murders excuse them as an example of “kultur.” A heavy production, but a good one, is the way to describe this picture.

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**Ruth Clifford in**

**“THE LURE OF LUXURY”**

Bluebird drama; five parts; directed by Elsie Jane Wilson; published October 7

As a whole: Good
Story: Exceptional
Star: Excellent
Support: Sufficient
Settings: Settings
Photography: Average

One of the best Ruth Clifford has done since her elevation to stardom is this happy little vehicle based on Nahbro Bartley’s Saturday Evening Post story, “The Bargain True.” Its appeal is unquestionable and Miss Clifford, aided by a cast of anuity, has furnished a picture of high entertainment value.

It is in all a clean, wholesome romance with no taint of the gutter as the title might indicate. There are a few tense situations which are well handled and while the settings and photography could be improved upon, these deflections are not marked enough to detract seriously from the value of the production.

The story deals with the life of a girl who, fresh from a convent, meets a young farmer, John Coventry, the son of a drunken farmer. A simple little love affair develops which is interrupted by the arrival of Philip Leswing, guardian of the girl, Dale Alids. After a subtle campaign, during which at every turn he contrasts his own faultless manners and attire with the uncouth and ill-clothed John, Leswing sways the girl to break her engagement with the young villager and accept him as a suitor for her hand.

John’s pent up torrent of emotion spends itself in a bitter excoriation of Leswing who, seeing the light, tells Dale to return to her young lover and marry him. Edward Hearn as John Coventry and Harry V. Meter as Philip Leswing give a faultless performance, while Janet Scully as “Glenny” is very well cast.
There are three good points about this picture, the star, the title and the subtitles. The star and the title will draw many patrons and the subtitles, artistic to a high degree, will cause favorable comment, but outside of these things there isn't much to praise, for the theme is shopworn and the supporting cast fails to back up the star as she deserves. The picture is the first that the star has made at the head of her own company.

Miss Walker enacts the role of Elizabeth Holt, who is transformed into a rich young woman from a sweat shop employe through an inheritance from her grandmother. Money fails to change her and after a while she turns from society, devoting her attention to settlement work and a settlement house in particular where John Russell, played by Carl Brickert, is having a hard fight against a ward boss. Elizabeth conceals her real identity because Russell believes the rich to be insincere.

The politician schemes to bring about Russell's downfall, but through the staunch friendship of Elizabeth, together with her practical assistance, his efforts are frustrated and he is put out of business. Russell learns his benefactress' real name and is sorely disappointed, but changes his mind when the girl herself insists upon marrying him.

Miss Walker is charming throughout the picture and it is to be regretted that she did not have a better vehicle.

Alice Brady in

"THE BETTER HALF"

Select drama; five parts; directed by J. S. Robertson

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

In this Select picture Alice Brady is seen to advantage in a dual role with a story that is convincing, well told and containing many moments of suspense. Louis Sherwin, a New York newspaper man, who adapted Miriam Michelson's novel, "Michael Thwaite's Wife," took the most dramatic points of the story and built them up into strong claxxes.

ALICE BRADY AND DAVID POWELL IN A TENSE SCENE FROM "THE BETTER HALF." (Select.)

Miss Brady's performance, as the two widely different natured sisters, marks her as a most talented actress. It was a difficult thing to do, yet she plays both roles with conviction and each rings true.

An exceptional cast, headed by David Powell, Cranford Kent and W. T. Carlton, surrounds her. Mr. Powell's work is especially good. He has the role of Michael Thwaite, who marries Trixie, an extravagant and selfish girl. Success comes to him and Trixie, often being alone, seeks diversion in the company of Thurston, whose reputation is none too good.

She goes to her sister Louise following a quarrel, and the doctor follows. He is attacked by thugs and his eyesight impaired. Trixie leaves for South America with Thurston and Louise, who returns to health, posing as Trixie. Thurston is deserted by Thurston and returns home. She discovers the circumstances, and realizing she is unworthy, takes her life. With his eyesight restored, he recognizes that Louise is not Trixie, who upon learning Louise's deception, later learns he tells the truth and marries Louise.

The picture was well received at the Bijou Dream theatre, Chicago, where it opened for its first run. A splendidly composed, musical accompaniment added immeasurably to the picture's enjoyment, especially at the close, where Miss Brady and Mr. Powell are seen walking arm in arm down a beautiful tree-lined path, the girl saying, "There's a Long, Long Trail." This little touch helped materially in putting the picture over.

Theda Bara in

"WHEN A WOMAN SINS"

Fox drama; six parts; directed by J. Gordon Edwards; published September 29

As a whole ................................................. Well produced
Story ......................................................... Entertaining
Star ......................................................... Very good
Support ....................................................... Good
Settings ..................................................... Capable
Photography ......................................................... Excellent

Theda Bara's latest photoplay offers her unusual opportunities for emotional acting and she takes full advantage of them in "When a Woman Sins." She appears as a nurse, happy and carefree, who renounces her profession to become a stage celebrity, with men of wealth and position at her feet. In the latter role she is much more convincing than as the trained nurse.

Miss Bara's popularity, more than the strength of the story, will draw patrons to theatres where it is shown, for Betta Breuil's tale has served as screen material for some time. Splendid support is given the Fox star by Joseph Swickard, as Mortimer West; Albert Roscoe, as Michael West; Ogden Crane, as Dr. Stone; Alfred Fremont, as Augustus Van Brooks; Jack Rollens, as Reggie West, and Genevieve Blinn, as Mrs. West.

Miss Bara portrays Lily Marchard, a nurse, engaged by Mortimer West, an old rogue, who is dangerously ill. She meets his son, Michael West, a divinity student, and his earnestness awakens a spark of love in her. Michael proffers his ardent love for her in the garden, and that night coming suddenly upon her in Mortimer's bedroom she misconstrues the situation and becomes angry. The old man dies and Dr. Stone orders her from the house. The years pass and Lily becomes Poppa, a notorious charmer and dancer of the town. Among her many lovers is Reggie West, Michael's cousin. Michael goes to Poppa to ask her to give Reggie up for his mother's sake, and Reggie, waiting without, shoots himself. At a dinner she gives to several wealthy men, she is about to auction herself to the highest bidder when she receives a letter and a letter from Michael. She gives up her fast friends and returns to the slums to minister to the sick and finally wins Michael's love.

Douglas Fairbanks in

"HE COMES UP SMILING"

Artcraft comedy-drama; five parts; directed by Allan Dwan; published September 29

As a whole ................................................. Splendid
Story ......................................................... Amusing
Star ......................................................... Captivating
Support ..................................................... Excellent
Settings ..................................................... Elaborate
Photography ......................................................... Very good

It probably was with no small degree of satisfaction that Douglas Fairbanks stepped before the camera in "He Comes Up Smiling" as Jerry Martin, as it was in the same role that he entered his stage career to go into pictures.

It is a typical Fairbanks vehicle, the hunt for the canary, the forcible detention of the brokers, and the many exciting chases furnishing a wealth of hair-raising incidents and excitement. Enough of the plot for the story.

One of the unique sets of the picture shows a six-room hunting lodge, in four rooms of which are imprisoned desperate men trying to gain their liberty. The exciting chase that follows their flight has never been surpassed for speed or excitement. Another novel bit of photography shows a dangerous automobile chase down a long, winding road.

The excellent cast is headed by Marjorie Daw, Frank Campeau, Herbert Standing, Bull Montana, and Alvert McQuarrie. The story was adapted for the screen by Frances
Marion from Charles Sherman's novel, and reflects considerable credit upon her work.

Fairbanks appears in the role of Jerry Martin, a bank clerk, whose principal duty is the care of the bank president's pet. The chase, which takes him far afield, is one of the most laughable and exciting bits the Arclight star has ever put over. He meets a hobo and decides to give up his bank job. Baron Leon, another hobo, becomes his valet, but they desert Jerry when he takes a bath, stealing his clothes as they go. He finds a suit belonging to William Batchelor, a broker, who is cooling off in the pool, and with the cards of the broker passes himself off as Batchelor. He meets John Bartlett and his daughter Billy, and promptly falls in love. Her father is also a stock broker and has been "nickelled" by Batchelor. An attempt is made to corner the market while Jerry is being entertained, but he foils the plotters, falls heir to a fortune, and wins the love of Billy. A very entertaining picture play.

Will Rogers in
"LAUGHING BILL HYDE"

Goldwyn drama; five parts; directed by Hobart Henley; published September 30

As a whole
Story
Star
Support
Settings
Photography
Great
Interesting
Adequate
Superb

Will Rogers' debut as a screen star will go down in cinema history as one of the big things of the year. The noted monologist and lariat thrower puts over "Laughing Bill Hyde" just as surely and unerringly as he does his pungent, humorous patter every night at the "Follies'" roof, New York.

Rex Beach's story made capital material for the quiet, sincere and altogether likable Rogers. His contagious smile, tearful eyes, shuffling movements and drollery were given full expression in this plain tale of the Alaskan goldfields.

Director Henley developed the story with unerring skill and surrounded Mr. Rogers with a very capable cast. Anna Lehr played the role of a half breed Indian Ponotah, John Sampolski made a fine villain, Black Jack Burg, Clarence Oliver a convincing Dr. Thomas, and Joseph Herbst a most excellent Joseph Slayforth.

The story has a rather sombre beginning, but as it progresses this is forgotten. Bill Hyde and his pal escape from prison, but Danny is mortally injured in a fall and dies at the hands of a physician. Bill goes to Alaska, and on the boat, while robbing a stateroom, again meets the Doctor. A warm friendship springs up between them and they become partners in the gold fields. Bill meets a half breed Indian girl who has been robbed of a half interest in a mine by Joseph Slayforth. He in turn is being robbed by Black Jack Burg and a pal. He finds the hiding place of Black Jack's hooty and with it "salt's" a claim belonging to Dr. Thomas and sells the land to Slayforth for $50,000. Bill also wins the hand of Ponotah and restores to her her property.

The humorous subtitles and unusual story pleased large houses at the Orpheum theatre, Chicago, where it ran for two days.

Jack Richardson in
"DESERT LAW"

Triangle drama; five parts; directed by Jack Conway; published September 22

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

"Desert Law" is a western subject and a good one. There is action galore, with a thrilling climax, while the scenery, as customary in Triangle pictures of this class, is unusually beautiful.

Jack Richardson has the role of Rufe Dorshey, sheriff of Santeen, a typical bad man, who rules with a rod of iron, aided by a band of deputies who serve to be behind the bars. He very much desires Julia Wharton, played by Leotta Lorraine, and when Donald McLane, played by Al Whitman, refuses to step aside he "frames up" a case on him and has him tried and convicted of murder.

Friends rescue McLane about the time a representative of the governor arrives in Santeen to investigate. The investigator hears McLane has fled to Julia's home and goes there as the sheriff and a posse prepare plans for McLane's capture. He beats the posse to the Wharton home and aids in the fight that follows when the posse besieges the house.

Just as the posse appears to have won a detachment of the National Guard arrives in automobiles from the state capital, having been summoned by McLane. Members of the posse are captured and the sheriff is found dead. McLane is freed and the way opened for his marriage to the girl he loves.

Richardson is a convincing villain and has the advantage of having good support, especially in the case of Al Whitman.

There is one inconsistency, however, that many patrons will criticize. This is partly one of the '90's or '80's, but the troops ride to the rescue in 1918 model touring cars, dressed in 1918 model uniforms. It may be argued that the time intended is the present, but it will require a great stretch of the imagination to account for the lawless conditions depicted happening now. Fortunately, the picture is so good otherwise that the inconsistency can almost be forgiven.

Ruth Roland and Helene Chadwick
On Pathe Program September 29

Pathe's program for the week of Sept. 29 presents Ruth Roland in the seventh episode of the Western serial, "Hands Up." It is called "Pouched Into the Torrent." In this episode the heroine is thrown from a high embankment into the waters of a giant flume many feet below. Later she is in a runaway stage coach, which is wrecked in crossing a mountain stream, but emerges uninjured, only to fall into the power of the Inca regent.

Helene Chadwick is seen to advantage in a two-reel comedy drama called "Getaway Kate." It was produced by Astral, and it is said to be a brisk-moving story marked by sympathetic touches which are sure to gain the star many new friends.

Margarita Fisher in "Fair Enough"

"Fair Enough" is the title of the latest Margarita Fisher feature made by the American Film Company for Pathe releasing. It is said to be a unique story of a girl who wants her own way and gets it. It is a picture well suited to Miss Fisher. In it is seen an entirely new type of comedy, who is now in drama. Jack Mower is leading man in Miss Fisher's support. In this picture he plays the part of a policeman, and has a pal who sticks to him like glue, in the character of Happy Flannigan, a brutish but gentle devotee. This role is played by Bull Montana, who has been seen in many Fairbanks pictures.

"The Law That Divides" New Plaza Play

The injustice to children when parents follow their own selfish desires in seeking a divorce is the subject of "The Law That Divides," a Plaza picture starring Kathleen Clifford and distributed by the W. W. Hodkinson Corporation. Prominent in the supporting cast are Kenneth Harlan, Stanley Pembroke, Patrick Calhoun, Gordon Sackville, Ruth Lackaye, Corene Grant and Mabel Hyde. Howard M. Mitchell directed.
EXHIBITORS HERALD AND MOTOGRAPHY

"What the Picture Did For Me"
VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR
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Artcraft


Bound in Morocco, with Douglas Fairbanks. Not up to the Fairbanks standard and only about 5,000 feet in length. Without Fairbanks this one would be a frost. However, we always pack them in with this star.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

M'liss, with Mary Pickford—Some people say that Mary is going back. I wish other stars would go back as far as Little Mary in the art of pulling them in.—F. Fink, Jr., Fink’s Theatre, Gridley, Cal.—Rural patronage.

The Great Love (D. W. Griffith production)—One of the best. Turned them away. Entire satisfaction.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High-class patronage.

The Lie, with Elsie Ferguson—Swell picture, but Ferguson is no drawing card.—F. Fink, Jr., Fink’s Theatre, Gridley, Cal.—Rural patronage.

A Modern Musketeer, with Douglas Fairbanks—I consider this is the best Fairbanks picture I ever ran.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High-class patronage.

The Song of Songs, with Elsie Ferguson—Miss Ferguson’s acting is wonderful. The story isn’t as risqué on the screen as it sounds in the synopsis. It drew well.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Wild and Woolly, with Douglas Fairbanks—I was late in playing this, but it went over well.—R. J. Rei, Star Theatre, Decorah, la.

The Lie, with Elsie Ferguson—Star well liked here and this production was good, but why these morbid, tainted stories? They are giving us too much of this crooked life stuff and should lay off for a while.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

Old Wives for New (DeMille Special)—Best special Artcraft has made. Drew big second day.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

Selfish Yates, with William S. Hart—Good picture. Well cast and directed. I think the people are tiring of so much western barroom stuff.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Small town patronage.

Bluebird


Scandal Mongers, with Lois Weber—A splendid picture and did big business.—T. O. Fleischbein, Diamond Theatre, Cloquet, Minn.—General patronage.

First National Exhibitors’ Circuit

A Dog’s Life, with Charlie Chaplin—This is the best Chaplin I ever saw.” is what the patrons said.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High-class patronage.

A Dog’s Life, with Charlie Chaplin—One of the biggest money-makers that has played my house. Had them standing up for two shows.—F. Fink, Jr., Fink’s Theatre, Gridley, Cal.—Rural patronage.

The Light Within, with Olga Petrova—Art business. Very fine production. Everybody pleased.—Brockhouse & Weeks, Electric Theatre, Azenzville, Ill.—Rural patronage.

My Four Years in Germany—Third run in this territory, yet did an exceptional business at advanced prices. Great production.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb).—Middle class patronage.

My Four Years in Germany—A splendid production. Seating capacity, 436. Showed first night to 496, sixty standing during the entire show, two hours and a half. Full house second night. Admission 25 and 50 cents. Everybody satisfied.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

My Four Years in Germany—Made me more money in two days than any other picture has done since I started in business.—F. Fink, Jr., Fink’s Theatre, Gridley, Cal.—Rural patronage.

Fox

Ace High, with Tom Mix—Good. The kind our patrons like. Ought to be more made like this. Good business.—Lewis & Brisco, Princess Theatre, Elwood, Ind.—Working class patronage.

Honor and Obey, with Gladys Brockwell—Very satisfactory picture. Bad weather.—O. J. Chandler, Palace Theatre, Peru, Ind.—Mixed patronage.

Rose of Blood, with Theda Bara—A great production.—B. A. Caimon, Crossen Picture Theatre, Crossett, Ark.—Small town patronage.

The Yankee Way, with George Walsh—Good of its kind.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

The Spy, with William Farnum—This is some picture. Get behind him strong. It’s as good as the special they bring around at a hundred bucks a day; no less—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Good patronage.

Thou Shalt Not Steal, with Virginia Pearson—Did not go over for me very successfully.—P. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

CONSTANCE TALMADGE
In a Scene from Her Latest Select Play, "Mrs. Leffingwell's Boots."
Miss Innocence, with June Caprice—This is about average for Fox. Not bad and not good. Pleases some, disgusts others. No business on this star.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Good patronage.

The Fallen Angel, with Jewel Carmen—No good. People don't like this kind of picture.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High-class patronage.

Some Boy, with George Walsh—O.K. with us.—H. C. Jones, Bijou Theatre, Laurel, Ind.

Jack Spurlock—Prodigal, with George Walsh—George Walsh's admirers were badly disappointed and a large number walked out on him.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.


The Spy, with William Farnum—Too many cut-outs. Picture was good in its day.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High-class patronage.

Her Price, with Virginia Pearson—This is very poor. I never did understand what her price was and no one else found out.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Good patronage.


The Splendid Sinner, with Mary Garden—Another use of a well known person being drawn into the game to pull a little cash into the till and then have the audience go out, dissatisfied.—R. J. Reif, Star Theatre, Decorah, Ia.

The Manx-Man—Good picture. Poor business.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High-class patronage.

Back to the Woods, with Mabel Normand—Did not appeal. Star not popular.—New Theatre, Baltimore, Md.

The Auction Block (Rex Beach production).—Very big house. This is a money maker for anyone.—T. O. Fiechbein, Diamond Theatre, Cloquet, Minn.—General patronage.

The Manx-Man—"Just a picture." Poor business. People did not care for it.—O. J. Chandler, Palace Theatre, Peru, Ind.—Mixed patronage.

Nearly Married, with Madge Kennedy—This is the kind of light comedy that pleases the majority.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed patronage.

Friend Husband, with Madge Kennedy—

William S. Hart, in "Border Wireless"

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THE ARTCRAFT STAR IS SEEN IN A SPY STORY, THE LOCATE OF WHICH IS THE MEXICAN BORDER. WANDA HAWLEY IS THE HEROINE OF THE PLAY.

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Star good, but production is poor.—New Theatre, Baltimore, Md.

The Fair Pretender, with Madge Kennedy—Fair picture. Pleased generally.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High-class patronage.

Lend Me Your Name, with Harold Lockwood—Good light comedy. Lockwood is not adapted for comedy or in this picture he at least overdoes the comedy and to some extent burlesques the part.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Small town patronage.

To Hell with the Kaiser—You can't keep from doing business with this one. Good picture.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.


The Lifted Veil, with Ethel Barrymore—Very good picture.—Rae Peacock, Mystic Theatre, Stafford, Kan.

An American Widow, with Ethel Barrymore—This is only Miss Barrymore's second picture here, and it drew better than I thought it would, as we had very strong competition in special services for the unfurling of a new service flag at the Baptist church. But everyone who saw the picture remarked how good it was.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Her Boy, with Betty Shannon—Good patriotic picture. Everyone pleased.—Rae Peacock, Mystic Theatre, Stafford, Kan.

Mutual

The Primitive Woman, with Margarita Fisher—This star is well liked here. I always advertise her as "I Should Worry Margarita."—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb).—Middle class patronage.

Social Briars, with Mary Miles Minter—Splendid picture and good star.—C. B. Davis, Norwood Theatre, Norwood, Ohio.—General patronage.

Charity Castle, with Mary Miles Minter—Dandy picture, but the print I had was in very bad condition.—Rae Peacock, Mystic Theatre, Stafford, Kan.

The Ghost of Rosy Taylor, with Mary Miles Minter—Miss Minter is a coming star with us. Patronage increasing with every production.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

Social Briars, with Mary Miles Minter—A very good five-reeler. Well produced. Business good.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb).—Middle class patronage.

Paramount

The Kaiser's Shadow, with Dorothy Dalton—Public is tiring of spy plots. Business poor.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

Playing the Game, with Charles Ray—As usual Charles Ray pleases the majority, for his action is so realistic it couldn't be otherwise. Story good.—Miss Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.
**Her Screen Idol (Sennett Comedy)**—Ford Sterling is in this without his well-known make-up. Sennett has made better, but this is as good as the unrivalled run of comedies on the market today.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Mrs. Dane's Defense**—with Pauline Frederick—Very disappointing. This star has not had a good vehicle for some time.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Mack-Sennett Comedies**—Classy. Snappy two-reel comedies. Almost all of them have real humor.—Miss Bennesch, Bell Theatre, 3004 Armitage avenue, Chicago.

**Tyrant Fear**—with Dorothy Dalton—I had some kicks on it. This is not as good as Dalton has been making. The snow shots are great.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**The Seven Swans**—with Marguerite Clark, was afraid of this because of the fairy tale angle. Tried to sneak it over quietly. However, was agreeably surprised. Even some men said it was good.—R. H. Stroud, Strand Theatre, Robinson, Ill.—General patronage.

**The Spirit of '17**—with Jack Pickford—Everybody well pleased, as picture is full of patriotism.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High-class neighborhood.

**The Vamp**—with Enid Bennett—Everyone liked it, old and young. Good title. Business was good.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Tom Sawyer**—with Jack Pickford—Splendid. Has even The Varmint beaten. A capacity house enjoyed it thoroughly.—A. N. Miles, Eminence Theatre, Eminence, Ky.

**Hidden Pearls**—with Sessue Hayakawa—Good picture, but this star will not draw for Honolulu.—H. S. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Wild Youth**—with Jack Pickford—Picture fine. Stars not well known.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High-class patronage.

**Huck and Tom**—with Jack Pickford—Don't think it is as good as Tom Sawyer, but it pleased and drew good business.—R. J. Reif, Star Theatre, Decorah, Ia.

**Nan, of Music Mountain**—with Wallace Reid—Good picture. Drew big house for our small town.—T. O. Fleischbein, Diamond Theatre, Clifton, Minn.

**His Majesty, Bunker Bean**—with Jack Pickford—Nothing extra. Pleased most of the patrons.—Allen S. Widman, Centennial Theatre, Warsaw, Ind.—High-class patronage.

**Countess Charming**—with Julian Eltinge—A real novelty and well liked. Big laugh and went over great.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

**Best in the Field**

- **BELL THEATRE**
  - Otto Bell, Mgr. Sparia, Wis. Sept. 23, 1918.
  - **TO EXHIBITORS HERALD AND MOTOGROPH:** I am a firm believer in EXHIBITORS HERALD AND PHOTOGRAPHY and I think it to be the best in the field.
  - The department, "What the Picture Did For Me," is a WON- DER AND THE EXHIBITORS, who use THIS DEPART- MENT will find it a GREAT HELP IN THEIR BOOKING.
  - Yours very truly, (Signed) Otto Bell.


**Uncle Tom's Cabin**, with Marguerite Clark—A very good production with the exception of the death scene. Plump Marguerite never looked more robust than when she gave a better Topsy than Little Eva.—F. R. Matson, Crystal Theatre, Flandreau, S. D.


**Paralta**

Within the Cup, with Bessie Barrass—Excellent picture, but rather risque. Story and underlying meaning go over the average person's head.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**The Other Woman**, with Peggy Hyland—The star is attractive and always draws for me. The story is just so-so. Miss Hyland's winning personality putting it over.—A. N. Miles, Eminence Theatre, Eminence, Ky.

**Mrs. Slacker**, with Gladys Hulette—Went well. Fine production. Also the ever good **PA**THE **NEW**.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**More Trouble**, with Frank Keenan—Splendid photography and good in all details. Proper title for play.—C. B. Davis, Norwood Theatre, Norwood, O.—High class patronage.

**Buckler**—These news reels are getting better and will make you money.—United Theatre, Cambridge, Minn.

Convict 993, with Irene Castle—Good picture. Fine business.—O. J. Chandler, Palace Theatre, Peru, Ind.—Mixed patronage.


**Select**

Good Night Paul, with Constance Talmadge—Some picture. The title is...
not much for drawing. Book it and bill strong.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Ordeal of Rosetta, with Alice Brady—Average picture. Business bad.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

Up the Road With Sallie, with Constance Talmadge—Pleased everybody. Constance gets better all the time.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

De Luxe Annie, with Norma Talmadge—Miss Talmadge always pleases. One of our most popular stars in a fine production.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

A Pair of Silk Stockings, with Constance Talmadge—Box office value.—New Theatre, Baltimore, Md.—High class patronage.

By Right of Purchase, with Norma Talmadge—Very good picture. Audiences passing very favorable comments upon it.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.

Up the Road With Sallie, with Constance Talmadge—One of the happiest pictures out. Book it and make your patrons feel good. Select can generally be relied upon.—Allan S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Triangle

Betty Takes a Hand, with Olive Thomas—Story light and entertaining. Not as good as some others star has had, but Olive is so very good to look at that, one patron remarked, he would come to see her in anything.—A. N. Muth, Emencine Theatre, Emencine, Ky.

Paying His Debt, with Roy Stewart—Very good. Business was good.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—Downtown patronage.

Betty Takes a Hand, with Olive Thomas—A splendid picture and will please any kind of an audience.—R. A. Shohe, Kentland Theatre, Kentland, Ind.—High class patronage.


Might and The Man, with Elmo Lincoln—A good comedy-drama that went well.—E. W. Laun, Lyric Theatre, Platte Center, Neb.— Rural patronage.

The Americano, with Douglas Fairbanks—Great. Played to capacity. Stood them out on the street afternoon and night.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—Downtown patronage.

Betsy's Burglar, with Constance Talmadge—A good mystery story that keeps one guessing till the final scene. All Triangle films are in excellent condition.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

Universal


Vitagraph

The Girl in His House, with Earle Williams—Very good picture. Should go over in any house.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

A Nymph of the Foothills, with Gladys Leslie—Poor picture. Star not popular here. Poor photography.—Charles D. Wells, Isis Theatre, Cedar Rapids, la.—Downtown patronage.

Baree, Son of Kazan, with Nell Shipman and Alfred Whitman—Very good picture. Drew outdoor fans.—F. Fink, Jr., Fink's Theatre, Griddle, Cal.—Rural patronage.

To the Highest Bidder, with Alice Joyce—Excellent picture. Star draws well here. You can't go wrong on this film.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Sixteenth Wife, with Peggy Hyland—Different from the ordinary. Took well though.—Rae Peacock, Mystic Theatre, Stafford, Kan.

Womanhood, the Glory of the Nation, with Alice Joyce—A fine picture.—United Theatre, Cambridge, Minn.

The Fall of a Nation, with Charles Richman—Had new titles made, bringing picture up to date. Five days of good business. Film in poor condition.—Charles D. Wells, Isis Theatre, Cedar Rapids, la.—Downtown patronage.

The Home Trail, with Nell Shipman—Don't play this one if you can help it. It's very poor. Not a good bit in the whole production. If you have to play it go easy.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—Good patronage.

Big V Comedies—Very good fill-ins. Usually are real comedies. Not like so many so-called comedies made now.—Miss Beneshe, Bell Theatre, 3064 Armitage avenue, Chicago.

World

The Interloper, with Kitty Gordon—A good high class picture. By the way I cancelled my World contract and I immediately received notice that when a contract was cancelled the "free" feature with each was called off and the last four I have to run will be minus this inducement for signing a contract. Therefore, if you sign a contract get it down in black and white that you get the free feature with each new subject as long as your contract lasts or you will have four open dates on your hand as I did.—R. J. Relf, Star Theatre, Decorah, Iowa.

The Unbeliever, with Raymond McKee and Marguerite Courtot (Kleine-Edison)—Best of war pictures. Have played them all. Go the limit on this and no one will be disappointed.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

Smashing Through, with Herbert Rawlinson (Universal) Impressive. Usual poor Universal photography. Not a good drawing card.—Charles D. Wells.
Crossett, A. Duncan 

The Unbeliever, with Raymond Mc-
Kee and Marguerite Courtot (Kleine-
Edison)—Third run in territory, 
yet broke all house records. Print 
not in very good condition. Tony Fink, 
Oak Theatre, Oak Park, Ill. (Chicago 
suburb.)—Middle class patronage.
By the way, Arthur MacHugh never gave us the result of the fig-leaf party which he staged for one of the directors at Raspberryville, N. Y., and now he comes along with the announcement that John S. Lopez is going to direct for B. S. Moss, and that "the title, theme and case of Moss's latest effort are clothed with the utmost secrecy." The last director wasn't clothed in anything and now Lopez is to be decked out in the diaphanous costume of "utmost secrecy." Arthur states that the treatment will be both novel and daring. I should say so. There has never been a ruling on directors posing in the nude, and "Arty" is evidently going to establish a precedent.

Isn't it about time for someone to form a new club in the industry? Clubs in this line come and go so fast that one should be ready to succeed another at short notice. The Screen Club has been passing away for the past year and last April, when it was dispossessed from its home it became about as dead as the proverbial door nail. Rumor has it that the Directors Association rooms are empty most of the time, and that they are only holding off the coup de grace. The members seem to prefer to gather at the "Astor Sink" for social intercourse and the liquidation of small debts and other things. Great inspiration is oft-times acquired during these sessions, it is said, and the bacchanalian results are sometimes reflected in the pictures.

The Kangaroos are coming to put a kick in the pictures. Geoffrey Nye of the New Zealand Picture Supply, Ltd., is expected in New York in a short time. He has in his entourage among other things George Smith and "Snowy" Baker.

"Mickey" has been touted as one of the greatest pictures and one 'you'll never forget.' It must afford the makers some satisfaction to know that they have sold it to China, India and the Malay Peninsula.

He's in again boys, and this time with more of that "sexy meller" stuff. Time some of the gang told him how to make something besides cheese. Even cheese can be sharp and snappy, without the bouquet of Limburger about it.

As a reviewer remarked, "Ashes of Love" must have been made for delicatessen dealers only." Pass the onions, please.

Fumigate your theatre against Spanish influenza and other things.

Well "Jimmie" James has had another birthday, and this time he had twenty-seven or more candles on his cake. Dashing, L. I., proved to be an ideal place to cut the cake, and all the guests had a piece.

Through the courtesy of Nicholas Power Company, "Projectionist Ray" will receive visitors at booth No. 23 and 24 at the Motion Picture Exposition, Madison Square Garden. "Projectionist Ray" is the oldest exhibitor in the business and has probably screened more successes than anyone. During his life in the cinema business he has used every manner of projector, but he emphatically states that the Cameragraph is the finest medium of expression that a picture theatre can acquire. Amen.

It might save a lot of trouble if the picture companies that have weekly pre-release showings would get together. There are four companies holding Thursday afternoon screenings, and since there is a limited number of reviewers it stands to reason that some must be slighted.

E. Lanning Masters is now with the ScreenCraft Pictures Company doing advertising and production work.

"The pen is mightier than the sword" sometimes. Last week up at Bryant Park a director became so excited and provoked with one of his actors, George Peck, by name, that when George failed to register at the right moment the director threw a hunk of sod at actor Peck, which, in turn, got George's Irish up to such a point of enthusiasm that he drew his Waterman and chased the dignified director all over the lot. The number of punctures was not recorded but the actor says he is sure he scored three times on the director's aftermath elevation.

Don't "Let George do it." Buy a Liberty Bond yourself.

New York City, Oct. 1, 1918.

Edith Koch Promoted

Miss Edith Koch, private secretary of Lewis J. Selznick, president of Select, has been appointed manager of Select's foreign department. She will remain Mr. Selznick's private secretary, however, combining the two positions. Miss Koch has just returned from Montreal, her first trip in her new capacity.

SIDNEY A. FRANKLIN,
Who Has Just Signed a Contract for One Year to Direct Norma Talmadge.

Miss Cassinelli Will Remain in Pictures

Dolores Cassinelli, who co-stars with E. K. Lincoln in Leonce Perret's patriotic spectacle "Lafayette, We Come," has received an offer from a prominent Chicago opera manager, it is said, to return to the concert stage.

Miss Cassinelli gave up concert work a year ago to appear before the camera and because of the advertising and exploitation that "Lafayette, We Come" has received at the hands of the Affiliated Distributors Corporation she feels that it would be wise to desert the screen at this time.

Miss Cassinelli and E. K. Lincoln are now at Great Neck, L. I., at work on the forthcoming Perret production "Stars of Glory," a picturization of the heroic conduct of America's fighting men at sea.

Colton Writes Kane Play

John Colton, the author and dramatist, has been employed by the Gail Kane Productions to write scenarios for the remainder of the pictures of the present series now being produced by Miss Kane for distribution through the Mutual Film Corporation. Mr. Colton's first story for Miss Kane, the third of her series, is now under way at the Biograph studios. The final title has not been decided upon. The story deals with the social leveling process brought about by the war, and has a spectacular background in the vast shipbuilding industry.

New Keeney Picture Begun

"Her Family's Honor," the picture written by Mr. Lloyd Shulman for Catherine Calvert, is now under way under the direction of Sidney Olcott at the Frank A. Keeney studios, 308-12 East Forty-eighth street, New York.
Famous Fourths—July 4th; 4th Liberty Loan.

By the way, have you got yours? If not, why not—

Uncle Sam is sure some figure in the film world. He has "cleaned up" over a quarter of a million dollars thus far on "Pershing’s Crusaders," and the four road companies showing "America’s Answer" produced a net profit of $9,500.

The World Company wants it known that "The Road to France" is a propaganda picture. Well, it sounds like one.

Maurice Tourneur couldn’t see an offer of $75,000 for his "Sporting Life." Well, a good fillum is worth more, we say.

Will Rogers wants the picture rights when Ireland gets its freedom from England. As for ours, we’d be satisfied with the rights to "Laughing Bill Hyde," Rogers’ latest Goldwyn picture.

New York theatre managers are trying to get around the lightless nights. They want to shut off the illumination Saturday nights after the crowd gets inside and use the juice thus saved on Monday and Tuesday.

Dubb’s Catch Lines

(Dubb has just returned from an extended tour of such well-known film centres as Oak Park, Oshkosh, Hoboken, Tokio, Siberia and Troy (N. Y.). Everywhere his hints have been received with acclaim. Even the Bolsheviks are strong for his stuff, and are trying them almost nightly—Editor.)

If the late pictures "The Talk of the City" offers unusual opportunities for nifty catch lines. Try these on your programs: "Do you talk in your sleep? See 'The Talk of the City' and don’t. Do you have funny noises in your head? Are you bleary-eyed in the morning? Do you turn over in the bed? Take in 'The Talk of the City.'"

For "An Impulsive Woman" here’s some catchy lines for your ads: "What would you do if you found your wife in the arms of another man? Would you apologize for intruding or get another wife?" "Have you a jealous disposition? Then don’t miss "An Impulsive Woman."

Save these hints. Cut them out. Use the meat axe or anything handy.

Wadyer Mean "Perfectly at Home"?

A contemp., speaking of Al Jennings, former bandit, who has become a film producer, says: "Al should feel perfectly at home."

That N. Y. actor who tried to blackmail Owen Moore and accepted $175 in marked money couldn’t have been studying up on recent crook plays, or he’d have put it over better than he did.

One N. Y. sheet tried to throw a spoke into the wheels of the Madison Square movie exposition, but it had about as much effect as a "dud" in No-Man’s Land.

More Chicago Misinformation

From the m. o. i. reliable N. Y. Telegraph, we learn that "gloom prevails in Chicago because the all-night motion picture theatre is to close with the all-night saloon." Insanely much as Chi. hasn’t had any all-night saloons in twenty-five years, this is a sad blow.

Add Non-Essentials

Unsigned "Box Office Reports."

German spy plots.

Silk stockings on girls down on the dear ol’ farm.

Revolvers in left hand drawers.

Vampires smoking perfectly good smokes.

J. R. M.

An Open Letter to:

Messrs. Wm. A. Brady
Paul Brunet
Wm. Fox
Samuel Goldfish
Ricard Gradwell
W. W. Hodkinson
Carl Laemmle

Jesse Lasky
R. A. Rowland
James Sheldon
Albert E. Smith
Lewis Selznick
Frank Tichenor
Adolph Zukor

and other Executives of Production and Distribution in the Film Industry.

Gentlemen:

That there is a great deal of waste in the production and distribution of films is known to us all.

We can put our fingers on the collective waste, but refuse to find it in our own organizations, or cannot eradicate it, unless competitors do likewise.

On September 14th, I sent a letter to the Priorities Committee of the War Industries Board at Washington, in which are recommended drastic curtailments in production and distribution, for the good of the Nation; and possibly also for that of the Industry.

Loudly proclaiming our patriotism, eagerly professing a wish to help win the war, some of us nevertheless increase production, piling Osa upon Pelion, furnishing a Gargantuan feed to a market already overfed; we multiply distributing offices instead of reducing them; we cover the country with a swarm of traveling solicitors, while Uncle Sam needs able bodied men for war work.

Let’s help the government by lessening our activities, not increasing them.

Action by Washington along the lines of my letter will have a vital effect upon the industry. Therefore, I will send a copy on request to executives and others directly affected by such action.

Very truly yours,

George Kline

63 E. Adams St., Chicago, Ill.
New "Tarzan" Shows Decline of Man

A positive example of the physical decline of man in comparison to previous generations is given in the character of Tarzan, whose jungle training has done terror to the disciples of civilization when he is transplanted into the midst of aristocracy as the foundation of the story of "The Romance of Tarzan," soon to be issued by the First National Exhibitors Circuit as the concluding chapter to "Tarzan of the Apes."

Elmo Lincoln, who portrays the character of Tarzan, was chosen for the part because of his tremendous physique and prodigious strength, in addition to his ability as an actor, and because he most perfectly represented, in the estimation of officials of the National Film Corporation, the producers, the physical type of man that would result from years of life in the open.

The swift action that places Tarzan in contact with members of the social world of America the other characters appear almost puny in comparison. They find themselves, as the result of their sheltered, exertion-lacking life, no match for the great strength of the jungle man, who attacks them with savage ape fury when he discovers the duplicities they have practiced on him.
Successful Season
Is in Prospect for
Theatres of Illinois

Harry Weiss Tells Observations of Eighteen-Day Tour

Basing his assertion upon statistics gathered during an eighteen-day tour of the Illinois territory, Manager Harry Weiss of the Central Film Exchange, Chicago, predicts "the best year in the history of the business" for the smaller town theatres.

Mr. Weiss made his trip by automobile and held many interviews with exhibitors in large, small and medium size towns, and reports a spirit of optimism obtaining nearly everywhere. In one or two instances, it is true, theatres had been closed, but this was much more than offset by the ambitious plans of other exhibitors for the winter season.

Turn to Big Features

A tendency to turn toward the large feature program manifested itself strongly in the smaller centers. Mr. Weiss declared, and he cited one instance where a town with a population of twenty persons, had booked a strong feature at a rental charge of $50 a day for two days. The exhibitor did a business of $700 according to Mr. Weiss, which is explained by the fact that the village, Kincaid, III., is accessible by macadam roads and draws on a territory of nearly thirty miles.

As an indication of the way things are going, Mr. Weiss outlined the program of a number of smaller town houses.

Decatur House to Reopen

The Lincoln Square Theatre, Decatur, III., closed all summer, is to be reopened by a syndicate of thirty local business men. Nate Erber, manager up to the time of closing, is to continue in charge of the Virginia Opera House, Virginia, III., is to run four nights a week instead of one as in the past. The Armory Theatre, Ridge Farm, Ill., is to increase to three nights a week instead of one of in the past. The Opera House, Marshall, III., is to increase showings to six nights a week instead of two nights per week as formerly.

House Extends Showings

The Ransom Theatre, Palestine, Ill., has had such great success with a big feature program that the future policy will be two-day showings of pictures of this class. The theatre will run six nights a week instead of two.

Mr. Weiss explained that due to the shortage of labor many of the business men had co-operated with the farmers in harvesting their crops. This labor entailed their presence in the fields until a late hour in the evening and in a great measure accounts for an attendance slump at the smaller theatres during the last thirty and sixty days.

Four Minute Men Honor
Eleven Theatre Owners

BIRMINGHAM, ALA.—Owners of theatres where Four Minute Men have been speaking were honored the other night when the Four Minute Men called at the homes of their respective owners and presented them with certificates of membership in the patriotic organization.

These certificates are issued in accordance with a recent acknowledgement by President Wilson of the debt the country owes to exhibitors.

The theatres where the owners were honored are the Bijou, Lyric, Best, Rialto, Princess, Trianon, Odeon One, Odeon Two, Alcazar, Colonial and Strand.

Exhibitor Offers Awards To Bring in Peach Stones

BUFFALO.—In compliance with the government request for co-operation in the collection of peach stones for the manufacture of carbon to be used in gas masks, Manager L. Becker of the Linden Theatre is offering awards to patrons who deposit the stones in a barrel in the theatre lobby.

Mr. Becker offers $2 in war savings stamps for the person who turns in the largest amount; $1 in war savings stamps for the person who turns in the second largest amount and 50 cents in war savings stamps to the next four.

Loew About to Open Beautiful Theatre in Washington, D. C.

Built Especially for Pictures, But Can Play Road Shows Also

WASHINGTON, D. C.—One of the finest motion picture houses in the country will be opened when Loew's Palace Theatre, F and Thirteenth streets, stages its first show in the near future.

The architect has taken advantage of the natural slope of Thirteenth street from F Street to "the Avenue," and, as a result, the climbing of stairs is practically eliminated.

Equipment for Play

The Palace is constructed essentially for motion picture productions, yet is equipped for legitimate stage productions also. Back-stage is a green room, dressing rooms, forced air, steam baths and other conveniences.

Two pipe organs have been installed, one on each side of the stage. The orchestra itself, so long as the theatre shows pictures exclusively, will be placed on the stage directly under the screen, but can be transferred back to the pit before the stage in case of speaking productions by the removal of an apron arrangement.

Has Open Fireplaces

The balcony is reached through a proenade lounge, with cast iron fireplaces at every hand. An open well of Mexican mahogany overlooks the lobby below. Rest rooms are conveniently located.

Radiators have been displaced by cone heaters under each seat. A giant typhoon fan forces in pure and forces out impure air. Another distinctive feature that is found in the steps on the balcony slope leading to the loge boxes. A small paneled light appears at alternate steps, making it possible for patrons to find their seats conveniently, even when the auditorium is entirely darkened.

Walker Brownley is manager of the house.

New Liberty Theatres
To Be Built at Camps

WASHINGTON, D. C.—Such are the growing demands for entertainment in the military camps that, in addition to the Liberty theatres now operating at Camps in Wadsworth, Illinois; Hancock, Georgia; Jackson, South Carolina; Wheeler, Georgia, and Fayetteville, North Carolina, a new one seating 1,350 is to be built on Camp Meade. It is announced by the War Department Commission on Training Camp Activities.

Additional Liberty theatres seating 1,350 are also to be built at Camp Meade, where the new signal corps section will make the camp one of the largest camps in the country, and at Camp Taylor.
E X H I B I T O R S  H E R A L D  A N D  M O T O G R A P H Y

Fight Over Sunday Shows
Begun in Knoxville, Tenn.

KNOXVILLE, TENN.—Much opposition is developing to the proposed showing of moving pictures in Nashville on Sundays. Ministers of the city assert they will make a strong fight against the move.

A suggestion that 20 per cent of the proceeds go to the Red Cross is met with a statement from Mrs. J. Stewart French, director of women’s work in the Knoxville chapter, that the Red Cross cannot accept partial proceeds from any event, and that the name of the Red Cross can not be used in advertising any proposition.

Those favoring Sunday shows claim that with the gasless Sundays in effect, it leaves the working people with no form of amusement. Persons opposing the plan, however, declare that Sunday shows would be contrary to the very purpose of gasless Sundays, as it would require electricity to operate the projection machines and to light the theatres, thus consuming power.

Buffalo Theatres Block New Union Wage Demand

BUFFALO.—Verily the life of an exhibitor is a hard one, at least it is in Buffalo, where in less than a month, three unions have put down barricades for more money.

First it was the musicians and as they were first and the exhibitor did not expect a counter attack from another union, the increase was granted. However, a few days later the operators began an offensive for a boost, but the exhibitors got together and broke up the attack, the small exhibitors holding firm for the agreement which still has two years to run.

Now another wave comes over the top. It is the stage hands brigade. The exhibitors have turned down this demand, also insisting that the present agreement between the managers and the union, which runs for a long time, is no scrap of paper.

Ogden, Utah Exhibitors
Boost Prices Slightly

OGDEN, UTAH—Exhibitors of this city have increased prices to meet the ever-growing overhead. The increase is 2 cents for adults and 1 cent for children, which is added to the old prices of 13 and 5 cents, which include the war tax. The new scale thus is 17 cents for adults and 6 cents for children.

Exhibitor Briefs

Pittsburg, Pa.—William Huling has succeeded Harry Thomas as manager of the Arsenal Theatre, Butler and Main streets. Mr. Thomas is now with the colors. Mr. Huling has been identified with Rowland & Clark theatres for several years in capacities other than manager, which has given him a good working knowledge of the duties that devolve upon a house manager.

Huntington, W. Va.—Abe Hyman, manager of the Orpheum Theatre, has been made a member of the Four Minute Men in recognition of his services to that organization in giving them a place to speak.

Columbus, O.—Fire destroyed six reels of film in the Hippodrome Theatre, but the operator, Don Aldenderfer, escaped injury. The patrons filed out of the house without disorder.

Hamilton, O.—John Broomhall and John Schwalm have taken over the Grand Theatre. The men now control three houses.

Greensburg, Ind.—The new South Side Theatre has been opened. The proceeds for the first day were donated to the Red Cross.

Oklahoma City, Okla.—The Palace and Folly Theatres reopened on Sunday, September 22. The initial feature at the Folly was “Hearts of the World.”

Chillicothe, O.—The new Sherman Theatre has been opened with Theda Bara in “Salome.”

Cuba City, Wis.—Exhibitors here have been compelled to close because of an epidemic of infantile paralysis. The schools also are closed and children under 16 are not permitted to leave their homes. Theatres in Dodgeville, a town nearby, also have closed and the town is under quarantine.

Kirksville, Mo.—The Harrington Theatre Building was destroyed by fire. The cause of the fire has not been learned.

Darlington, Wis.—E. H. Rodahan will open a new theatre here about November 1.

Sidney, Neb.—N. G. Brewer has taken over the U. S. A. Theatre, but as soon as the new opera house is completed he will close the U. S. A., devoting his entire time to the opera house.

Clifton Forge, Va.—The Masonic Theatre has changed hands, S. M. Sachs, formally with the Lyric at Lexington, will be the new manager.

Newark, N. J.—Anton F. Pekrol is about to reopen a house at 384 Warren street, which he has been remodeling.

Utica, N. Y.—The Park Theatre has reopened under new management. The Corn Mill Theatre will reopen later.

Grand Forks, N. D.—Fire of undetermined origin destroyed the Grand Theatre. The damage was $50,000. The house was operated by A. J. Kamauh.

Fort Wayne, Ind.—The Grand and Transfer Theatres will emerge as one management as a result of a deal by which J. F. Mollett of the Grand recently purchased the Transfer. Mr. Mollett formerly managed the Casino and Fairy Theatres.

Milwaukee Events

Universal Film Exchange was awarded first prize over all other exchanges of the Universal by the Home Office for the best sales on Bluebird productions and Short Subjects for the month of August. J. Roderick, the local manager, deserves a great deal of credit for the above as he is sure a live wire and is well liked by the exhibitors in this territory. More power to you Sir Joseph.

C. W. Phillips, formerly salesman for the World Chicago office, and recently connected with the Lubliner & Trinz interests in the selection of Universal films in the Wisconsin territory.

Art Thompson of the World, handling Wisconsin for that company is seriously ill with pneumonia at his home in Chicago. All the film men in this territory hope for his speedy recovery.

We all extend our deepest sympathy to Walter Hilderandt of the Wisconsin Film Corporation in his late bereavement, the loss of his mother.

Mr. Gettleson, sales manager of Jewel Productions succeeded in placing “For Husbands Only” in the Alhambra Theatre for a week run. This was the first time that a Jewel production has been shown in that theatre. The run began Sept. 22.

The Strand Symphony Orchestra is proving quite popular with the Milwaukee patrons and is sure a treat for Milwaukee music lovers as an added attraction to the high class photoplays screened in that theatre.

Joseph Mergener, salesman for Pathé Milwaukee office, is now in charge of the booking department filling the position vacated by Johnnie Clancy, who left that concern last Saturday.

William Aschman, manager of the Pathé Exchange just returned from New York where he attended a meeting of all the managers of Pathé exchanges.

Mr. Leserman of Chicago Universal office visited with the local Universal office last Friday and returned to Chicago Friday evening.
Spanish Influenza Creates Havoc
Among Film Exchange Employes

Theatres in North Shore Suburbs Closed—World Exchange Force Hard Hit—Two Government Men Stricken

Closing theatres in the north shore suburbs, depleting the ranks of workers in the local exchanges and playing general havoc with local film interests, Spanish Influenza made its appearance the past week in Chicago.

Probably the hardest hit of all was the local World office, where eight persons, including two government men here to aid in the distribution of "America's Answer," the second official U. S. war film, fell victims of the disease.

One Case Serious

L. E. Davis and M. J. Sullivan arrived in Chicago about the middle of last week, sent here by the Division of Films of the Committee on Public Information, to aid the local World staff in booking the war film. Mr. Davis' illness, according to reports, has passed the dangerous stage, but Mr. Sullivan, it is said, is seriously ill with pneumonia.

L. A. Rozelle, manager of the exchange, has been at his office all week in direct violation of his physician's orders. The others ill are A. C. Thompson, salesman in the Wisconsin territory; Miss Edna Frank, cashier; Miss Lillian Miller, switchboard operator; Leonard Sjehstrom, shipping clerk, and a girl film inspector.

Aaron Jones Stricken

Aaron Jones, of the Jones, Linick & Schaefer interests, contracted the malady enroute to Chicago from New York and has been confined to his home since his return a week ago. Eugene Duffy, Chicago manager of the Mutual exchange, is also a sufferer.

Mr. Duffy has hardly completely recovered from an automobile accident last spring. His case is not reported as serious.

The disease first made its appearance in the Great Training Station, Great Lakes, Ill., about thirty miles north of Chicago. It soon spread to the north shore suburbs where early this week theatres were closed and all public meetings called off in an effort to combat the disease.

Loop Theatre Locks Door for First Time In Over Nine Years

An interesting fact was revealed this week in connection with the closing of all night theatres in compliance with the city council's ban on all-night entertainment.

The Lyric Theatre on South State street, near Van Buren, in closing at 1 a.m., Sunday, September 22, locked the entrance for the first time in nine years. The Lyric was the first all-night theatre in the United States, it is declared.

How the idea was conceived was told by Ralph T. Kettering, publicity representative of Jones, Linick & Schaefer, owners of the house.

"Aaron Jones was the author of the idea," Mr. Kettering said. "One winter night he had started home in his machine after spending the evening at one of the Loop churchouses, when he decided to drive down State street and see if a new sign for the Lyric had been erected yet.

"Passing the theatre he observed that the sign was up and was struck by the fact that although it was nearly 2, there were scores of men passing up and down the street. Curious to know where they came from, he drove down Van Buren street and observed a steady stream of night workers pouring from the printing establishments south of the Loop. Then he drove past the Federal Building and saw many postoffice workers streaming out there.

"He counted a dozen or more restaurants and noted that all were doing a good business. The idea struck him forcefully that if the restaurants were doing business there was no reason why a theatre shouldn't do business also and the Lyric was opened all night, operating for the twenty-four hours with three eight-hour shifts.

"From the time of the inauguration of the new policy the theatre did a largely increased business and shortly after going on the twenty-four hour schedule other houses on Madison street did likewise and there were half a dozen that never closed their doors until last week, when they were compelled to do so."

No Loan Soliciting
In Local Theatres
Until October 12

In a statement issued by Peter J. Schaefer, chairman of the Theatrical Division of the Fourth Liberty Loan campaign, exhibitors are urged not to permit any soliciting in their theatres prior to the authorized date for these activities—October 12.

The ward organizations will have direct charge of the sales in Chicago theatres and each organization will appoint a captain for each theatre who will work in co-operation with the theatre managers and have supervision over the work. Mr. Schaefer's statement is as follows:

"In considering the ruling adopted by the Liberty Loan committee and the Theatrical committee, for the sale of Liberty bonds, I desire to inform you that the ward organization in the wards in which your theatre is located will have full charge to solicit the Liberty Bonds in your theater.

"Kindly co-operate with the ward organization and send your theatre to the captain, who will solicit all subscriptions.

"It is our intention beginning Oct. 12, which is the last week of the drive, to have women with the regulations of the wards in which your theatre is located, with all full charge to solicit the Liberty Bonds.

"In cases where you have already appointed women for this work, I believe it would facilitate matters if you would give the names of these women to the ward organization captain in charge of your theatre, and he will work in conjunction with you on all matters. Therefore, have no bond soliciting of the audience until Oct. 12th."

Unity Photoplays Co.
Buy's "The Vigilantes"

"The Vigilantes," which enjoyed a prosperous run of several weeks at The Playhouse in Chicago, has been sold by the Bear State Film Company, its producers, to Unity Photoplays Company, Chicago, for distribution in Illinois. Fifteen thousand dollars is said to have been paid out by the President Frank Zambreno of that company turned over to the owners at the conclusion of the run at The Playhouse.

"In considering "The Vigilantes" an exceptionally good buy at this time," was the comment of Mr. Zambreno, "and already we have several bookings. It is away from the war subject, for one thing, and it is different than any other recent film in many other respects. I know that it made a very tidy sum for the sponsors of the engagement at The Playhouse, and as I have had some pictures in that house myself, I know it takes an exceptionally strong picture to draw business that is so favorable there."

The Unity sales force, under direction of M. J. Mintz, will make a special drive on "The Vigilantes" and expect to exceed the record they hung up on "Berlin Via America" bookings.
PERSONALS

"By George"

Interest was agog Monday of this week in all the exchanges because of the huge $18 to $45 lottery at Washington. All the young fellers in town who are managing exchanges exhibited considerable interest in where they were going to land in the draft and even the "young old men" who shuffle their way about the loop with a green ticket partook of the excitement.

The severe epidemic of questionnaireitis is slowly being checked, but old Spanish "Flu" is still getting its victims. By the way, why Spanish? Hun Fever, we thinks, would be better for a low-life disease like that.

Frank "Bonus" Rogers is back in town with a voice like a world series fan. Must have cheered those Pathe executives to an echo down to New York. Can't let this pass without congratulating Frank on the more sombre type of neckwear he is effecting.

Harry Weiss, of Central, is back in town after flowing through Illinois roads for two weeks. It rained every day he was out, he says, and at one point a farmer, believing the mud clad craft to be Noah's Ark, attempted to board with a pair of twin ducks. Weiss is now boosting the good roads bond issue.

Carl Laemmle came through Chicago this week headed for Universal City. Joe Brandi is making a tour of exchanges as is C. H. MacGowan, general auditor of the company. Must be painting and papering the New York office.

J. Leserman has purchased two dozen Ford tires and has them draped about his office. They resemble anemic doughnuts. Leserman hasn't been the same since that Greek exhibitor thought he was trying to sell him a seventy-five reel feature.

Friend Chatsburn was week-ending the past seven days down to Galesburg and up to Madison, Wis. We always envied that. He's so constructed that he can sit in his own lap and a rough road bed is child's play for him. In the meantime the Wabash Avenue elevated structure goes unnoticed.

Out-of-town exhibs swooped down on us in bunches this week. Among those we recognized or who were recognized for us, were Lee Jarodski, Danville; Miss Olga Heilstadt, Marquette Theatre, La Salle; J. F. Dillman, Strand, Freeport; Lilhia Collins, Burke Theatre, Kenosha, and C. H. Camp, Plaza, Mount Vernon.

And oh, yes, Charles Lamb, of Rockford, was also in our village, and Mrs. Lamb was with him. After he had visited all the film exchanges and spent all the time he could, the Mrs. finally got him over to department store row and he went home a sheared Lamb.

Max Herz, of the Sible Film Exchange, is down in New York looking after some business affairs of his company. Wouldn't be a bit surprised to see some new posters on the bulletin board in a short time.

Chris Nelson, of the Colonial Theatre, Galesburg, who was stricken ill while on an auto tour, still remains in a serious condition at a hospital in Aurora, Ill.

F. C. Quimby, of Fort Wayne, and more or less well known in our city, made his first and last flight in an airplane last week. He says there ain't no such thing as getting in on the ground floor of that proposition.

Friend Hollander has it in the N. Y. Telegraph that "Max Goldstine, district manager for Paramount-Artcraft in this vicinity will pack up his firm's belongings and move them from the Consumers Building to the Famous Players-Lasky building, which has been in the hands of artisans since early last July." He says to those Max, we know you're going to hire movers just like everybody else does.

Little Dorothy Browne, Watterson Rathacker's "find," is to appear in a feature entitled "Mama's Angel Child." The picture is to be published under the Monogram Films brand and is being produced at the Romanee Fielding studio. Penny Ross, the cartoonist, wrote the story for the play.

On the Firm' Line

Ever and anon a spirit of optimism manifests itself which is worthy of comment. In Rutter of the Sherry Service, we found this spirit with a vengeance. He's moving his household effects from Quincy, Ill. He has received the bill of lading and expects the said household effects within a couple of days. Oh, death, where is thy sting?

George La Veen has been promoted. He is now second assistant to the second assistant sales manager or something like that. The bird that told us about it was not quite clear on the matter himself and of course Gawge, modest-violet what he is, wouldn't say anything about it.

What's a few fire plugs more or less to a feller like Salkin's what's got a brokerage business. The genial Morrie will buy anything from United coupons in hundred lots to the asbestos concession in the well-known Hades. There's something funny about that first coupon deal he made. Morrie didn't look at the expiration date on the darn things.

Art Thompson of the World staff has fallen a victim to Spanish Influenza and is pretty ill. He's putting up a game fight and, with everybody in kingdom pulling for him, he can't help but win out.

Speaking of Henri Ellman, as we weren't, that lad is now working on a regular schedule. Of course we don't say that blondes don't buy films. We've heard of such a thing. But if Henri is spending all that time trying to sell her films, she isn't easily convinced. Beehive, Henri, beehive.

George West, of Bee Hive fame, is reported to have reached his quota of rat skin for the year. Of course he is figuring on presenting to a fair stenographer. George isn't making any names public, but we'll ratify it without that.

President Mitchell's edict concerning the Union depot sure made an impression on one "Chub" Florine. "Chub" not only uses the depot in question to the exclusion of others, but has been taking his meals at the Union restaurant and is said to be contemplating the purchase of a Union suit.

GEORGE WALSH IN A SCENE FROM "ON THE JUMP"

In this latest Fox production the popular star is seen as a reporter, who exposes a pro-german plot.
Ontario Exhibitors Cooperate to Save Fuel and Aid Loan

The Motion Picture Exhibitors' Protective Association of Ontario, Ltd., finds itself in the pleasant position at the present time of being able to co-operate with a number of Canadian government departments in presenting the wishes and advice of the authorities to the people. Secretary Thomas Scott of the Ontario organization points out that the body is acting on a co-operative basis with the Canadian minister of finance and the Dominion soil controller, the Victory Loan Committee and the Military Hospitals Commission. The members of the association are showing slides for the fuel controller and have arranged to screen the special loan pictures for the minister of finance and the Victory Loan Committee. The theatres are also showing the official serial of five chapters, showing what the government is doing for wounded soldiers.

Exhibitors Save Coal

Incidentally, at an executive meeting of the association held in Toronto on Sept. 24, it was brought out that a number of exhibitors have devised plans to save hard coal in order to protect themselves for the coming winter. Manager Crang of the Oakwood Theatre announced that his house would be heated by oil fuel.

Manager Sexton of the Family Theatre, Toronto, also declared that an oil-burning furnace was being installed in his theatre. Dr. Richardson, representing the Crown Theatre, Toronto, stated that wood only would be burned to heat his theatre until such a practice was no longer practical or effective.

It was decided at this meeting to urge upon all exhibitors to do everything possible to save hard coal for the use of the housekeepers. If they are burning wood, soft coal or oil they are to be urged to display screen slides giving this information.

Operators Organize

There is a movement on foot to organize a local of the moving picture projection machine operators in Montreal, Quebec, where the local conditions are said to be the poorest of any city in Canada. Wages are said to range from $9 to $20 per week. Officers of the Toronto local have asked for the names and addresses of all Toronto operators now serving with the Canadian army in France, so that tobacco and other comforts may be shipped to the men.

Fight Over Prices Brings Big Business To Strand, Montreal

Manager George Ganetakos of the Strand Theatre, Montreal, and President J. J. Unger of the Metro Film Service, Ltd., worked up a big argument over the question of admission prices for a run of "My Four Years in Germany" for four days starting Sunday, Sept. 22. Manager Ganetakos advertised that the special feature would be shown at the Strand for the first time at popular prices and that the regular prices of the theatre would be charged.

Mr. Unger got all heated up when he saw this announcement in the newspapers and forthwith notified the publishers that Ganetakos was all wrong, the contract for the booking calling for admission prices and that the regular prices of the theatre would be charged.

By way of reply Mr. Ganetakos advertised that possession was nine-tenths of the law, or words to that effect, and that, as far as the local is concerned he was going to stand by his advertised prices and his regular admission prices. He also declared that he would accept any responsibility that might occur from such action.

Mr. Ganetakos advertised that, starting Sunday, injunction or no injunction, he would show Ambassador "My Four Years in Germany" at regular admission prices.

The natural result of the controversy and the threatened legal action was that most everybody in Montreal packed up his ears and looked for trouble. Incidentally, there was a big ten-reel feature over which there could be so much fight regarding admission prices. The theatre got some of the best publicity for a picture in months.

CANADIAN BRIEFS

F. G. Spencer of Halifax, N. S., who owns or controls a large string of theatres in the maritime provinces, has made several purchases recently. One is the Strand Theatre in Truro, N. S., and another is the site of the Unique Theatre, St. John, N. B., and adjacent land. A new theatre will be erected on this property, it is said.

An event of unusual interest in Woodstock, Ont., was the taking of a motion picture entitled "The New Teacher," under the auspices of the local chapter of the Imperial Daughters of the Empire, with the employment of an amateur cast. After presentation at the Princess Theatre, Woodstock, before big crowds, the print was sent overseas to be shown to Woodstock boys in the Canadian army.

Charles Stephenson, general manager of the Exhibitors' Distributing Company, Winnipeg, Manitoba, for the purpose of arranging details in connection with the opening of the company's new branch in that city under the management of Bert Hill, a former theatre manager of Winnipeg.

S. Fine, formerly salesman with the Fox Film Company at Toronto, and manager of the Northern Star Theatre at Iroquois Falls, Ontario, has secured the Dundas Playhouse, 1585 Dundas street West, Toronto, from N. J. Morgan. The Dundas Playhouse seats about 550 persons. No change in the policy of the theatre will be made for the present. Admission prices will be 15c and 10c.

The management of the Dominion Theatre, Montreal, has announced an increase in admission prices, following the decision of a number of other Montreal exhibitors to raise their prices. Night prices will be 10 cents for a balcony seat and 15 cents, including war tax, for orchestra floor seats.

Owing to an accident to the employe of a local express company the Pantages Theatre, Edmonton, Alberta, could not present the twentieth and final episode of "The House of Hate" on Monday, Sept. 16. The film was not delivered to the theatre until twenty-four hours after the scheduled time. The management announced that patrons of the theatre at the two Monday performances could see a special free presentation of the episode in connection with the regular matinee performance at the theatre on Saturday. Large space was used in the local newspapers to apologize for the confusion and incidentally to announce the start of the latest serial of the Vitaphone company starring William Duncan and Edith Johnson.
Vitagraph Launches New Booking Policy

Six Stars to Rotate at Six Week Intervals—52 Features a Year

This week marks the beginning of a new chapter in the life of Vitagraph, its new booking policy of Vitagraph Blue Ribbon features now being active. The announcement is made from the offices of the Vitagraph Distributing Organization that the response of exhibitors to its declaration of “a Democratic, not an automatic booking plan and policy” has proved a splendid endorsement of that policy already; and that September 30 will see the inauguration of Vitagraph service in many of the important theaters of the country which have not been on a regular basis. Therein in addition to the thousands of houses which have been steady users of Vitagraph features for years past.

Among recent newsmakers which have enlisted under the Vitagraph banner for its first run showings under the new plan are the Riviera, Chicago, which, it is said, is one of the handsomest theaters in the country; the Clemmer, Seattle; the Turner and Dahmen chain in California; the Orpheum in Chicago; the Jefferson, in Dallas; the Regent in Newark; the New Grand in Montreal; the America, leading theatre in Denver; the New Theatre in Baltimore; the Park, Boston.

No figures are available at the Vitagraph offices, but it is asserted that every branch office of the company has reported a vast increase in the number of bookings since the company made its announcement of producing and booking plans a few weeks ago, with the result that the company now has on its books more theaters than at any other time in its history. This is attributed to the fact that exhibitors, accepting Vitagraph’s pledge of service on a definite and liberal basis, see in it a fair chance to operate their houses at a profit.

Fifty-two Plays

Under its new booking plan, which, at the outset provides exhibitors with the details of six weeks the productions of each Vitagraph will be issued during the coming year, Vitagraph will supply the following:

Eight Earle Williams productions.
Eight Alice Joyce productions.
Nine Bessie Love productions.
Nine Harry T. Morey productions.
Nine Corinne Griffith productions.
Nine Gladys Leslie productions.

The plan assures exhibitors of getting all the productions of each of the players at fixed intervals of six weeks during the year, so that they may, if they so desire, make up their booking charts for a year in advance.

Earle Williams’ "A Diplomatic Mission," issued September 30, leads off the new Blue Ribbon program and he will be seen thereafter at regular fixed intervals of six weeks.

Miss Leslie in "The Matiné"

Gladys Leslie in “The Matiné,” will follow Mr. Williams on the schedule October 7, and she will thereafter appear at regular fixed intervals of six weeks.

On October 14, Harry T. Morey will be presented in "The King of Diamonds," appearing thereafter at intervals of six weeks.

Alice Joyce will have for her initial production on the new program "Everybody’s Girl," listed for October 21, and will rotate thereafter at six week intervals.

"Miss Ambition" will introduce Corrine Griffith under the new rotating plan in October 28, to appear at intervals of six weeks.

Bessie Love, the latest addition to the ranks of Vitagraph stars, will make her first appearance on the Blue Ribbon program on November 4 in "The Dawn of Understanding."

Field Carmichael Is Made European Agent Of Fox Corporation

To supervise the establishment of several new branch offices abroad, made necessary by the tremendous growth of the Fox Film Corporation’s business in Great Britain and on the Continent, Field Carmichael, for the last two years manager of the William Fox Detroit branch other cities, and inaugurate direct service with Continental exhibitors who are not already receiving it.

"Temple of Dusk" Film With Sessue Hayakawa Scheduled for Oct. 20

"The Temple of Dusk," the second of the Haworth Pictures Corporation series of productions starring Sessue Hayakawa, is set for publication by Mutual October 20.

The story presents in a convincing manner the high regard for, and the devotion to the family honor which is typical of the Japanese.

As in "His Birthright," the first production, many of the scenes are laid in Japan. The settings and locations show with wonderful fidelity the exquisite beauty of the Kingdom of Flowers and the quaint and picturesque life of the Nipponese.

Every Japanese character is taken by a real Japanese, most of them members of the troupe of native actors with which Hayakawa toured the Orient when playing Shakespeare in the native tongue.

There are many little Japanese children in the production, whose work is by no means the least important. What a real Japanese tea-garden looks like is shown in a picturesque scene in which eight Geisha girls perform one of their graceful and dainty dances.

The production was made under the direction of James Young and the cast includes such well known names as Jane Novak, Sylvia Bremer, Louis Willoughby and Little Mary Jane Irving.

Caruso Will Sing At Exposition Opening

Enrico Caruso, the noted tenor will officially open the National Motion Picture Exposition to be held Madison Square Garden, from October 5 to 13, with the singing of the "Star Spangled Banner."

In accepting the invitation of William A. Brady, president of the National Association of the Motion Picture Industry to officially open this war service exposition, the only stipulation made by Mr. Caruso was that half of the net proceeds for the opening day be turned over to the Italian Red Cross. Mr. Brady immediately accepted these conditions and Mr. Caruso then sent his formal acceptance.

Caruso will sing from the Grand Box directly over the Madison Avenue entrance to the Garden. He will be accompanied by the orchestra of the Strand Theatre, which has kindly donated for this occasion by Harold Edel.

Charles Murray to Play Role in Lila Lee Feature

Charles Murray, Mack Sennett comedian, has been loaned to Jesse L. Lasky to play the part of Lila Lee’s father in the Paramount production, "Puppy Love," by Monte M. Katterjohn.

Murray is a hodcarrier who rises to wealth and tries to “bust” into society. His efforts to get into the inner social circles are declared to be one of the strongest features of the picture.
A KAY COMPANY

SPECIAL DISTRIBUTORS CORPORATION

"Lafayette, We Come," six reels, with Dorles Cassinelli and E. K. Lincoln.

AMERICAN JAPAN PICTURES

"The Land of the Rising Sun," five reels.

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

ARSAGOSY FILMS, INC.

"Where D'ye Get That Stuff?" five reels.

ARROW FILM CORPORATION

"The Celebrated Shadow Case," five reels.

"Absinthe," five reels, with King Bagnotti.

ATLANTA DISTRIBUTING CO.

"The Desenmer," nine reels, with David Hall Caine.


"The Million-Dollar Mystery," five reels.

"The Finger of Justice," five reels.

"My Husband's Friend," five reels.

"Perfect Model," reissue of "Inspiration," five reels.

"Finger of Justice," six reels.

"Sunset Princess.

BLUEBIRD SPECIALS

"Eagle's Wings," five reels, war drama.

"Even You and I," five reels, with Lois Weber.

"Come Through," seven reels, with Herbert Rawlinson.

BRENNER PICTURES CORPORATION

"Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY


CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

CINEMA DISTRIBUTING CORPORATION

"Ramona," eight reels.


"The Frozen Warning," five reels, with Charlotte.


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

"The Grain of Dust," six reels, with Lillian Walker.

"Billy's Day Out," six reel, with Billy Quirk.

"Sons of the Republic," one reel, with Billy Quirk.

"Cut Throat," five reels, with Billy Quirk.

"Bathing in Society," one reel, with Lou Marks.

EDUCATIONAL FILM COMPANY

"High, Low and the Game," one reel.

"The Mysteries of Crystallization," one reel.

EDUCATIONAL FILM CORPORATION

July 22—"Rainbow Bridge," one reel.

July 29—"Mopping Up a Million," half reel.

July 29—"Nezma, the Power House of Mexico," one reel, with Ignacio Quiroga and Pura, half reel.

Aug. 5—"The Southern Tourist," one reel.

Aug. 12—"Mexico's Floating Gardens," one reel.


Aug. 19—"Quest of the Big Ugh," one reel.

Aug. 26—"A Mexican Vendge," one reel.

EDUCATIONAL FILM CORPORATION

"International Cartoon Comedy," half reel.

Internationtan Cartoon Comedy," half reel.

EFFANGE FILM COMPANY

"The Marriage Bond," five reels, with Nat Goodwin.

"Tidewater," five reels, with E. L. S. Motion Picture Corporation.

"Trooper 44," five reels, with George Soule Spencer and Jane Devereux.

EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Fighting for Verdon," five reels.

EXPLORE IMPORT FILM COMPANY


FIRST NATIONAL EXHIBITORS' CIRCUT CORPORATION

"On Trial," nine reels, with Sydney Ainsworth.

"Alimony," with George Fischer.

"The Sign Invisible," six reels, with Mitchell Lewis.

"Tarzan of the Apes," six reels, by Elmo Lincoln.

"Fall of the Romanoffs," eight reels, with Nance O'Neill.

"Uncle Puck," seven reels.

"Fighting of the Third Floor Back," with Joan Robertson-Calder.

"A Dog's Life," two reels, with Claire Chapman.

"Ambassador Gerard's "My Four Years in Germany," six reels.

"The Life Mask," five reels, with Mme. Petrova.

"The Light Within," five reels, with Mme. Petrova.

"Daughter of Destiny," five reels, with Mme. Petrova.

"Tempered Steel," five reels, with Mme. Petrova.

"Italy's Flaming Front," Italian official war film.

"Pershing's Crusaders.

"Romance of Tarzan," six reels, with Elmo Lincoln.

FOOT PITT CORPORATION

"The Italian Battle Front.

FOUR SQUARE FILMS, INC.

"The Bar Sinister," eight reels.

"Her Fighting Chance," nine reels, with Jane Grey.

"Whistle Thou Greet," five reels, with Orin Johnson and Rhea Mitchell.

"The Sin Woman," with Irene Fenwick, Renée Davies and C. Bruce.

"Madame Sherry," five reels, with Gertrude McCoy.

"The Submarine Eye," seven reels.

"Should She Obey," seven reels, with Alice Wilton.

"The Great White Whale," six reels, with Anna Kenyon.

"One Hour," six reels, with Zena Keefe.

"The Lawman," five reels, with Bessie Barriere.

"Men.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Nitcholiana.

"The Witching Hour," six reels, with Jack Searritt.

"Conquest of Canaan," five reels.

FREDERICK FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FRUSMAN AMUSEMENT CORPORATION


"My Own United States," with Arnold Daly.

GENERAL ENTERPRISES

"The Liar," six reels, with Jane Gail.

"Mother," six reels, with Ethelbert Redon.

"The Warrior," seven reels, with Maclait.

"Crucible of Life," seven reels, with Grace Darmond.

GOLD MEDAL PHOTOPLAYS

"The Web of Life," five reels, with James Cruz.

GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.

"Rex Beach in Pirate Haunts," five reels.

"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Leah Baird.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with B. W. Washall.

"Intolerance," nine reels, with Mae Marsh.


HANOVER FILM CORPORATION

"Mascots," six reels.

"How Uncle Sam Fares," four reels.

"Camille," six reels, with Helen Hesphasis.

"Monster of Fate.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.
HERALD FILM CORPORATION


HILLER AND WILK

“Raffles,” six reels, with John Barrymore.

“Raffles and the Magic Slippers,” eight reels.

HISTORIC FEATURE FILMS

W. W. HODKINSON CORPORATION

May 27—Paralta, “Snubbed,” five reels, with Louise Glau.
June 16—Paralta, “Panther,” five reels, with Bessie Barriscale.
July 8—Paralta, “Wedlock,” five reels, with Louise Glau.
July 22—Paralta, “Maid O’ the Storm,” five reels, with Bessie Barriscale.
Aug. 26—Plaza, “Petunias and Politics,” five reels, with Anita King.
Sept. 2—Plaza, “White Lie,” five reels, with Bessie Barriscale.
Sept. 9—Plaza, “Little Child,” five reels, with Kathleen Clifford.
Sept. 16—Hampton, “Prisoners of Pines,” five reels, with J. Warren Kerrigan.
Sept. 22—Plaza, “Embrassment of Riches,” five reels, with Lilian Walker.
Sept. 30—Barriscale, “Heart of Rachael,” five reels, with Bessie Barriscale.
Oct. 7—King, “Whatever the Cost,” five reels, with Anita King.

THOS. H. INCE

“The Bargain,” six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

“Rabbling Tongues,” five reels, with Grace Valentine.

“Married in Name Only,” six reels.

“Human Clay,” with Mollie King.

“Sins of Ambiguity,” with Wilfred Lucas and Barbara Castleon.

“Life or Honor,” seven reels, with Leah Baird.

JEWEL PRODUCTIONS, INC.

“The Price of a Good Time,” five reels, with Mildred Harris.


“The Doctor and the Woman,” five reels, with Mildred Harris.

“For Husband’s Only,” five reels, with Lewis J. Cody.

“The Geese of Berlin.”

“The Sinking of the Ludania.”

“Crashing Through to Berlin,” seven parts.

JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

JUVENILE FILM COMPANY

“Chip’s Movie Company,” one reel.

KING BEE COMEDIES

On two comedy per week.

KLOTZ AND STREAMER, INC.

“Whiter Than a Goose,” five reels, with Orrin Johnson and Rhea Mitchell.

“The Secret Trap,” five reels.

LEA-BELL COMPANY

“Modern Mother Goose,” five reels.

“Snow White,” four reels.

MARINE FILM CORPORATION

Aug. 28—“Lorelei of the Sea,” five reels, with Tyrone Power.

C. POST MASON ENTERPRISES

“The Wonder of the World.”

MASTER DRAMA FEATURES, INC.

“Who’s Your Neighbor?” seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

“Persuasive Peggy,” six reels, with Peggy Hyland.

MORAL UPLIFT SOCIETY OF AMERICA

“11 May Be Your Daughter,” five reels.

B. S. MOSS


“In the Hands of the Law,” five reels.

NEWFIELD’S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

“Shame,” six reels, with Zena Keefe.

ODGEN PICTURES CORPORATION

“The Lust of the Ages,” five reels, with Lilian Walker.

SINDEY OLCOTT PLAYERS, INC.

“The Belgian,” with Walter Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

“The Hand of Fate,” five reels.

“Revolution.”

“Man’s Law.”

PARAGON FILM COMPANY


PATRIOT FILM CORPORATION

“How Britain Prepared,” eight reels.

PHYSICAL CULTURE PHOTO PLAYS, INC.

“Zongar,” five reels, with George J. Goodwin.

PIONEER FEATURE FILM CORPORATION

“The Soul of a Child,” five reels.

POPULAR PICTURE CORPORATION

“Corruption,” six reels.

PUBLIC RIGHTS FILM CORPORATION

“The Public Be Damned,” five reels, with Charles Richman and Mary Fuller.

HERALD FILM CORPORATION

“Satan, the Destroyer of Humanity,” seven reels.


HARRY RAPP


“The Struggle Everlasting,” with Florence Reed.

HARRY RAYER


“The Hunt of the Hunter,” four reels.

CHARLES RANKIN


RENEWED PICTURES CORPORATION


ROBERT F. LUXE PRODUCTIONS

“The Unchastened Woman,” seven reels.

SELECT PHOTOPLAY COMPANY

“Honesty,” six reels.

SELIG SPECIALS

“The Crips,” seven reels, with Bessie Eyton.

“Beware of Strangers,” seven reels, with Bessie Eyton and Thomas Santche.

“The Garden of Allah,” ten reels, with Thomas Santche and Helen Ware.


“The City of Purple Dreams,” six reels, with Bessie Eyton and Thomas Santche.

FRANK J. SENG

ERNST SHIPMAN

“Pioneer Pictures Corporation.

“Local Boys,” six reels.

LLOYD CARLETON PRODUCTIONS

“Mother, I Need You,” five reels, with Enid Markey.

UNITED FILMS PRODUCTION CORPORATION


PRIVATE FEATURE FILMS

“Ignorance,” six reels.

JOHNI HINXEL COMEDIES

“Journey of a Thousand Fumblers,” two-reel comedy.

“Fred’s Fictitious Foundling,” two-reel comedy.

“Fred’s Fighting Fathers,” two-reel comedy.

“Patty’s Fast Flyer,” two-reel comedy.

“Fred’s Frivolous Fiancée,” two-reel comedy.

CLIFFORD PHOTOPLAYS

“Denny from Ireland,” five reels, with Shorty Hamilton.

“The Small,” five reels, with Shorty Hamilton.

“The Ranger,” five reels, with Shorty Hamilton.

“Pen Vulture,” six reels.

“The Prisoner of War,” five reels.

AL AND FRANK JENNINGS PRODUCTIONS

“Lady of the Jugboat,” six reels.

FORD PHOTOPLAY

“Berlin Via American,” six reels, with Francis Ford.

“Man of Today,” six reels, with Francis Ford.


WILLIAM L. SHERRY SERVICE

“Joan the Woman,” (New York State).

“Romance of the Underworld,” five reels.

“The Street of Seven Stars,” five reels.

“Out of the Night,” five reels.

“The Ten of the Blue Moon,” five reels.

“Marriage” with Catherine Calvert.

FRED H. SOLOMON

“The Downfall of a Mayor,” eight reels, with Charles E. Sabastian.

TODAY FEATURE FILM CORPORATION

“Today,” with Florence Reed.

TRIUMPH FILM COMPANY

“The Liberteer,” six reels.

ULTRA PICTURES CORPORATION


“The Passion Flower,” five reels, with George J. Goodwin.

UNIVERSAL

“Hell Morgan’s Girl,” five reels.

“The Hand that Rocks the Cradle,” six reels.


U. S. EXHIBITORS BOOKING CORP.

“The Zepplin’s Last Raid,” five reels, with Enid Markey.

“Those Who Pay,” five reels, with Bessie Barrisscale.

VARIETY FILMS CORPORATION

“My Country First,” six reels.

“The Pursuing Vengeance,” five reels.

“The Price of Her Soul,” six reels, with Gladys Brockwell.

WARNER BROTHERS

“Are Passions Inherited,” five reels.

EDWARD WARREN PRODUCTIONS

“Soul Redeemed,” with Sheldon Lewis and Charles Ives.

L. LAWRENCE WEBER PRODUCING CO.

“Raffles, The Amateur Crackman,” seven reels, with John Barrymore.

“Waves of Life,” five reels, with Paralta and Helen Hayes and Howard Hall.

WESTERN IMPORT

“Mickey,” seven reels, with Mabel Normand.

WHOLESALE FILMS

“Cinderella and the Magic Slipper,” four reels.

“Cinders and the Penny Philanthropist,” seven reels, with Peggy O’Neil.

“His Awful Downfall,” one reel, with Rex Adams.

“Little Red Riding Hood,” five reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

“The Bird’s Christmas Carol,” five reels.

56
AUTHOR'S PHOTOCPLAYS, INC.

"Her Moment," seven reels, drama.

INTERSTATE FILM COMPANY

The Last Raid of Zepplin, five reels.

JUDGE BROWN STORIES

(All Two-Reel Comedy-Dramas)

"Dog vs. Dog."

"The Three Fives."

"Red Lights."

"A Boy Built City."

"The Case of Bennie."

OAKDALE PRODUCTIONS

"No Children Wanted," five reels.

"Miss Missionary Maker," five reels.

"Little Miss Grown-Up," five reels.

"The Midnight Boulevard," five reels.

"Wanted, a Brother," five reels.

"The Locked Heart," five reels.

OFFICIAL WAR PICTURES

Committee Public Information

"Our Bridge of Ships," two reels.

PROGRESSIVE FILM

"On a Fox Farm," one reel.

RANCHO SERIES

(All Two-Reel Dramas)

"In the shadow of the Rockies." Where the Sun Sets Red.

"The Triumph of Venus," five reels.

AMERICAN RED CROSS

"The Historia Fourth of July in Paris," one reel.

"Bathing the Heart of Italy," one reel.

"Of No Use to Germany," one reel.

RAINBOW COMEDIES

"Nearly a Slicker," one reel.

"My Lady's Supreme One reel.

SCRANTONIA PHOTOPLAY CORPORATION

"Parson Popp," one reel.

"Fang's Fate and Fortune," one reel.

GOLDWYN PICTURES CORPORATION

May 19—"The Fair Pretender," six reels, with Madge Kennedy.

June 10—"All Women's Men," five reels, with Mac Maron.

June 16—"The Venus Model," six reels, with Mabel Normand.

June 29—"The Service Star," six reels, with Madge Kennedy.

July 14—"The Great Adventure," six reels, with Mac Maron.

July 28—"Back to the Woods," five reels, with Mabel Normand.

Aug. 11—"Frenzied," five reels, with Madge Kennedy.

Aug. 23—"Money Mad," five reels, with Mac Maron.

GOLDWYN STAR PRODUCTIONS

Sept. 2—"The Turn of a Wheel," six reels, with Geraldine Farrar.

Sept. 9—"Peeb's Bad Girl," five reels, with Mabel Normand.

Sept. 15—"Just for Tonight," five reels, with Tom Moore.

Sept. 23—"The Kingdom of Youth," five reels, with Madge Kennedy.

Sept. 30—"Laughing Bill Hyde," five reels, with Mabel Normand.

Oct. 7—"Hidden Fruits," five reels, with Mac Maron.


Oct. 21—"A Family," five reels, with Tom Moore.

Oct. 28—"Thirty a Week," five reels, with Tom Moore.

Nov. 4—"A Perfect Love," five reels, with Geraldine Farrar.

GOLDWYN COMEDIES

"For the Freedom of the World," seven reels.

"The Man-Made Woman," seven reels.

"Heart of the Sunset," seven reels, with Anna Q. Nilsson.

"Blue Blood" six reels.

"Honor's Crown," six reels, with Howard Hockman.

"Social Ammunition," six reels.

"For the Freedom of the World." seven reels.

CAPITOL COMEDIES

May 20—"Bill's Predicament," two reels, with Bill Parsons.

June 5—"Birds of a Feather," two reels, with Bill Parsons.

June 12—"Matching Billie," two reels, with Bill Parsons.

July 1—"The Widow's Might," two reels, with Bill Parsons.

July 15—"Jud's Knockout," two reels, with Bill Parsons.

Aug. 19—"Mr. Green," five reels, with Pauline Frederick.


Aug. 28—"Bill's Slaves," five reels, with Mabel Normand.

Sept. 9—"Up a Tree," two reels.

Sept. 16—"Miss Blackie," two reels, with Madge Kennedy.

Oct. 7—"Camping Out," two reels.

METRO PICTURE CORPORATION

May 20—"The Winning of Beatrice," five reels, with May Allison.

May 27—"For the Love of Me You Name It," five reels, with Harold Lockwood.

May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.

June 3—"The House of Dinh," five reels, with Viola Dana.

June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.

July 17—"The House of Gold," five reels, with Emmy Wehlen.

July 24—"A Man's Wife," five reels, with Emily Stevens.

July 1—"Opportunity," five reels, with Viola Dana.

July 16—"No Man's Land," five reels, with Bert Lytell.

July 24—"The House of Dinh," five reels, with Edith Storrey.

Aug. 29—"A Pair of Princes," five reels, with Francis X. Bushman and Beverly Bayne.

Aug. 5—"The House of Birth," five reels, with all star cast.

Aug. 12—"In Judgment Of," five reels, with Anna O. Nilsson and Franklyn Parrott, the World.

Aug. 19—"Flower of the Dust," five reels, with Viola Dana.

Aug. 26—"Boston Blackie's Little Pal," five reels, with Bert Lytell.
EXHIBITORS HERALD AND MOTOGRAPHY
PARAMOUNT TRAVELOG
— "Wellington
and the North Island of New Zealand."
29— "Down South
New Zealand."
—
the the Zoo."
"Who's Who
Aug.
—
Aug. 12 "Along the Queensland Coast."
—
Sappora."
Aug. 26 — "Sojourning
PATHE EXCHANGE, INC.
with Ivan Mozukiu.
May 12— Russian Art, "The Dagger Woman,"
with Irene Castle.
May 19—Astra, "The Mysterious Client,"
with Marie Osborne.
May 26— "A Daughter of the West,"
with Fannie Ward.
—Astra, "For
"The Yellow Ticket,"
June
—
Sale,"
Astra,
with Gladys Hulette.
June
18—
"Kidder
Washburn.
and
Ko,"
with
Bryant
June
with Marie Osborne.
June 23 — Diando, "The Voice of Destiny,"
—
30
with Bessie Love.
"A Little Sister of Everybody,
June
7 — "Annexing
with Gladys Hulette and Creighton Hale.
with Frank Keenan.
te 14 — "More Trouble,"
with Marie Osborne.
July 21 — Diando, "Cupid By Proxy,"
with Irene Castle."
July 28 — Astra, "The First Law,"
—
"Waifs,"
with Gladys Hulette and Creighton Hale.
Aug.
with Bryant Washburn.
Aug. 11 — "The Ghost of the Rancho,"
—
with Marie Osborne.
Aug. 18 "Winning Grandma,"
with Irene Castle.
Aug. 25— "The Girl from Bohemia,'
8 — "Her Man,"
Sept.
Helen Chadwick.
Sept. 15
22
with Fannie Ward.
—
"A Japanese Nightingale,"
Sept.
—
with Helene Chadwick.
"Getaway Kate,"
Sept. 29
6 — "The Border Raiders,"
with George Larkin.
Oct.
20— "The Bells,"
with Frank Keenan.
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— Essanay, "Men Who Have Made

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GREATER VITAGRAPH-V-L-S-E

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Griffith.
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Girl

7

with Constance Talmadge.

J.

Griffith.

five reels,

9

Sept.

4

"The Burden of Proof," five reels, with Marion Davies.
"The Better Half," five reels, with Alice Brady.
"The Forbidden City," with Norma Talmadge.

WORLD FILM CORPORATION PROGRAM
— "Masks and Faces,"
with Sir Johnston-Forbes-Robertsou.
13 — "The Oldest Law,"
with June Elvidge.
20 — "Journey's End,"
with Ethel Clayton.
27 — "Vengeance,"
with Montagu Love and Barbara Castleton.
— "The Interloper,"
June
with Kitty Gordon.
—
June 10 "The Cabaret,'
with Carlyle Blackwell.
—
17
"The Man Hunt,"
June
with Ethel Clayton.
Tune 24 — "A Woman of Redemption,"
with June Elvidge.
Heart of a Girl,"
with Barbara Castleton and Irving
July
—"TheCummings.
—
with Kitty Gordon.
— "Tinsel,"
July 15 "Neighbors,"
with Madge Evans and Johnny Hines.
July 22— "The Golden Wall,"
with Carlyle Blackwell.
—
29
of
the
July
"Joan
Woods,"
with June Elvidge.
—
Aug.
"Heredity,"
with Barbara Castleton and John Bowers.
Aug. 12 — "The Beloved Blackmailer,"
with Carlyle Blackwell and
Evelyn Greeley.
Aug. 19 — "Merely Players,"
with Kitty Gordon and Irving CumMay
May
May
May

SELECT SPECIALS
"Over There," six reels, with Chas. Richman and Anns Q. Nilsson.
"The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.
"The Barrier," seven reels.
"The Wild Girl," five reels, with Eva Tanguay.
"The Public Be Damned," six reels, with Charles Richman and Mary

five reels,

1

Pair of Silk Stockings," five reels, with Constance Talmadge.

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"The Triumph of the Weak,"
with Alice Joyce.
——"The
Golden Goal,"
with Harry Morey.
"Baree, Son of Kazan,"
with Nell Shipman and Alfred
— "A Whitman.
lune
Game With Fate,"
with Harry Morey.
June 10 — "Find the Woman,"
with Alice joyto.
—
17
"The
June
Soap Girl,"
with Gladys
—
June 24 "The Girl
Earle Williams.
— "Tangled Lives,"His House," with Harrywith
Morey.
July
— "One
July
Thousand Dollars,"
with Edward Earle.
—
with Corinne
July 15 "Love Watches,"
—
with Alice Joyce
July 22 "To the Highest Bidder,"
—
with Nell Shipman >uy
July 29 "A Gentleman's Agreement,"
Alfred Whitman.
—
Aug.
"All Man,"
with Harry Morey and Betty Blythe.
Aug. 12 — "Wild Primroses,"
with Gladys
with Hedda Nova.
—
19
Aug.
"The Changing Woman,"
with Hedda Nova and
Frank Glendon.
Aug. 26 — "The Clutch of Circumstance,"
with Corinne
— "The Green God,"
Sept.
Morey.
—"A Nymph of the Foothills," with Harrywith
Sept.
Gladys
16 — "By the World Forgot,"
with Hedda Nova.
— "The
Sept. 23
of Today,"
with Corinne
— "A Diplomatic Mission,"
Sept. 30
with Earle Williams.
— "The Mating,"
Oct.
with Gladys
14 — "The King of Diamonds,"
Oct.
with Harry Morey.
—
Oct. 21
with Alice Joyce.
— "Everybody's
Oct. 28
"Miss Ambition."
with Corinne
—
Nov.
"The Dawn of LTnderstanding,"
with Bessie Love.

"The Death Dance," five reels, with Alice Brady.
"The Savage Woman," five reels, with Clara Kimball Young.
"Her Only Way," five reels, with Norma Talmadge.
five

— "The Model's Confession,"
with Mary McLaren.
—
"Smashing Through,"
with Herbert Rawlinson.
—
"Hell Bent,"
with Harry Carey.
6— "Her Body
Bond."
with Mae Murray.
29 — "The Mortgaged Wife,"
with Dorothy Phillips.
12 — "A Woman
with Harry Carey.
Fool,"
26 — "Bread,"
with Mary MacLaren.
— "Modern Love,"
9
with Mae Murray.
28 — "The Talk of the Town," six
with Dorothy Phillips.
— "Fighting for Freedom."
5
—
12
"Three Mounted Men,"
with Harry Carey.

Mary

"The Marionettes," five reels, with Clara Kimball Young.
"The Studio Girl," five reels, with Constance Talmadge.
"The Knife," five reels, with Alice Brady.
"The House of Glass," five reels, with Clara Kimball Young.
"By Right of Purchase," five reels, with Norma Talmadge.
"The Shuttle," five reels, with Constance Talmadge.
"At the Mercy of Men," five reels, with Alice Brady.
"The Reason Why," five reels, with Clara Kimball Young.
"Up the Road With Sally," five reels, with Constance Talmadge.
"The Lesson," five reels, with Constance Talmadge.
"De Luxe Annie," seven reels, with Norma Talmadge.
"The Ordeal of Rosetta," five reels, with Alice Brady.
"The Claw," five reels, with Clara Kimball Young.
"Cecilia of the Pink Roses," five reels with Marion Davies.
"Good Night Paul," five reels, with Constance Talmadge.
"The Whirlpool," five reels, with Alice Brady.
"The Safety Curtain," five reels, with Norma Talmadge.

6

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Fuller.

TRIANGLE FILM CORPORATION

1

8

May 19—' Who Is to Blame?" five reels, with Jack Livingston.
May 19—' Old Hartwell's Cub," five reels, with William Desmond.
May 26 'Old Loves for New," five reels, with Margery Wilson and Lee Hill.
May 26 'High Stakes," five reels, with J. Barney Sherry.
"The Man Who Woke Up," five reels, with Pauline Starke and
June 2

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five

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Wm.

V. Mong.
"A Red Haired Cupid," five reels, with Roy Stewart.
"Madam Sphinx," five reels, with Alma Rubens.

five

mings.
— "Inside
the

"The Last Rebel," five .reels, with Belle Bennett.
"His Enemy, the Law," five reels, with Jack Richardson.
"Station Content " five reels, with Gloria Swanson and Lee Hill.
"You Can't Believe Everything," five reels, with Gloria Swanson.
"Closing In," five reels, with William Desmond.

Aug.
Aug.
Aug.
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19
26

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Aug.

SELECT PICTURES CORPORATION

Aug.

— "Newspaper Clippings," two
Francis McDonald.
——"Are Wives Unreasonable?" two with with
Ed Brady.
"The Poor Fish," two
with Ed Brady and Claire Anderson.
9 — "Flapjacks" two
with Josie Sedgwick.
16— "Isn't
Warm?" two
with Claire McDowell.
23 — "Cupid and the Cop," two
30 — "Pearls Without Price," two

May
May

July
July

and Hazel

six reels, with

—

"Sauce for the Goose."

—
—

UNIVERSAL FEATURES

MacLane.
Edison, "The Unbeliever," seven reels, with Raymond
Jan. 21
f'ssanay, "A Pair of Sixes," six reels, with Taylor Holmes.
Essanay, "The Curse of Iku," seven reels, with Frank Borzage.
Ediion, "The Wall Invisible," six reels, with Shirley Mason.

"A

27

June 2
June 16
June 30

PERFECTION PICTURES
Feb.

6

13

20

five reels, with Roy Stewart.
five reels, with Claire Anderson.
five reels, with GFloria Swanson.
five reels, with Jack Abbe.
five reels, with Pauline Starke.
five reels, with Jack Richardson.
five reels, with Claire Anderson.
five reels, with Francis McDonald.
"The Pretender," five reels, with William Desmond.
"Reckoning Day," five reels, with Belle Bennett.
"Love's Pay Day," five reels, with Rosemary Theby.

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KEYSTONE COMEDIES

five reels,
five reels,

4

—"Untamed,"
—
Mask,"
— "The
"Secret Code,"
— "Mystic
Faces,"
15 — "The Atom,"
22 — "Desert Law,"
—
— "Tony America,"
1

Aug. 26

Lines," five reels, with Lewis A. Stone.

Bells,"
—
with Byrne Brothers.
— "Eight
"The Power and the Glory,"
with June Elvidge.
"By
Hook
or Crook,"
— "T'other Dear
with Carlyle Blackwell.
—
Charmer,"
with Louise Huff.
— "To Him That Hath,"
with Montague Love.
— "A
Soul Without Windows,"
with Ethel Clayton.
— "The Road France,"
with Carlyle Blackwell.

2
Sept.
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23
Sept.
Sept. 30
Oct. 14

"The Painted Lily," five reels, with Alma Rubens.
'The Fly God," five reels, with Roy Stewart.
'A Good Loser." five reels, with Peggy Pearce.
'Every Woman's Husband," five reels, with Gloria Swanson.
'Marked Cards," five reels, with Margery Wilson.
'Hell's End," five reels, with William Desmond.
'By Proxy," five reels, with Roy Stewart.
'False Ambition," five reels, with Alma Rilbens.
'Golden Fleece," five reels, with Peggy Pearce.
'Beyond the Shadows," five reels, with William Desmond.
"The Price of Applause,"
fice reels, with Jack Livingston and
Claire Anderson.
4
"Alias Mary Brown," five reels, with Pauline Starke and Casson
Ferguson.
11—'"Cactus Crandall," five reels, with Marion Marvin and Roy Stewart.
11—'"Shifting Sands," five reels, with Gloria Swanson.
18—'"The Ghost Flower," five reels, with Alma Rubens.
18
"High Tide," five reels, with Jack Livingston.
25
"Daughter Angelo," five reels, with Pauline Stark.
26
'Wild Life," five reels, with William Desmond.

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SERIALS
Vitagraph, "Vengeance and the Woman."
Universal, "The Bull's Eye."
Pathe, "The Price of Folly."
Wharton, "The Eagle's Eye."
Pathe, "The House of Hate."
Vitagraph, "The Woman in the Web."
Universal, "The Lion's Claws."
Vitagraph, "A Fight for Millions."
Universal, "The Brass Bullet."

—
—
—

Gaumont, "The Hand of Vengeance."
Pathe, "Hands Up."
Pathe, "Wolves of Kulture."
Vitagraph, "The Iron Test."

59


Construction Ban
Absolute In Utah

No New Theatres at All, Defense Council Rules

SALT LAKE CITY.—The ban of the War Industries Board on theatre construction is expected to be absolute in Utah.

Following the action of the State Council of Defense in forbidding the erection of new Pantages Theatre, here, the Council of National Defense wired to Arch M. Thurman, secretary of the state council, approving the state council's stand.

Called Proper Step

"Your action in protesting against the erection of the Pantages Theatre is an entirely proper step," the telegram read. "While there may be no local labor shortage in Salt Lake, there is a demand for every common laborer available for use in war industries.

"The employment service also reports a shortage in skilled laborers, carpenters, steel workers, and, in fact, in all industries. The national shortage will be increased by the coming draft.

"The labor department is wiring the Salt Lake Building Trades Council approving your action to stop non-war construction and the War Industries Board absolutely concurs."

The telegram was signed by Arthur H. Fleming, chief of the state section of the Council.

War Board Backs Stand

A letter to the state council from D. R. Richardson of the priorities committee of the War Industries Board says the board does not favor granting priority "for any material for such purpose as building a theatre at this abnormal and critical time."

Considerable discussion was aroused by the information from Washington because theatre owners were under the impression that construction under way could be finished provided the materials and equipment were on hand.

Moore's Next Picture
To Be “Thirty a Week”

Tom Moore's initial starring vehicle "Just For Tonight" revealed how easily a handsome and likable young man can be made into a star when directors and the screen fans demand such action by a producer. His second picture, "Thirty A Week," is declared to be even livelier than his previous production and he has a new and destined-to-be-popular leading woman in fascinating Tullalah Bankhead, granddaughter of an Alabama United States senator. This is Miss Bankhead's first leading role.

Son of Evelyn Nesbit
To Support Her in Film

One of the most important parts in "The Woman Who Gave," the first of a series of Standard Pictures which Evelyn Nesbit is making for William Fox, is taken by Russell Thaw, the star's seven-year-old son. This will be the boy's first appearance before the camera.

L. V. Calvert in France

A party of friends that included Vice-President Hammons of the Educational Films Corporation visited one of the army camps near New York recently and said goodbye to Sergeant L. V. Calvert of the Signal Corps, who went abroad with his lighting unit immediately thereafter. Sergeant Calvert formerly was manager of the New Garrick Theater at Minneapolis and the New Garrick at St. Paul.

Essanay Pigeons Make
New York to Chicago
Trip in Twelve Hours

Madelyn Clare who has just finished her work in the leading feminine role in "Young America," at the Essanay studios in Chicago, has returned to New York. She took with her two of Essanay's carrier pigeons, which are being trained for government work, to test their speed in flying from New York to Chicago.

The pigeons were placed in a closed basket and were released from the top of an apartment building in Manhattan. After circling about a few times they started off in the direction of Chicago.

They were released early in the day and at night were back in Chicago, having made the trip of a thousand miles in a little less than twelve hours. Each carried a message attached to a tube on the foot to the effect that Miss Clare had arrived safely.

Next W. S. Hart Picture
To Have Gotham Setting

William S. Hart, Artcraft star, has had his ear to the ground, and, responding to the insistent request of exhibitors who want him to strike out along a new line, he will appear in his next picture in a New York setting—a cowpuncher transplanted. The picture will be called "Branding Broadway." Seena Owen will be the star's leading woman.

Gen. Pershing Picture
On Independent Basis

"Why America Will Win," the drama based on the life of General John J. Pershing, has been issued by William Fox on an independent basis as one of his series of big timely pictures.

Backed by a country-wide advertising campaign, the feature has already been booked for practically every city and town in the country.

To Sell Houdini Serial
On States Right Plan

Announcement has been made by B. A. Rolfe, Inc., producers of the Houdini serial, that the picture will be distributed in the open market.

Select's New Brochure

Select Pictures Corporation, to announce its forthcoming productions for the second star series, has published a very attractive booklet containing new portraits of Clara Kimball Young, Norma Talmadge, Constance Talmadge, Alice Brady and Marion Davies, together with an interesting write-up on each star. Typographically, the booklet is a work of art and a credit to the Select company. It contains, besides, information regarding the features to be issued, cuts, lantern slides, stars' portraits, as well as a complete list of the Select offices.
Goldwyn Pictures

EXHIBITORS everywhere — those who play and those who, as yet, do not play Goldwyn Pictures, can feel the electric thrill of success.

Throughout the entire industry it is a recognized fact that

"This is a Goldwyn Year!"

GOLDWYN PICTURES CORPORATION

Samuel Goldwyn, President  Edgar Selwyn, Vice President

16 East 42nd Street  New York City
Here's the Kind of Trouble You ARE Looking For

"Triple Trouble," Essanay's brand new Charlie Chaplin comedy, is causing all kinds of trouble.

Exhibitors everywhere have had trouble in finding even standing room for the immense crowds thronging to see it.

They have had to take the trouble to listen to their patrons telling them how much they enjoyed it.

They have had extra trouble in counting up their big box office receipts.

Essanay has had telegrams and letters from every part of the country telling of these troubles. Here's just another sample from Eugene Levy, of Levy's Orpheum Theatre, Seattle, Wash., who wired:

"'Triple Trouble' broke our house records. Doing tremendous business and giving satisfaction to our patrons. It's a sure fine box office winner."

IS THIS KIND OF TROUBLE WORTH WHILE?

George Kleine System Distributors

Preside-1
THE GRIPPING STORY OF AN ARTIST'S MODEL WHO CAME TO FEAR HER OWN BEAUTY AS SHE FEARED HER TITLED HUSBAND

WILLIAM FOX PRESENTS

EVELYN NESBIT
AND HER SON RUSSELL THAW

IN

The WOMAN WHO GAVE

STAGED BY KENEAN BUELL

BOOK STANDARD PICTURES NOW!
AND GET THIS TREMENDOUS WINNER

FOX
FILM CORPORATION
GAIL KANE
in
"The Daredevil"

By Maria Thompson Daviess
The adorable actress, star in a score of money making pictures masquerades as a boy—makes 'em think she's her own brother—in a snappy five reel screen play dealing with aero-plane plots and politics.

Available October Thirteenth at
MUTUAL FILM EXCHANGES
SESSUE HAYAKAWA

The distinguished Japanese actor whose latest production "His Birthright" proved one of the big box office winners of the season, has put the same high dramatic artistry and equal box office value into his forthcoming play.

PRODUCED BY HAWORTH PICTURES CORPORATION

Special pre-release date October 13th
"The TEMPLE of DUSK"

A strange and fascinating drama in which a young Japanese poet, sworn to guard the daughter of the girl he loved, gives his freedom and then his life to carry out his sacred pledge. Written by Frances Marion—Directed by James Young.

RELEASED BY MUTUAL FILM CORPORATION
Available October the 20th.
FRANK POWELL PRODUCTIONS presents "THE FORFEIT"
from Ridgwell Cullom's famous novel
featuring HOUSE PETERS
supported by JANE MILLER

Produced by
SUNSET PICTURES, Inc.
SAN ANTONIO, TEXAS

Distributed as part of HODKINSON SERVICE at all General Film Exchanges
"The Heart Of Rachael"

In THE "Heart of Rachael," Miss Barriscale reaches the high water mark in her dramatic career of screen craft, portrayal. As a woman whose heart is torn and bruised by an unhappy marriage and who seems to find happiness again with the man of her dreams—her character study is splendid.

BUT when with two beautiful children crowning her joy, she is suddenly overwhelmed by the fact that her husband is slipping from her, Miss Barriscale makes her role really live. Of course, contentment comes finally, but only through pain and sacrifice.

Distributed by the W. W. Hodkinson Corporation
DAVID P. HOWELLS

ANNOUNCES
He has completed
arrangements with

United Picture Theatres of America
INCORPORATED

for the sole and exclusive sale of the

FOREIGN RIGHTS
of United’s Star Superfeatures

FLORENCE REED
KITTY GORDON
DUSTIN FARNUM

ADDRESS
DAVID P. HOWELLS
729 SEVENTH AVENUE
NEW YORK CITY
Select Pictures presents
THE GREAT SPECIAL ATTRACTION

The One Woman

by THOMAS DIXON

from the famous novel of the same name

Directed by REGINALD BARKER

Based on a famous novel which was the sensation of the day in which it was published, this powerful photodrama constitutes one of the greatest stories ever told on the screen. It shows the practical working of that theory on which Frank Gordon based his invention when he said to his wife—"Would you have me live with you, loving another woman?" A storm of discussion will follow the showing of this picture everywhere. It will create a sensation.
which is —

THE ONE

Thomas Dixon, whose epoch-making novel, "The Birth of a Nation," was made into a picture classic by D. W. Griffith, has furnished another wonderful story in his best-seller, "The One Woman," which the directing genius of Reginald Barker has turned into a screen masterpiece.

As a novel "The One Woman" created a sensation, selling into the hands of millions. As the great special photoplay attraction which Select Pictures now announces the story will be seen by millions and is bound to start a riot of discussion. It is a tremendous picture based on a tremendous idea.

"The One Woman" is an intensely human story of a man and two women—and still another man. It is superbly produced—scene after scene holds the spectator spellbound.

The woman
Frank Gordon
cast off
Is this Socialism? Or is it in immorality? That is the question you will ask. Does Socialism preach these doctrines? Is this where it will try its blind devotees? Is this the "enlightened creed" that some of the leading minds of today tell us is to be the world's salvation? What should a man do placed in Frank Gordon's predicament?

Marching questions these, that are sure to be asked—and answered in a hundred different ways!
Great scenes — in

The Eagle has lit in the barnyard!
He "strong man" gathers to himself
the new wife" of Frank Gordon.

The minister unfrocks himself!
Led on by a new craze for
Socialism (and a woman's face?)
he repudiates his sacred charge.

The One Woman

Manhood asserts itself! Frank Gordon stirs to
frenzy his bigoted followers when he condemns
their unpatriotic resolutions against conscription!

The great fight in the hall of "The Brotherhood
of Man" — one of the most stirring
mob scenes ever shown upon the screen!
Making our audiences howl with glee!

Rialto
15th & Douglas
Omaha
Blank Realty Company
Owners and Operators

September 23, 1918

Vitagraph,
1600 Broadway,
N. Y. City

Gentlemen:

Allow me to congratulate you on your new two-reel Big "V" Special Comedies.

At the present time I am running "Huns and Hyphens", and it is giving eminent satisfaction, making our audiences howl with glee, so I know it must be a regular comedy.

Just keep up your present gait, and there's no question as to the success of these comedies.

Cordially yours,

H. M. Thomas

Big new Business For Exhibitors
Everywhere is Following in the Wake of
Vitagraph's New

TWO REEL
BIG
"V"

THE FIRST FOUR
"Misfits and Matrimony"
Featuring
Montgomery and Rock

"Huns and Hyphens"
Featuring Larry Semon

"Boots and Bicycles"
Featuring
Montgomery and Rock

"Bears and Bad Men"
Featuring Larry Semon

These and the comedies that follow NOW BOOKING
One Two-Reel Comedy Each Week

LEAD YOUR FELLOW CITIZENS IN THE VICTORY DRIVE BY RUNNING A LIBERTY LOAN FILM EVERY DAY

SPECIAL COMEDIES

VITAGRAPh Albert E. Smith
President
Charles Chaplin

A KNOCK-OUT!

Pre-Release Oct. 20th
in "Shoulder Arms"

Charlie has his own ideas of whipping the Hun

You want to see him in "Shoulder Arms"

In 3 Reels

Regular Release Oct. 27th
It's Smashing Precedents
SIX BIG TERRITORIES SOLD

“THE KAISER
A Box Office Dynamo In
The Whole World

If you are a buyer in an unsold territory jump the first train for New York. We'll show you a Production! Every frame of it will stand screen examination! Every scene is parent to a yell! It gallops through the gamut of all emotions!

A Knockout Prophecy of the

Produced by S. L. WARNER
Directed by John Joseph Harvey
For Foreign Rights Communicate with HILLER & WILK,
Longacre Bldg., New York, N.Y.
to Atoms Before It Starts  
BEFORE IT IS A WEEK OLD  
R’S FINISH”  
Eight Tremendous Reels  
Is Waiting For It


Day the Yanks Take Berlin

For Territory apply to  
A. W A R N E R  
220 West 42nd Street  
New York, N. Y.
She Was Not a Spy

She was not even accused of being one. Nor was she a traitor. But when Brand Whitlock asked for mercy, he was answered in words that will sound forever as a trumpet call for vengeance:

"I AM ONLY SORRY WE HAVEN'T GOT FOUR OR FIVE OLD ENGLISH WOMEN TO SHOOT!"

The story of EDITH CAVELL, the British Red Cross Nurse whose shooting inflamed the world, has been told in all its dramatic realism by Anthony Paul Kelly, in

"The Woman The Germans Shot"

A Mighty Motion Picture That Will Carry to the Hearts of America A Tremendous Message of Heroism

Marking the motion picture debut of

Julia Arthur as Edith Cavell

Supported by CREIGHTON HALE and an unusual cast including

William H. Tooker        Paul Panzer
Sarah Alexander          Joyce Fair
J. W. Johnston            George Majeroni

Directed by JOHN G. ADOLFI
Produced by
Jos. L. Plunkett & Frank J. Carroll
220 W. 42nd Street        NEW YORK CITY

PROCLAMATION

Le Tribunal du Conseil de Guerre Imperial Allemand orgnise a Bruxelles a present les condamnations suivantes:

---

Directed by JOHN G. ADOLFI
Produced by Jos. L. Plunkett & Frank J. Carroll
220 W. 42nd Street        NEW YORK CITY
The Right Picture at the Right Time!

BOOK THE SCREEN CLASSICS, INC., PRODUCTION

MR. ARNOLD DALY in

MY OWN UNITED STATES

DURING THE LIBERTY LOAN DRIVE!

FROHMAN AMUSEMENT CO., WM. L. SHERRILL. President

METRO
Exclusive Distributors
The Motion Picture Industry is in the

THE Motion Picture Industry has pledged itself to sell One Billion Dollars' Worth of Liberty Bonds of the Fourth Issue.

Stars, Directors, executives, scenario writers, camera men, and all others have done much in making and exploiting pictures advertising the Loan.

To the exhibitor comes the greatest opportunity and the greatest honor. His contribution towards the winning of the war can be greater, almost, than that of any other class, except the actual fighting man. Others can only buy Liberty Bonds, but he can sell them. The Industry has been declared essential. Here is our chance to prove that it is essential, and to keep it so.

Every exhibitor in America is going to help to the utmost. Here is what he must do:

Thirty-seven stars have made special motion pictures for the Loan. The names of these pictures and the exchanges at which they can be secured free are listed herewith.

Book one of these pictures for every day during the drive. Secure subscription blanks for Liberty Bonds from your local Federal Reserve Board. Take subscriptions in your theatre.

Then—this is essential—report the amount of Bonds sold to the Committee undersigned, on blanks provided for this purpose and supplied by your exchange.

EVERY EXHIBITOR MUST DO ALL THESE THINGS. IT IS HIS PATRIOTIC DUTY TO DO THEM.

The Industry Depends on Him To Do Them. The Government Depends on Him To Do Them!

COMMITTEE ON CO-OPERATION with the
UNITED STATES TREASURY DEPARTMENT

Adolph Zukor, Chairman
Walter W. Irwin
George K. Spoor
Marcus Loew
J. E. Brulatour

Al Lichtman, Manager of Distribution
John C. Flinn, Director of Publicity
485 Fifth Avenue, New York City
Front Line Trenches

Here Are the Thirty-Seven Star Pictures and the Exchanges That Distribute Them

Fourth Liberty Loan Pictures

Alice Joyce... V
Gladys Leslie... V
Corinne Griffith... V
Harry T. Morey & Betty Blythe... V
William Duncan... V
Earle Williams... V
W. S. Hart... FP
Lillian Gish... FP
Mack Sennett... FP
Charles Ray... FP
Dorothy Dalton... FP
Edid Bennett... FP
Mary Pickford... FP
Douglas Fairbanks... FP
Wallace Reid... FP
Elsie Ferguson... FP
Marguerite Clark... FP
George M. Cohan... FP
William Faversham... FP
"Fatty" Arbuckle... FP
George Beban... FP
Mr. & Mrs. Sidney Drew... FP
Harold Lockwood... M
Edith Storey... M
Emily Stevens... M
Nazimova... M
Alice Brady... M
Nerma Talmadge... S
Geraldine Farrar... G
Goldwyn All Star Cast... G
Mae Murray... U
Charles Chaplin... FN
William Farnum... F
Sessue Hayakawa... MU
Dustin Farnum... GF
Kalem All Star Cast... GF
Frank Keenan... P

V — Vitagraph Company of America
FP — Famous Players-Lasky Corporation
M — Metro Pictures Corporation
S — Select Pictures Corporation
G — Goldwyn Pictures Corporation
U — Universal Film Mfg. Corporation
FN — First National Exhibitors’ Circuit
MU — Mutual Film Corporation
F — Fox Film Corporation
GP — General Film Company
F — Pathe Exchange, Inc.

$1,000,000,000
IS OUR PLEDGE
To Save a Wealthy Woman's Life

A poor news-stand girl takes the place of the missing heiress she resembles.

Then come luxuries, adventure, romance, blackmail, the discovery of the daughter, the reparation of a great wrong and the kind of a story that millions like.

Mae Marsh in
HIDDEN FIRES

By J. Clarkson Miller Directed by George Irving

begins her Goldwyn Star Series year with a powerful, wistful story of "The Cinderella Man" type—a blending of romance and emotional intensity that is what exhibitors and the Mae Marsh "fans" demand—the kind of story they always reward with their liberal patronage.

Released everywhere October 7.
Mr. George Kleine Bids to Stop Progress of Trade

UNDER the guise of aiming to contribute to the national interests through the conservation of man-power and materials for the period of the emergency, Mr. George Kleine has addressed a sensational letter to the Priorities Committee of the War Industries Board on the subject of the motion picture business.

It may be stated here that even casual survey of the recommendations on the whole contained in the communication indicate conclusively that they are worthy of serious consideration simply because they are issued over the signature of Mr. Kleine, who has enjoyed practically since the dawn of the industry a sterling reputation for ability of a high order, clear vision and a thorough honesty of purpose.

Now to address ourselves to the sensational communication.

For a document so fraught with errors of fact and judgment, a consistent opening paragraph is written in which is stated, quite erroneously, that the motion picture industry has been declared "essential."

Mr. Kleine then goes on to state facts which are well known to the trade at large and which must be kept in mind in consideration of what Mr. Kleine recommends for his competitors; namely, that he has restricted the scope of his motion picture operations over a period of a few years until now his "principal activities cover the distribution of pictures...made in the past..."

On the subject of production Mr. Kleine reiterates what has long been known and agreed upon by the trade at large: that worthy productions are exhibited by a too—limited number of theaters, excepting only that he reduces it all to an "average" when it is generally recognized that in the case of poor pictures it is to the best interests of the business that they be exhibited in as few theatres as possible.

The force which Mr. Kleine’s name ordinarily would lend to his recommendations on production is nullified through his subsequent recommendations for the elimination of those agencies of publicity and salesmanship through which—and only through which—the widest circulation of individual pictures can be obtained.

A startling suggestion is contained in this executive’s reference to positive prints. Mr. Kleine would cause a reduction of twenty-five per cent in the use of positive footage per subject. Without analysis, it is apparent that this suggestion, if acted upon, would only intensify just what he previously aimed to alleviate—the limiting of the number of theaters which could exhibit a given production within a reasonable length of time.

Turning to distribution, Mr. Kleine declares the salesman an excrescence upon the business. Overlooking the fact that the salesman is responsible for the single point of personal contact between the producer and the distributor and the vast majority of exhibitors, he would have ended the activities of this branch of the industry and would leave producers, to a great extent, groping about aimlessly in the dark for a market and exhibitors in a very similar situation with reference to the requirements which their theatres demand.

This executive states, "there is no reason why business cannot be done through the mails between exhibitor and the exchange." Upon the correctness of this assertion hinges the validity and sensibleness of the entire procedure of modern commerce. If this is correct, then the scheme of operation of every great business house of today, in whatever particular line, which creates and fosters a market in every conceivable manner, is wrong and the methods of the Egyptian bazaar-keeper who sits idly in the sun dreaming of what treasures Allah has in store for him are right.

Mr. Kleine, rounding out his observations on the industry as a whole, calls the attention of the committee...
"to the excessive space used by advertisers." Mr. Kleine cuts short the question of the value or non-value of trade paper advertising with the assertion that "in view of the general practice to take excessive space, each advertiser is individually compelled to follow his competitors in taking more space than is necessary."

We strongly suspect, however, that those advertisers who are allowing themselves foolishly to be driven like cattle to the abattoir by what the "other fellow" does will find a modicum of satisfaction in the fact that it is their companies that the exhibitor is thinking and talking about; that it is their pictures that the exhibitor is booking, excepting only a negligible percentage of rentals which go to the distributor who waits for business to come to him rather than to go out after it aggressively.

Mr. Kleine concludes his letter with the following statement:

"In so far as any rules that your committee may promulgate for the national welfare will affect our business, they will be accepted without protest, as they will no doubt apply to the entire industry and will not give any concern an advantage over its competitors."

This sounds fair enough, but we strongly question whether concerns that have won an advantage through the industry, ability and judgment of their management will easily become resigned to being reduced to the dead-level of decadent or embryo competitors.

And we also do not believe that the Priorities Committee is imbued with the spirit of the communism of bolshevism and the rankest tenets of shallow socialism that will cause it to listen approvingly to recommendations that to execute would mean to rob concerns of commercial advantages that have been won by merit, reducing all to a level of futile mediocrity and staying the progress of an industry that because of its nature must either progress or die.

Martin J. Quigley

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Spanish Influenza Shuts Hundreds of Houses
Theatres Closed Throughout Pennsylvania and
In Many Cities of Other States, While Dozen or
More Men in Industry Die of Disease

Hundreds of motion picture theatres were closed last week as a result of the epidemic of Spanish influenza sweeping the country, and a dozen or more deaths were recorded in the industry. In the east theatres were closed throughout Pennsylvania, in many cities of Massachusetts, including Boston, and in Washington, D. C., and Wilmington, Del. In the middle west exhibitors were forced to suspend in Rockford and Newton, Ill., and Lafayette, Ind. So far no such drastic action has been reported from the west or south, although it is imminent.

The largest toll in the industry, according to the information at hand, has been in Chicago, where three men fell victims to pneumonia after being caught by the scourge. They are Eugene Duffy, manager of the Mutual exchange; Harold Wallick, road man for Metro, and John B. Mockler, shipping clerk at the Pathe office. At the Great Lakes Naval Training Station, thirty miles north of Chicago, Frank T. Hallack, a film actor of Los Angeles, succumbed. In Boston death claimed M. Ralph Camp, manager of the Goldwyn branch office.

Other Theatres May Close
Fear is expressed that many more theatres will be closed before the epidemic has passed. The closing of the theatres is necessitated by the fact that the disease is spreading rapidly in crowds and all places of assemblage as well as theatres have felt the hand of the authorities.

In Pennsylvania even the saloons and churches were ordered to close. The order was given by Dr. B. F. Royer, state commissioner of health, under authority of the law creating the department, which was passed in 1903. The order is the most drastic in the history of the state since that time. Failure to comply with the order is a misdemeanor.

Order Comes as Surprise
The order was issued on October 4. It came without warning, being a surprise particularly because the health commissioner had just announced that it would not be necessary to close the theatres. According to reports reaching Harrisburg, the state capital, all exhibitors complied instantly. How long the ban will continue is unknown, but it is probable that the order will not be rescinded for ten days or two weeks at least.

The orders closing the theatres in Washington, D. C., and Wilmington, Del., were issued at practically the same time. The order at Boston was issued a week previously. In every instance "legitimate" as well as motion picture theatres were compelled to close.

10,000 Cases in Wilmington
At Wilmington, as throughout Pennsylvania, the ban was on all places of assemblage, including churches and saloons. How serious the situation is may be ascertained from the fact that there are 10,000 cases of the influenza in Wilmington alone.

With the disease raging all around, the two largest cities in the country—New York and Chicago—so far have escaped stringent regulations, and there are no indications at present that either city will be compelled to place a ban on assemblages. But as long as the disease remains in epidemic form mandatory closing in Chicago and New York is a possibility.

Monetary Loss Great
Exhibitors face the loss of thousands of dollars as a result of the closing of theatres, while producers and distributors also are hit. How great the loss is or will be cannot be estimated, however, so wide an area is affected.

That the epidemic will be comparatively short-lived is quite possible, for the health authorities everywhere have instituted educational campaigns to teach the people how to avoid or cure the disease.

Government Takes a Hand
The United States government also has taken a hand because of the danger threatened to its soldiers and sailors. Despite the most heroic efforts, however, many soldiers and sailors already have met death. More than 500, it is reported, died at the Great Lakes Naval Training Station, where approximately 50,000 men are stationed, and nearly 200 died at Camp Grant, Rockford, Ill.

The strange malady, according to physicians, is none other than grip in a virulent form, and a score or more years ago, when a similar epidemic swept the country, it was known as Russian influenza. Victims are urged to place themselves immediately under the care of a physician.

Advisory Board for Division of Films
Indications of greater exhibitor representation in Washington are evident in a telegram received by Louis H. Frank, secretary of the newly-formed Exhibitor Branch of the National Association of the Motion Picture Industry, from Charles S. Hart, chairman of the Division of Films of the Committee on Public Information.

Mr. Frank was named a member of an advisory board of exhibitors and wired his acceptance.

Film Actors Placed
Under U. S. Control
At Studios on Coast
Minor Players and Extras
Will Be Hired From
Single Agency

LOS ANGELES—Actors for motion picture studios not under contract will in the future find themselves almost directly under government control.

An arrangement has been made with the War Service Bureau whereby the studios will draw their men players and extras from a list prepared and approved by the bureau.

To this end a list of approximately 500 names has been made up of men who are considered by the casting directors as essential to the business, and these men are being provided with identification cards by the bureau.

Protection Against Raids
This in no way exempts them from calls by the draft boards, but is a protection against any raids which may be inaugurated by the war squad of the police department under the work or fight campaign.

A company which formerly acted as booking agents for actors has been designated to take over the handling of the list of men for the studios, and in the future no fee will be charged to the performer, the studios pooling interests to take care of the overhead charges of the agency.

The war squad has made a number of raids upon studios and other places where actors and extras used to congregate, on the theory that there were violations of the work or fight order. In some instances, it is said, the studios suffered for want of men, owing to the general fear of players of being caught in the squad's dragnet.

Essential to Industry
Under the present plan those whose names appear on the list need have no fear, as until called by a draft board they are held as essential to the industry.

This, of course, has not and will not include the stars. They are fixed under the terms of contracts or other agreements with the producers.
Illinois Unit of Affiliated Corp. 
Reorganized to Include 1,050 Days

Eleven States Form Membership of Organization Which Is Now the Largest Under Affiliated Banner

Reorganization of the Illinois unit of the Affiliated Distributors Corporation was effected this week when the old association was dissolved and in its place a new unit embracing eleven states with a booking strength of 1,050 days was formed.

Frank J. Rembusch of Indiana, whose anituring efforts for one association of exhibitors, were crowned with success at the Hotel Sherman convention last month, heads the new co-operative booking association.

Other officers are Clyde Bates, vice-president; M. A. Choykni, treasurer, and L. H. Frank, secretary and general manager, all of Chicago.

Eleven States Included

The eleven states composing the new organization are Illinois, Indiana, Wisconsin, Kentucky, Iowa, Nebraska, Missouri, North and South Dakota, Minnesota, Oklahoma, Kansas, Texas, Mississippi and Louisiana.

President Brink of the Affiliated Distributors Corporation was present at the meeting and declared that the parent corporation is heartily in favor of the new move. Competing houses which were a bone of contention in the Illinois unit, will be banned in the present organization except in the case of an exhibitor who is willing to take a second man.

As formerly, shares of stock in the organization sell for $10 each and five shares is the minimum offered for sale.

With the news of the reorganization came also an announcement that the first production released by the Affiliated "Lafayette We Come!" starring Delores Cassinelli and E. K. Lincoln, will be ready for distribution in the new unit on October 25.

It is believed that to that time a loop showing of the feature will be had at some downtown Chicago theater.

New Directors Named

Under the affiliated plan one national director is appointed for each one hundred days. Messrs. Frank and Beatty will serve in this capacity for the Illinois section while Mr. Rembusch will represent Indiana. National directors for the other states will be named as soon as the organizations are perfected.

The following have been named chairman of the executive committee of the unit and Charles Pyle and Mr. Choykni, two of the members with two others still to be chosen. Tom Furniss of Duluth and Dan Chanberlin of Minneapolis, are prominently mentioned to fill the positions.

Return of checks deposited by exhibitors in the trust fund of the old Illinois unit is being completed although, it is stated, there are few who have not returned the money that the money be returned to their credit in the new organization.

Fourth Liberty Loan
Launched in Capital
By Geraldine Farrar

Geraldine Farrar inaugurated the Fourth Liberty Loan campaign in Washington on selling the first bond in the new series to Secretary of the Treasury McAdoo.

Standing on a platform erected at the head of the treasury steps and surrounded by a brilliant throng of notables, the Goldwyn star brought the dignity of motion pictures to the affairs of the nation. Fifty thousand persons stood in a throng before the platform, many of whom bought bonds like Secretary McAdoo.

The night before, at a meeting of the National Press Club, where she sang the "Marseillaise" and "The Star Spangled Banner," Miss Farrar received the subscription of Vice-President Marshall for the first bond of a large denomination. At the official opening of the campaign Secretary McAdoo, to make the occasion up a thoroughly democratic one, bought a bond of small denomination. Secretary of State Lansing was the second purchaser, which gave a steady stream of other officials.

In advance of the ceremonies on the steps of the treasury a reception was held in honor of Miss Farrar. More than a hundred persons prominent in official, diplomatic, congressional and army and navy circles were introduced to the prima donna.

Among those who attended were Secretary and Mrs. McAdoo, Secretary and Mrs. Lansing, Secretary and Mrs. Lane, Secretary and Mrs. Houston, Commissioner of Internal Revenue Daniel C. Roper, Comptroller of Currency John Stetson, James E. W. White, former ambassador to France, Mrs. Blaine Beale, Miss Mabel Boardman, Mrs. Thomas S. Walsh, Mrs. Edward B. McLean, Mrs. Thomas Chadbourn and many others.

License Fraud Charged
Against Brooklyn Man

NEW YORK—Motion pictures figured in grand larceny proceeding in the Court of General Sessions when John Becker of East Seventy-seventh street testified against L. Levy of DeKalb avenue, Brooklyn, who conducts a Civil Service school at the above address.

It is alleged in Becker's complaint that Levy, having accepted $150, promised to obtain a motion picture operator's license for him from the Board of Water Supply, General Electric Company, by accepting the money from Becker, Levy was placed under arrest by Detectives Finn and Hagen.

Following the prisoner's arraignment in the Tombs Court he was indicted and held in $5,000 bail.

Camera Scares Foe
And Seven Give Up

Seven German soldiers who mistook a motion picture camera which Lieutenant S. A., was cranking near the front line trenches in France, for a new kind of Yank machine gun, were so frightened that they threw up their hands and surrendered to the photographer, according to a letter the lieutenant has written to the Kiffin Street, Harrisburg, Pa., where he was formerly employed.

The lieutenant was "armed" with nothing but his camera and an eee. Harrisons had been frightened bitches fairly thrust themselves into his custody. Nothing daunted, the officer led them back to headquarters of his unit, where they were registered as prisoners.

F. I. L. M. Club Attends
Alise Brady Stage Show

To show their appreciation of Alice Brady as a screen and stage star, more than 300 members of the F. I. L. M. Club, at the Central Theatre last week. The party was given in honor of both Miss Brady and Miss Brady's father, William A. Brady, who is president of the N. A. M. P. I.

William A. Brady spoke from the stage, admiring that Miss Brady's work was noteworthy, even if she was his daughter. Miss Brady responded and twitted her well-known parent with the fact that this was the first time he had ever given public approval to any of her stage efforts.

Peggy Hyland's Father
Dr. Hutchinson Dies at Sea

While Peggy Hyland, the Fox star, was engaged in filming her latest play, she received a cablegram notifying her that her father, Dr. Cyril George Hutchinson, had died while traveling between an Atlantic port and England. Dr. Hutchinson was buried at sea.

Dr. Hutchinson was connected with the United States transport service as a surgeon administering to troops going to France, and in this capacity had just made two trips across the ocean.

Hart Surrounds Himself
With Entirely New Cast

Without exception, not a single important member of the cast of "Branding Broadway," the new William S. Hart production, Dr. Cyril George Hutchinson, has ever appeared on the screen with Hart in the past. "Branding Broadway" is an entirely new type of picture for the famous western star for various reasons. Primarily, it is a comedy-drama, a feature which, in itself, makes it a marked innovation, as Hart has never appeared in anything but straight dramatic plays.

Moreover, the majority of the action is laid in New York City, a region three thousand miles from the locale of all his former productions.
Thousands Flock to Big Exposition; Patriotism Is Dominant Throughout

Caruso Sings Anthems of Allies on Opening Night and Stars Sell Liberty Bonds at Booths

Attended by thousands of persons, the National Motion Picture Exposition is on in full swing this week at Madison Square Garden, New York.

Entertaining, instructive and comprehensive, the exposition adds another striking achievement to the industry's already long list and is making new friends by the hundreds, many persons not in the habit of attending motion picture theatres coming to the exposition because of the fact that the government is the principal exhibitor.

The war, of course, is the dominant idea of all the exhibits, the government dealing solely with the great conflict. But there is a belligerent tone to everything—the songs that are sung, the music that is played, the decorations, Liberty Loan workers—all else being subordinate.

Caruso Opens Show

The exposition was opened Saturday night by Enrico Caruso, who was present through the courtesy of the Famous Players-Lasky Corporation. The famous tenor sang the national anthems of America, France and Italy and was wildly cheered. He was accompanied by the entire symphony orchestra of the Strand theatre.

Following this official opening, W. A. Brady, president of the National Association of the Motion Picture Industry, presented the tenor with a gold medal in commemoration of the event. Half of the receipts of the evening, which must have been considerable, were given to the Italian Red Cross.

In addition to the Caruso songs the Strand Orchestra gave an excellent musical program for an hour or more, after which one of the bands from the navy yard took its place.

War Exhibit Complete

The war exhibit at the Garden has been likened to a little bit of "No Man's Land." Even a facsimile of a front line trench was there, with some soldier boys in uniform to give a further touch of realism. The rowing machine guns in the trenches behind which the boys stood almost created the impression that a war was being waged right on the spot.

A French scout plane, used in actual service, made the onlookers realize that while this trench might be only the imitation, the aeroplane was a real symbol of war. This plane, used for two years in the defense of Paris, looks as if it had participated in some hard-fought battles.

There are numberless guns, a wonderful private collection of photographs and a most interesting exhibit of the Woman's Land Army, showing what these women farmers have done in the way of making and saving the crops.

Stars Are Present

While the war exhibits are undoubtedly the most interesting features of the exposition, there were plenty of booths with handsomely-gowned stars to interest the film-loving public.

Each important producing company has a booth attractively decorated. Famous Players-Lasky is there with two booths, one for Artcraft and one for Paramount. Metro has an interesting booth, as have Fox, Select, Edgar Lewis, W. A. Brady, World and Pathé. Liberty bonds were sold at all of the booths by the stars.

Many Appliances Shown

The mechanical end of the industry was also well represented; in fact, every phase of picture making was shown in one form or another—camera's projection machines, Cooper Hewitt lights, Westinghouse lamps, and everything else associated with the making of the motion picture.

The war exhibits include the ambulance to be given by the New York Motion Picture Exhibitors League, the Food Conservation booth, the Fatherless Children booth, the Red Cross booth and many others representing activities bearing directly, or indirectly, on the great war world.

A. Zukor to Assist

Stage Women's Relief Liberty Loan Drive

So successful was "Adolph Zukor Day" in the last Liberty Loan drive of the Stage Woman's War Relief of New York, that they have named October 12, which President Wilson has declared a national holiday, "Adolph Zukor Day" and requested him to again take over the Liberty Loan booth on the Public Library steps, Fifth avenue.

A complete traveling theatre with piano and comfortable rostrum will be turned over to Mr. Zukor on October 12 also, which will appear on the most prominent corners of Manhattan with film stars, vocalists and musicians, as well as a host of pretty bond salerswomen from the Famous Players studios.

At the Library booth a large program of motion pictures will be shown almost every day until the above mentioned stars appeared on the last Adolph Zukor Day at the Library theatre and proved themselves exceptional salesmen and women. Miss Kay Cox of the Stage Women's War Relief Loan Committee anticipates a new high mark in subscriptions on October 12. Pete Smith is in charge of arrangements.

Louis Sherwin Joins

Goldwyn Pictures Staff

After a record of eight years as dramatic critic of the New York Globe, Louis Sherwin has retired from that newspaper to become special press representative of Goldwyn Pictures Corporation.

Mr. Sherwin, long known in Los Angeles and Denver journalism, came to New York twelve years ago, and from the day that he joined the Globe attracted the attention of a large metropolitan clientele.

In the Goldwyn organization Mr. Sherwin will devote his chief energies to the development of the company's features and news for the big daily newspapers of the country and for the important general magazines. It is the feeling of Samuel Goldfish, president of Goldwyn, that his organization should offer the newspapers and magazines feature material prepared by the ablest writers who can be enlisted in the service of Goldwyn.

Mr. Sherwin's personal work, advice and suggestions will amplify the work done by Dwight S. Perrin, who will continue, as director of publicity, to devote a major portion of his time to the trade press section of the company's publicity.

MONTE M. KATTERJOHN, Who Is to Write a Series of Special Productions and Will Head His Own Producing Company.
Select Announces
It Will Distribute
“The One Woman”

Production Is Based on
Modern Theme and Has
An All-Star Cast

Select announces that it will distribute “The One Woman,” the latest photoplay by Thomas Dixon, author of “The Birth of a Nation.”

“The One Woman” is based on Mr. Dixon’s novel of the same name which, within the past few years, quickly attained one of the greatest successes ever scored by a work of fiction in this country, its edition running into the hundred thousands.

Picture Is Praised

Without making any predictions as to its reception. Select places itself on record in pronouncing the picture an unusually fine piece of work, telling a story of absorbing interest, well directed and well acted.

Select will augment the distribution with a special campaign of advertising and publicity. Not only will the feature be kept to the front in the trade journals, but other channels of advertising will be utilized.

A striking twenty-four sheet, printed in six colors, is now coming from the press and will soon make its appearance on well selected stands in prominent locations. Other posters are being prepared with great care and at extra expense, all the paper for this subject being printed in six colors.

Theme a Modern One

Mr. Dixon’s story deals with a subject that will arouse considerable controversy among people in all walks of life. This is the conflict now being waged between representatives of the established order of society and radical Socialists who would push the tenets of their creed of personal liberty to an extreme that would mean the dissolusion of marriage and the breaking up of the home.

The players who appear in the picture make up a cast that may be described as “all star.” Lawson Butt, who takes the part of Frank Gordon, a radical minister, is one of the most talented English actors now appearing on the screen. Clara Williams, who has risen to wide popularity by her handling of the title role in “Carmen of the Klondyke,” adds an even deeper note to her delineation of the character of Kate Ransom, a woman of wealth and unbridled emotion, which urges Gordon to put in practice the dangerous ideas of “perfect freedom,” which lead him to devious and unexpected paths.

The part of Mark Overman, financial power, friend and later rival of Gordon for the affections of Kate Ransom, is portrayed by Herschel Mayall, who has been featured in many Fox and Paralta pictures. Adda Gleason, whose acting of the title part in “Ramona” endeared her to Thomas Dixon, appears as Ruth Gordon, the faithful and self-sacrificing wife of the misguided minister.

Thurston Hall in Cast

Thurston Hall, who has been featured in support of Louise Quinn in several of her biggest successes, is seen to advantage in the part of Governor Morrison.

The character of Van Meter, richest and most influential of the trustees of the church from which Gordon is ousted because of his socialistic outbursts, is handled with skill by J. J. Dowling.

Bobby and Jane, the Gordon children, are played by Ben Alexander and Mary Jane Irving.

Thomas Dixon and Harry Chandlee prepared the novel for the screen, the final continuity being the work of E. Richard Schayer. Reginald Barker directed.

Fox Juvenile Stars in
“Tell It to the Marines”

Under the direction of Arvid E. Gillstrom, the new Fox director, who recently completed “Swat the Spy,” starring Jane and Katherine Lee, has begun what is described as a new fantastic comedy of today entitled “Tell It to the Marines.” The story was written by Mr. Gillstrom, who also wrote “Swat the Spy.”

On the conclusion of filming “Tell It to the Marines” Mr. Gillstrom will go to the Fox studios at Hollywood as the Vanguard of the Fox producing forces’ movement to the Pacific coast this winter.

The picture, as the title indicates, is of a strong patriotic nature, and shows Jane and Katherine Lee confounding the Kaiser’s minions in a manner that is said to be exciting and full of delicious comedy.

Henry Siegel Under Knife

Henry Siegel, Select’s New York branch manager, underwent a serious operation last week at the French Hospital. Late reports say that Mr. Siegel is “resting comfortably” and it is expected that a few weeks will find him back at his desk.

Affiliated Outlines
Policy and Platform

The manner in which “Lafayette, We Come!” will be presented to the public for the first time by the Affiliated Distributors’ Corporation will be an innovation, it is said.

According to an official of the Affiliated Distributors’ Corporation a Broadway showing of its features was by no means consistent with its policy of complete cooperation with its theatre-own members. Briefly outlined the Affiliated’s policy is as follows:

1. To insure exhibitors management and control in very fact, as well as promise.
2. To in no way disturb existing booking organizations, but rather encourage them.
3. To keep the capital of each association in its own depository and under its own control.
4. To maintain the benefits of “open” booking and at the same time provide a consistent and dependable schedule of releases.
5. To secure not only all the concessions in rental prices which the combined buying power of exhibitors will earn, but the major share of all excess profits as well.
6. To distribute the cost of each production on a fair and business-basis to each booking association or unit and to every member of each association or unit.
7. To regulate expenditures according to sound business methods and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.
8. To arrange on behalf of the booking associations now existing and such others as shall be formed for an affiliation with a national or central clearing house, upon terms that are just and equitable to all concerned.
COMMUNITY singing, which has become an ever-growing attraction for motion picture theatres in the last few months, has now been adopted by half of the 400 houses in Chicago and a large number in the surrounding territory.

Whether it has come to stay, however, is a question over which there is a wide difference of opinion. Some theatre managers are of the opinion that it is successful only because of the patriotism inspired by the war and will not be practicable or desirable in peace times, while others contend it is both practicable and desirable whether the country is at war or not.

The movement was started by George Fisher, manager of the Alhambra Theatre of Milwaukee, early in the spring, following an indorsement of the plan and a request for its inauguration generally by President Wilson. It is a strange commentary that such a feature, being largely patriotic, should have its inception in a community where many of the people are of German ancestry.

**Half of Chicago’s 400 Theatres Now Feature Community Singing**

**Idea Catches On in Surrounding Territory Also, Proving An Excellent Drawing Card**

Mr. Fisher engaged Frederick Carberry of that city to direct the singing, paying him, it is understood, $200 a week. Thomas Saxe, owner of the house, is said to have questioned Fish-er’s wisdom, asking him how he expected to “pull out.” But Fisher proved in the week that fol lowed that the increased attendance more than justified the expense.

Patriotic Milwaukeans packed the house and joined in the singing whole heartedly. The sight of the Alhambra patrons singing is said to have been an inspiring sight. The attraction was further enhanced by Carberry’s knack of getting the patrons in the proper mood.

Shortly after the introduction of the novelty, J. B. Koppel, manager of the Adelphi Theatre, 7010 North Clark street, an Ascher Brothers house, inaugurated community singing in Chicago.

**Gets Director Free**

Through cooperation with the Rogers Park Defense League he obtained the services of F. W. Hanson as a director gratis. “Sings” were held several nights a week at first, then once a week during the hot months. The “night” idea was used in connection with the “sings,” one night being American night, another British night, another French night and another Italian night. At children’s matinees the novelty found the little folks wildly enthusiastic.

The “sings” have been going on for more than three months and Mr. Koppel, now manager of the new Riviera Theatre, says Fred Hartman, his successor, intends to continue them. Mr. Koppel says he sees no reason why community singing should not be a permanent feature, for he asserts many persons came to the Adelphi principally for the singing. Songs of olden days, he added, held a particular attraction for them.

**Vaudeville Adopts It**

Shortly after the Adelphi had adopted the idea, Aaron Jones of Jones, Lin-ick & Schaer, owners of motion picture and vaudeville houses, sent Ralph T. Kettering, the firm’s publicity representa tive, to Milwaukee to report on the singing at the Alhambra. Mr. Ketter ing came back with the declaration that it was a great feature, but expressed the belief that it was essentially an attraction for a motion picture house.

Mr. Jones, however, decided to try it in the J.-L.-S. vaudeville houses and consequently introduced it in the Rialto, with Carberry as director. It went over big, was continued for four weeks, and then conducted at McVicker’s for three weeks. It was not put into the firm’s motion picture houses because it was felt that they were not in need of an added attraction.

**Successful Elsewhere Also**

Numerous reports are at hand of success with the feature outside of Chicago. At Kenosha, James G. Rhode, owner of Rhode’s Opera House, started it when the city contemplated such action, but had to abandon the project for lack of a suitable hall. The city hired the director and the citizens flocked to the theatre.

H. R. Byerly, manager of the new Colonial Theatre, Logansport, Ind., writes W. L. Hill, director of publicity for the Chicago office of the Famous Players-Lasky Corporation, that community singing has gone big at his house.

“**Talk of the Town**”

“When through my booking agency in Chicago I secured an excellent trio of harmony singers (male voices),” he writes, “and contracted with them for a several weeks’ run. They offer a program of their own, after which they conduct the community singing. You should hear my audience sing. The program is the talk of the town.”

Many small houses are enabled to have community singing by obtaining song boosters for directors at little expense. Practically all houses are using slides for the songs instead of leaflets, as the leaflets have proved impracticable.

**Lillian Walker Starts Second of Own Pictures**

With the publication last week through the W. W. Hodkinson Corporation of “The Embarrassment of Riches,” the first of the series of pictures in which Lillian Walker is being starred at the head of her own company, work on the second picture was started in Los Angeles.

This production is an adaptation from the novel by John Beckenridge Ellis called “Fran.” The story is that of a girl waif, whimsical, quaint and shrewd, with a wonderful smile, the highest courage and a great longing for a home and love.

The star will be directed by W. P. S. Earle, who will hereafter supervise all of the Lillian Walker productions.
Select Commences Second Year With Product Firmly Entrenched

Having just crossed the threshold of its second year, Select Pictures Corporation finds itself occupying a commanding position in the picture theatres of the United States. This fact is substantiated by a list of the very biggest and most important theatres playing Select pictures, covering the largest cities in each territory, which will be briefly given below.

Perhaps the full significance of this list will be apparent only to those who are thoroughly conversant with the situation as regards moving picture theatres throughout the country; but even a casual reading of it must impress the well informed with the fact that Select pictures have been received universally into the best homes of the motion picture everywhere.

Many Renew Contracts
The fact that Select has reached out and been able to maintain a very strong position is also attested by the fact that for the new season just opening Select managers have written the largest percentage of renewals of contracts ever known, according to the company officials. These renewals have come from exhibitors of the highest grade throughout the country, who, having played Select’s first series of star pictures, have come back, practically unanimously, eager to contract for the second year’s supply.

Confidence in the Select output is the answer. Without wishing to boast, it may be claimed by Select that it has more than lived up to its promises as to maintaining the quality of its output. Exhibitors know this and have acted accordingly.

Many Seek Service
Today Select finds itself in the wholly gratifying position where there is a greater demand for the Select service than the corporation is able to gratify. The company does not have to look for new customers. In numbers of instances exhibitors have kept track of their competitors’ contracts, and at the time that these were about to expire have written demanding that the service be turned over to them instead.

In other cases exhibitors have gone outside of their proper territory to try to get bookings through some manager or salesman on whom they could make claims on account of personal friendship. General Manager Arthur S. Kane reports that he is in daily receipt of complaints from big exhibitors who do not get Select pictures and who try to bring pressure to bear to force the service to their theatres.

Long Contracts Sought
These conditions have given rise to a situation where prominent exhibitors now playing Select pictures are demanding noncancelable contracts written for long terms, and Select has written during the past two months a great number of these highly desirable contracts.

Doubtless Select would not be in such a strong position were it not that the company puts out only pictures starring a small number of the biggest artists. The commanding position attained by Norma Talmadge and Clara Kimball Young, the great popularity of Alice Brady and Constance Talmadge, and the widely renowned beauty and charm of Marion Davies making a combination of assured strength.

Big Select Houses
Following are the biggest theatres showing Select films:

- NEW YORK—Rialto and Rivoli Theatres and the Marcus Loew chain.
- BOSTON—Marcus Loew chain.
- BUFFALO—Shea’s Hippodrome.
- PHILADELPHIA—Stanley Theatre.
- WASHINGTON—D. C.—Crandall’s Metropolitan Theatre and Crandall’s Knickerbocker.
- PITTSBURGH—Grand Opera House.
- CLEVELAND—Loew’s Stillman Theatre.
- CINCINNATI—Strand, Walnut and Family Theatres.

DETROIT—Madison Theatre and Broadway Strand.

Strong in Chicago

CHICAGO—Ascher Brothers’ chain, Lubliner & Trinz Circuit, Balaban & Katz theatres and the Bijou Dream.

MINNEAPOLIS—Lyric Theatre.

ST. PAUL—Garrick Theatre.

KANSAS CITY—Liberty Theatre.

OMAHA—Rialto Theatre.

DALLAS—Jefferson Theatre.

ATLANTA—Criterion Theatre.

NEW ORLEANS—Loew’s Crescent.

DENVER—America Theatre.

LOS ANGELES—Tally’s Broadway.

SAN FRANCISCO—California Theatre.

SEATTLE—Coliseum and Liberty theatres.

General Manager Kane states that the outlook for the coming year is very bright and the company is making every effort to meet the demands of exhibitors throughout the country.

Screencraft Pictures To Make Twelve Films

Screencraft Pictures will shortly offer to exhibitors the first of a series of twelve annual dramatic productions, the initial feature being based on Edith Barnard Delano’s story, “Flaming Ramps,” which was published in Harper’s Magazine.

Under the direction of Frank Reicher, who was given a free rein by the officials of the company, the feature was made at the former Thanhouser studios, New Rochelle, N. Y., and it is said that the producing company spared no expense to make the picture the sort of a film that will make itself decidedly felt at the theatre offices throughout the country.

Mary Boland, who was John Drew’s leading lady for several seasons and has had a very successful stage and screen career, and Lucy Cotton of the “Turn to the Right” company will be the stars of the first Screencraft offering.

Within a short time both the screen title of the story and the list of exchanges through which the feature will be available will be announced by the Screencraft corporation.

Twelve Geisha Girls
In Hayakawa Picture

In addition to Sessue Hayakawa, the star of “The Temple of Dusk,” a forthcoming Haworth production, the cast contains a number of Japanese players. There are twelve Geisha girls and eight Japanese actors.

All were selected by Hayakawa from among actors and actresses who have passed through the Royal College of Drama at the University of Tokio and who are formerly members of the Imperial Dramatic company in which he starred.

The leading female roles are interpreted by two of the best known young women in pictures, Jane Novak and Sylvia Bremer.

Faversham is Engaged For “The Silver King”

William Faversham, for thirty years one of the most conspicuous figures of the American stage, has been engaged by the Famous Players-Lasky Corporation to star in “The Silver King.” Production of the picture was scheduled to begin in the East on Sept. 12.
Kleine Urges Radical Changes In the Manufacture of Films

Addresses Letter to Priorities Committee Setting Forth His Views on Production And Distribution

George Kleine, the Chicago producer and distributor, on September 14 sent the following communication to the chairman of the priorities committee at Washington:

September 14, 1918.
Judge Edwin B. Parker, Priorities Committee, War Industries Board, Washington, D. C.

My Dear Sir—This letter is written with special reference to economies in labor and material that can be effected in the motion picture industry without loss of efficiency, but to make it clear that it has been declared essential.

This concern has been continuously engaged in the moving picture business since the first became an industry in 1896. At various times its activities have included the manufacture and sale of projecting machines, the production of motion pictures in Europe and the U. S., and in the distribution of the same among theatres.

At the present time our principal activities cover the distribution of motion pictures made by ourselves in the past, and current productions of other producers; we are not now engaged in production, but buy motion pictures from other manufacturers from time to time.

We have distributing exchanges in eighteen principal cities of the United States.

Not a Member N. A. M. P. I.

We are not members of the National Association of the Motion Picture Industry and its representatives do not speak for us.

Production: Accurate statistics are not available, but it is the writer’s belief that the average important moving picture production of the past two years has not had a 20 per cent showing; that is to say, the average feature film, 5,000 or more feet in length, has not been shown in 20 per cent of the theatres of the United States. The total American output in 1917 approximated twenty-five feature films weekly, say about 1,300 productions; of these at least 1,000 are of good average quality, but have not been seen in the vast majority of the theatres of the United States.

We therefore submit that motion picture film production except as such has a bearing upon the war, should be stopped or heavily reduced for a period of time, say one year, to the benefit of the government and the industry, and that serious conservation of labor and material would result. Labor would include painters, mechanics, scene shop, carpenters, directors and assistants, camera men and actors. In material there would be an enormous saving of negative and positive film stock, releasing material for explosives; electric current and fuel; large quantities of lumber that is used in studios, fiber board, canvas and other fabrics, hardware, costumes, furniture, objects of art, automobiles, cartage, transportation to and from locations and an infinite variety of other items.

Investigation will probably show that many of the productions that are available have not earned the cost of production and distribution. It is the practice of the exhibitor to exhibit the late issues, which leads to constant neglect of older films that would serve the purpose equally well. This pressure for new subjects, and rivalry between competitors, are the chief causes of over production.

Excessive Production

In calculating the production output of the past period, it should be noted that the basis is the productions actually published and distributed, as there is a great deal of negative footage made which never sees the light. Your committee has already taken note of excessive negative production with individual subjects, as, for instance, exposing 30,000 feet or more of negative to produce a 5,000-foot picture. Each concern should receive credit only for the subjects produced and distributed during any given recent month, and this should be scaled down as in your judgment may seem wise for the corresponding month in the coming period.

Positive Prints: The number of positive prints that are made from a negative varies greatly according to the popularity of the film, and a limitation to this use would be practical. The number of prints per subject may vary from thirty prints to eighty. A reduction of, say, 25 per cent in the use of positive footage per subject would probably create no severe hardship. The effect would be, assuming that all prints are working steadily, which is not usually the fact, to postpone the exhibition of any particular subject in certain theatres for a short time. If production of negatives is seriously reduced it would be necessary to make new positive prints of some of the older subjects for projection in those territories which have not received them. This would also mean that some of the existing prints have been worn and are ready for recycling.

Ecstasy in Distribution: There is a necessity that there will be brought to bear on this industry, like all others, by the coming draft, will make it difficult to operate with full staff and distribute. The exchanges require a certain standardized force in the exchange office, such as an exchange manager, assistant manager, bookkeepers, clerks, etc. These positions should be filled by males, with the exception of the bookkeepers.

Would Eliminate Salesmen

There is, however, unnecessary employment of labor in the forces of traveling salesmen. Every national distributing concern, including ourselves, has such a staff, varying from 40 to 250 men. These men spend much time upon railroads, are unphysically educated, and their function is not essential. They carry no samples, their duty consisting in traveling from town to town, visiting exhibition offices, delivering films, notifying exchanges are located, and soliciting orders from photographers, press matter, etc. There is no reason why this work should not be done through the mails by the exhibitor and the exchange, except that it is necessary for all of us to maintain this force if competitors do the same. It is a known fact that towns with one or two picture houses have been visited in one day by four or more salesmen soliciting orders for their films.

We understand that the revenue bill now before the House proposes a tax of 10 per cent of the total turnover of the exchanges, which is impossible for producers or distributors to pay this tax and exist, and it will have to be passed to the exhibitor. In many cases these men are working on a very close margin, and the tax will be burdensome, if not prohibitive. The situation will be much alleviated if film production is reduced, or a tax is placed upon the activities of employs eliminated. If this were done prices could be reduced by an amount that would enable the exhibitors to pass the tax while maintaining their profit.

Trade Paper Advertising: Under separate cover we are mailing copies of the latest issues of the four principal trade papers, and your attention is called to the excessive space used by advertisers, fancy inserts upon high-priced papers, laborious art work, etc. In view of the general practice to take excessive space if an advertiser is individually compelled to follow his competitors in taking much more space than is necessary, a reduction of last year’s space enforced upon each competitor, or a drastic elimination, would not hurt the industry, and would conserve different kinds of labor and material.

Makes Ten Recommendations

A cursory examination of reading material will show many puffs and other copy, which is non-essential and has no news value to the industry.

We therefore recommend: 1. Production of Negatives—

(a) Stoppage of negative film production, September 1, 1918, to September 30, 1919, except such films as have value in war service; or
(b) Compulsory reduction of output to 50 per cent of the output of the corresponding month one year ago; this out-

NORMA TALMADGE
and Reed Hamilton in "The Forbidden City," a Select Play.
put to be gained upon the negative footage actually released during that month, without credit for productions not released or waste negative footage.

(c) Reduction of the number of positive prints made from these negatives by 25 per cent; that is to say, if 40 prints were issued of the production of one year ago, the new release should be limited to 30 prints.

(d) Permission should be granted to complete all productions now actually in work, even though concerns had no corresponding production last year to avoid the waste of investments already made.

**No New Exchanges**

2. Distribution of Films—

(a) Forbid the opening of new film exchanges. Existing distributing offices are more than ample to fill requirements. If it can be done without serious damage to individual concerns, all exchanges opened during a recent period, say, within six months, should be closed, as it was a fact well known in the industry that the needs of the business could be taken care of without the opening of new exchanges.

(b) Declare traveling salesmen who solicit film orders from theatres nonessential, and forbid the employment of men for this purpose.

3. Trade Paper Advertising—

(a) Reduce trade paper advertising of each concern by 50 or 75 per cent of last year's space; or

(b) Reduce the advertising space of any single concern to a maximum of one page in each issue.

(c) Forbid advertising inserts.

(d) Reduce reading matter by 25 per cent.

In so far as any rules that your committee may promulgate for the national welfare will affect our business, they will be accepted without protest, as they will no doubt apply to the entire industry and will not give any concern an advantage over its competitors.

Very respectfully yours,

GEORGE KLEINE.

This letter is designed as an appeal to the trade in general, as well as a communication to the government. The delay in publication is due to the fact that Mr. Kleine has just divulged its contents.

**Vitagraph Announces New Booking Charts Are Ready to Give Out**

The Vitagraph Distributing Organization this week will have available the 1918-19 edition of the "Exhibitors' Booking Chart."

For several seasons past Vitagraph has provided these valuable film record books, giving them out at the beginning of each year. This season, however, the company has advanced the distribution date to Oct. 1, which marks the inauguration of the new Blue Ribbon booking plan and policy, so that exhibitors may start keeping tabs on their features now and carry them in the one book until next fall.

The 1918-19 edition of the booking chart contains a lot of valuable information and is particularly valuable for those handling the Vitagraph product.

The Vitagraph week, from the distribution standpoint, begins on Monday, and in the calendar section of the book one page has been devoted to each week of the year beginning September 30, 1918, and ending September 30, 1919.

At the top of each page, there is a complete schedule of Vitagraph subjects for the current week, this schedule including the Blue Ribbon feature star, the serial stars and the Big V Special Comedy players.

Thus the book not only provides the exhibitor with spaces for his theatre record but he can also tell at a glance just what the Vitagraph program is for any week during the year.

**Frank Smith In Battle**

Frank Smith, the first son of W. S. Smith, manager of the Vitagraph studio at Hollywood, to enter Uncle Sam's service, wrote his father last week that he had been in his first battle and had "laughed, sweated, sworn and cried." Private Smith was a member of the 143rd artillery and later was transferred into the 19th.

**Goldwyn Changes Dates**

Goldwyn announces a shift in the dates affecting "A Perfect 36," Mabel Normand's newest comedy vehicle, and "Thirty a Week." Tom Moore's second production as a Goldwyn star. "Thirty a Week," originally scheduled for October 28, has been moved up to October 21 and "A Perfect 36" has been set for October 28.
EXHIBITORS HERALD AND MOTOGRAPHY

The Riviera—Chicago's Theatre Beautiful
Balaban and Katz Open Luxurious New Pictureplay House in Exclusive Residential District—Distinctive Program Presented

The Riviera Theatre, Chicago's newest and handsomest picture palace, located in the Wilson avenue district, at Lawrence avenue and Broadway, threw open its doors to the public at 6 o'clock on October 2, to an immense throng that crowded into the place long after 11 o'clock in the evening.

The new photoplay house is the last word in decorative art throughout, and no expense has been spared by Messrs. Balaban & Katz, the directors, to provide everything for the comfort and amusement of their patrons.

The theatre seats 2,600 persons, a large and comfortably arranged balcony containing 1,000 seats, with loges and boxes to accommodate many more. On the opening night the management reserved the boxes for the press.

The House Beautiful
Architecturally the Riviera is the most beautiful theatre in Chicago and compares favorably with New York's Strand and Rialto. It is French in design and decoration, of Louis XIV. period. Silk panels cover the walls, the woodwork being tinted a delicate grey, with beautiful frescoes across the high ceiling. Indirect lighting is furnished which constantly changes, producing a most restful effect. Eight thousand electric lights are used to illuminate the interior.

The floors are covered with deep blue velvet carpets; orange and gold draperies hang at the doorways, lending a pleasing effect to the white and gold burlustrades and shining brass ornaments. Silk brocaded settees dot the mezzanine foyer, which serves as a promenade and resting place from which one can look through large openings and view the whole lower floor audience.

A spacious playroom is also provided for children who are too small to enjoy the pictures and musical program. This room is presided over by a nursemaid and is equipped with swings, sand pile, toys, merry-go-round, slides and a teeter-totter.

Courteous Attendants
A large rest room is on the floor below for the ladies, where they may lounge and arrange to meet friends. Adjoining the play room is a completely equipped hospital room, with a professional nurse in charge. Wash rooms and a gentlemen's lounging room are also numbered among the theatre's conveniences.

Of the neatly uniformed, military trained ushers too much cannot be said. They are courteous, prompt and obliging, ready to guide patrons through the semi-darkened aisles to the seats, deliver any message, or do any other little services asked of them.

An immense stage—that rivals in pretentiousness any legitimate theatre in the country—stretches across the front of the house. It is ninety feet in width and in the rear of this huge opening, between pillars of white, hangs the screen. An unobstructed view of this can be had from every one of the 2,600 seats. The screen measures 18x24 feet.

In front of the stage, in a depressed pit, is the orchestra, seated as though in a French garden lighted by myriads of hidden incandescents reflecting from the dome above.

Fine Stage Setting
Beautiful curtains of silk hang between white fluted pillars, and when drawn back reveal a pretty painting of a villa on a terrace before a lake. The reflection of the moon upon the water, and the storm effects, are well worked out. This is done by means of an electrically operated dimmer back of the stage, which also controls the lights throughout the house, blending them with the changing music of orchestra and organ.

The Riviera orchestra, which numbers thirty-six pieces, is conducted by S. Lepold Kohls, late of the Academy of Music, New York. Albert E. Short is assistant conductor. Mr. Kohls was formerly a violin virtuoso soloist, then engaged in symphonic work as head of the Neopolitan Symphony Orchestra. He has a remarkably well schooled body of men under him, each a soloist in his own account. Horace Pierce is the Riviera organist.

The program presented on the opening night included a harp solo, "Overture from William Tell," with cyclorama scenery effects, something new to Chicago picture theatre-goers; a Liberty Loan tableau and two duets. The feature picture was "A Woman of Impulse," a Paramount production, with Lina Cavalieri; a Mutual-Strand comedy; a Pathé scenic film, "Along the Riviera," and official war pictures from the Department of Public Information.

Beautiful Flowers Received
The lobby and mezzanine foyers were lined with beautiful bouquets on the opening night, gifts by friends of the management.

The Riviera represents the achievement of four enterprising showmen—Abe and Barney Balaban, Morris and Sam Katz—who also conduct the Central Park Theatre on West Twelfth street, Chicago, which they opened a year ago and gave to the West Side an amusement palace which, in point of magnificence and quality of entertainment, has not been surpassed in that locality.

The new Balaban & Katz house is under the management of Joseph B. Koppel, John Hammond is director of publicity and David Balaban treasurer. Joseph Goldberg is chief operator, Herbert Frankson electrician, while James Young presides over the ushers and Joseph Kline is superintendent of service.

A GLIMPSE OF THE INTERIOR OF CHICAGO'S BEAUTIFUL NEW PICTURE THEATRE— THE RIVIERA—OPENED OCTOBER 2 BY BALABAN & KATZ.
DIGEST OF PICTURES OF THE WEEK

"HEARTS OF THE WORLD" has just completed a seven months' run at the Forty-fourth Street Theatre, New York, and has moved to a larger Broadway house where it will doubtless continue to draw hundreds of patrons daily for some time to come. This would be regarded as a remarkable record for many stage attractions and in it there is hope for longer runs of other big features.

The present week's output of five and six-part screen dramas contains not a few that should enjoy more than one day's presentation in the majority of houses.

Pathé offers a powerful drama, "The Bells," taken from Sir Henry Irving's famous stage play, in which that sterling actor, Frank Keenan, has the leading role. Keenan does some of the best work of his career in this tragic, well-acted and well-mounted play, the scenes of which are laid in Alsace, France.

"Red Blood and Yellow" marks the return of G. M. Anderson to the screen, after an absence of over two years. This Golden West production in five parts is fully up to this popular screen star's former canework. Some of the best double photography ever presented on the screen is contained in this feature.

Bessie Barriscale's latest vehicle, "The Heart of Rachael," was an ideal selection for the beautiful, light-haired star. It gives her a role best suited to her peculiar talents and under the careful direction of Howard Hickman, her husband, it is undoubtedly one of the finest plays of the month.

Under the unusual title of "Kiss or Kill," Universal presents Herbert Rawlinson and Priscilla Dean in a mediocre play, with a mediocre plot, presented in a mediocre manner. It will make its principal appeal in the cheaper houses.

The Vitagraph drama of the week, "A Diplomatic Mission," gives Earle Williams a fighting role which he handles well. The locale of the play is the South Sea Islands, and the plot concerns the attempted destruction of a platinum mine.

Madge Kennedy's latest Goldwyn comedy-drama, "The Kingdom of Youth," is filled with sparkling humor and unique situations much on the order of her former successes. Picture patrons cannot get enough of Miss Kennedy's vivacionsness and "The Kingdom of Youth" was greeted with applause when presented at a prominent downtown theatre, Chicago, last week.

William Hurlbut's stage play made excellent mate-rial for Gladys Broekwell and the Fox Company produced "The Strange Woman" with care and fidelity. The story of a woman who fought against marriage and followed the dictates of her own heart forms the basis of the story.

Francis McDonald is presented by Triangle in a character part that is remarkably well drawn and "Tony America" will doubtless please patrons seeking pictures with a foreign setting. It tells a simple love story of a disappointed, disillusioned Italian who finally finds happiness when he least expected it.

Paramount evidently selected "A Woman of Impulse" for Lina Cavalieri because the story deals with incidents in the life of an opera singer. The play is beautifully staged and Mme. Cavalieri, more charming than ever, is right at home in the role assigned to her. The story, however, is trite and not up to Paramount's standard.

Abraham S. Scherer's play, "Ruling Passions," is a praiseworthy production in every respect. The story is exceptionally well written and directed. Edwin Arden and Julia Dean, who have the principal roles, lend to the picture their best efforts and the story of a vengeful physician who is finally shown the error of his ways by a kind and sympathetic nurse is beautifully told.

Mac Marsh is seen in a dual role in "Hidden Fires" and although the plot material is far from new, the story holds one's attention by reason of its artistic presentation. Miss Marsh doesn't have the opportunity to display her talents to the fullest extent in this picture. There is little appeal in the role of Peggy Murray, and her acting seems stilted, due doubtless to the dual role requirements.

Vivian Martin is presented by Paramount in a patriotic school-girl play called "Her Country First." It tells a rather conventional story of a gang of German spies who seek to blow up a munition plant, but are frustrated by the daughter of the munition manufacturer in the fifth reel. As patriotic propaganda the picture answers all requirements.

"Hobbs in a Hurry" is a lively story of American life with William Russell as the pivot around which most of the fun revolves. Chicago's Pastime Theatre goers thoroughly enjoyed the fast-moving, amusing story of a youth who goes to New Mexico to buy a tungsten mine for his father and succeeds against many odds. One of the best Russell plays in a long time.
Earle Williams in
"A DIPLOMATIC MISSION"
Vitagraph drama; five parts; directed by Jack Conway; published September 30.

As a whole : Well produced
Story : Interesting
Star : Good
Support : Very good
Settings : Excellent
Photography : Very good

There are quite a few good things that can be said about this production. In the first place it has a good star who does better work than usual, a fascinating leading woman, Grace Darmon, who also gives a pleasing performance, an interesting story, considerable action, suspense and heart interest.

Williams has the role of a Yankee who meets and falls in love with a British girl, Lady Diana, on Somona, a small South Sea island, where she is a guest of the royal family—whites, with Hobenzollern connections. He threshes the crown prince when the latter annoys Lady Diana and has to flee.

Next he is seen on a nearby island, Platina, as an emissary of Britain, trying to save the island's platinum mines from destruction by the natives, who have been influenced by a Hun agitator. Lady Diana comes for a visit simultaneously with an uprising of the natives. Williams saves her and the rest of the whites after many thrilling adventures, including a siege of the white populace.

![Image of Earle Williams in "A DIPLOMATIC MISSION"](Vitagraph.)

The director sees fit to have Williams and other men characters wear frock coats and silk hats in the introductory scenes, at the same time dressing the royalty of Somona in the habiliments of a European court. Persons who have been in the tropics will smile at this, especially the frock coats, for they aren't worn there.

Williams has a fighting role and wields his fists and uses a revolver and rifle as if he were bred to such a type. A very good feature which will undoubtedly please.

Gladys Brockwell in
"THE STRANGE WOMAN"
Fox drama; six parts; directed by Edward Le Saint; published November 3.

As a whole : Entertaining
Story : Problematical
Star : Charming
Support : Capable
Settings : Exceptional
Photography : Good

"The Strange Woman," picturized from the successful play by William Hurlbut and directed by Edward Le Saint, makes a most entertaining offering. The problem it presents is one that can be openly discussed as it is developed in the picture.

The production is well mounted, although the photograpy is none too gentle with Miss Brockwell, which is to be regretted. Her characterization of a woman that goes to use to defile her love by marriage is interesting in the extreme, and the contrasts with women of the small town are well brought out.

Mr. Le Saint has directed the scenes with intimate understanding of their value. It is unfortunate that the theme does not lend itself to photography as well as Miss Brockwell's vehicles usually do, though her personal popularity will probably compensate for the deficiencies in the story.

As the charming Parisienne, Miss Brockwell lends her beauty and grace, her intelligence and magnetism to a most interesting characterization. William Scott, who will be remembered as giving her such fine support in "The Devil's Wheel," again plays opposite her. Ruby LaFayette as the little country mother was appealing and natural. The rest of the supporting cast was efficient.

John Hemingway, of Delphi, Ind., goes to Paris to complete his architectural studies. There he meets Inez, who has suffered at the matrimonial altar with a drunken baron chosen for her by an ambitious mother. She has resolved never again to marry herself, the man of whom she considers wicked marriage. John and Inez learn to love each other. He wants her to marry him but she refuses. She offers to live with him faithfully and lovingly, but not to tie herself again. There ensues a struggle in his mind, for he believes in all the traditions.

Finally she persuades him to give her theories a trial. They go to America, where she meets her little mother. The whittling offering. The picture ends with her heart and determination to disgrace her in the eyes of John's mother. She and John have agreed that until they have won the mother to their way of thinking they will not shock her by living together in her house. Inez learns of the plot of the women openly tells them of their own impurities of thought and suddenly converts them to a more tolerant view of her. She then confides to John's mother that her first marriage was so horrible that she fears to subject herself to that test, and the mother sympathetically believes that true love will win her to protect the love in the conventional way. Inez weeps in the mother's arms and the picture ends there.

Matte Kennedy in
"THE KINGDOM OF YOUTH"
Goldwyn comedy-drama; five parts; directed by Clarence G. Badger; published September 23.

As a whole : Entertaining
Story : Good
Star : Excellent
Support : Excellent
Settings : Elaborate
Photography : Very good

Matte Kennedy comes up to all expectations in this picture and as usual supplies a delightful evening's entertainment. She has the support of Tom Moore, now a star in his own right, and the combination is a highly successful one.

Miss Kennedy has the role of Ruth Betts, bride of Jimmie Betts, a young collegian, by a secret marriage. Jimmie is compelled to leave her when he graduates, going to the city to manage the estate of Mrs. Ella Rice, the widow of his former guardian. Aunt Sophronia, who has reared Ruth, learns of her secret and sends her to her husband. Meanwhile, Mrs. Rice, just over the borderhere of the kingdom, has become enamored of Jimmie and resents his wife's intrusion, especially as the two are devoted to each other and unwilling to remain apart for a minute.

Mrs. Rice plots to separate the couple and very nearly succeeds when Ruth cleverly lures her from her toilet table and Jimmie sees with disgust how false she is. A foolish quarrel follows and Ruth, determined to make Jimmie sorry, rows out to the yard of Count Duval in response to a mysterious invitation, but before she can board it falls in the water. Jimmie appears miraculously and saves her life and the two are reunited.

Lettie Mac DeWolfe takes the part of Mrs. Rice. Lee Baker is Count Duval and Jennie Dickerson is Aunt Sophronia. All appear to excellent advantage.

The production is filled with sparkling humor and beside being well directed, is equally well photographed, warranting much praise. The production should satisfy any class of patronage and affords an unusually attractive feature for theatres of the better class.
Frank Keenan in
"THE BELLS"
Pathe drama; five parts; directed by Ernest C. Warde; published October 20

As a whole...Excellent

Story...Excellent

Star...Capable

Support...Well cast

Settings...Average

Photography...Superb

This is a very good production but a great one, and despite the fact that heavy pictures are not considered the best box office attractions in war times, "The Bells" probably is an exception, for it is powerfully acted and staged and contains some of the best photographic effects ever registered by the camera.

"The Bells" is taken from a play by E. C. Chartrian, and the story is tragedy pure and simple, with little comedy relief. Keenan takes the part of Mathias, an Alsatian inn-keeper. On the night before Christmas Lisperre, played by Joseph J. Dowling, demands that Keenan pay off the mortgage of the inn the following day or suffer eviction.

Kovski, a Polish Jew traveler, enters the inn Lisperre leaves, and Mathias sees him counting his hoard. The Jew is shown departing in his sleigh and Mathias is seen to pick up an ax and leave the inn. Christmas day the Jew's horse is found, but the Jew is gone. He has been murdered, it is believed, but the body cannot be found.

Mathias startup Lisperre on Christmas day by paying off the mortgage. Soon the inkeeper becomes the richest man in the village and rewards Christian, captain of gendarmes, with a dowry of 90,000 francs when his daughter. At the wedding festivities appears Gari, a mesmerist. Fearing that Gari will hypnotize him, Mathias goes to bed. In bed he dreams he is on trial for the Jew's murder and reveals that he is the slayer under the guise of the mesmerist. Calling for Christian, he is told his son-in-law has committed suicide because of the disgrace. Awakenimg, he rushes downstairs and dies of shock in the presence of the guests, but with his secret still locked in his breast.

Keenan does some wonderful acting; undoubtedly the best that he has ever done before. He has the support of Losi Wilson as his daughter, Edward Coxen as Christian, Ida Lewis as his wife, Bert Law as the Jew, and Carl Stockdale as Gari, all good players who do justice to their roles.

Vying with the acting and plot are the snow scenes. An exhibitor is safe in advertising these scenes as wonderful, for they are all of that, and undoubtedly will be remembered long after the tragic story is forgotten.

**Herbert Rawlinson and Priscilla Dean in
"KISS OR KILL"
Universal drama; five parts; directed by Elmer Clifton; published October 21

As a whole...Entertaining

Story...Good

Star...Well cast

Support...Average

Settings...Capable

Photography...Very Good

"Kiss or Kill" comes under the class of good pictures with nothing to distinguish it from countless others which have been based on the same theme—a scoundrel leader endeavoring to swindle a girl out of her just inheritance.

Herbert Rawlinson and Priscilla Dean make an acceptable star team for the vehicle and the supporting cast does creditable work. The plot moves along smoothly enough and the mystery, such as it is, is well sustained.

The action gets under way when Henry Warners first attempt at purse snatching. In endeavoring to elude the police he enters the home of a Mr. Middleton. The latter engages Henry to obtain for him a valuable paper which his nephew Craig has stolen from him.

The trail of the valuable paper leads to the hallroom home of Ruth Orton, who, Henry finds, is being passionately wooed by Craig. The girl discovers his presence but finds Warner an likeable fellow and agrees to get him an invitation to the dinner after her husband's engagement has been announced.

Once at the dinner, through a subterfuge, Warner obtains the paper, which proves to be the will of the elder Orton leaving his entire estate to Ruth. He escapes the clutches of Middleton, makes known his perfidy to Ruth and wins the usual reward.

Despite the numerous prominent displays of revolvers and general atmosphere of outlawry, the picture should prove an average drawing card.

Bessie Barriscale in
"THE HEART OF RACHAEL"
Barriscale-Holdsworth drama; five parts; directed by Howard Hickman; published September 30.

As a whole...Excellent

Story...Good

Star...Excellent

Support...Very good

Settings...Capable

Photography...Splendid

"The Heart of Rachael" is an excellent production. Bessie Barriscale, the star, is as charming as ever and throughout the five reels dominating the story with her engaging personality, acting her role with all the realism and sympathy for which she is noted. The role, moreover, is the kind for which she is best suited, that of a young matron devoted to home and family.

Miss Barriscale has the advantage of strong support. Herbert Hayes plays opposite her and Herschel Mayall has a heavy role. Others prominent in the cast are Edward Coxen, Ella Hall and Gloria Hope. Miss Hope is the only weak link in the chain. She is cast as a young actress who temporarily estranges the heroine's husband. She is not suited to the role and fails to convince.

This is the first of Miss Barriscale's productions at the head of her own company and augurs well for the venture.

Miss Barriscale is first seen as Rachael Breckenridge, a wife who has a dissipated and overbearing husband, played by Herbert Hayes, and has fallen in love with a man she loves, Dr. Warren Gregory (Herbert Hayes). Six years of happiness with her new husband are rudely interrupted when Maggie Clay, an actress (Gloria Hope), wins Dr. Gregory away from her and goes into business as an actress and is reunited with his wife when she appeals to him to save the life of one of their children, who has been injured.

G. M. Anderson in
"RED BLOOD AND YELLOW"
Golden West Production Co. drama; five parts; directed by Jesse R. Robbins; published through Sherry Service

As a whole...Entertaining

Story...Forceful

Support...Well cast

Settings...Average

Photography...Excellent

G. M. Anderson, the hero of so many virile western plays of the past, is back again with his flannel shirt, corduroy trousers, high boots, handlerchief, necktie, gun on the hip and all the old time "pep" of his "Broncho Billy" Esanay days.

"Red Blood and Yellow" is a wild and woolly western tale of two sons of the plains and makes very acceptable screen entertainment. One is a youth living with his invalid mother, while the other is a bad man, leader of a gang of cattle rustlers. Both roles are played and does it extremely well. In several scenes the action calls for the two characters to appear in the same room, where they shake hands, exchange clothing and carry on a conversation. This feature of the picture is very well handled and contains some of the best double photography that the reviewer has ever witnessed.

The cast appearing with Anderson includes Fred Church, as "Lightning Curly," and Miss Joy Lewis, as Ruth Dawson.

In photography the picture stands out as a masterpiece of the cameraman's art. The long shots of horsemen riding over the hills and down steep mountain sides, with high peaks in the distance, and the various countenances are all done with the utmost attention has been paid to this feature of the production.

The story briefly tells of an invalid mother who is removed from the presence of her son Jim. Jack Enright, who cooks the meals and waits upon the guest, goes in search of his brother. He comes upon him just after Jim's gang has stolen a herd of cattle and a reward of $1,000 is being offered for his capture. Jack is anxious to have Jim return to his mother and brings the news and agrees to change places with him, as they look alike, except for the loss of an eye, and this Jack covers up with a black patch. The posse capture Jack and are about to hang him, when Jim's fiance, Ruth Dawson, discovers and the due of the mistake is taken. Jim escapes but is shot while fleeing over the back trail. Jack returns to his mother, and again donning Jim's clothes, tells her that he has come back to her, and she dies happy in the belief that Jim was with her at last. Ruth turns to the manly fellow who sacrificed so much for the cowardly Jim.
Francis McDonald in
"TONY AMERICA"
Triangle drama; five parts; directed by Thomas N. Heffron; published October 6.

As a whole: Fair
Story: Depressing
Star: Very good
Support: Good
Settings: Adequate
Photography: Good

This production tells of the struggles of an Italian immigrant for happiness. Marked by good acting, it probably will please patrons who like foreign themes, but the story is heavy and critical theatre goers are hardly likely to be satisfied.

Francis McDonald, in the role of the immigrant, "Tony America," shows himself to be a master of characterization and many will compare his work favorably with that of George Beban. Yvonne Pavis, his principal support, does justice to her role. Others in the cast are Rae Godrey, Herald Holland, Mrs. Harry Davenport and little Dorothy Giraci.

The chief drawback to the picture is the fact that it devolves upon the infidelity of Tony's wife. With the surroundings humble, the matrimonial tragedy becomes all the more repulsive, and is scarcely relieved when at the end Tony finds happiness with a little factory girl who had befriended his child.

Tony is seen first as a friendless immigrant at the boarding house of Mrs. Piccane, Rosa Piccane, in love with a degenerate German, marries Tony at the German's behest so she can live unhindered by her mother. Finally the wife divorces Tony and by false evidence obtains the custody of their child. Tony, grieved stricken and determined upon revenge, steals the child and thrashes the German. Only his child's intervention saves the German's life. Later Tony discovers that Mamie Dean, the factory girl, cares for him as well as his little daughter, and the future for the Italian at last seems bright.

Lina Cavalieri in
"A WOMAN OF IMPULSE"
Paramount drama; five parts; directed by Edward Jose; published September 29

As a whole: Interesting
Story: From the play
Star: Excellent
Support: Fair
Settings: Fitting
Photography: Splendid

"A Woman of Impulse" was probably chosen as a vehicle for the beautiful Cavalieri because it offered opportunities for her to appear in a role with which she was familiar, that of an opera singer, rather than for the strength of the story. As such it answers its purpose very well. Louis K. Ansphacher's play of the same name served as a foundation upon which the screen version was built, but much of the heart interest and appeal of the original has been lost in transferring it to celluloid. The subtitles are carelessly constructed and lack the punch usually contained in Paramount productions.

Cavalieri appears as Leonora, a poor lace maker, who is given a musical education by a wealthy American family and soon becomes a prima donna. Count Neval, a Spaniard, falls in love with her and marries her, but she refuses to give up her career until on her tour of South America, Dr. Paul Spencer, and although in love with him, she becomes enamored of Phillip Gardiner, the son of a wealthy New Orleans woman, and while paying them a visit the count becomes jealous of Leonora, thinking of an old love affair between the two has been renewed. Phillip is found dead in the garden by the count, he having been stabbed by Leonora's jeweled dagger. The confession of a servant clears him of the wrong doing, and Neval is made happy in marriage.

The staging of the production has been carried out with a prodigal hand and the scenes depicting the interior of an immense opera house are lovely. Mme. Cavalieri's husband, Muratore, appears for a few moments with her in a scene from "Carmen." Others in the cast are Charles Robinson as Nina, Raymond Bloomer as the count, Robert Cahn as Philip, Ida Waterman as Madam Gardiner, Leslie Austin as Dr. Spencer, and Corinna Uzzell as a colored servant.

This feature was used to open the Riviera, Chicago's new cinema theatre and was thoroughly enjoyed by immense crowds during its three days' run.

Edwin Arden and Julia Dean in
"RULING PASSIONS"
Schorer Photo-Play drama; seven parts; directed by Abraham S. Schorer; published State Rights

As a whole: A masterpiece
Story: Gripping
Stars: Capable
Support: Perfect
Settings: Faithful
Photography: Excellent

Sufficient praise can scarcely be given Abraham S. Schorer for his first production. It gives encouragement promise that moving pictures can be translated from a trade to a fine art. "Ruling Passions" can be tried in the crucible of exhibitor and public and press criticism and be found pure gold.

Although it is clean, wholesome, humane, symbolic and elevating, it is a great entertainment. It never descends to the sensational for an effect, but it is a thrilling and gripping human document. The story is exceptionally well written and every scene so finely developed that the spectator feels that he is at once looking at an intimate struggle in human hearts.

Mr. Schorer is a genius for timing his effects, never spoiling the beauty of the thought or image for the sake of a little footage. In fact, he is to be hailed with thanksgiving by all who appreciate artistic and refined entertainment.

Edwin Arden, as John Walton, lives his part and breathes it; he never seems to act. His performance is highly natural, spontaneous and full of subtle human characterization. He demonstrates the full value of perfect pantomime. Julia Dean, as the wholesome nurse, brought to the part a freshness and glowing womanliness that is a joy forever. Claire Whitney was well cast as the cause of the havoc. Earl Schenk, the friend, was capable and convincing. G. Doan Borup, as the butcher, gave a very fine, sympathetic performance.

The story tells of the struggle of John Walton, who is in a bad physical condition as the result of hate and revenge in his heart. He is so disagreeable that his nurses leave him one after another. Finally the doctor sends his boyhood pal, a boy who is capable of ministering to his mind as well as his body. She asks the man to tell her of Walton's life and finds out that he had befriended a boyhood pal who was in dire poverty and brought him to his home. The friend and the girl loved each other and eloped. It turned Walton from a loving, giving man to one who delighted only in seeing men and women suffer. He decided to ruin the friend and had succeeded in pushing him to the wall when the new nurse took an understanding hand and freed him from the demon of hate and taught him a new and forgiving love. She brings the man and girl with their little baby to Walton's home. Faced by their love for each other, their sorrow over their losses and the helplessness of their baby, he begins to see the nurse's point of view. He can all the more easily forgive them, for he has learned to love the nurse for her nobility of character and knows that she loves him in return.
Mae Marsh in
‘HIDDEN FIRES’
Goldwyn drama; five parts; directed by George Irving; published October 7

As a whole__________________________Well produced
Story_____________________________Interesting
Star_______________________________Good
Support__________________________Capable
Settings___________________________Excellent
Photography_______________________Very good

“Hidden Fires,” Mae Marsh’s first star series Goldwyn picture, presents the little star in a dual role, the first she has ever played. The story is interesting and has sufficient dramatic situations to carry it along to a satisfactory ending. It should please where Miss Marsh’s popularity is established.

The play has been given a very artistic production with the usual good taste displayed in former Goldwyn pictures as regards sub-titling, tinting and lighting effects. Miss Marsh appears as a hotel newstand girl, Peggy Murray, who is urged to take another girl’s place in a wealthy home because of her striking resemblance to a missing daughter. As Louise Parke, she is courted by George Landis (Rod LaRocque), and enjoys the mother love and riches of Mrs. Treadway Parke (Florida Kingsley), who is very ill. She comes upon a wayward girl in the home of a poor family and at once recognizes the other as Louis Parke. From her she learns the story of her downfall, and succeeds in bringing

Maurice de Cany in
‘HER COUNTRY FIRST’
Paramount comedy-drama; five parts; directed by James Young; published September 22

As a whole__________________________Good
Story_____________________________Pleasing
Star_______________________________Excellent
Support__________________________Capable
Settings___________________________Adequate
Photography_______________________Very good

A story from a woman’s magazine written by Mary Robert Rinehart furnishes the plot material for this screen play. It is a typical school girl tale, well suited to the vivacious Miss Martin, and tells in a straightforward manner the efforts of Dorothy Grant, daughter of a munitions maker, to aid her country in its world fight for freedom and the uplift of democracy. She forms a girl’s aviation corps, and the milkman, a soldier of the Spanish-American war, teaches them how to wig-wag signals. This accomplishment comes in handy when later she is locked in the garage by a chauffeur, who turns out to be a German spy and is trying to intimidate her into telling the password to her father’s mills. She signals the milkman from a window, he brings the police and she is finally happy in the knowledge that her sweetheart has joined the colors.

John Cossar portrays Franklin Grant, Florence O’Herie is Mrs. Grant, while J. Parks Jones appears in the role of Dorothy’s sweetheart.

At the Pastime theatre, Chicago, where the feature was shown last week, it drew good houses and with splendid incidental music furnished by a six-piece orchestra went over big. It is a timely, well staged patriotic play with Vivian Martin at her best.

William Russell in
‘HOBBS IN A HURRY’
American-Pathe comedy-drama; six parts; directed by Henry King

As a whole__________________________Splendid
Story_____________________________Interesting
Star_______________________________At his best
Support__________________________Excellent
Settings___________________________In keeping
Photography_______________________Very good

William Russell has a likable role in “Hobbs in a Hurry,” and the picture as a whole pleased Pastime Theatre crowds, Chicago, where it was shown early this week.

As the impulsive, wide-awake and resourceful young Hobbs, son of a wealthy New Yorker, Russell gave a fine performance and never let the story lag for a moment. There is an abundance of western scenery, wild riding, and not a few daring stunts atop a fast-moving passenger train. The scene with the village policeman was especially funny.

Hobbs Jr. imagined he could put some “pep” into a musical comedy to which he had taken Helen Renshaw (Winifred Wuestho) by doing a buck and wing dance upon the stage. The manager calls the police. He eludes them and catches a train for the west, whence his father was sending him to buy an ore mine. Being without funds, however, he is put off, but he steals a ride on top of the train until driven off by a detective and then has to ride on the pilot of the engine. Arriving at his destination in New Mexico, he changes his dress suit for a cowboy outfit, buys the mine, and proceeds back home on the same train with his fiancée and her father, who has also secured what he thinks is a bill of sale for the same mine. Changing places with the negro porter, he captures the bogus mine salesman, Willoughby; and claims the hand of Renshaw’s daughter.

There is no doubt of the story’s appeal, and Mr. Russell is given excellent support by Miss Westover, Richard Morris, Hayward Mack, Carl Stockdale, Henry Barrows and others.

“The Great Romance,” a Metro Play
Starring Harold Lockwood, Just Finished

“The Great Romance,” a Metro play in which Harold Lockwood has been engaged since the completion of the Screen Classics, Inc., production, “Pals First,” which Metro published on October 7, has just been finished by Director Henry Otto.

“The Great Romance” is a romantic drama written especially for Mr. Lockwood by Finis Fox, the author of “The Jury of Fate,” starring Mabel Taliaferro, and “The Voice of Conscience,” starring Francis X. Bushman and Beverly Bayne. Both of these were Metro productions.

In “The Great Romance” Mr. Lockwood is cast as Rupert Danilo, who, unaware of the fact that he is of noble birth and heir to a throne, is living happily in the spirit of democracy in America. Danilo is summoned back to his native land, and upon the death of the king fails heir to the throne, but renounces in favor of the institution of a popular and democratic form of government. A colorful love story in which an American girl figures with Danilo is delightfully interwoven.

As support to Mr. Lockwood appear Ruby de Remer, Frank Currier, Joseph Granby, Helen Lindroth, Louis Stern, Claire Grenville, Morgan Thorpe, Franklyn Hanna and J. P. Lafey.

Arbuckle Emulates Fairbanks and Hart

In his latest Paramount-Arthur comedy, “The Sheriff,” which will be issued October 13, Roscoe “Fatty” Arbuckle has the burlesque role of a western sheriff whose models of action and personality are Douglas Fairbanks and Bill Hart, and he seeks to outdo them at every opportunity. “Fatty’s” assistants are Luke, his famous terrier, and Snow Ball, a negro boy.

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"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.

Artcraft

The Great Love (D. W. Griffith production).—Dandy picture and good business, despite competition of Hearts of the World.—Piccadilly Theatre, Rochester, N. Y.—Middle class patronage.

The Modern Musketeer, with Douglas Fairbanks.—This is a good one.—George W. Sumner, Dixie Theatre, Clay Center, Neb.

How Could You, Jean? with Mary Pickford.—An excellent comedy drama. My patrons like this kind. Ought to go well anywhere.—R. T. Megibben, Regent Theatre, Cleveland, Miss.—Family patronage.

The Goat, with Fred Stone.—Very poor story for Stone and one that does not please.—William Sievers, New Grand Central Theatre, St. Louis.—High class patronage.

Bound in Morocco, with Douglas Fairbanks.—This is not one of the best of the Fairbanks pictures, but it did good business.—Regent Theatre, Rochester, N. Y.—High class patronage.

Say, Young Fellow, with Douglas Fairbanks.—One of Fairbanks' best. Pleased all, but star seems to be slipping.—J. H. Henry, Empire Theatre, Winchester, Va.

Mr. Fix-It, with Douglas Fairbanks.—"Doug." is one of my best bets and everybody is satisfied at the end of the show.—F. Fink, Jr., Fink's Theatre, Gridley, Cal.—Rural patronage.

Shark Monroe, with William S. Hart.—Very good picture. Received good comments.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—General patronage.


The Great Love (D. W. Griffith production).—A 100 per cent picture. Went over big, people standing on street until 12 p.m. Weather good. Regular advertising. Strong competition. Charged $2.00 and 25 cents.—Princess Theatre, Bingham Canyon, Utah.

Heart of the Wilds, with Elsie Ferguson.—Picture not worthy of this talented star. Did only fair business.—Piccadilly Theatre, Rochester, N. Y.—Middle class patronage.

The Tiger Man, with William S. Hart.—William S. Hart is the same old William S. Hart in every one of his pictures. People getting tired of him.—Miss T. Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.—Middle class patronage.

The Song of Songs, with Elsie Ferguson.—Inferior. Would have made a fairly good three-reel picture.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.—High class patronage.

The Little American, with Mary Pickford.—Excellent picture. Good business two nights.—A. K. Kremer, Lyric Theatre, Alexandria, Neb.—Rural patronage.

The Widow's Might, with Julian Eltinge.—A great picture and will surely please.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

Bluebird

Midnight Madness, with Ruth Clifford.—Very good picture. Drew fairly well and pleased everybody.—F. Fink, Jr., Fink's Theatre, Gridley, Cal.—Rural patronage.

My Unmarried Wife, with Carmel Myers.—Good.—George W. Sumner, Dixie Theatre, Clay Center, Neb.

First National Exhibitors Circuit

Italy's Flaming Front.—This went over exceptionally well at 10 and 20 cents. Patrons knew what to expect, as I had Lieut. Roselli of the Italian army give a lecture on this very subject two weeks before.—William M. Roob, Grand Theatre, Port Washington, Wis.

On Trial, with Sydney Ainsworth.—A good, out of the ordinary story. Well done.—Tony Fink, Oak Theatre, Oak Park, III. (Chicago suburb).—Middle class patronage.

My Four Years in Germany.—Two days to good business, but little profit due to high rental. Satisfied everyone.—William M. Roob, Grand Theatre, Port Washington, Wis.

Alimony, with George Fischer.—This is a good production and will make money almost anywhere if properly advertised.—Tony Fink, Oak Theatre, Oak Park, III. (Chicago suburb).—Middle class patronage.

Fox

Les Miserables, with William Farnum.—Went over big to capacity business. Farnum did some wonderful work in this.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.—High class patronage.

Woman and the Law, with Miriam Cooper.—Wonderful picture, but did not draw.—J. H. Henry, Empire Theatre, Winchester, Va.

The Forbidden Path, with Theda Bara.—Better than the average Bara Standard pictures. Star does fine work.—R. T. Megibben, Regent Theatre, Cleveland, Miss.—Family patronage.

For Liberty, with Gladys Brockwell.—Great picture. Print in fair condition.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb).—Middle class patronage.

MARGARITA FISHER,
The American Star, in a Scene from "Fair Enough."
Woman Exhibitor Agrees With Ryan On Paramount Plan

In the issue of October 5 Charles H. Ryan, manager of the Garfield Theatre, 2344 West Madison street, made a request in "What the Picture Did for Me" for information from other exhibitors as to the Paramount-Arcaft program—whether they were being compelled, like himself, to take 153 features together with all short subjects in signing up contracts for the next fifty-two weeks," which he termed an injustice.

Miss T. Benesch, manager of the Bell Theatre, 3064 Armitage avenue, answers Mr. Ryan's request offering the following answer as follows:

"Although running small houses and yet an old-timer in the show business, may I take the liberty of being heard? I mutually agree with you (Mr. Ryan) in regards to the proposition the Famous Players-Lasky Corporation is now offering the exhibitors. First of all, who made any star famous but the exhibitors themselves? Have yet to find any exchange try to tell me how to run my house although do not consider myself in any way whatever. Here's hoping every wide-awake exhibitor will harken to your efforts, Mr. Ryan.

F. S.—Just a word toward the best and most profitable magazine on the market—the Exhibitors Herald and Moteography. Can't get along without you. "Nuff said." Enjoy every page.

the Universal Company hands the exhibitor. It is the star the strings of his purse. Business lighter on second night than first.—B. C. Brown, Star Theatre, Viroqua, Wis.

A Soul for Sale, with Dorothy Phillips.—All my patrons liked it. Dorothy Phillips well liked here.—B. C. Brown, Star Theatre, Viroqua, Wis.

The Price of a Good Time, with Mildred Harris.—A good picture. Direction and acting high class. Settings best I ever saw.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Sirens of the Sea, with Louise lovely and Carmel Myers.—Very good picture and well played in a mixed audience. Clean production, but underfoot.—B. C. Brown, Star Theatre, Viroqua, Wis.

Metro

To Hell with the Kaiser.—Will arouse any audience, provided they are not overfused with Kaiser pictures. Some people did not like it. But, it was business.—F. Vesley, Brown Theatre, Salinas, Cal.—General patronage.

The Only Road, with Viola Dana.—Good direction and capable cast make this an average picture.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Lend Me Your Name, with Harold Lockwood.—Comedy possibilities good, but something wrong with Lockwood. A fair picture. Business good.—F. Vesley, Brown Theatre, Salinas, Cal.—General patronage.

Broadway Bill, with Harold Lockwood.—Good and quite refreshing for a hot night.—C. H. Thompson, Plattsburg Theatre, Plattsburg, Mo.—Country town patronage.

To Hell with the Kaiser.—Book it. Print in excellent condition. Business fair. Would have been better if we had not had the other Kaiser pictures before.—C. J. O’Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Mixed patronage.

Goldwyn

The Turn of the Wheel, with Geraldine Farrar.—Pleased everyone. Gowns beautiful. Direction fine. Photography good. Print we had must have been cut, as we have not yet discovered why and how the divorced wife was killed and who killed her. Changed 10 and 20 cents.—Charles D. Wells, Isis Theatre, Cedar Rapids, la.—Down town patronage.

The Service Star, with Madge Kennedy.—A good picture and the best Miss Kennedy has done. Ought to draw where she is popular.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—General patronage.

Sunshine Alley, with Mae Marsh.—Very good picture. Story quaint and interesting.—A good picture and dancing fine. Good cast.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Mondo Mad, with Mae Marsh.—Did fair business.—Piccadilly Theatre, Rochester, N. Y.—Middle class patronage.

Just for Tonight, with Tom Moore.—Fair picture, but star is not well known here. Did fair business.—Regent Theatre, Rochester, N. Y.—High class patronage.

The Danger Game, with Madge Kennedy.—Pleased some. A number said they did not care for it. Fair business.—R. C. Wilson, Grand Theatre, Staples, Minn.—General patronage.

The Auction Block (Rex Beach production).—Good picture. Pleased a country-town patronage. Eight reels; a little long.—C. H. Thompson, Plattsburg Theatre, Plattsburg, Mo.

The Kingdom of Youth, with Madge Kennedy.—Average business. Average picture.—Regent Theatre, Rochester, N. Y.—High class patronage.

Thais, with Mary Garden.—Fine production. Pleased immensely. Receipts light, owing to counter attractions.—B. C. Brown, Star Theatre, Viroqua, Wis.

The Face in the Dark, with Mae Marsh.—A decided hit. Good business.—R. C. Wilson, Grand Theatre, Staples, Minn.—General patronage.

Jewel

The Geezer of Berlin (Comedy).—The biggest hit this makes is on the paper for the Universal Company hands the exhibitor. It is the star the strings of his purse. Business lighter on second night than first.—B. C. Brown, Star Theatre, Viroqua, Wis.
C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Biggest Show on Earth, with Eadl Bennett.—Catchy title. Good production. Brought them in. All well pleased.—Miss Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.—Middle class patronage.

Pathé

Winning Grandma, with Baby Marie Osborne.—One of star's best. We have screened them all. The little colored boy is a knock-out. One would think a picture built around him would go over big.—C. J. O'Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Mixed patronage.

Stranded in Arcady, with Irene Castle.—Poor business. Picture not suited to limited ability of star.—Picaudilly Theatre, Rochester, N. Y.—Middle class patronage.

More Trouble, with Frank Keenan—Just fair. Rather slow and not up to former Keenan Triangle pictures. Business light on second night.—B. C. Brown, Star Theatre, Viroqua, Wis.


A Little Sister to Everybody, with Bessie Love.—Just a picture.—R. J. Relf, Star Theatre, Decorah, la.

For Sale, with Gladys Hulette.—Star very popular. In fact, all Pathé productions go big with us. Are very consistent in quality.—L. J. O'Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Mixed patronage.

Select

A Pair of Silk Stockings, with Constance Talmadge.—A farce comedy that pleased. Star good. Excellent cast in support.—R. T. Megibben, Regent Theatre, Cleveland, Miss.—Family patronage.

The Studio Girl, with Constance Talmadge.—Very good. Should go over in any first-class house.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Death Dance, with Alice Brady.—A bit sensational but good. Did fair business.—Regent Theatre, Rochester, N. Y.—High class patronage.

Scandal, with Constance Talmadge.—Star good, but story is disconnected.—R. J. Relf, Star Theatre, Decorah, la.

The Marionettes, with Clara Kimball Young.—Should please high or middle class audiences.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Silent Master, with Robert Warwick.—Excellent picture. Fair business.—R. C. Wilson, Grand Theatre, Staples, Minn.—General patronage.

The Silent Sacrifice, with Norma Talmadge.—Pleased everyone and that's saying quite a bit.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Safety Curtain, with Norma Talmadge.—High class as usual. This star's productions are always good.—R. T.

WILLIAM PARNUM IN "THE RAINBOW TRAIL"

THE POPULAR FOX STAR AS HE APPEARS IN A SEQUEL TO "THE RIDERS OF THE PURPLE SAGE," BY ZANE GREY.
Boye—

Megiben, Regent Theatre, Cleveland, Miss.—Family patronage.

The Knife, with Alice Brady—Pretty good. Please most of my patrons. W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

Sherry

The Street of Seven Stars, with Doris Kenyon—Very good. Please all. Boy character great. Charged 10 and 20 cents.—Charles D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

Triangle


Love's Outlaw, with Roy Stewart—This star is getting to be quite a favorite here and the picture is good.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

The Sawdust Ring, with Bessie Love—Old but a good program picture.—H. H. Billings, Pleasant Hour Theatre, Pine Island, Minn.

Vitaphone

The Alabaster Box, with Alice Joyce—This one varies from the ordinary, which makes the picture most acceptable. Our fans like Vitaphone features.—C. J. O'Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Mixed patronage.

Tangled Lives, with Harry Morey—Good picture. Please audience. Harry Morey is usually good.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.


Womanhood, the Glory of the Nation, with Alice Joyce—Very good in every way. Our patrons very enthusiastic.—H. H. Billings, Pleasant Hour Theatre, Pine Island, Minn.

Mary Jane's Pa, with Marc MacDermott and Mildred Manning—Good and drew well. Everybody pleased.—A. N. Miles, Eminence Theatre, Eminence, Ky.

The Maelstrom, with Earle Williams—Very good. Everybody well pleased.—Brockhouse & Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

World

The Pugilist Lily, with Kitty Gordon—Drew well and pleased. World people have it on them all in attractive photos and paper. The photos and paper attract and have individuality. World pictures show marked improvement.—J. H. Henry, Empire Theatre, Winchester, Va.

Let's Call Pigs Pigs Joe Hewitt Suggests

Joe Hewitt, manager of the Strand and Grand Theatres, Robinson, Ill., writes to the Exhibitor and Motography as follows:

Just a suggestion or two for the betterment of "What The Picture Did For Me." I notice so many exhibitors give their reports solely from a box office standpoint and say nothing as to the merits of the picture. Don't you think a word or two in this connection would help? I also notice many small city managers in signing their names infer that they cater mostly to high-class patronage. I have been in the game many years and in many places, and honestly believe I have a higher class of patronage in my present town than ever before—still I know I cater—and get all classes as really do all exhibitors in the smaller cities. I candidly believe we small town boys should call pigs pigs and state correctly what our patronage really consists of. In my opinion, only the real high-class houses in the large cities have the right to state that they cater mostly to high-class or critical audiences.

In conclusion, will state that I have been a careful reader of your department from its very start, and while I, like many others, was a shocker in helping better it, still I have for some time been reporting and certainly intend to continue.

The Cabaret, with Carlyle Blackwell—Pleased but didn't pull. June Elvidge and male stars in this made a combination hard to beat.—R. J. Relf, Star Theatre, Decorah, Ia.

The Beloved Blackmailer, with Carlyle Blackwell—Nice, clean picture. Nothing to hurt anybody in it. Fair drawing power.—Miss T. Benesch, Bell Theatre, 3064 Armitage Avenue, Chicago.—Middle class patronage.

The Little Duchess, with Madge Evans—A good enough picture for anyone.—R. J. Relf, Star Theatre, Decorah, Ia.

Specs and State Rights

Over There, with Charles Richman (Select)—A good patriotic subject. Seemed queer the hero could go through so much and never get his hair mussed up.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Her Body in Bond, with Mae Murray (Universal)—Rather impossible story but well liked. Photography better than usual for this brand. Charged 10 and 20 cents.—Charles D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

Over the Top, with Arthur Guy Empey (Vitaphone)— Ran this two days to good business. Print not in very good condition.—R. A. Shobe, Kentland Theatre, Kentland, Ind.

Official War Review (Pathé)—Great war pictures. The best we ever had.—B. C. Brown, Star Theatre, Viroqua, Wis.

Carmen of the Klondyke, with Clara Williams (Select)—A real Northwestern thriller. Interesting from start to finish. Trouble is that it is kind of long, but the quality is there just the same.—Miss T. Benesch, Bell Theatre, 3064 Armitage Avenue, Chicago.—Middle class patronage.

Over the Top, with Arthur Guy Empey (Vitaphone)—Capacity in small town for two days at more than double admission price, breaking all house records. A wonderful production.—C. Everett
Wagner, Dreamland Theatre, Chester, S. C.—High class patronage.

Berlin Via America, with Francis Ford (Ford)—A good subject but nothing startling. Should go well for an exhibitor if he is careful about rental price.—C. J. O'Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Mixed patronage.

Series and Serials

The Son of Democracy (Paramount)—With Sennett comedy, Bray pictograph and Burton Holman in reel drew poor business. Simply playing out deposits to fifth episode. Subjects all good, however, and entertaining, but public did not fall for the stuff as it should. Patrons are like kids playing hookey from school. They hate to take this educational stuff, although it is beneficial to them.—J. H. Henry, Empire Theatre, Whichester, Va.

A Fight for Millions, with William Duncan (Vitagraph)—This is without a doubt the best serial in the market today. Action and thrilling galore.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb).—Middle class patronage.

The House of Hate, with Pearl White (Pathé)—For any house that can use serials this is a good one.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Eagle's Eye, with King Baggot and Marguerite Snow (Whartons)—Fine. Takes public some time to get interested, but when they do stick.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—General patronage.

The Woman in the Web, with Hedda Nova and J. Frank Glendon (Vitagraph)—The best serial we have ever seen or used.—H. H. Billings, Pleasant Hour Theatre, Pine Island, Minn.

The Eagle's Eye, with King Baggot and Marguerite Snow (Whartons)—Picture very fine. Business very poor on Episode No. 1, 2 and 3—Brockhouse & Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

National Board of Review Reports

The Lure of Luxury (Universal)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic effect, good; moral effect, good.

The Kingdom of Youth (Goldwyn)—Entertainment value, excellent; story, good; coherence of narrative, good; acting, excellent; photography, good; scenic setting, good; moral effect, good.

Angel Child (Plaza)—Entertainment value, fair; story, poor; coherence of narrative, good; acting, fair; photography, good; technical handling, good; scenic setting, fair.

The White Lie (Paralta)—Entertainment value, excellent; story, unusually fine; coherence of narrative, clear; acting, good; photography, fair; technical handling, good; scenic setting, well done; moral effect, good.

He Comes Up Smiling (Paramount)—Entertainment value, excellent; story, excellent; coherence of narrative, good; acting, excellent; photography, good; technical handling, fair; scenic setting, fair; moral effect, good.

To Him That Hath (World)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, fair; moral effect, good.

Come On In (Paramount)—Entertainment value, excellent; educational value, fair; story, good; coherence of narrative, fair; acting, fair; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Vive La France (Paramount)—Entertainment value, good; educational value, fair; dramatic interest of story, good; coherence of narrative, clear; acting, good; photography, good; technical handling, fair; scenic setting, good; historical value, good; moral effect, good.

The Atom (Triangle)—Entertainment value, fair; story, fair; coherence of narrative, good; acting, fair; photography, good; technical handling, good; scenic setting, good.

The Velvet Hand (Universal)—Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

A Soul Without Windows (World)—Entertainment value, fair; story, good; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; moral effect, good.

The Yellow Dog (Universal)—Entertainment value, good; educational value, excellent; story, fair; coherence of narrative, fair; acting, fair;photography, good; technical handling, good; scenic setting, fair; moral effect, good.

Miss Mischief Maker (General)—Entertainment value, fair; educational value, good; story, fair; coherence of narrative, fair; acting, good; photography, fair; technical handling, fair; moral effect, good.

Treason (Mutual)—Entertainment value, good; educational value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; moral effect, good.

When a Woman Sins (Fox)—Entertainment value, good; educational value, good; story, good; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, good; moral effect, good.

The Rainbow Trail (Fox)—Entertainment value, good; educational value, good; story, good; coherence of narrative, good; acting, excellent; photography, excellent; technical handling, good; scenic setting, good; historical value, good; moral effect, good.

What Is the Picture's Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Motionography’s “What-the-Picture-Did-for-Me” department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title

Star

Producer

Weather

How Advertised

Competition

Admission Prices

Remarks

Transient or Neighborhood Patronage

Name of Theatre

City and State

Sent in by
Goldwyn Stars Busy With Pictures
That Will Be Published Late in Fall

While Mabel Normand is completing the last scenes of her newest broad comedy, "A Perfect 36," at the Goldwyn studios in Fort Lee, other stars of that company are busy with productions scheduled for publication after October 21, the date set for the Normand vehicle.

Geraldine Farrar has completed "The Hell Cat," her second Goldwyn picture, and is far along in her third production under the direction of Reginald Barker, who supervised "The Turn of the Wheel," the star's first vehicle. Milton Sills, chief in Miss Farrar's support in her second picture, is again her leading man. Tom Santschi again plays the heavy.

With "Laughing Bill Hyde," Rex Beach's story, with Will Rogers in the name role, given a successful advance showing at the Rivoli theatre, New York, Director Hobart Henley has begun work on the second Beach production. This will not be, as previously intimated, one of Mr. Beach's novels, but a new story, fabricated on an up-to-the-minute situation much in the news of the day.

Miss Kennedy in "A Perfect Lady"

Madge Kennedy has returned to Fort Lee after a two-weeks' vacation following the completion of her newest picture, "A Perfect Lady," made from the Rose Stahl stage success by Channing Pollock and Rennold Wolf, and is ready to begin work on a new production. With "The Kingdom of Youth," now being shown throughout the country, President Samuel Goldfish makes the promise that "A Perfect Lady" will exceed it in charm and appeal. Clarence G. Badger directed both productions.

As Jack Marsh has completed the picture which is to follow in the regular order of her subjects after "Hidden Fires," scheduled for October 7. The story of this was written by Burr Simon, for many years stage manager for David Belasco. Emmett Flynn directed the production.

Tom Moore, who now shines as a star by virtue of his debut in "Just for Tonight," has completed his second vehicle, "Thirty a Week," under the direction of Harry Beaumont, and has begun his third production, the title of which will be made known shortly.

May Allison Completes New Metro Play

May Allison has finished her work before the camera in "Katie of Kentucky," the production following, "The Return of Mary" and "The Testing of Mildred Vance," at Metro's west coast studios in Hollywood. The dainty star was directed by Robert Thorneby, and the cameraman was William E. Fildew. "Katie of Kentucky" is an original story of the Blue Grass, with its feudal and moonshiners, written and adapted for the screen by George D. Baker and Tom J. Geraghty.

"Thirty Days," a sprightly comedy of a small town, blue laws and a girl with speed, will be Miss Allison's next starring vehicle in the Metro program, and will be begun immediately. Luther A. Reed, now serving in the army, is the author of "Thirty Days." As in the case of "Katie of Kentucky," it has been adapted for the screen by Mr. Baker and Mr. Geraghty.

THE NEW EIGHT-PART STATE RIGHTS PRODUCTION MADE BY WARNER BROTHERS ISStyled a Rousing Photoplay
PROPHECY OF THE DAY.
Trade Shows

CHICAGO

FOX, 5 S. Wabash Avenue, current Excel and Victory Pictures, Wednesday, October 18, 10:30 a.m.

GENERAL, 207 S. Wabash Avenue, Current features, titles not available, Wednesday, Oct. 16, 2 p.m.

GOLDWYN, 207 S. Wabash Avenue, “Thirty a Week,” five reels, with Tom Moore, Thursday, Oct. 17, at 10 a.m.

TRIANGLE, 207 S. Wabash Avenue, current feature, Thursday, Oct. 16, at 2 p.m.

UNIVERSAL, 220 S. State Street, “Kiss or Kill,” six reels, with Herbert Rawlinson and Friscilla Dean, Tuesday, Oct. 15, at 1:30 p.m.

VITAGRAPH, 207 S. Wabash Avenue, “The King of Diamonds,” five reels, with Earle Williams, Tuesday, Oct. 15, at 2 p.m.

WORLD, 207 S. Wabash Avenue, “The Grouch,” five reels, with Montague Love, Saturday, Oct. 5, 1 p.m.

CLEVELAND

TRIANGLE, 704 Sincere Building, current features, Monday, Oct. 14, 2 p.m.

WORLD, Belmont Building, “Just Sylvia,” five reels with Barbara Castleton, Saturday, Oct. 15, 5 p.m.

KANSAS CITY

MUTUAL, 928 Main Street, “The Temple of Dusk,” five reels, with Sessue Hayakawa, Tuesday, Oct. 22, 2:30 p.m.

MINNEAPOLIS

VITAGRAPH, 810 Produce Exchange, “The King of Diamonds,” five reels, with Earle Williams, Tuesday, Oct. 15, 2 p.m.

WORLD, Sixth Street and First Avenue, “The Grouch,” five reels, with Montague Love, Wednesday, Oct. 9, 2:30 p.m.

THIS WEEK AT DOWNTOWN CHICAGO THEATRES


BIJOU DREAM—Select, “Mrs. Leffingwell’s Booths,” with Constance Talmadge.


ROSE—Metro, “Pals First,” with Harold Lockwood.


Katterjohn Writes Story for Lila Lee

Progress is being made on the filming of Lila Lee’s fourth Paramount vehicle, “Puppy Love,” an original story prepared for her by Monte M. Katterjohn. A face new to Lasky productions will be found in the appearance of Charlie Murray, the Mack Sennett star, in the role of an old Irishman, for which part he was temporarily loaned by the Sennett company. Other members of Miss Lee’s supporting cast are Helen Dunbar and Harold Goodwin. Director Roy Nell has been working during the past week on exterior scenes for this newest Katterjohn film.

Patriotic Plays for Bessie Barriscale

“Two-Gun Betty,” Bessie Barriscale’s latest production, contains no preachment or obvious lesson in patriotism, it is said, but nevertheless, in the light vein of comedy-drama it is a patriotic picture with a distant background of war. It is described as being thoroughly modern, of western locale. The picture, which was written and directed by Howard Hickman, and produced at the Brunton Studios in Los Angeles, will shortly be distributed through the W. W. Hodkinson Corporation.
"Wolves of Kultur" On Pathé Program Week of October 13

The Pathé program for the week beginning October 13, is headed by the opening episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird with Sheldon Lewis. It is called "The Torture Train." The interest of the spectator will be held, it is said, from the very beginning and the first episode impressively gives a forecast of the stirring quality and intense action to follow.

Harold Lloyd, who is steadily growing in popularity as one of the premier funnymen in the comic supplement style of comedy, appears in one of the most laughable of these creations, called "Why Pick On Me?" With Mr. Lloyd appears Miss Bebe Daniels.

The Official War Review, in its variety of scene, its movement of men and operation of guns, over a wide area of Europe, gives a most comprehensive idea of the magnitude and tragedy of the great struggle.

The Post Travel series includes a trip to Barbados, British West Indies. The fifth episode of "Hands Up," called "A Leap Through Space," has a big thrill and ends in a quiet, dark scene full of dramatic suspense, with a grim menace awaiting Echo Delane.

The seventh issue of "The Far Flung Battle Line" released by Pathé on October 13, is a war story in human colors, called "The Egyptian Contingent Behind the Lines." It shows the descendants of the Pharaohs, thousands of pick-nicking workers, in Egypt and in France on shipboard and land, all doing their bit in helping along the great cause.

Interocian Corp. Buys "My Husband's Friend"

A contract was entered into between Jesse J. Goldburg, owner of the production, "My Husband's Friend," a reissue of "The House of Mirrors," and Paul Cromelin, president of the Interocian Film Corporation, whereby that company purchased the entire foreign rights on the production.

This contract provides that the negative is to be delivered to the Interocian Film Corporation. All the territory in the United States has been sold to State Rights buyers with the exception of eastern Pennsylvania and the Mountain States.

"Cecion Shoals" Completed

Work before the camera on Min Nazimova's production de luxe, "Cecion Shoals," to be presented by Richard A. Rowland and Maxwell Karger, respectively, the New York studio of Metro Pictures Corporation, has been completed. There now remains the task of cutting and assembling, and preparing for the production for the public. Director Albert Capellani will finish this work before leaving for California to produce further Nazimova pictures, the first of which will be "The Red Lantern," adapted by himself and June Mathis from Edith Wherry's novel published by the Bodley Head.

John W. Grey Joins Rolfe Production as Advertising Director

B. A. Rolfe announces the appointment of John W. Grey as advertising director for the B. A. Rolfe Productions.

Mr. Grey bears the reputation of having had more big jobs than any other advertising man in the motion picture business. Originally an automobile sales manager with one of the most prominent firms in the country, Mr. Grey was discovered by R. H. Cochrane with whom he had a three months' apprenticeship, and then was appointed advertising manager. He held that position for a year and a half. It was while in this position that Mr. Grey earned for himself the title of "The Man Who Put Merchandising in Movies."

He next joined forces with Harry E. Rutten, filling the triple capacity of president's assistant, advertising manager and serial manager, also writing and directing his own stuff. Next he was made assistant to Albert E. Smith, where he combined the duties of assistant general manager, advertising manager and publicity director.

When William Randolph Hearst entered the motion picture game, he secured young Grey, or as the latter expresses it, "I answered the call of the wild to later receive the honor of being canned by Mr. Hearst." After this experience Mr. Grey went into business for himself, exploiting his own invention of a cartoon process. In this enterprise he lost money.

Mr. Grey then went with J. A. Berst, establishing himself as a feature writer and also doing titling and editing. Becoming tired of the film business, Grey again entered the advertising business with the George Batten Company and here he received a phone call from B. A. Rolfe. At the present writing Mr. Grey is a non-com. in Squadron A., N. Y. Cavalry.

Part of Essanay Plant Is Devoted to Making Of Binoculars for U. S.

George K. Spoor, president of the Essanay Film Manufacturing Company, has turned over a portion of one of the Essanay property rooms for government work.

The company is turning out binoculars by the Spoor-Bergren Optical Laboratory system, a new method of making binoculars just recently patented.

The new binocular was submitted to government officials and approved, and a contract was signed for their making at the Essanay plant.

The binocular is so constructed that it is of unusually high power, while at the same time small and compact and easily carried. Under the new process thousands can be turned out daily with few machines and with little labor.

The making of the binocular in no way interferes with the production of pictures, the three Essanay studios being kept open for this purpose. Beside making special feature productions, Essanay announces that it will continue to make its marionette pictures and also commercial films.

The latest feature, which now is practically completed, is "Young America," taken from the Cohan and Harris stage success.

"Huns Within Our Gates" Territory Disposed of

The Arrow Film Corporation announces that the past two weeks have been largely devoted toward preparation for the exploitation of the production "Huns Within Our Gates," in which Edward Hall Caine and Mlle. Valkyrien are starred. The company has disposed of a great portion of the United States, including the following territories on that production: Western Pennsylvania, Texas, Oklahoma and Arkansas, Georgia, Florida, Alabama, Tennessee and North and South Carolina, Eastern Pennsylvania and Southern New Jersey, Greater New York and Northern New Jersey, Illinois and Southern Wisconsin, Michigan and Ohio.

The territories of more than fifty per cent of the territory in the United States.

"Hearts of the World" Moves in New York

In order that D. W. Griffith might have a larger theatre in which to continue the New York run of "Hearts of the World," the Knickerbocker Theatre, on Broadway, has been secured. The opening performance there registered its 497th consecutive showing in Greater New York.

Fox House Organ Adds Service Department

A service department forms an interesting feature of the latest number of the Exhibitor's Bulletin issued by the Fox Film Corporation. The department, which occupies five pages, not only gives advice as to how to exhibit pictures successfully, but it also recounts the experiences of exhibitors in various parts of the country.
Exhibitor Screens
Big Picture With Street as Theatre

Allowed to Rope Off Block And Does a Record Business

Many spectacular exploitation stunts have been employed by exhibitors who have played the Goldwyn patriotic production, "For the Freedom of the World." The latest and one of the best plans was successfully carried out by Ben Brown, manager of the Opera House at Yreka, Cal.

Enlisting the co-operation of city officials and the fire department and screening the picture in the center of the town's main thoroughfare was Mr. Brown's idea. The novelty of the plan and its sensationalism registered a big hit and Manager Brown accumulated record profits and an over-night reputation as a "live wire."

Mr. Brown attended a private showing of "For the Freedom of the World" and was so impressed that he decided his theatre was not large enough to hold the crowds that would want to see the production.

Accordingly, he appealed to municipal authorities and obtained their permission to rope off an entire block of the main business and shopping district. Chairs were brought in from every available source and arranged from one side of the street to the other.

As an advance exploitation stunt, Mr. Brown enlisted the co-operation of the fire department, the firemen rushing into action on the day the picture was shown, attracting a large crowd to the scene.

The firemen turned loose a hose full force and drenched the chairs thoroughly, thereby assuring a dustless evening of entertainment.

Word that there was to be a big open-air exhibition spread rapidly and the residents of Yreka and nearby towns turned out several thousand strong.

Rochester Exhibitor
GETS MANY PEACH PITS

ROCHESTER, N. Y.—Peach pits were accepted in lieu of money for admission to matinees at Fay's Theatre for a week, with the result that manager Charles F. Sarr obtained three barrels of stones to turn over to Uncle Sam for the manufacture of carbon for gas masks.

Ten pits were necessary to obtain a ticket, and the same ratio held good indefinitely; that is, twenty pits entitled the owner to two tickets, thirty to three, and so on.

The scheme was not made necessary to boost attendance, for the house has been having prosperous matinees lately, but was solely the result of a patriotic desire to help the government.

First National Men
Of Ohio Hold First Annual Convention

CLEVELAND, O.—The first annual convention of the Ohio members of the First National Exhibitors Circuit was concluded here, with the election of officers as follows:

President and treasurer — Emanuel Mandelbaum, Cleveland.

Vice-president — A. Freedman, Cleveland.

Secretary and general manager — W. E. Lusk, Cleveland.

Directors — C. A. Barbien, Akron; C. A. Smith, Chillicothe; I. Libson, Cincinnati; President Mandelbaum, Vice-President Freedman and Secretary Lusk.

The convention was held at the Hotel Winton September 18 and 19 and was attended by 150 exhibitors and film men.

On the evening of the second day a banquet was given. The speakers were Judge W. C. Keough, President Mandelbaum, George Schade of Sandusky, C. A. Barbien, C. A. Smith, and John Kunsy of Detroit. Henry Lustig of Cleveland, president of the Exhibitors League of Northern Ohio, was the toastmaster.

Minneapolis Film Man Answers Call to Colors

MINNEAPOLIS—George A. Rogers, manager of the United Theatre Equipment Corporation's office here, has joined the colors. He has been succeeded by O. H. Dutton.

Mr. Dutton has established a projection school for operators and others interested in projection, giving instruction to all who are interested after business hours.

The office is now located in the Produce Exchange Building, having moved from 10 North Seventh street.

Seek Sunday Opening
In Suburb of Detroit

DETROIT, Mich.—The proprietors of the three motion picture theatres in Highland Park are circulating a petition for the repeal of the ordinance prohibiting the opening of theatres on Sundays.

The petition, to be valid, must carry the names of 23 per cent of the registered voters, and the indications are that these will be easily obtained. It will be presented to the council soon and submitted to the voters at the November election.

New William Fox House
Opens at Newark, N. J.

NEWARK, N. J.—The New American Theatre, erected by William Fox at Clinton and Peshine avenues, was opened to the public September 28. The house has a seating capacity of 1,100 and is up-to-date in its equipment, including a large pipe organ. Three programs will be presented each week.
Three Theatres Honored

WINONA, MINN.—Three Winona theatres, which have extended privileges to Four-Minute Men, have been honored with membership in the organization. The three houses are the Colonial, Strand and Liberty.

Exhibitor Briefs

Soldiers Grove, Wis.—C. S. Erickson, manager of the Electric Theatre, has joined the colors. He is in training for a commission in the aviation corps at San Antonio, Tex. Mr. Erickson’s father will operate the house until his son returns.

Marion, Ind.—Dolly Spurr, manager of the Lyric Theatre, has contracted with Helen Tetley to present a musical act at the Lyric for an extended engagement.

Richland Center, Wis.—J. Erickson, owner of the Orpheum Theatre, sustained a serious loss when fire that was caused by defective wiring ruined both of his projection machines and 15 feet of film. The operator sustained burns on his hands, but no one else was injured and all the patrons filed out in an orderly manner.

Galveston, Tex.—W. O. Williamson, owner of the Star Theatre, 2315 Market street, is seeking a permit to remodel the Star Theatre from a “legitimate” to a motion picture house. He plans to add the space in an adjoining building.

Montevalle, Ala.—Fire starting from the explosion of a film in the Star Theatre, located in the town’s largest office building, destroyed the entire structure and for a time threatened to raze the entire town.

Fort Wayne, Ind.—W. C. Quimby and A. L. Randall, owners of the Jefferson Theatre, are having the house remodeled. The plans call for an entire new front, new rest rooms, new offices and about 400 additional seats. The work will cost $5,000. The theatre will reopen about November 1.

Elkhart, Ind.—The management of the Orpheum Theatre has been taken over by Ezra Rhodes of South Bend, who also controls the lease of the Jefferson Theatre in Goshen and the LaSalle in South Bend. The Orpheum is now undergoing repairs. When it is reopened a five-piece orchestra will be installed.

Brewer, Minn.—Fire destroyed the theatre of William Dominici, causing a loss of $10,000. Mr. Dominici, however, is fully protected by insurance.

Elk City, Okla.—F. R. Burns has purchased the Cozy Theatre at Hobart and Mrs. Burns will run the house while he is with the colors.

Garner, Ia.—C. A. Morton and Homer Young have leased the Garner Opera House for the coming season.

Norfolk, Va.—The Red Circle Theatre was opened under unusual circumstances. No one but soldiers and sailors and their friends were admitted to the first showings.

Lockhart, Tex.—Baker’s Theatre was destroyed by a fire believed to have been incendiary. The loss exceeded $4,000, with insurance covering only half the damage.

Philadelphia—Harry Green has sold the theatre at Twenty-fifth and Cambria streets to George Naudacher.

Hamilton, Ohio—Broomhall and Schwalm, new owners of the Grand Theatre, have made Roy Dennis manager. Mr. Dennis comes from Richmond, Ind. He is a son-in-law of Mr. Broomhall.

Ranger, Tex.—W. T. Flippen, E. R. Shane and W. A. Sudderth will erect a theatre seating 1,500.

The film exchanges in the Toy building are responding loyally and subscribing nearly 100 per cent to the fourth Liberty loan. The drive is being successfully pushed by J. S. Grauman, Metro: Wm. Aschman, Pathe, and J. Roderick of Universal.

Milwaukee Events

Max Weisner, salesman for First National Exhibitors Circuit for the state of Wisconsin, is showing some speed in booking Gerard’s “Four Years in Germany,” the Tarzan pictures, Pershing’s Crusaders and others. It is also understood that he has been showing some speed in his flyover, as we are informed he hit a telephone pole and never hesitated. Go to it, Max, we are for you.

F. M. DeLorenzo, booking for the Metro office since its inception nearly three years ago was this week appointed assistant manager of the Metro exchange and will assist Jack Grauman, the local manager, in handling the business of that office. Frank is well known to the Wisconsin exhibitors and has risen in the ranks from an operator to his present position. Congratulations are now in order. His successor in the booking department has not as yet been appointed.

The Auditorium Theatre, Waukesha, of which theatre Miss Jones is the manager, was recently redecorated at a cost of $4,000 and the house is greatly improved. The employees of the theatre, sixteen in all, were given a chicken dinner by the management, Miss Jones, on Sunday last, at Peewaukee Lake, in appreciation of the co-operation they had given. So as to abide by the “gasless” Sunday ruling they waited till 12:30 a. m. and motored to Peewaukee Lake and everyone present reports a good time. Leave it to “Jonesey” to put anything over.

Max Goldstein, district manager of the Minneapolis, Milwaukee and Chicago offices of Paramount-Arcaflx exchanges, visited with Manager Wettstein on Friday, J. F. Cubberly, assistant manager of the Minneapolis Paramount office also caucused on R. A. Wettstein on a trip through the state.

A BIG SCENE FROM “THE ONE WOMAN”
Three Dead and Scores Stricken; Influenza Toll

Eugene Duffy, Mutual Manager, Succumbs to Disease

The epidemic of Spanish influenza which made itself felt in local firm circles about ten days ago has already caused three deaths and nearly fifty more persons are confined to their homes. The dead are:

Eugene Duffy, manager of the Mutual Film Exchange.

John B. Mockler, shipping clerk of the Pathe Exchange.

Harold Wallick, road man for the Metro Pictures Corporation. Died at Bluffton, Ind., following a short illness.

Mr. Duffy's death was a distinct shock to his countless friends in the business. Only a few of his more intimate friends were aware of his illness, which was of very short duration. He had just about recovered from an automobile accident which occurred some months ago when the influenza set in.

Duffy Buried Tuesday

The funeral was held from the Duffy home Tuesday of this week and was largely attended. The F-I-L-M club, of which Mr. Duffy was a prominent member, attended in a body. Beautiful floral offerings abounded.

Mr. Mockler had been employed by the Pathe company but a few months. Conditions surrounding his death are pathetic in the extreme, as he is survived by a widow and five children, the oldest of which is eight years and the youngest but five months.

Harold Wallick Dies

Wallick was one of the best known film salesmen working in the Chicago territory. He was stricken ill at Bluffton, Ind., and when his condition became serious his mother and sister were summoned to his bedside. His death was due to pneumonia.

Others who have been sufferers from the disease are, for the most part, showing improvement. Aaron Jones, of Jones, Linick & Schaefer, made his appearance in the loop one day this week, but returned to his home, where he declared he will stay until fully recovered.

L. E. Davis, who, with M. J. Sullivan, was assigned to the Chicago territory by the Division of Films to work in the interests of "America's Answer," the second official government war film of the Committee on Information, still remains in a critical condition. Mr. Sullivan has returned to the local office after being confined to his home for about six weeks.

World Employees Recover

Other employes of the World Exchange, at which office the epidemic seems to have been the most persistent, are on the gain, but as yet none of them have returned to work. Those ill are A. C. Thompson, Wisconsin salesman; Miss Edna Frank, cashier; Miss Lillian Miller, switchboard operator; Leonard Sjelstrom, shipping clerk, and a girl film inspector.

In the Goldwyn office, two cases of Spanish influenza developed this week, Miss Checkett, switchboard operator, and Miss Caldwell, assistant cashier, being the victims.

Explanations Made Of Ban on Theatres

Local Ruling Applicable to All Construction

A war construction bureau was established last week at the headquarters of the State Council of Defense, Chicago, and an announcement made that it is regarded as an interpretation of the recent ban placed on new theatres by the War Industries Board.

It was stated that buildings now under construction may be completed if materials are on hand, but if further materials are needed a permit must be obtained from the bureau, for without a permit to show dealers in building supplies the latter will not fill orders.

As the ban is a temporary one the War Industries Board and others are to be established in the principal cities of the country, it is presumed that the same course in regard to theatre construction will obtain all over the United States, with the exception of Utah, where the theatre ban has been made absolute.

That is, although the War Industries Board has barred new construction, the war construction bureaus will permit the completion of theatres under construction when materials are on hand or in transit, prohibiting completion of the structures otherwise.

Projected theatres will have to wait until the ban is over or until the War Industries Board modifies its ban.

Division of Films Opens Chicago Office

The Chicago office of the Division of Films was opened at 59 South La Salle street this week under the management of R. E. Rickson.

Mr. Rickson was in charge of publicity for the War Exposition held in Chicago at Grant Park September 2 to 15. It is believed that the establishment of the local office will enable the Division of Films to keep in much better touch with activities in the middle west.

Washburn Meets Press

Bryant Washburn, the Famous Players-Lasky star, stopped off en route to Washington yesterday to luncheon at College Inn with members of the trade and newspaper press. Max Goldstone acted as host.

Harry Weiss Explains Mail Order Policy

Adopted By Central

In view of the fact that considerable comment has arisen and in some cases criticism of the action of the Central Film Exchange in dismissing its salesmen, Harry Weiss, manager of the exchange, has issued a statement in defense of the mail order plan under which policy his company is now conducted.

The Central manager declares that primarily the motive back of the move was to release as many men as possible for war service. In addition to this he states that out of an average of one hundred towns, possibly twenty-five per cent will be interested in a certain picture.

Mail Order—Success

"The most successful business in the world," said Mr. Weiss, "is the mail order business. When you take into consideration the amount of damage certain road men will do you with false promises, underselling and overselling, I have found after close study that this is the only safe plan.

"I am not trying to revolutionize the sales end of our industry nor do I wish to deprive any salesman of his position, but I do say that for our peculiar needs, the sales by mail plan is the only plan."

Mr. Weiss came out point blank as a champion of extensive trade paper advertising. He declared that without this advertising and plenty of it, the mail order plan would be impossible.

No Advertising Let-Up

"The concern which imagines that in selling by mail that it can do away with its advertising is sadly mistaken," said Mr. Weiss, in this connection. "Not only must the mail order plans thoroughly worked but the trade paper advertising must be used more than ever.

"This is the idea: We must keep constantly before the exhibitor what we have to sell and surely no medium will reach him any better than the various catechisms and bibles of the exhibitor, namely, the trade papers."

Film Men to Support Judge Goodnow Candidacy

Support of the film interests, it is believed, will be thrown to Judge Charles N. Goodnow, candidate for president and member of Cook County commissioners in the election to be held next month.

Judge Goodnow is candidate of the Non-Partisan League which has as one of its planks the amalgamation of city and county motion picture license matters. Judge Goodnow is described as the being the senior judge of the Municipal Courts of Chicago in point of length of service.
PERSONALS

"By George"

We believe that the greatest tribute paid to "Gene" Duffy was the sincere sorrow expressed everywhere when the untimely death became evident in the loop last Friday afternoon. "Gene" was a true friend and a good pal and he leaves a void in Chicago film circles which will be difficult to fill.

Ralph Proctor, who since his appointment as division manager has worked untiringly to make his territory 100 per cent efficient, has gone west for a well needed rest. He will be absent about a month from his duties. In the meantime O. G. Young, a prominent parent in the smooth running Pathé machine, is under his guidance. Good luck, Ralph. Come back 100 per cent efficient both in mind and body.

Clyde Elliott, of the Chicago Cinema Circuit, is reported as critically ill, having fallen a victim to Spanish influenza.

D. M. Vandawalker has caused some comment through his early appearance morning in office. Us thought for a few moments that the janitors in the Film Exchange were on a strike and Van was down to man the brooms. He told us, however, that he has an uncle who drives down in the morning and he’s got to come down early to ride with him.

You can’t slip anything over on Hersheberg. He was standing outside the Riviera one night last week when they were standing them out as usual. Somebody remarked to Hershe that there were 1,500 people outside. "Aw, you can’t see our friend, ‘there’s more than a thousand.’" Hershe likes to talk in round numbers, he does.

A more or less prominent film man was seen the past week to ask a waiter what the amount of his bill was. "Don’t they give him a check," inquired our onlooker. "No," said his companion, "they just look at his vest and charge him accordingly."

Ralph Crocker, fearless Elgin exhibitor, was called on for a speech at the Bryant Washburn-Donald Crisp dinner of publishers. He passed through Chi-

C H I C A G O

E X H I B I T O R S  H E R A L D  A N D  M O T O G R A P H Y

village the past week. Birch was wise-
ing up on a new photoplayer which is soon to decorate the Marquette.

Two innings after the start the new man was able to score and claiming the Maltese cross. After a brief rest he came back and was faced by a hard right hander. He got four hits, including a triple, and drove in five runs. He was given a standing ovation by the crowd.

"On the Firin’ Line"

Art Thompson has got the “Flu” on the run and will soon be back on the road with his little grip packed with celluloid samples. He recently called for his clothes and a safety razor, and no doubt, within a month or two, will be demanding cigarettes, a sure sign of complete recovery. Art’s return to work probably the Thompson telephone will resume its normal duties, which will be considerable of a relief for Mrs. Thompson, us think.

Joe (Obie) Campbell, of the Fox forces, returned to home port this week for repairs, he being considerable under the weather. He was running a bout with La Gripper. Joe’s just old fashioned enough to keep on calling it the grip.

This is the adventure of an Irisher in the Kasakaka Hotel at La Salle, Ill. Little Mac, of the 10-20-30 Circuit, plays the villain, ably assisted by Charley Selle. The two entered the hostelry and demanded a room. A room with two beds was the desired article, but failing in this the twain agreed to take separate rooms, one on the fifth floor and one on the fourth. The two agreed to meet in Sedell’s room for a social game of pinchinuckle.

As Little Mac entered his room a large red candle was held in his eyes and he glared at the shrunken shouldered bell hop and demanded to know in his best Irish brogue why the candle was red. The bell hop denied complicity in the crime.

Little Mac then entered the room of Sedell, the bell hop in his wake. On the mantlepiece quietly reposed a candle of deep emerald hue. “What is this?” bel-

Duncan Pushes Work
On "The Man of Might"
And May Break Record

William Duncan, Vitagraph serial star and director, seems to have started out to break his own record for rapid production, judging from reports which have reached New York from the company’s Hollywood office where he is engaged on his next serial, "The Man of Might."

The picture is scheduled for pub-

Box Announces Signing
Of Madlaine Traverse

Madlaine Traverse, known for her ability to portray strong dramatic roles, has just signed a contract with the Fox Film Corporation. Her pictures, to be published under the Excel group, will be the work of authors of recognized ability and will be marked by strength of story and lavishness of setting.

The new Fox star has just left for Hollywood. What her first picture will be has not yet been announced.

"Private Peat" to Be
Widely Advertised

A unique plan has been adopted by the Famous Players-Lasky Corporation for the exploitation of "Private Peat," the Paramount-Arclxia special production which is to be distributed October 15. In putting over this story of the great war the soldier-aussie will lecture "somewhere in Illinois," and judging from the smile on his face, his audience will be in many cities and the firm of Grosset & Dunlap, publishers of the second edition of the book, is preparing a special drive on the book through the book dealers.

New Vehicle Is Chosen
For J. Warren Kerrigan

Following his production of Kenneth B. Clarke’s tale of Alaska, "The Unfin-

FOURTH ANNUAL SOUTHWESTERN FILM SYMPOSIUM

in MEXICO CITY

October 11-13, 1927

SUGGESTED TOPICS

- Mexican Film Industry and Its Influence
- Cross-Cultural Film Exchange
- The Impact of Hollywood Films in Mexico
- Indigenous Film Movements in Mexico
- Film and Social Issues in Contemporary Mexico

SCHEDULED SPEAKERS

- Dr. José Luis de la Peña, Director of the National Film Institute of Mexico
- Dr. Maria Elena Fernández, Professor of Film Studies at the University of Mexico
- Carlos B. Monreal, Co-founder of the Cineteca Nacional Mexicana
- Andrés García, Journalist and Film Critic
- Ignacio Ramírez, Filmmaker and Educator

LOCATION

- Universidad Nacional Autónoma de México, Auditorio Agustín de Iturbide
- Academia de la Empresa Cinematográfica, Guadalajara
- Cineteca Nacional Mexicana, Mexico City

REGISTRATION

- Early Bird Registration: $100USD
- Standard Registration: $150USD
- Student Registration: $75USD

ACCOMMODATION

- Discounted rates available at local hotels

TRANSPORTATION

- shuttle service from the airport to the event location
- Public transportation options provided

I look forward to welcoming all attendees to this event and encourage you to make your plans accordingly.
Theatre Managers Co-operate to Save Fuel for Churches

Manager Crang of the Oakwood Theatre, Toronto, one of the largest suburban houses in the city, announces that he is prepared to loan the use of his theatre every Sunday during the coming winter for church purposes, free of charge. This announcement came soon after the convention of the Epworth League of the Methodist Church held in Stratford, Ontario, which passed a resolution memorializing the government regarding the coal situation and requesting that the theatres be closed.

The Oakwood Theatre is heated by oil-burning furnaces, and the coal shortage does not affect it. Manager Crang points out that his offer will save the heating of at least one church in the community. It is anticipated that other local exhibitors will follow suit, in which case it may not be necessary to heat any local churches at all this winter.

Manager W. A. Bailie of the Cum-Bac Theatre, vice-president of the Motion Picture Exhibitors’ Protective Association of Ontario, announced on October 4 that 20 per cent of the local exhibitors were using wood and soft coal for heating purposes and that a number of others had not yet started to heat their theatres. He points out that a number of patrons in his theatre complained that his house was chilly until he screened a slide to announce that coal was being saved for the future use of householders.

ONTARIO INCREASES TAX

Hon. T. W. McGarry, provincial treasurer for Ontario, sprung a surprise on the theatre-goers of Ontario on October 3 by announcing an increase in the tax on theatre tickets to 15 cents. The increase affects only high-priced seats, admission tickets up to 45 cents not being affected in the slightest. Tickets costing from 45 cents to 95 cents now require a 5-cent tax, while from 95 cents to $1.45 the tax is 10 cents. Five to 15 cent tickets require a 1-cent tax as before, and from 20 cents to 45 cents the amusement tax is 5 cents. No complaints have been made to the government because the increase affects only those people who can afford to pay the price, literally speaking.

The new Allen Theatre in Edmonton, Alberta, is nearing completion. The roof is being placed and the interior is beginning to take its intended shape. It is hoped to open the theatre this fall with “Hearts of the World.” The new house is being erected by Messrs. Jule & J. J. Allen.

J. R. McKinney, sales manager of the Canadian Universal Film Company, Ltd., has appointed Kennedy Hill, formerly manager of the Colonial Theatre, Toronto, as Ontario manager for Jewel productions, and H. Law, formerly with Metro, as Bluebird manager for the province.

Sydney Has Fine New Theatre in the Strand

The Strand, one of the finest moving picture theatres in the maritime provinces, was opened at Sydney, Nova Scotia, on Sept. 16.

This house, which is owned by J. M. Franklyn of the Strand Theatre, Halifax, was built at a cost of $65,000 and seats about 800 persons. The theatre has an orchestra of eight pieces and one of the decorative features is an electrical fountain, which is a part of the stage setting.

Harry L. Beamian of Halifax has been appointed manager of the theatre, and the man in charge of projections is Robert D. MacKay.

**Allens Buy New House**

The Theatre Francais, a large Montreal house catering to French-Canadian residents, is being reopened by Messrs. Jule & J. J. Allen, the Canadian theatre magnates. This theatre has been closed for a number of months.

The Allens will show pictures exclusively, commencing with “Hearts of the World,” as the reopening attraction. The Griffith special has been shown at the new Allen Theatre in the west end of Montreal for three weeks, and the feature will be transferred to the Francais, it is announced.

Toronto film men enjoyed a private showing of “The Better ‘Ole,” the English war picture based on Capt. Bruce Bairnsfather’s famous cartoon, at the Allen Theatre, Toronto, on October 3. The feature was also given a private showing at the parliament buildings, Toronto, at the request of Hon. T. W. McGarry, provincial treasurer.

Universal Film and “Great Love” Changed For Canadian Use

Roland Roberts, formerly manager of the Regent Theatre, Toronto, staged “Crashing Through to Berlin” at Massey Hall, Toronto, the largest auditorium in the city, for seven days, starting October 12. Mr. Roberts put the picture over in a big way, full-page advertisements in the local newspapers starting the advertising campaign. Incidentally, the feature was somewhat revised for the Canadian showing. A considerable quantity of Canadian war views were added, replacing scenes in other countries while the picture was brought up to date by the inclusion of recent pictures from Palestine and the Greek front.

Another big picture which underwent some change to suit Canadian tastes was Griffith’s “The Great Love,” which was presented in the Allen Theatre, Toronto, for two weeks. According to the original story, Jim Young, the hero, portrayed by Robert Harron, came from Youngstown, Pa. For the Canadian presenta-

Canada has Sixteen Victory Loan Films

It has been officially announced by the Canadian authorities that the number of special Victory Loan pictures to be used in the coming Victory Loan campaign in the Dominion is sixteen, this number having been found suitable for Canadian requirements. In several instances the moving picture stars made entirely new pictures for the Canadians. A search was made by Dovell-Luboff for the Canadian campaign, for instance, has been called “The Maple Leaf Forever.”

**Coliseum, Toronto, Repainted**

Immediately after C. Coulson, formerly manager of the Photodrome Theatre, took charge of the Coliseum Theatre, a suburban house of Toronto, he engaged an orchestra, installed electric signs, erected illuminated signs, got a new cashier and arranged for the repainting and re-decorating of the whole theatre. There was an immediate response from the people of the district in the shape of increased patronage.

**CANADIAN BRIEFS**

The U-Kin Theatre, College and Dovercourt streets, Toronto, formerly controlled by A. Cohen, president of the Exhibitors’ Film Distributing Company, Ltd., Toronto, is now on the same local circuit with the Park and Doric theatres, both of which are located in Toronto’s
west end. Mr. Cohen still controls the Kriato and Globe theatres, which are downtown houses.

A notable release in Toronto during the week of October 21 was the "Still Alarm" at the Kriato Theatre. This was the first showing of the picture in Canada and is controlled in the dominion by the Exhibitors' Film Distributing Company.

After the Bijou Theatre, Winnipeg, had done considerable advertising for Fox's "The Soul of Buddha," the Manitoba Board of Censors decided that they did not like the feature and condemned it. The Bijou booked the picture for the week of September 30, when it was shown at Loew's Theatre, Toronto, the Ontario censor board having accepted the production without question.

There is a general movement in Calgary, Alberta, for the closing of theatres at 11 p.m. each evening in place of 11:30 and 12 p.m. On account of the very late showings in Calgary it has always been customary to prolong performances generally start well after 9 o'clock. Theatre employees, Board of Trade, Rotary Club, patrons, and even some of the exhibitors themselves, have protested against the custom, and newspapers have been giving considerable space to the subject. The statement is made that the theatre managers are willing to co-operate, providing the public will do its part by going to shows at an early hour.

Up to October more than 100 exhibitors of the province of Ontario had notified the Ontario Exhibitors' Association that they were pleased to present all the Victory Loan pictures that would be supplied to them.

**Hampton Buys Davis' "Soldiers of Fortune"**

Joe D. Hampton has just purchased, through Edgar Selden, the rights to Richard Harding Davis' play and successful play, "Soldiers of Fortune." It is expected that the Hampton production of "Soldiers of Fortune" will be a seven-reel feature. J. Warren Kerrigan will be starred in it. The picture will be distributed through the W. H. Hodkinson corporation in the United States and through the Robertson-Cole Company in the foreign field.

"Soldiers of Fortune" will be produced at the Hampton studios in Los Angeles immediately after the filming of "Come Again Smith," F. McGrew Willius' picturization of John H. Blackwood's comedy of the same name. "Come Again Smith" is scheduled for production immediately after "The Unfinished Story," upon which Mr. Kerrigan and his director, Ernest Warde, are now actively engaged.

**The Yellow Dove**

For Harold Lockwood

George Gibbs, widely read novel, "The Yellow Dove," is now being produced at the Metro as starring material for Harold Lockwood and will begin its picturization at once under the direction of Edwin Carewe, the managing director of the Lockwood forces.

**Vitagraph War Special Being Used In Drive for Recruits By Tank Corps**

Aided by the Vitagraph war feature, "Over the Top," and the star, Arthur Guy Empey, as a lecturer, Capt. Arthur Gardner, recruiting officer for the Tank Corps, is conducting a drive in the West and Middle West for more men. The Tank Corps is composed of volunteers only, the hazards being so great the government will not order anyone to enter the branch, and while there have been many applicants, the physical standards are so high that only about 8 out of a hundred applicants are accepted; therefore the necessity for the drive.

Capt. Gardner began work at Wichita, Kan., exhibiting the Vitagraph feature at the state fair. This week the captain, Empey and the rest of the detail are in Kansas City Mo.

Empey is a private in the tank corps, having enlisted when he was denied a permanent commission. He is engaged in the drive in the course of regular duty, consequently while the film is being loaned by Albert E. Smith, president of the Vitagraph company.

**Human Chain Is Formed To Film Nazimova Scene**

Melodrama was transferred to real life when a human chain was formed to take photographs of sea scenes in "Celeption Schools," Mme. Nazimova's forthcoming special production, which will be presented by Richard A. Rowland and Maxwell Karger, Metro's president and production manager.

"The stern and rock-bound coast" of Massachusetts was selected as the locals. Close-up views of great waves were necessary and every male member of the company donned oil-skins and formed the living chain, at the end of which, far out in the water, was Cameraman Eugene Gaudio, determined to get as close as possible to the biggest waves the camera would register. The resultant shots were well worth the effort.

**Doll-Van Company to Handle Gaumont News**

Doll-Van company announced that its news service shall have the best possible distribution so that it can be obtained by the greatest possible number of theatres. The company has arranged a re-distribution of territory in Indiana and Illinois.

In future the Doll-Van Film Corporation, Indianapolis, Ind., and the Gaumont News and Graphic for the entire state of Indiana except the counties of Lake, La Porte, Porter, St. Joseph and Elkhart, while retaining their present supply of independent news-reels from the Celebrated Players Film Corporation, 207 S. Wabash Ave., Chicago, Ill., the Doll-Van company will also distribute the News and Graphic in that portion of Illinois embraced in the counties of Edgar, Clark, Crawford, Lawrence, Richland, Clay, Wayne, Edwards, Wabash, White, Hamilton, Salem, Gallatin, Hardin and Pope. The remaining portion of Illinois is included in the territory supplied by the Celebrated Players Film Corporation. The Gaumont News is issued every Tuesday, and the Gaumont Graphic every Friday.

**Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912, Of Exhibitors Herald & Motography, published weekly at 417 South Dearborn Street, Chicago, Illinois, for October 1, 1918.**

State of Illinois, County of Cook

Before me, a notary public in and for the State and county aforesaid, personally appeared Martin J. Quigley, the subscriber and publisher of the Exhibitors Herald & Motography, and the following is, to the best of his knowledge and belief, the true and complete statement of the ownership, management (and if a daily, the circulation), etc., of the aforesaid publication for the dates shown in the above caption, required by the Act of August 24, 1912, embodied in section 445, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. The names and addresses of the publisher, editor, managing editor, and business managers are:
   Publisher, Martin J. Quigley, 417 S. Dearborn St., Chicago, Ill.
   Editor, Martin J. Quigley, 417 S. Dearborn St., Chicago, Ill.
   Managing Editor, George Clifford, 417 S. Dearborn St., Chicago, Ill.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and address and names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)
   Exhibitors Herald Company, 417 S. Dearborn St., Chicago, Ill.
   Martin J. Quigley, 417 S. Dearborn St., Chicago, Ill.
   George Clifford, 417 S. Dearborn St., Chicago, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, of the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is; also, that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circulation of the publications under which stockholders and security holders who do not appear upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circulation of the publications under which stockholders and security holders who do not appear upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circulation of the publications under which stockholders and security holders who do not appear upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is.

(Seal) Martin J. Quigley, Publisher.

Sworn to and subscribed before me this 1st day of October, 1918.

Robert D. Wallace.

My commission expires January 16, 1919.)
AFFILIATED DISTRIBUTORS CORPORATION

AMERICAN JAPANESE PICTURES

ARGOSY FILMS, INC.

ARROW FILM CORPORATION

ARROW FILM CORPORATION

ATLANTA DISTRIBUTING CO.

BEARS STATE PICTURE COMPANY

BERNSTEIN PRODUCTIONS

DAVID BERNSTEIN

BETZWOOD FILM COMPANY

BETZWOOD FILM COMPANY

BLUEBIRD PRODUCTIONS

CINEMA DISTRIBUTING CORP.

CLARIDGE, INCORPORATED

CLENE PRODUCTIONS

COMMONWEALTH PICTURES CORPORATION

CORONA CINEMA COMPANY

CRISP PICTURE CORPORATION

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De Angelo Amusement Corporation

EDUCATIONAL FILM CORPORATION

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FRIEDMAN ENTERPRISES, INC.

FROHMAN AMUSEMENT CORPORATION

FRONTIERS FILM COMPANY

FRONTIERS FILM COMPANY

GRAND FEATURE FILM COMPANY

GRAPHIC FILM COMPANY

HARPER FILM CORPORATION

HAWK FILM CORPORATION

HAWK FILM CORPORATION

HAWK FILM CORPORATION

HAWK FILM CORPORATION

HAWK FILM CORPORATION
Herald Film Corporation


Hiller and Wilk

"Raffles," seven reels, with John Barrymore.

Historic Feature Films

"The Battle of Gettysburg."

"Wrath of the Gods.

W. W. Hodkinson Corporation

May 27—Parallas, "Shackleton," five reels, with Louise Glau.

June 10—Parallas, "Patriotism," five reels, with Bessie Barriscale.


July 31—Parallas, "Red O' the Storm," five reels, with Bessie Barriscale.

Aug. 5—Parallas, "Burlar for a Night," five reels, with Warren Kerrigan.


Aug. 26—Parallas, "Pirates and Politics," five reels, with Anita King.

Sept. 8—Parallas, "The White Lily," five reels, with Bessie Barriscale.


Sept. 23—Parallas, "Embracing of Riches," five reels, with Lillian Walker.

Sept. 30—Parallas, "The Heart of Rachael," five reels, with Bessie Barriscale.

Oct. 7—Parallas, "King of the Cost," five reels, with Anita King.


"Thos. H. Ince

"The Bargain," six reels, with W. S. Hart.

Ivan Film Productions

"Babbling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Human Clay," with Molly King.

"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

"Life or Honor," seven reels, with Leah Baird.

Jewel Productions, Inc.


"The Doctor and the Woman," five reels, with Mildred Harris.

"For Husband's Free," with Lewis J. Cody.

"The Geer of Berlin."

"The Singing of the Lusitania."

"Crashing Through to Berlin," seven parts.

Jester Comedies

One two-reel comedy a month, with Twede Dan.

Juvenile Film Company

"Chi's Movie Company," one reel.

KING Bee Comedies

On two-reel comedy per week.

Klotz and Streimer, Inc.

"Whiter Thou Gose," five reels, with Orrin Johnson and Ribe Mitchell.

"The Secret Trap," five reels.

Lea-Bell Company

"Modern Mother Goose," five reels.

"Snow White," four reels.

Marine Film Corporation

Aug. 28—"Lorelei of the Sea," five reels, with Tyrion Power.

"The Wonder City of the World."

Master Drama Features, Inc.

"Who's Your Neighbour" seven reels, with Christine Mayo.

Maxfilm Corporation

"Persuasive Peggy," six reels, with Peggy Hyland.

Moral Uplift Society of America

"It May Be Your Daughter," five reels.

B. S. Moss


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

Newfield's Producing Corporation


John W. Noble Productions, Inc.

"Chanty," six reels, with Zena Keefe.

Oar Film Corporation

"The Lust of the Ages," five reels, with Lillian Walker.

Sidney Olcott Players, Inc.

"The Belgian," with Walker Whiteside and Valentine Grant.

Overland Pictures Corporation

"The Hands of Fate."

"The Russian Revolution."

"Man's Law."

Faragon Film Company


Pathe Film Corporation

"How Britain Prepared," eight reels.

Physical Culture Photo Plays, Inc.

"Zonar," five reels, with George Lawrence.

Pioneer Feature Film Corporation

"The Soul of a Child," five reels.

Popular Picture Corporation

"Corruption," six reels.

Public Rights Film Corporation

"The Public Man Danned," five reels, with Charles Richman and Mary Fuller.

Radio Film Corporation

"Satan, the Destroyer of Humanity," seven reels.


Harry Raff


"The Struggle Everlasting," with Florence Reed.

Harry Rayner


"The Master Crook."

Charles Rankin


Renowned Pictures Corporation

"In Treasure's Grip," five reels, with Grace Cumnard and Francis Ford.

"El Cid de Luces Producciones"

"The Unchastened Woman," seven reels.

"Conquered Hearts."

"Humanity," six reels.

Select Photoplay Company

"Selig Specials"

"The Crisis," seven reels, with Bessie Eyton.

"The Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.

"The Garden of A Daisy," six reels, with Helen Ware.

"Who Shall Take My Life," six reels, with Thomas Santchi and Fritzie Brundette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

"Parentage."

Frank J. Seng

Ernest Shipman

Frazeek Production

"The Haunted House," two reels.

Lloyd Carleton Productions

"Mother, I Need You," five reels, with Enid Markay.

United Films Production


W. F. Hayeke Feature Films

"Ignorance," six reels.

Josh Hinney Comedies

June—"Fabulous Fortunes," five reels.

July—"Fred's Etiottson Fling," one-reel comedy.

Oct.—"Fred's Foolproof Planer," one-reel comedy.

Sept.—"Fatty's Fast Flivver," two-reel comedy.

Oct.—"Fred's Frivolous Friances," two-reel comedy.

Clifford Photoplays

May—"Denny from Ireland," five reels, with Shorty Hamilton.

June—"The Snail," five reels, with Shorty Hamilton.

July—"The Ranger," five reels, with Shorty Hamilton.

Aug.—"Pen Vultures," five reels.

Sept.—"The Prisoner of War," five reels.

Al and Frank Jennings Productions

"Lady of the Dugout," six reels.

Ford Photoplay

"Berlin Via American," six reels, with Francis Ford.

"A Man of Today," six reels, with Francis Ford.


William L. Sherry Service

"Joan the Woman," (New York State).

"Romance of the Underworld."

"The Street of Seven Stars."

"Out of the Night."

"The Inn of the Blue Moon.

"Marriage" with Catherine Calvert.

Fred H. Solomon

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

Today Feature Film Corporation

"Today," with Florence Reed.

Triumph Film Company

"The Libertine," six reels.

Ultra Pictures Corporation

"The Woman Who Dared," seven reels, with Beatrice Michelen.

"The Passion Flower," five reels.

United Picture Theatres

"The Light of Western Stars," seven reels, with Dustin Farnum.

Universal

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


U. S. Exhibitors Booking Corp.

"The Zeppelin's Last Raid," five reels, with Enid Markay.

"Those Who Pay," five reels, with Bessie Barriscale.

Variety Films Corporation

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladyck Brockwell.

Warner Brothers

"Are Passions Inherited?" five reels.

Edward Warren Productions


L. Lawrence Weber Producing Co.

"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

"Weavers of Life," five reels, with Helen Hayes and Howard Hall.

Western Import

"Mickey," seven reels, with Mabel Normand.

Wholesale Films

Sept. 10—"Cinderella and The Magic Slipper," four reels.

Sept. 24—"The Penny Philanthropist," four reels, with Peggy O'Neill.

"The Awful Downfall," one reel, with Rex Adams.

"Little Red Riding Hood," five reels.

Warren Photoplays Film Distributing Co.

"The Bird's Christmas Carol," five reels.
ARTCRAFT PICTURES
May 26—De Mille's "Old Wives For New," five reels.
May 29—Selish "Yankee," five reels, with V. Hart.
June 5—"A Doll's House," five reels, with Elise Ferguson.
June 7—"Say, Yo!" five reels, with Reginald Foortanks.
June 16—"Hit the Trail, Holiday," five reels, with Geo. M. Cohon.
June 18—"How Comes You, Jean?" five reels, with Mary Pickford.
July 8—"Shark Monroe," five reels, with Wm. S. Hart.
July 15—"We Can't Do Anything," five reels.
July 19—"The Great Love," five reels, with Dorothy Gish.
July 29—"The Danger Mark," five reels, with Elise Ferguson.
Aug. 16—Booth's "The Great Love," four reels, with Tom Fairbanks.
Aug. 16—Riddle's "I See," five reels, with Wm. S. Hart.
Aug. 26—De Mille's, "Till I Come Back To You," five reels.
Sept. 1—"How Does She Feel?" five reels, with Elise Ferguson.
Sept. 8—"The Hun Within," five reels, with Dorothy Gish.
Sept. 8—"Janet Jenkins," five reels, with Mary Pickford.
Sept. 22—"The Go Lion on reeds," with Fred Stone.
Sept. 29—"He Comes Up Smiling," five reels, with Douglas Fairbanks.
Oct. 6—"The Border Wireless," five reels, with Wm. S. Hart.
Oct. 20—"My Cousin," five reels, with Enrico Caruso.

BLUEDRIT PHOTOPLAYS
June 17—"The Eagle," five reels, with Monroe Salisbury.
July 14—"The City of Carrel," five reels, with N. Myers.
July 1—"The Empty Cab," five reels, with Franklyn Farnum.
July 8—"The Deciding Kiss," five reels, with Edith Roberts.
July 13—"After the War," five reels, with Grace Cunard.
July 20—"Winner Takes All," five reels, with Monroe Salisbury.
July 28—"The Dream Lady," five reels, with Carl Myers.
Aug. 12—"The Love Slide," five reels, with Edith Roberts.
Aug. 12—"Playthings," five reels, with Fritzi Brunette.
Aug. 19—"The Great Chance," five reels, with Frank Keenan.
Aug. 26—"Fires of Youth," five reels, with Ruth Clifford.
Sept. 2—"That Devil Batiste," five reels, with Monroe Salisbury.
Sept. 9—"The Bride of Beauty," five reels, with Priscilla Dean.
Sept. 15—"Beans," five reels, with Edith Roberts.
Sept. 20—"A Society Scandal," five reels, with Carmel Myers.
Sept. 29—"The Velvet Hand," five reels, with Fritzi Brunette.
Oct. 6—"The Lure," five reels, with Ruth Clifford.
Oct. 21—"Dugon, the Mighty," five reels, with Monroe Salisbury.
Oct. 28—"Believing in the Sea," five reels, with Priscilla Dean.

FOX FILM CORPORATION
June 16—"We Should Worry," five reels, with Jane and Katherine Lee.
June 23—"The Scarlet Road," five reels, with Gladys Brockwell.
June 30—"The Kid Is Clever," five reels, with George Walsh.
July 6—"Other Men's Daughters," five reels, with Peggy Hyland.
July 13—"Her Father?" five reels, with Virginia Pearson.
July 21—"Miss Innocence," five reels, with Grace Cunard.
July 28—"The Fallen Angel," five reels, with Jewel Carmen.
Aug. 4—"Doing Their Bit," five reels, with Jane and Katherine Lee.
Aug. 11—"The Bird of Prey," five reels, with Gladys Brockwell.
Aug. 18—"The Treasure," five reels, with Virginia Pearson.
Aug. 23—"Lawless Love," five reels, with Jewel Carmen.

BIG TIMELY PICTURES
Sept. 1—"Queen of the Sea," with Annette Kellermann.
Sept. 15—"The Prussian Cut," with Annette Kellermann.
Oct. 9—"Why We Would Not Marry," with Annette Kellermann.
Oct. 15—"18 to 48." with Annette Kellermann.

FOX SUNSHINE COMEDIES
May 5—"A Neighbor's Keyhole," two reels.
June 2—"Wild Women and Tame Lions." two reels.
June 29—"The Queen of Hearts," five reels.
July 28—"A Tight Squeeze," two reels.
Sept. 22—"The Divers Lost Kiss." two reels.

MUTT AND JEFF ANIMATED CARTOONS
June 30—"The Seventy-five Mile Gun." one-half reel.
July 7—"The Big War Alarm," one-half reel.
July 14—"The Extra Quick Lunch," one-half reel.
July 21—"Hunting the U-Boats," one-half reel.
July 28—"Hotel de Mutt," one-half reel.
Aug. 4—"Joining the Tanks," one-half reel.
Aug. 11—"Ace and a Joker," one-half reel.
Aug. 18—"Landing a Spy," one-half reel.
Aug. 25—"Efficiency," one-half reel.
Sept. 1—"The Accident Attorney." one-half reel.
Sept. 8—At the Zoo," one-half reel.
Sept. 15—"To the Rescue." one-half reel.
Sept. 22—"The Kaiser's New Dentist," one-half reel.
Sept. 29—"Pulling the Bolshevik," one-half reel.
Oct. 6—"Our Four Days in Germany." one-half reel.
Oct. 13—"The Sick Show," one-half reel.

VICTORY PICTURES
Sept. 8—Mr. Logan, U. S. A., five reels, with Tom Mix.
Sept. 22—"Ku Klux," five reels, with Gladys Brockwell.
Oct. 9—"On the Jump." five reels, with George Walsh.
Oct. 10—"Same and Fortune," with Tom Mix.
Nov. 5—"The Strange Woman," five reels, with Gladys Brockwell.
Nov. 12—"I'll Say So," five reels, with George Walsh.
Dec. 1—"Treat 'Em Rough," five reels, with Tom Mix.

EXCEL PICTURES
Sept. 1—"Bonnie Annie Laurie," five reels, with Peggy Hyland.
Sept. 15—"Queen of Hearts," five reels, with Virginia Pearson.
Sept. 29—"Swat the Spy," five reels, with Jane and Katherine Lee.
Oct. 6—"Marriages Are Made," five reels, with Peggy Hyland.

FOX EXTRAVAGANZAS
Nov. 17—"Fan Fan." five reels.
Nov. 25—"All Baha and the Forty Thieves." five reels.

STANDARD PICTURES
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corin.
"Leota," with Theda Bara.
"Lee Murders," with Theda Bara.
"Troublemakers," seven reels, with Jane and Katherine Lee.
"The Heart of a Lion," six reels, with William Farnum.
"Do Barry," seven reels, with Theda Bara.
"Cheating the Public," seven reels.
"The Forbidden," seven reels, with Theda Bara.
"A Woman and the Law," seven reels.
"Rough and Ready," six reels, with Wm. Farnum.
"The Blindness of Divorce," seven reels, with Charles Clay.
"Under the Yoke," five reels, with Theda Bara.
"Riders of the Range," five reels, with William Farnum.
"The Callaix Case," all-star cast.
"When a Woman Smiles," with Theda Bara.
Nov. 10—"The She-Devil," five reels, with Theda Bara.

General Film Company, Inc.

BROADWAY STAR FEATURE
"The Coming of Faro Nell," two reels.
"Mammon and the Archer," two parts.
"Winning of the Market," two reels.
"The Marquis and Miss Sally," two reels.
"The Jest of Talky Jones," two reels.
"Springtime a la Certe," two reels.
"A Bird of Bagdad," two reels.
"The Wailing of Riley," two reels.
"Transients in Arcadia," two reels.
"The Heart of the Broken O," two reels.
"Tomlin's Palm," two reels.
"The Rose of Wolfville," two reels.

BLUE RIDGE DRAMAS—Ned Flinr
"The Raiders of Sunweb Gap," two reels.
"O'Garry Rides Alone," two reels.
"The Man from Nowhere," two reels.

CHAPLIN COMEDIES
"The Tramp," two reels.
"His New Job," two reels.
"A Night Out," two reels.

CRYSTAL FILM COMEDY
"Romeo and Juliet," two reels.
"What She Did to Her Husband and Almost Lucky," split reel.
"What's in the Trunk?" one reel.
"Robin's Romance," one reel.
"The Lady Detective and His Wedding Day," split reel.
"Troubled Waters," one reel.
"Her Necklace and His Hoodoo Day," split reel.

CLOVER COMEDIES
"From Caterpillar to Butterfly," one reel.
"A Widow's Courtship," one reel.
"Love's Lucky Day," one reel.

DUPLEX FILMS, INC.
"Shame," seven reels.

ERYNO COMEDIES
"A Reckless Rover," one reel.
"Are Working Girls Safe," one reel.
"The Comeback of Barnacle Bill," one reel.
"Some Baby," one reel.
"Good Luck In Old Clothes," one reel.
"When You Hit, Hit Hard," one reel.
"A Black and Tan Mix-Up," one reel.
"Fixing the Faker," one reel.
"When You're Scared, Run," one reel.

ESSANAY COMEDIES
"Slippery Slim, Diplomat," one reel.
"Slippery Slim and the Club Agra," one reel.
"Slippery Slim's Strataget," one reel.
"A Snakeville Epidemic," one reel.
"A Hot Time in Snakeville," one reel.
"Snakeville's New Sheriff," one reel.
"Sophie's Birthday Party," one reel.

EXPORT AND IMPORT FILM CORP.
"Why—the Bolshevik," five reels.

HANOVER FILM COMPANY
"Camille," six reels.
"Monster of Fate," six reels.

HIGHGRADE FILM ENTERPRISES, INC.
"Bittle in Society," two reels.
"Buco Billy," two reels.
"Davy in Harness," two reels.
"Bombs and Bull," two reels.

COSMOPHOTO FILM
"Hypocrites," six reels.

AUTHOR'S PHOTOPLAYS, INC.
"Her Moment," seven reels, drama.

INTERSTATE FILM COMPANY
"The Last Raid of Zepplin L-81."
PARAMOUNT TRAVELOG
July 22—"Wellington and the North Island of New Zealand."
July 29—"Down South in New Zealand."
Aug. 5—"Who in the West?"
Aug. 12—"Along the Queensland Coast."
Aug. 19—"The Cruise of the Aki Maru."
Aug. 26—"Sojourners in Saporra."

PATHE EXCHANGE, INC.
May 12—Russian Art, "The Daggar Woman."
May 19—Astra, "The Mysterious Client."
May 26—A Day with Weeds, "Lone of Kleine."
June 2—Astra, "The Yellow Ticket."
June 9—Astra, "Rudderless."
June 16—"Kidder and Koy."
June 23—Dionio, "The Voice of Destiny."
June 30—Little Sister of Everybody, five reels, with Bessie Love.
July 7—"Annexing Bill."
July 14—"More Trouble."
July 21—Dionio, "Cupid By Proxy."
July 28—"The Girl from Ireland."
Aug. 4—"Wails."
Aug. 11—"Singing Time."
Aug. 18—"Winning Grandma."
Aug. 25—"The Girl from Bohemia."
Sept. 1—"Man's Man."
Sept. 8—"The Honest Thief."
Sept. 15—"Japanese Nightingale."
Sept. 22—"Getaway Kate."
Sept. 29—"The Border Raiders."
Oct. 6—"The Bells."

PERFECTION PICTURES
Jan. 7—Kleine, "Our Village."
Jan. 17—Kleine, "Men Who Have Made Love to Me."
Feb. 1—Kleine, "Painted Shadows."
Feb. 8—Kleine, "The China Girl."
Feb. 15—Kleine, "The House of Glass."
Feb. 22—Kleine, "The Great Error."
March 1—Kleine, "The Great Error."
March 8—Kleine, "A Pair of Shadows."
March 15—Kleine, "The Curse of Fu."
March 22—Kleine, "The Wall Invisible."
April 5—Kleine, "The Whirlpool."
April 12—Kleine, "The Safety Curtain."
April 19—Kleine, "A Pair of Silk Stockings."
April 26—Kleine, "The Desh Dance."
May 3—Kleine, "The Savvy Woman."
May 10—Kleine, "Her Only Way."
May 17—Kleine, "The Sauce for the Goose."
May 24—Kleine, "The Burden of the Bells."
May 31—Kleine, "The Better Half."
June 7—Kleine, "The Forbidden City."

SELECT PICTURES CORPORATION
"The Marionettes," five reels, with Clara Kimball Young.
"The Studio Girl," five reels, with Constance Talmadge.
"The Knife," five reels, with Taylor Holmes.
"The House of Glass," five reels, with Clara Kimball Young.
"By Right of Personality," five reels, with Alice Brady.
"The Shuttle," five reels, with Constance Talmadge.
"At the Mercy of Men," five reels, with Alice Brady.
"Up the Road With Sally," five reels, with Constance Talmadge.
"The Lesson," five reels, with Constance Talmadge.
"The Luxe Annie," seven reels, with Norma Talmadge.
"The Ordeal of Nora," five reels, with Constance Talmadge.
"The Claw," five reels, with Clara Kimball Young.
"Cecilia of the Pink Roses," five reels, with Marjorie Davies.
"Good Night Paul," five reels, with Constance Talmadge.
"The Whirlpool," five reels, with Alice Brady.
"The Safety Curtain," five reels, with Norma Talmadge.
"A Pair of Silk Stockings," five reels, with Constance Talmadge.
"The Desh Dance," five reels, with Alice Brady.
"The Savvy Woman," five reels, with Clara Kimball Young.
"Her Only Way," five reels, with Constance Talmadge.
"The Sauce for the Goose," five reels, with Constance Talmadge.
"The Burden of the Bells," five reels, with Alice Brady.
"The Forbidden City," with Norma Talmadge.

TRIANGLE FILM CORPORATION
June 5—"A Red Haired Cupid," five reels, with Roy Stewart.
June 9—"Madam Bovary," five reels, with Aline MacMahon.
June 16—"The Last Rebel," five reels, with Belle Bennett.
June 23—"A Day In The Life," five reels, with J. E. Richardson.
June 30—"Station Content," five reels, with Gloria Swanson and Len Hill.
July 7—"Bewitched," five reels, with Gloria Swanson.
July 14—"Closing In," five reels, with William Desmond.
July 21—"The Painted Lily," five reels, with Alma Rubens.
July 28—"The Blue Bird," five reels, with Jean Hersholt.
Aug. 4—"She's Wild," five reels, with William Desmond.
Aug. 11—"Beyond The Shadows," five reels, with William Desmond.
Aug. 18—"The Mask," five reels, with Claire Anderson.
Aug. 32—"Condemned," five reels, with Marion Marvin and Roy Stewart.
Aug. 39—"Shifting Sands," five reels, with Gloria Swanson.
Aug. 46—"The Ghost Flower," five reels, with Alma Rubens.
Sept. 2—"A General," five reels, with Betty Compson.
Sept. 9—"Daughter Angelo," five reels, with Pauline Starke.
Sept. 16—"Wild Life," five reels, with William Desmond.
Sept. 23—"Untamed," five reels, with Roy Stewart.
Sept. 30—"Secret Code," five reels, with Claire Anderson.
Oct. 7—"Mystic Faces," five reels, with Jack Abbe.

KEYSTONE COMEDIES
May 19—"Newspaper Clippings," two reels, with Francis McDonald.
May 26—"The Wives Uncovered," five reels, with Ed Brady.
June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.
June 9—"The Placjacker," five reels, with William Desmond.
June 16—"Isn't It Warm?" two reels, with Claire McDowell.
June 23—"Cupid and the Angel," two reels, with Francis McDonald.
June 30—"Pearls Without Price," two reels.

UNIVERSAL FEATURES
July 5—"The Model's Confession," five reels, with Mary McLean.
July 12—"Smashing The Law," five reels, with Frank Keenan.
July 19—"Cupid By Proxy," five reels, with Marie Osborne.
July 26—"The Girl From Ireland," five reels, with Bessie Love.
Aug. 2—"The Mortgaged Wife," five reels, with Dorothy Phillips.
Aug. 9—"A Woman's Fool," five reels, with Harry Carey.
Aug. 16—"Bread," five reels, with Mary Philbin and Sigrid Griffith.
Aug. 23—"To The Highest Bidder," five reels, with Alice Joyce.

GREAT VITAGRAPH-V-L-S-E
May 15—"The Triumph of the Weak," five reels, with Alice Joyce.
May 22—"The Golden Harry Monroe," five reels.
May 29—"Bore, Son of Kavan," five reels, with Neil Shipman and Alfred Whitman.
June 5—"A Game With Fate," five reels, with Harry Morrey.
June 12—"Find The Woman," five reels, with Marie Osborne.
June 19—"The Sayot Girl," five reels, with Gladys Leslie.
June 26—"The Girl in His House," five reels with Earle Williams.
July 3—"Tangled Livelihood," five reels, with Harry Morrey.
July 10—"One Thousand Dollars," five reels, with Edward Earle.
July 17—"The Making of a Millionaire," five reels, with Sigrid Griffith.
July 24—"To The Highest Bidder," five reels, with Alice Joyce.
July 31—"Miss Miranda," five reels, with Norma Shearer and Alfred Whitman.

WORLD FILM CORPORATION PROGRAM
May 6—"Shades of Love," five reels, with Sir Johnstone-Forbes-Robertson.
May 13—"The Oldest Man In The Village," five reels, with Montagu Love and Barbara Castles.
May 20—"Journey's End," five reels, with Ethel Clayton.
May 27—"The House Of Mystery," five reels, with Montagu Love and Barbara Castles.
June 3—"The Interloper," five reels, with Kitty Gordon.
June 10—"The Cabaret," five reels, with Carlyle Blackwell.
June 17—"The Man Hater," five reels, with Ethel Clayton.
June 24—"A Woman Of Redemption," five reels, with June Elvidge.
July 1—"The Heart Of A Girl," five reels, with Barbrad Rawdson and Irving Cummings.
July 8—"The Beloved," five reels, with Kitty Gordon.
July 15—"Neighbours," five reels, with Madge Evans and Johnny Hines.
July 22—"The Golden Wall," five reels, with Carlyle Blackwell.
July 29—"The Man Of The Year," five reels, with June Elvidge.
Aug. 5—"Hereditry," five reels, with Barbara Castles and John Bowes.
Aug. 12—"The Path Of The Jelved," five reels, with Carlyle Blackwell and Evelyn Greely.
Aug. 19—"Merry Playmates," five reels, with Kitty Gordon and Irving Cummings.
Aug. 26—"Inside The Lines," five reels, with Lewis A. Stone.
Sept. 2—"Eight Bells," five reels, with Byron Bowers.
Sept. 9—"The Power and the Glory," five reels, with June Elvidge.
Sept. 16—"Fly Hook or By Crook," five reels, with Carlyle Blackwell.
Sept. 23—"T'other Chermer," five reels, with Louise Huff.
Sept. 30—"He's In The House," five reels, with Montague Love.
Oct. 7—"A Soul Without Windows," five reels, with Ethel Clayton.
Oct. 21—"To The France," five reels, with Carlyle Blackwell.
Oct. 28—"Just Sylvan," five reels, with Barbara Castles.
Oct. 25—"The French," five reels, with Montague Love.

SERIALS
Vitagraph, "Vengeance and the Woman."

"Vigil." Wharton, "The Eagle's Eye."
"Vigil." Pathé, "The House of Hate."
"Vigil." Wharton, "The Woman in the Web."
"Vigil." Vitagraph, "A Fight for Millions."
"Vigil." Somberg, "The Lion's Head." Gaumont, "The Hand of Vengeance."
"Vigil." Pathe, "The House of Hate."

55
Jungle

Three More Subjects
Of Adventure Series

Three subjects have been added to the series of Outing-Chester adventure pictures issued through the exchanges of the Mutual Film Corporation. "A Jungle Joy Ride," "Unblazed Trails" and "A Tropic Melting Pot" are announced as No. 13, 14 and 15 of the series. They are scheduled for September 27, 28 and October 6.

The three additional pictures are productions distinctly of the same type as the original twelve, unusual camera journeys to strange and out of the way spots. They were produced by C. L. Chester in cooperation with Outing Magazine and edited under the supervision of the editorial board of Outing.

"A Jungle Joy Ride" portrays the cameraman's trip down the rapids of the River Porto, British Guiana. It is a sequel to "Kaieteur," one of the earlier films. "Unblazed Trails" is a trip to the ice field and peaks of the Canadian Rockies, pictures of the unexplored unknown wilds of the frozen north. It presents a wide range of scenic beauty and portrays the magnificent beauty of the snow clad range of the Western Canada.

In "A Tropic Melting Pot" there are pictured the many types of humanity who have drifted from all corners of the globe to the South American continent.

Ten New Goldwyn Films
Now Known to Exhibitors

Goldwyn's first ten productions of the new season are now known to exhibitors, four additional subjects having been announced. The new productions comprise another broad comedy for Mabel Normand, a drama from a well known playwright for Tom Moore, a successful play for Madge Kennedy and an emotional drama for Geraldine Farrar. The producers and dates of publication are:


Seena Owen Returns
With William S. Hart

Announcement has come from the William S. Hart studio in Hollywood, Calif., that the noted actor's next film, "Branding Broadway," will start followers of the silent drama in that it will bring to the screen a new leading lady and a new type of picture.

Mr. Hart's new feminine support will be Seena Owen, who retired from stardom two years ago.

Divison of Films
Makes Many Changes

With the removal of the Division of Films, Committee on Public Information, to its new quarters at 6-8 W. 48th street, New York City, Director Charles S. Hart announces several important changes in the alignment of the staff.

W. A. MacInnes, who assisted in planning and furnished a great deal of the copy for the big advertising campaign on different war activities, including the Liberty Loan and Red Cross drives, from their inception, and who came from Chicago to establish the official Filming News, published by the Division of Films in the interest of the Government war pictures, is named as Director of Advertising and Publicity, and will have entire charge of all exploitation, except that of the Bureau for Community Cooperation, which continues in charge of Ryerson Ritchie.

All publicity for the Division of Films including the designing and placing of trade paper and daily newspaper advertising, poster and window displays, and other methods of stimulating public interest, will be included in the Department of Advertising and Publicity.

Willard D. Coxey will be manager of the Press Bureau, under direction of Mr. MacInnes. Howard Herrick, recently in charge of press publicity, will be associated with Manager George Bowles as assistant manager of Feature Films.

One of the innovations to be introduced by the new department will be a map and film news service, covering the activities of the Division of Films, for the mutual benefit of newspapers and motion picture theatres in the smaller cities.

Tell That to the Marines
Flag-Paramount Comedy

"Tell That to the Marines" a new Paramount-Flagg comedy, will be issued October 13.

Olin Howland, who has been featured in the two previous Paramount-Flagg productions, has the leading role in the new comedy, with Beatrice Tremain opposite.

MAY ALLISON.
The Metro Star Who Has Just Begun, a New Picture Entitled "Thirty Days."

Small-Town Exhibitor
Registers Complaint

(To Exhibitors Herald and Mography)

You publish a magazine for the exhibitors and it seems to me that they are in need of help from some source. As things are, the exhibitor has about as much chance to make money or show any originality or taste in the selection of his pictures as Poli Parrott. There is no money in it for him to take in the money and turn it over to the distributor. They tell you what to show and when to show it. They compel you to sign contracts for a year and now you cannot cancel same. That means you take anything sent you and keep your mouth shut. There is not a clause in the contract in exhibitor's favor, but everything in distributor's favor. You are required to put up deposit for them to do business and there is no other business that requires its customers to finance them before they do in advance. They show you no courtesy or consideration if you owe them ten cents. Your merchandise comes C. O. D. If they want them sent at your expense then pay in advance. They show you no courtesy or consideration if you owe them ten cents. Your merchandise comes C. O. D. If they want them sent at your expense then pay in advance.

The little town exhibitor will have to close his doors if something is not done to help matters. There is at least three days each week when a picture is a big average, he is so far behind by the time the other three days come that he barely catches up, and sometimes he fails to catch up.

The accessories are so high—photos for instance, $1.50 per set, is nothing more than a "hold up."

If the exhibitors would have nerve enough to refuse to sign their contracts the distributor would soon come to time. Of course, they have the stars, but what good are stars without a place to shine. Yours, LON BACON. Pastime Theatre, Itasca, Texas.

W. H. Production Co.
 Renames Film Series

Hereafter W. H. Productions Company will label each series of productions with some patriotic word or phrase, it is announced, in addition to the actual name of the series.

The importance of keeping before the public eye continually the purpose for which we are fighting is suggested in those forceful words that stand so paramount in the world's utterings and thoughts, cannot be sufficiently emphasized and impressing on every mind. Each series will therefore have some patriotic word or phrase to designate it. In this way, too, can the fact be brought home to the general public that even motion pictures, by their diversion from the reality of life, are doing their bit to help make the world free for democracy.

The series of one-reel Kay-Bee dramas featuring Mabel Normand and Ford Sterling, which will be published shortly, are to be known hereafter as the series of Liberty Keystone. The series of two-reel Kay-Bee Western dramas will be known as the series of Victory 'Kay-Bee Western dramas.

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Success is Electric

YOU feel it. You convey it to others. They benefit and profit by the rapidity with which such news reaches the public. Note carefully all the critical reviews of each Goldwyn Star Series production thus far released. All successes! That's why

"This is a Goldwyn Year!"

GOLDSYN PICTURES CORPORATION
SAMUEL GOLDFIELD, President  EDGAR SELWYN, Vice President
16 East 42nd Street  New York City
COMING!

Watch this page for the first real money saving proposition ever offered a producer. You can count and keep the dollars you save each week.

Geo. K. Spoor
AMERICAN FILM CO.,
INC.

Presents

Margarita Fisher-
in
"The Mantle of Charity"

By STEPHEN FOX
Directed By EDWARD SLOMAN

A whimsical comedy-drama breathing the spirit of youth and romance. Depicting the quaint method taken by a hoydenish society girl to reform a reformer.

Theatres playing the Fisher subjects are always enjoying capacity business. Keep your receipts above normal by showing all the Fisher American "Flying A" Pictures.

Produced By AMERICAN FILM CO., Inc.
SAMUEL S. HUTCHINSON, President
Distributed by Pathe

Now Playing:
MARGARITA FISHER
in
"Money Isn't Everything"
AN ANNOUNCEMENT

BY

DIVISION OF
FILMS COMMITTEE ON PUBLIC
INFORMATION

RELATIVE TO

"AMERICA’S ANSWER"

Due to the fact that a great many Motion Picture Theatres have been obliged to close in the interest of safeguarding the health of the American public, and also with a sincere desire to co-operate with the producers and distributors in their efforts toward conservation, it has decided to postpone the regular release date of the Official Government picture "America's Answer," to November 11th, 1918.

In such territories, however, where "AMERICA’S ANSWER" has already been released, it is now available at the branch offices of the World Film Corporation to all exhibitors for immediate showings in their theatres.

CHAS. S. HART, Director
Division of Films
Committee on Public Information

GEORGE CREEL, Chairman
A Statement to Exhibitors

By reason of the fact that a majority of theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or reissued pictures for a period of four weeks commencing Tuesday, October 15th, and ending Saturday November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly, released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

Affiliated Distributors, Inc.           Mutual Film Corporation
Edgar Lewis Productions               M. E. Hoffman Exchanges
Famous Players-Lasky Corporation      Pathe Exchange, Inc.
First National Exhibitors Circuit     Select Pictures Corporation
Fox Film Corporation                  Triangle Corporation
General Film Company                  Universal Film Mfg. Co.
Goldwyn Distributing Corporation     William A. Brady Picture Plays, Inc.
International Film Service, Inc.      William L. Sherry Service
Ivan Film Productions, Inc.           World Film Corporation
Metro Pictures Corporation           W. W. Hodkinson Corporation
A new idea in short pictures

Shirley Mason

in a smashing money-making series of 2-reel attractions

McClure Productions, Inc., presents

Shirley Mason

associated with Nance O'Neil, H.B. Warner, Charlotte Walker, Ann Murdock and Holbrook Blinn in a condensed version of "The Deadly Sins"

A chain of films whose cyclonic action and strong, timely, patriotic finish will coin money for you. Backed by McClure nation-wide publicity.

Distributed by General Film Company
“LAFAYETTE
WE COME!”

(Pershing 1917)

A Super Patriotic Motion Picture Spectacle

FIRST - PUT THE KIBOSH ON THE BOCHE - THEN
SECOND - SEE THIS MASTERPIECE - THEN
THIRD - SHOW IT TO YOUR PATRONS - THEN YOU AND YOUR PATRONS WILL Buy
FOURTH LIBERTY LOAN BONDS

EXHIBITOR AFFILIATED DISTRIBUTORS
1476 BROADWAY NEW YORK CITY
Charlie Chaplin in "SHOULDER ARMS"

The only NEWLY produced Chaplin Picture since "A DOG'S LIFE"

His Second Million Dollar Production

3 Reels

Charlie's own idea of licking the Huns—

Some scrappin—

A First National Attraction
FOR RELEASE THIS MONTH

Mme. PETROVA
IN HER FIFTH PETROVA PICTURE
"The PANTHER WOMAN"

PRODUCED BY PETROVA PICTURE CO.
A "FIRST NATIONAL" ATTRACTION

ADAPTED FROM THE FAMOUS AMERICAN NOVEL! "PATIENCE SPARHAWK AND HER TIMES"
The Strongest Testimonials Ever Given
Are the Figures
Written on the Profit Side of the Box-Office Statement by

Vitagraph Serials –
"THE FIGHTING TRAIL"
"VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"
are titles that mean MONEY!

Now Booking—
ALBERT E. SMITH Presents
THE IRON TEST
VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL
FEATURING
ANTONIO MORENO and
CAROL HOLLOWAY
in 15 Smashing Episodes
Written by ALBERT E. SMITH and
CYRUS TOWNSEND BRADY
Directed by Paul Hurst

VITAGRAPH
Jesse D. Hampton Announces

J. WARREN KERRIGAN
in a new production

"THREE X GORDON"

by Kenneth B. Clarke - directed by Earnest Warde

A "different" story visualizing in an absorbing manner the great work of remodeling men—and making them fit to fight

distributed by W.W. HODKINSON CORPORATION.
EXHIBITORS HERALD AND MOTOGRAPHY

"The Torsoit"
A Frank Powell Production

HOUSE PETERS
AND
JANE MILLER
IN A POWERFUL AND DRAMATIC
STORY OF THE GREAT SOUTHWEST

ADAPTED FROM THE NOVEL
BY RICHARD CULLEN
PHOTOGRAPHED IN TEXAS

Produced by

Distributed by

W.W. Hodkinson Corporation
Louise Glaum
in the
GODDESS of LOST LAKE
by M. Marishaw, directed by Wallace Wonyley

AN UNUSUAL DRAMA of a modern frontier—a fun loving maid of the mountains whose heritage of Indian blood precipitates the sacrificial tragedy, which so often precedes the coming of complete happiness. Louise Glaum in a distinctly new and unusual role.

Distributed by the W. W. HODKINSON CORPORATION
as part of HODKINSON SERVICE at all General Film Exchanges
RICHARD A. ROWLAND and MAXWELL KARGER present

The Great

NAZIMOVA

in

EYE FOR EYE

A newer and larger production starring the greatest artist in the world.

From Henry Kistemaekers' drama "L'Occident," adapted by June Mathis and Albert Capellani and directed by Albert Capellani in Seven acts . . .

NAZIMOVA PRODUCTIONS

METRO DISTRIBUTORS

MAXWELL KARGER
DIRECTOR GENERAL

Opening at the Strand Theatre New York
The box office avalanche continues

Read another of the many wires

Western Union
Telegram

1918 SEP 25 PM 4 30
450 BROADWAY N.Y.

RECEIVED AT

G89CH BLUE
PEORIA ILL.

R A ROWLAND
PRES METRO PICTURES CORPN 1476 BROADWAY
NEW YORK NY

JUDGING FROM THE BUSINESS DONE IN LAST THREE DAYS ON TO HELL
WITH THE KAISER THIS WILL BE THE BIGGEST WEEK IN THE HISTORY
OF THIS THEATRE. THE PICTURE IS THE TALK OF THE TOWN YOU ARE
CERTAINLY TO BE CONGRATULATED ON THIS BIG KNOCK OUT
DUCHESS THEATRE.

The SCREEN CLASSICS INC. Production

TO HELL WITH
THE KAISER

Featuring Lawrence Grant as the Kaiser with Olive Tull. Written by June Mathis. Directed by George Irving

Book it and re-book it
It always brings the money

METRO PICTURES CORPORATION Exclusive Distributors
Maxwell Karger, Director General
DUSTIN FARNUM
in his first super-picture
THE LIGHT OF WESTERN STARS
by Zane Grey

OCTOBER RELEASE

J.A. BERST - President
1600 BROADWAY
N.Y.
NEW YORK REVIEW—
“June Elvidge has the best role of her career — Strong story — Cleverly constructed—Supporting cast exceptional.”

MOVING PICTURE WORLD—
“Clever — Amusing — An entertaining subject.”

EXHIBITORS' TRADE REVIEW—
“The finest role June Elvidge has ever had — Remarkably interesting and absorbing.”

SUNDAY TELEGRAPH—
“Interesting throughout — June Elvidge rarely seen to better advantage.”
STAND THE GAFF!

THIS is a serious time for all in the motion picture industry! Many theatres are closed, others are closing and the situation has forced a majority of the leading producers and distributors to suspend all publications during the period of the influenza epidemic now sweeping the country.

It is a serious time, but its menace may be minimized by intelligent, well-directed effort.

Keep cool, don’t get panicky and above all use your brains.

The real showman is the man who can solve problems in time of difficulty.

If your theatre is open now, you are one of the fortunate ones.

Don’t complain over an act of providence and DON’T worry about not having new pictures to show your patrons.

Select good repeat subjects at the exchange you have been dealing with. The exchange man will help you pick the best because he knows conditions as well as you do.

Advertise as you never did before, especially with plenty of PAPER. Make your neighborhood alive with one sheets, three sheets and even larger paper if possible.

KEEP YOUR THEATRE WELL VENTILATED.

Co-operate with the health authorities in every way possible and ANNOUNCE THAT YOU ARE DOING SO.

The influenza epidemic is a hard blow, but you are going to stand it like a showman. Grin—bear it—and go after your problems as if they were Huns.

Don’t criticize—don’t cry—don’t do anything but work.

Stand the Gaff!
What The Production Shut-Down Means

In order that exhibitors may not become unduly alarmed over the radical step taken by the majority of producers and distributors in ceasing production of new pictures and withholding publication of those already made but not issued for a period of thirty days, EXHIBITORS HERALD AND MOTOGRAPHY makes the following explanation of the situation:

With the closing of approximately sixty-five per cent of the theatres of the country, according to the most reliable reports available, because of the influenza epidemic producers and distributors were called upon to take summary action in order that the entire business might not be imperiled financially through having sixty-five per cent of its revenue cut off during the period the theatres are closed.

Realizing that with the wealth of pictures of proven box-office value already on the market, exhibitors whose theatres remain open would have no difficulty in assembling acceptable programs the consensus of opinion of officials of the leading regular-issue firms of the business was that all production expense should immediately be stopped. Any other course would have been to jeopardize the interests of every branch of the trade, including the exhibitors whose theatres were closed and also those who were still operating.

The thirty-day shut-down in production is a necessary and wise economic measure and while on the surface it might appear as a radical move it simply means a curtailment of extravagance during a critical period in order that no heavy financial loss would have to be distributed through the industry when normal conditions return.

In order that exhibitors whose theatres remain open will be fully informed regarding the best pictures of previous release of the various companies EXHIBITORS HERALD AND MOTOGRAPHY has evolved a plan in cooperation with the leading distributing companies which will enable it to publish weekly during the period the ban is on, new production lists of proven attractions which will be accessible at the various exchanges.

By closely following these lists no exhibitor will encounter any difficulty in obtaining programs that will be acceptable and profitable. Special inquiries by mail will be gladly answered.
Producers Agree on Complete Shutdown; 
No New Films or Reissues for One Month

Epidemic of Spanish Influenza Sweeping Country
Primary Cause for Drastic Step—Only Subjects
Published Prior to October 15 Available

Arrangement Permits Houses Still Open to Continue With Old Pictures

For four weeks the motion picture industry is to close up shop and wait for the abatement of the influenza epidemic now sweeping the country. This is the decision of eighteen of the leading producers and distributors following the closing of more than sixty per cent of the theatres in the United States and Canada.

After two days’ discussion of the grave problems which the spread of the Spanish influenza has given rise to in the industry, the big and active majority of producers and distributors were forced to the conclusion that only the actual suspension of all motion picture producing activities for a period of four weeks beginning Tuesday, October 15, would save the situation. During this time no new productions shall be made or published.

This stoppage of production and the publication of new pictures does not affect the rental of subjects already issued to theatres permitted by favorable local conditions to remain open. On the contrary every effort will be made by the exchanges of the various companies to give exhibitors in their territories, who are fortunate enough to keep running, the fullest co-operation and consideration in booking “repeats” and old subjects.

CAN RUN OLD FILMS

It is pointed out that many localities will be able to run pictures, which though old are known box office attractions of superior value, and which have never been run before by the theatre presenting them.

By means of liberal advertising and the intelligent use of paper it is believed that exhibitors will find that they can carry on business with results at the box office as satisfactory as general conditions warrant even with pictures that are six or eight months old. This, it is said, is all that could be expected, even if the productions were entirely new, for with the public panic and aloof, by reason of its dread of the epidemic, no showman can reasonably expect to have the audiences which would be his in normal times with the same pictures.

At the same time it is recognized that no more serious crisis has ever been faced by the motion picture industry. The issue was met promptly and squarely and the action of the manufacturers and distributors was practically unanimous.

SHUT-DOWN NECESSARY

The best business minds of the industry were united in the opinion that any course save a quick shut-down would prove ruinous to all concerned. Reports from all sections of the United States and Canada showed that in many important territories no theatres at all were open, while in others only ten or twenty per cent of the total number usually served by the local exchanges were in operation and even their closing was imminent.

In only a very few sections were more than fifty per cent of the houses unaffected and these reported a serious falling off in business, sufficient in some cases to warrant their shut-down without the action of the authorities.

In New York City and Chicago, of all the big centers, were the theatres all open, and even in these cities an order to close down was momentarily expected.

N. A. M. P. I. STATEMENT

In a statement issued from the offices of the National Association of the Motion Picture Industry, the conditions are set forth in detail. This statement, drawn up by a committee consisting of Gabriel Hess (Goldwyn) chairman; Percy L. Waters (Triangle), and Ricord Gradwell (World Film), is as follows:

“Meetings were held on Wednesday and Thursday at the headquarters of the National Association of the Motion Picture Industry at which Adolph Zukor, president, in the absence of William A. Brady, president of the National Association, and at which a large percentage of the producing and distributing organizations, including members and non-members of the National Association were represented.

“By reason of the fact that a majority of theatres in the United States and Canada are closed on account of the influenza epidemic, the agreement arrived at with respect to the distribution of new motion pictures is that the companies represented at the meetings would release no new or re-issue pictures for a period of four weeks commencing Tuesday, October 15, and ending Saturday, November 9, 1918.

“Branch offices of these companies will continue to serve exhibitors with pictures regularly published prior to October 14.

“Serials and news reels will be the only exceptions and may be released as usual.

COMPANIES IN AGREEMENT

“The companies participating in the agreement are Affiliated Distri-
Already there are some indications that the period of suspension will be considerably shortened, although nothing definite can yet be forecast with certainty.

The situation may be described as characteristic of a business with a history of sudden changes. It is to the credit of the industry that its leaders acted promptly to save the day and while the outlook at the moment is most serious there is no reason for undue depression.

The condition at its worst is only temporary, because reports from several of the sections hitherto most seriously affected indicate that already the epidemic is slowing down and although normal conditions are still far off, it is hoped that once under control the epidemic will disappear as rapidly as it came.

NEW ENGLAND HOPEFUL

In New England, which was the first territory to be affected and which has been closed tight since the beginning of the epidemic, it is reported that an early resumption of business is hoped for.

One or two days of intensely cold, dry weather have done much to stem the spread of influenza there, with a result that many New England exhibitors are hopeful that they may be able to resume business as early as Monday, Oct. 21, though it probably will be at least a week more before all the health authorities permit a general resumption of business.

Similar encouraging reports of an improvement in local conditions come from Indiana and a few other sections, although nowhere have any theatres actually been re-opened. This improvement is largely due to favorable weather conditions, for it is asserted with positiveness that with the advent of colder weather, the force of the epidemic's spread will soon be broken.

It is on this possibility that many of the companies base their hopes for a material shortening of the four-week period, during which under the present agreement all new activities will be suspended.

Prompt action will be taken the instant that conditions warrant it and the present agreement terminated. In the meantime exhibitors everywhere are urged to meet the situation as effectively as means will permit, with the certainty that improvement in conditions will not be long deferred and that the return to normal will be as rapid as the situation has been acute.

Don't Shut Theatres
Says Epidemiologist

NEW YORK—Health authorities differ on the closing of theatres during the Spanish influenza epidemic. Although Surgeon General Blue of the public health service at Washington advises the closing of theatres in epidemic communities, Col. Victor C. Vaughn, chief epidemiologist, U. S. A., says "no." A communication received here from him reads:

"At present I would not advise closing theatres, schools, churches or factories, but I would advise people to avoid crowds as far as possible.

"People should avoid all unnecessary personal contact. They should protect themselves and others against the dangers of coughing, sneezing and rapid talking. The habit of handshaking should be abolished during the epidemic.

"There is no reason why there should be any panic or any interruption of the essential industries."

A. D. Flinton, Executive
Paramount - Arctcraft,
Dies in Kansas City

A. D. Flinton, western division manager of the Paramount-Arctraft company, died last week in Kansas City, a victim of Spanish Influenza.

Mr. Flinton was among the best known men in the film industry, having been identified with the business as an exhibitor and distributor for many years. He had been in the employ of the Paramount-Arctraft company for the past two years but previous to that as the owner of the Yale Film Exchange in Kansas City, had handled the product of the Famous Players-Lasky Company. He sold his exchange to the company at the same time it bought other exchanges around the country.

A number of years previous to this Mr. Flinton had operated the Yale Film Exchange, which he disposed of to the General company in 1910. He represented the General company in St. Louis and Kansas City until 1913 when he re-engaged in independent distribution. He was among the first to open motion picture theatres in the western city and later became the owner of a chain of houses known as Yale theatres.

Harold Lockwood III
At New York With Grip

Due to a severe attack of the grip, which came upon him suddenly last week, Harold Lockwood is confined to bed at his hotel in New York under care of a physician. As a result of his illness production of Metro's "The Yellow Dove," which was begun a few days ago under the direction of Edwin Carewe, has been stopped pending the star's recovery, and all early engagements for Mr. Lockwood's appearance as a speaker in behalf of the Fourth Liberty Loan have been cancelled.

22
Half of Theatres in U. S. and Canada Closed

Plague So Serious That Nine States Have Stopped All Shows—St. Louis, Cincinnati, Indianapolis and Milwaukee Among Big Centers Affected

Spreading over the United States and Canada with cyclonic speed, the Spanish influenza epidemic has resulted in the closing of a large number of additional theatres in the past week, with the result that not more than 50 per cent continue in operation, according to the best estimates. Assuming that there are 15,000 motion picture theatres in the United States and Canada, this means that 7,500 playhouse houses have closed their doors since the scourge started, while hundreds of "legitimate" and vaudeville houses have quit also.

New York and Chicago continue to evade closing orders, but the blow may fall at any time and approximately 1,500 theatres in the two great cities would be forced to suspend at once. Meanwhile houses in Philadelphia, Pittsburgh, Washington, D. C., and Boston remain closed, while theatres in Cincinnati, Indianapolis, Nashville, Omaha, Milwaukee, Duluth, St. Louis, New Orleans, Birmingham, Ala., and Jackson, Miss., among others, have been compelled to close. Houses have been closed in Indiana, Wisconsin, Mississippi, South Carolina, Louisiana, Alabama, Florida, Montana and Idaho.

Death continues to wield its scythe. Prominent among those in the industry who have fallen victims to the epidemic in the last week are A. D. Flintom, western division manager for Paramount-Artcraft, who died at Kansas City, and A. C. Thompson, Wisconsin representative for World Pictures, whose death occurred in Chicago.

Loss Is Large

Exhibitors everywhere are reported to be alive to the seriousness of the epidemic. While they are losing thousands of dollars as a result of the enforced closing, they are making the best of it, and where they have not been compelled to close they are showing their customary civic zeal in helping by the use of their screens to combat the peril.

Those in a position to receive the details of the action at New York, by which the producers have agreed to stop production and the distributors to stop the publication of new subjects for four weeks, were universal in admitting that the step was for the best and was the logical thing to do.

Influential exhibitors in Chicago said there was no reason for exhibitors whose houses remain open to be pessimistic, as there is every reason to believe that they can do as much business with old subjects as they could do with new pictures.

Enough Old Subjects

In practically every distributing center, it is believed, there are on hand at the exchanges enough old subjects to tide over the four weeks, and in most cases exhibitors can play subjects of recent date which under ordinary circumstances they could not book because of full schedules.

For instance, houses playing three or four programs to the exclusion of others, can revert to the recent subjects of the companies with which they have not been doing business, or even repeat success of their regular programs.

Following are the details of the epidemic in various sections of the country as they affect exhibitor interests:

ILLINOIS

Theatres in Streator and Cicero have been closed in addition to those in Newton, and many in other centers face closing orders from city officials. So far the epidemic has not been serious enough to threaten drastic action throughout the entire state, except in Chicago, where a commission on prevention of the disease is meeting daily to take whatever steps may be necessary.

All theatres are helping effectively to combat the disease. Dr. St. Clair Drake, head of the state public health department, has announced an arrangement whereby every theatre in Illinois will flash a series of six bulletins prepared by the department describing preventive measures.

The theatres also have agreed to place banners across their entrances and placards over their booths forbidding infected persons against entering. Two-minute talks are being prepared to be delivered by the managers.

MISSOURI

Only in St. Louis has drastic action been taken. There all theatres, schools, churches and cabarets have been closed and all other public gatherings, including public funerals, have been forbidden. There are more than 100 cases of the disease in St. Louis and 900 at Jefferson Barracks, an army station in the vicinity.

INDIANA

Orders have been issued by the state health officials closing all theatres, churches and schools, with the exception of Evansville. In Indianapolis health officers have forbidden the gathering of more than five persons and funerals can be attended only by immediate relatives.

No time limit has been set for the theatres and they will remain closed, together with the schools and churches, indefinitely.

There are 1,500 cases of influenza in Indianapolis alone and six deaths were reported in one day.

WISCONSIN

An order of the Wisconsin State Board of Health closes all theatres, schools and churches, and other places where crowds gather, for an indefinite period. The edict was recommended by Surgeon General Rupert Blue of the United States Public Health Service.

PACIFIC NORTHWEST

More than fifty cities and towns in Washington, all of Montana and Idaho, and many towns in Oregon have had their theatres and all places of public assembly closed on account of the influenza. The epidemic reached Seattle first by way of the Puget Sound Navy Yard at Bremerton and the naval training station at the University of Washington, probably being brought to these places by several companies of sailors who arrived from the East.
E X H I B I T O R S
Herald and M o t o g r a p h y

When twenty cases of the disease were reported in Seattle, the mayor and the health commissioner were investigating and considering precautionary measures. Placards announcing the closing of the theatres until further notice were placed in front of all box offices. It was also announced that the churches would not hold services and that the schools would be closed for at least a week and that all places of public assembly would be closed until further notice.

Within five days more than 1,000 cases have developed in Seattle, and there seems little hope that the theatres will be allowed to resume business for two or three weeks.

N E W Y O R K S T A T E

In a statement on the motion picture situation, Dr. Royce S. Copeland, health commissioner of New York City, declares conditions are not yet serious enough to warrant the closing of the theatres, since poorly ventilated places are likely to feel the hand of the law.

Dr. Copeland has outlined preventive steps which he believes will obviate the necessity of closing the theatres. Smoking rooms must be eliminated and announcement must be made from the stage that it is necessary for patrons to cover their faces with their handkerchiefs when they sneeze.

Managers and ushers have been instructed to move any patrons who refuse to comply with this order.

Dr. Copeland is of the belief that there is less danger to persons in theatres than in crowded street cars and elevated trains.

In Buffalo exhibitors are helping fight the plague by showing educational slides.

P E N N S Y L V A N I A

Fifty exhibitors and theatrical managers called on Dr. J. Franklin Royer, state health commissioner, in the capitol in Harrisburg on October 9, pledged their support to him in his efforts to check the epidemic and received the assurance that he will lift the ban which has closed every Pennsylvania theatre, in one section of the state at a time, as soon as it is free of the epidemic, without waiting for all sections to be rid of the disease.

The theatre men, who previously had met at the Majestic Theatre at the call of President Fitzgerald of the Central Theatre Managers' Association, who invited exhibitors to participate in the discussion, presented to Dr. Royer the following resolution which they had unanimously adopted:

Resolved, that we as a body, directly affected by the closing order as issued by Dr. Royer, head of the state health department, hereby pledge ourselves in the support of the order to prevent the spread of the disease, to offer our services in furtherance of whatever good we may be able to do to assist the needy and stricken citizens of our own and neighboring states.

Also Notice on Reopening
It was then explained to Dr. Royer that while the theatre men were heartily in sympathy with his drastic action, they would appreciate being informed as much in advance as possible when they could reopen. They pointed out that a day's notice would be sufficient to permit the managers to obtain and advertise their attractions.

It was then that Dr. Royer told of his plan to give notice in different sections of the state as fast as the epidemic left them, explaining that the disease seemed to be sweeping from east to west and that the eastern part of the state would therefore likely be opened up first. No intimation was given as to how long the restrictions are likely to remain imposed.

There had been 8,000 deaths in Pennsylvania from the influenza up to the time of the meeting and there was no indication that the disease was being stayed. The ban in each community will be lifted by the local board of health, the commissioner said.

Many Report Losses
At their meeting before going to Dr. Royer's office the theatre men reported heavy losses. Fred Nirdlinger of Philadelphia said his daily loss would amount to $2,200. Others made similar reports, but all cheerfully recognized the necessity for the health authorities' radical precautions.

President Fitzgerald of the Lyric Theatre, Allentown, presided at the meeting. Among those in attendance were Walter Vincent, president of the National & Allied Theatre Company, New York, which controls a chain of Pennsylvania theatres, "legitimate," vaudeville and motion picture; Secretary Joneke of the Wilmer & Vincent company; C. Floyd Hopkins, manager of the Orpheum, Majestic and Colonial theatres, Harrisburg; Athens George, Victoria Theatre; Fred Nirdlinger, Philadelphia; Ford Anderson, Orpheum Theatre, Allentown; George Carr, Orpheum Theatre, Reading; J. C. Michler, Michler Theatre, Altoona; Jacob Silverman, Strand Theatre, Altoona; Michael Boyle, Majestic Theatre, Johnstown; Benberg, Cambria Opera House, Johnstown; J. H. Goodman, Hazleton, and others from smaller cities.

T E N N E S S E E

Orders have been issued by the health officers of Nashville closing all of the city's theatres, but so far no action has been taken in regard to other places of assembly. The closing is indefinite.

N E B R A S K A

According to reports at hand, only the theatres of Omaha have been closed in Nebraska. The epidemic is not serious in Omaha, but the health authorities took drastic action in the hope that they could avert a dangerous situation.

S O U T H C A R O L I N A

Only in Newport, according to present advice, has drastic action been taken. All theatres have been closed in Newport, together with other places of public assembly.

M A I N E

Theatres and schools have been closed in Portland, while many other theatres in smaller communities are reported to be shut.

M A S S A C H U S E T T S

The situation in Massachusetts remains serious, with the likelihood that theatres will remain closed for a very indefinite period—probably several weeks.

In the twenty-four-hour period up to noon of October 9, there were reported to the State Department of Health 7,953 cases of influenza and pneumonia and 392 deaths. These came from 116 cities and towns, with the list including 79 cases and 123 deaths from Boston. However, these are not the total figures from the city.

O H I O

In an effort to stop the spread of Spanish influenza, the Cincinnati Health Board has ordered all motion picture theatres closed indefinitely. The order was issued not only to film folk, but also to the schools, churches and other public places.

Before the order was issued the Board of Health called into conference representatives of the theatrical and motion picture interests of Cincinnati, as well as representatives of other business enterprises which the order affected. All agreed that it was best to close all public places now, until there was a decrease in the number of cases of Spanish influenza.

It is estimated that there are more than 4,000 cases ofSpanish influenza in Cincinnati at present, with the number of cases increasing rapidly.
Senate Committee Votes Slight Tax Decrease

Recalls Levy of One Cent on Each Five Cents of Admission in Place of Straight Twenty Percent as Advocated by Lower House

The twenty per cent tax on admissions imposed by the House in the $8,000,000,000 war revenue bill was reduced slightly by the Senate committee last week when it recommended that in place of the tax fixed by the committee of the lower house a tax of one cent on each five cent admission be imposed.

The committee also voted to strike out a proviso in the House draft that in cases where the admission charge is seven cents or less, children under twelve years of age would pay a tax of one cent.

As viewed by the industry at large, which has protested vigorously against any increase in the tax on admissions, the reduction granted by the upper house committee is of such small proportions as to be almost negligible. Some hope is held out, however, that if a conference is held between the Senate and House committees, further discussion may be allowed in the matter.

Another Hearing Possible

It is from this angle that the action taken by the Senate committee is held important. Had that body passed the admissions feature of the war revenue bill in its entirety as recommended by the lower house, no further discussion would have been possible, and the twenty per cent tax would have been a closed question.

Members of the committee were free in discussing the feature as a loss of revenue if the tax as recommended by the House was allowed to stand. Those prominent in the motion picture industry and in a position to be familiar with conditions are not of the opinion that the slight decrease made by the Senate will have the desired effect of lowering attendance at the theatres normal.

Where Reduction Applies

Under the rates as agreed upon by the Senate committee a fifteen cent admission ticket would bear a tax of three cents instead of four, as under the House rates. Twenty cent tickets bearing a tax of five cents would be assessed 4 cents, the same as recommended by the House.

In fact the only admissions to profit by the reduction made by the Senate committee are the 5, 15, 25 and 35 cent admissions. This is because the senators disagreed with the House which made the flat charge of twenty per cent upon each ten cents of admission or fraction thereof.

Capacity Tax Unchanged

The Senate committee, evidently, concurred in the action of the House in the matter of a seating capacity tax. This tax is practically doubled, the new rates running from $50 a year for houses seating not more than 250 persons to $200 per year for theatres having a seating capacity of more than 800 persons.

A provision is inserted in this section, however, that in cities, towns or villages with a population of 5,000 in habitants less than will be required to pay only fifty percent of the published tax, so that theatres in such places will be taxed $25 on a seating capacity of not more than 250, and $100 if their capacity exceeds 800.

Illinois Theaters Ordered Closed by "Flu" Commission

All theatres in Chicago and the state of Illinois were closed indefinitely Tuesday night.

The action was taken by the executive committee of the emergency commission recently created to combat the influenza-pneumonia epidemic. The order has been made by the director of the state department of health and will be enforced by local authorities throughout the state.

In Chicago Health Commissioner John Dill Robertson immediately dispatched a letter to Chief of Police Alcock asking that the ruling be enforced at once.

Simultaneously with the closing of theatres, the commission also placed a ban upon all lodge meetings and night school sessions, but public schools having a system of medical inspection such as that in force in Chicago, will not be closed.

In the announcement concerning the theatres it was also ordered that "all other places of amusement" be closed, but it is thought likely that additional rules will be required to enforce this phase of the action.

Announcement of the comission’s action was made by Marquis Eaton, president of the Chicago chapter of the American Red Cross, after an executive session which lasted until after eight o’clock in the evening.

How Proposed Tax Compares With Present

Below is a comparative table of the present tax on admissions to motion picture theatres and the proposed tax as recommended by the Senate in its action on last week. It will be noted that the decrease is effective only on the 5, 15, 25 and 35 cent admissions, the 10, 20, 30 and 40 cents admissions taking 20 per cent tax as advocated by the House.

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*Where straight 5-cent admission is charged. Otherwise 1 cent tax applies.
Goldfish Predicts 20 Per Cent Tax Will Yield Less Than at Present
Declares Congress Is No Better Fitted to Fix Levy Than John McGraw to Conduct Boston Symphony Orchestra

Protesting the proposed 20 per cent tax on admission prices, Samuel Goldfish, president of Goldwyn, in a letter to the New York Evening Mail, predicts that the doubled tax will produce less revenue than the 10 per cent tax under which theatres are now operating. "Your editorial of October 3 states the problem of the proposed 20 per cent tax on theatre tickets with entire clarity and precision," says Mr. Goldfish.

"I think the people who provide the nation's amusements have proved their patriotism sufficiently to be entitled to belief when they say they protest against this tax not as selfish business men merely fighting against the destruction of their means of livelihood, but as patriotic individuals anxious to help the government in every way possible.

"And obviously it cannot help the government to realize less from the theatre taxes than it did last year.

Lays Lash on Congress

"This proposition is an inevitable result of the unfortunate system that entitles the initiation of all taxes to men who are no more fitted to make a budget than John McGraw would be to conduct the Boston Symphony Orchestra. The reasoning of these men is that if a 10 per cent tax produced $50,000,000, a 20 per cent tax must assuredly produce $100,000,000.

"As a matter of fact the reverse will undoubtedly be the case. The 20 per cent tax will produce a sum closer to $25,000,000 than $50,000,000. It will also have the effect of depriving a great majority of people of their legitimate amusements, the people, moreover, who are most in need of legitimate amusements. There is a point beyond which people simply will not be able to stand any further drain on their pockets.

"The rustic elements in congress judge theatre-goers by the people who buy their tickets from them on any exorbitant prices. They say: 'If people can afford to pay $1 a seat to see 'The Follies' and 'Going Up,' then they can very well afford to pay a little more in taxes to the government."

"But the truth is that those people form the most inaccessible part of the theatre-going public. If the amusement industry had to rely on them it would be bankrupt in a day.

Middle Classes Support Theatres

"It is not the people who pay $2 or even $3 tickets who pay $2 and $3 who enable the theatres to live. It is those who pay their half dollars, quarters and dimes. It is the people who have to make their weekly budgets with the utmost care, who have to consider every nickel before it goes out.

"To these people an extra 20 per cent tax on each ticket is more than a serious matter. It will force them to enjoy just half as much amusement as they have accustomed to. And does anybody dare to say that it is too much?

"The proposed 20 per cent tax will thus have three most unfortunate results: It will bring in less taxes to the government than will curtail the people's amusements, and it will cripple the people who are trying to provide these amusements in the face of increasing handicaps and difficulties.

"There is not a man or woman in either the Goldwyn Corporation or in this venture to say, any other organization, who is not entirely willing to sacrifice his or her livelihood if it is necessary to help the government. But we do protest against being sacrificed to congressional ignorance in such a way as will actually be a detriment to the government, a fashion that will do the least possible good to the greatest possible number."

Liberty Loan Films
In One Big Feature

E. L. Hyman, director of the Picture Division of the War Department Commission on Training Camp Activities, Theatre Division, has secured all of the Liberty Loan films and compiled them in one feature picture for showing in the Liberty theatres. This will enable the soldiers in camp to see all of the following stars in one picture: William S. Hart, Lillian Gish, Dorothy Dalton, Mary Pickford, Douglas Fairbanks, Wallace Reid, "Fatty" Arbuckle, Elsie Ferguson, George M. Cohan, William Farnum, Harold Lockwood, Mabel Normand, Edith Story, Emily Stevens, Alice Brady, Norma Talmadge, Geraldine Farrar, William Farnum, Mae Murray, Pauline Frederick, Mae Marsh, Madge Kennedy, Tom Moore, Susse Hayakawa, and others.

Pathe Severs Relations With Hearst Interests
"For Patriotic Reasons"

Beginning December 24, the Hearst-Pathe News will become the Pathe News, Pathe Exchange, Inc., having decided not to renew its business relations with Hearst "for patriotic reasons." Paul Brunet, vice-president and general manager of Pathe, explains the stand of his organization in the following statement:

"It was stipulated in the contract under which the Pathe Exchange obtained the use of pictures taken by the International Film Service that Hearst's name must be used in the title of the news pictorial. The Pathe Exchange now is taking its own pictures, but is compelled by its contract to continue to use Hearst's name until December 24.

"Ever since the American public became incensed over the alleged lack of patriotism exhibited by Hearst and his newspapers we have taken a good share of our time in apologizing and explaining Hearst's connection with the pictures.

"County councils of defense and individuals in different parts of the country have even threatened to take steps to bar the pictures in their districts. In these cases we explained that Hearst didn't own a dollar's worth of stock in Pathe Exchange and that he had absolutely no control of the film, except that his company photographed the pictures. Finally we decided for patriotic reasons to eliminate Hearst from the pictures.

"We have hired our own camera men and we are taking our own pictures, but we will have to continue to pay the Hearst concern its share as stipulated in the contract until December 24. This means a loss of more than $25,000 to us.

Morton to Do War Work

Walter Morton, the director who staged "The Daughter of Uncle Sam," serial for the Jaxon Film Corporation, has offered himself for work abroad as a Knights of Columbus secretary.
Chicago Salesmen in Mass Meeting
Protest Kleine Non-Essential Charge
Committee Appointed to Draw Up Resolutions
Which Will Be Presented to War Priorities Committee

Salesmen of the Chicago and surrounding territory have taken issue with George Kleine, the Chicago producer and distributor, who last week made public a letter addressed over his signature to the War Priorities Committee, urging radical changes in the present methods of conducting the film industry.

In one part of his letter Mr. Kleine declares point blank that salesmen are non-essential and that the work done by them could be handled by mail at a great saving to the industry at large.

Once made public, Mr. Kleine's attack on the essentiality of salesmen caused a storm of criticism from the salesmen in every exchange in the city. They at once took measures to protect their interests and a mass meeting was called for Sunday at the Morrison Hotel.

Committee Calls Meeting

A committee composed of Charles Seidell, Thomas Mitchell, Morris Salkin, and R. C. Florine, hastily got together and planned a call for a meeting, urging all the salesmen in the territory to be present. More than one hundred and fifty of them gathered at the hotel and stayed through the meeting, which was of some hours' duration.

After a number of addresses had been made, it was decided to appoint a committee to draft a resolution embodying in detail the work a salesman is called upon to do together with the opinions of exchange heads in Chicago as to the necessity of their employment.

The resolution when completed will be forwarded to Judge Edwin B. Parker, priorities committee, War Industries Board, Washington, to which official Mr. Kleine addressed his letter.

Managers Uphold Salesmen

At the meeting Sunday statements from Frank B. Rogers, manager Pathe exchange; H. F. Brink, manager of the local Sherry Service; Frank Flaherty, Producers Distributing Corporation; Cress Smith, manager Metro Exchange; D. M. Vandawalker, Doll-Van Film Corporation, and Ralph Bradford, manager of the Triangle exchange, all declaring salesmen essential to the conduct of business, were read.

Other managers in the city will be seen and their opinions obtained before the resolution is completed and forwarded to Washington.

That section of the Kleine letter which caused the storm of objection which resulted in the meeting of Sunday is as follows:

Section Objected To

"There is, however, unnecessary employment of labor in the forces of traveling salesmen. Every national distributing concern, including ourselves, has such a force, varying from 40 to 250 men.

"These men spend much time upon railroads, are usually physically fit and capable. Their function is not essential.

They carry no samples, their duty consisting in traveling from town to town, visiting exhibitors in other cities where exchanges are located, and soliciting orders from photographers, press matter, etc. There is no reason why this business cannot be done through the mails between exhibitor and the exchange, except that it is necessary for all of us to maintain this force if competitors do the same.

"It is a known fact that towns with one or two picture houses have been visited in one day by four or more salesmen soliciting orders for their exchanges."

Kleine's Radical Recommendation

At the conclusion of his letter, Mr. Kleine drew up recommendations and the one applicable to the salesmen is this:

"Declare traveling salesmen who solicit film orders from theatres non-essential, and forbid the employment of men for this purpose."

Many of the speakers laid emphasis on the fact that film men had been declared essential under the work or fight order and pointed to a number of failures under the so-called mail order method. Many salesmen from the Wisconsin territory were present.

Houdini Serial Titled

"The Master Mystery" is the title chosen for the Houdini serial, the first of the B. A. Rolfe productions.

Show Films in Street
To Boost Liberty Loan

NEW YORK.—As a stimulus to bond buying the government has turned a public street into a moving picture theatre.

At the request of Secretary McAdoo official war films prepared by the entente governments which have been shown daily to members of congress in Washington were brought to New York. In front of the public library, fronting Fifth avenue, a huge screen is hung each night, and East 41st street is closed and darkened for one block through to Madison avenue, thus serving as the auditorium.

Anti-Mexican Films Are Forbidden by U. S.

LAREDO, TEXAS.—According to an official communication received here from the state department at Washington and communicated to Mexican officials, all motion pictures showing Mexican bandit raids, or of any character derogatory to Mexicans, which have served to create bad feeling on the part of Mexicans by misrepresentations, are to be forbidden hereafter.

Volunteers for Red Cross

Franklyn Hanna, who plays an important part in support to Harold Lockwood in Metro's production of Finis Fox's original story, "The Great Romance," may have enacted his last part during the war, as he has volunteered his services to the Y. M. C. A., and is daily awaiting word of his acceptance. Mr. Hanna, who is beyond the draft age, is a relative of the late Mark A. Hanna and has a son, named after the statesman, now in service.

ALICE BRADY IN "HER GREAT CHANCE"

THE SELECT STAR IS AGAIN SUPPORTED BY DAVID POWELL IN HER LATEST SCREEN DRAMA A REVIEW OF WHICH APPEARS IN THIS ISSUE.
Big Victory Dinner Put Off on Account Of “Flu” Epidemic
New Date Will Be Set and Announced to the Trade Shortly

NEW YORK—Because of the Spanish influenza epidemic, the Victory Dinner of the Motion Picture Industry, scheduled for last Friday evening, has been postponed indefinitely. A new date will be chosen and announced shortly.

Details of the decision to postpone the banquet are given in a letter that John C. Flinn, secretary of the committee in charge, wrote to Walter W. Irwin, the chairman, as follows:

“The daily meetings we have had and the opportunity for close co-operation and hard work has resulted, as you know, in an extremely optimistic outlook for the banquet from every point of view—service, speakers, entertainment and a complete consummation of the result desired—the exposition of what the motion picture industry has done in behalf of the various important government war activities and the public and official acknowledgment of the same.

Whitman to Speak

“The speakers who have accepted our invitation for the dinner are Governor Charles S. Whitman of Alaska and Governor Frank L. McMurtry of Colorado. Democratic nominee for governor; Governor P. G. Harding of the United States Philadelphia, secretary of the board, Frank R. Wipson, director of publicity of the Liberty Loans, who comes with a statement to the industry especially written by William G. McMurtry of Daniel C. Roper, United States Collector of Internal Revenue, who will have a most intimate message to deliver to the industry in connection with taxes; and United States Senator William S. Calder from New York.

Sufficient tables have been sold and reserved to accommodate an attendance at the dinner of between twelve hundred and fifteen hundred.

Tells of Postponement

“In view of the fact, however, that the schools in the suburbs of New York are being closed by order of the health department in the fight to stay the advance of the influenza and in recognition of the cancellations of public gatherings on account of the scourge and the probable orders for regulation of meetings in Manhattan, I am of the opinion that as advised William A. Brady, that we should heed these suggestions and forthwith postpone to a near future date the dinner set for Friday night.

“The conference this noon between the dinner committee and the distributors and producers’ branches of the National Association further confirms this judgment to postpone, since the men there assembled, representing the biggest factors in the industry, were unanimous in sustaining the conclusion of the committee.”

The dinner was to be given under the auspices of both the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc.

Pennsylvania Censor Exonirates Board for Passing Bad Pictures

HARRISBURG, PA.—Appearing before the Harrisburg Ministerial Association on September 30 to defend the Pennsylvania State Board of Censors against attacks, Dr. Ellis P. Oberholtzer of Philadelphia, secretary of the board, declared the law under which the board operates, and not the board, is responsible for the approval of objectionable films.

Dr. Oberholtzer praised censorship as conducted by Maj. M. L. C. Funkhouser, former censor chief of Chicago, branded the National Board of Review’s work as “camouflage,” and declared federal censorship impracticable at the present time.

Dr. Oberholtzer said he could find no fault with exhibitors, as they have complied with censorship regulations willingly.

New Chaplin Comedy Due for Showing Soon

“Shoulder Arms,” the second Chaplin comedy to be issued by the First National Exhibitors Circuit under its contract with the famous comedian for a total of eight productions, will have an advance showing for one week at the Strand Theatre, New York, starting Sunday, October 20.

The actual publication date throughout the country is October 27, one week later.

Second New York House Shows Griffith Special

NEW YORK.—So great has been the success of D. W. Griffith’s “Hearts of the World,” at the Knickerbocker Theatre, that the distributors have been compelled to seek an additional playhouse.

Consequently next Monday “Hearts of the World” will begin a special engagement at the Standard Theatre, Broadway and 90th street.

Goldwyn Gets Lease On Triangle Studios Will Make Future Productions in California—Stars Go West

As a prelude to the largest and most ambitious production plans of the company’s career, Goldwyn Pictures Corporation has leased the Triangle studios and producing plant in Hollywood. Negotiations and contracts for the big deal were made by Samuel Goldfish, president of Goldwyn, and Harry Aitken of the Triangle. Goldwyn now holds immediate possession of what is regarded the finest motion picture studio in the world.

Tom Moore and his director, Harry Beaumont, are now making pictures in Hollywood, completing the third of Moore’s star series productions, this one having been begun in Fort Lee, N. J.

All future Goldfish Starrs, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore pictures will be made on the west coast, as well as the six big beach pictures which means that there will be an almost immediate Goldwyn exodus of celebrities for the land of the sunlight.

Goldfish Explains Move

“This decision,” said Samuel Goldfish in making the announcement, “marks the greatest expansion thus far attained by Goldwyn. It indicates, too, that our organization has accomplished an extremely successful internal operation where I can devote a good deal of my time to production in California.

“I have always intended, when Goldwyn’s organization had reached the point where I could be spared from purely office and executive duties, to have the majority of our productions made in California. I began my picture career there and the advantages of location are immeasurably superior to any other location. But the temerature and climate in its favor, natural light as against artificial light, and much more beautiful scenery

“Goldwyn, in its operating and managerial phases, has reached that stage of success where I feel able to have our productions made at a distance of 3,000 miles from the home office and where we shall be able to spend a good deal of my time in California. The Triangle plant we have taken is admittedly the finest studio in the industry and we have the complete and exclusive use and control of it during the tenure of our lease.”

Heavy Bookings for “Our Bridge of Ships”

The General Film Company announces that the demand for “Our Bridge of Ships,” the two-reel picture issued by the Division of Films of the Committee on Public Information, is continuous, and that the various prints are being constantly utilized. Manager Harry E. Strickland at St. Louis reports that his prints have been booked practically solid. F. G. Heller of the Starland Theatre, Anderson, Ind., who played “Our Bridge of Ships” for several days, writes: “Every exhibitor should run it.”
American Film Company Starts
First “Crew Drive” in Industry

Intensive Sales Campaign to Spread Over Entire Country, With President Samuel S. Hutchinson in Full Charge

The American Film Company has launched a new sales drive in Chicago territory. The drive attains unusual significance in view of the fact that President Samuel S. Hutchinson claims that it is the first time the plan has been used in the motion picture industry.

It is the intention of Mr. Hutchinson to continue the crew drives in other territories as early as possible until he has covered the entire country.

Teams of salesmen will be sent out, calling upon every exhibitor, and they will do their utmost to sell the pictures. The salesmen, through the use of the “crew,” will be able to sell the pictures to the public.

Hutchinson Talks of Campaign

“As you know, months ago we advertised that we were prepared to pay anywhere from $1,000 to $25,000 apiece for stories suitable for presentation in film form,” said Mr. Hutchinson in talking of the campaign. “That was but the cornerstone of the foundation for the structure of which we have since erected. The structure was the first unit of our plan, but only one of the many units. The story was the second unit and the directors had we were had known quantities—of established reputation. When the question of the stories had been settled we knew we had made a good beginning.

“Many of the foremost writers in America—authors of books that are classed with the names of the best-selling magazine writers of note and professional scenario writers, all submitted manuscripts for our approval. We went over the stories and chose only the best. We had ample opportunity to exercise discretion, for you would scarcely believe me if I told you what a quantity of material was at hand to choose from.

“Already our plans call for a series of eight productions, featuring each of our three stars—Mary Miles Minter, William Russell, and Margarita Fisher. With eight Minters, eight Russells and eight Fishers you will note that we have provided for the publication of twenty-four subjects at least, which carries us along quite a way into the future.

Vouchers for Pictures

“Before I left Santa Barbara about three weeks ago, I had personally seen twelve of these subjects completed and ready for distribution, while four or five more were in production and far enough along so that we could judge as to their merit. All of these new American ‘Flying A’ pictures are of super-feature quality. They are clean and wholesome, free from slapstick, the gruesome or morbid, and yet filled with action of a red-blooded sort. They combine romance, adventure, and contain here and there a touch of pathos. But the production end of our plan, as I said, was but one factor in the big whole which we have long been looking for and is just as important. In the past American subjects have been marketed or distributed by some organization outside our own and we have been handicapped in the control of any specific sales policy. All that is changed now. As the chief executive of the American Film Company, I am now able to control the sales plans just as I have control of the production work.

“The salesmen who are representing American to the exhibitors at Pathe exchange shows are all in the direct employ of the American Film Company and report directly to us every day. We thus have our hand on the exhibitors’ pulse every day in the year and, through him, on the public.

Drive on in Force

“The new intensive selling plan, the inauguration of crew drives, is now in operation. It is controlled from our executive offices in Chicago and is in brief an organization of 100 per cent salesmen—all experts in their line—a sort of flying squadron of specialists. These men, who take our new pictures into the selling ranks, are specially trained in the American’s new policy and new plans of selling. When they have undergone a thorough training we send them forth to greet the exhibitors and present them with a simple statement of facts.

“These salesmen are not to be classed with the average solicitor who goes out from a film exchange to call on exhibitors. They do not present a line of sales talk that at best can be nothing else but persiflage and buncombe. They do not attempt to ‘bunk’ the exhibitor. They talk facts to him. I know it may be considered an innovation in film salesmanship, but we believe it is a good one. We give the exhibitor credit for having brains. We know he appreciates the best.

“The fact that the newer and more modern theatres being opened today are palaces—houses that cost hundreds of thousands of dollars to erect and equip, prove conclusively to anybody who studies the field that the exhibitor of today is a business man, just as shrewd, just as brainy, just as clever as any successful man in any other line of business.

“He buys his stock of goods because he is convinced that he can sell them to his patrons. If the salesmen sell him ‘bunk’ and buncombe, he has to sell the same sort of wares to his public and the class of exhibitors who are operating the best houses today can’t sell that sort of goods.

Telac Advertising Plans

“We expect to spend considerable sums advertising these new features to the exhibitors and the public through the daily newspapers. We expect to sell the pictures to the public for the exhibitor—in co-operation with him, I had better say, for our newspaper advertising will also carry the names of the theatres at which the productions starring Mary Miles Minter, William Russell and Margarita Fisher can be found. In this fashion we feel sure we can send the public to the theatres and thus make the exhibitor feel certain that in booking American ‘Flying A’ pictures he is going to appeal to an even larger public than usual.”

One of the first results accomplished from the crew drive in Chicago was the signing of a contract with Lubinier & Trinz for the presentation of all the American subjects in their big chains of houses covering the city.

Monte M. Katterjohn To Become Producer

Monte M. Katterjohn announces that he will produce the pictures of which he is the author following the expiration of his arrangement with the Famous Players-Lasky Corporation.

Mr. Katterjohn aims to turn out only four productions the first year. The pictures will be staged at the Brunton Studios.

C. R. Cooper of General Wins Promotion in Army

Writing from his post of duty with the American Expeditionary Force, C. R. Cooper, formerly traveling auditor for General Film, announces his promotion from private to battalion sergeant major, the highest non-commissioned office in the army. Cooper went across with the 393rd Machine Gun Battalion.

DeMille Now Bank Director

Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation has become a director in the Commercial National Bank of Los Angeles, one of the oldest financial institutions in the city and also one of the first to handle motion picture accounts which now form such a large percentage of the business of numerous southern California banks.

William S. Hart

And His New Leading Lady, Seena Owen, in “Branding Broadway,” an Artcraft Picture.
WORLD TO DISTRIBUTE
"UNDER FOUR FLAGS"
THIRD U. S. WAR FILM

Charles S. Hart, director of the Division of Films, Committee on Public Information, announces that the World Film Corporation, which is now distributing "America’s Answer," will also handle the distribution of "Under Four Flags," the third U. S. Official War Picture, which will have its first showing early in November.

"After very careful consideration," says Mr. Hart, in making the announcement, "it was deemed advisable to open the distribution of 'Under Four Flags' to competition. The World Film Corporation was selected to handle 'America’s Answer' because their offer was the most satisfactory. They have thoroughly organized their forces for the work, their campaign is meeting with splendid success, and everything points to a practically 100 per cent showing throughout the United States. Good judgment suggests that an arrangement that has proved so successful with 'America's Answer' will prove of equal value for the new war picture. Moreover, the two pictures, in the message they convey to the public, follow a natural sequence.

"America’s Answer" is largely devoted to showing how America’s billions were expended in France in preparation for our full participation in the war, and the advent of our boys on the fighting front. "Under Four Flags," continuing the story, will be a fighting picture throughout—a picture that will tell with pictorial vividness not only what American boys are doing in the battle line, but will also bring into view the tremendous activities of the French, British and Italian peoples, and show how the armies of the allies, under the master direction of Gen. Foch, have been co-ordinated for victory.

"The millions who see 'America's Answer' will, naturally, want to see 'Under Four Flags,' and their wishes, it is believed, will be met most satisfactorily by continuing the distribution through one company."

Ten One-Reel Pictures
Announced by Mutual

The Mutual Film Corporation announces the forthcoming publication of "Our Nation Aroused," a series of ten one-reel pictures produced by C. L. Chester under the supervision of the Committee on Public Information. The productions give ten illustrations of the activities of the American government in the development of the effective American war machine "over here." They contain the same snap and the subjects have been given the same interesting treatment that has won for the recently issued series of Outing-Chester productions a distinctive place among the short-reel subjects of their type.

Norma Talmadge Makes
Picture on West Coast

Norma Talmadge, her director, Sidney A. Franklin, and Thomas Meighan, Gladden James and A. E. Warren of her company, have arrived in Los Angeles to do the star's next Select Picture, George Scarbroth's state success, "The Heart of Wetona."

Miss Talmadge as a rule prefers to work in the east, but in this instance the location scenes, depicting a Western Indian Reservation, can be done to much better effect on the coast.

DRAMATIC SCENE FROM "RULING PASSIONS"

"The Common Cause,
Blackton Production,
To Be Published Soon

The Vitagraph Distributing Organization is laying plans for the early publication of T. Smith Blackton's production, "The Common Cause." Commodore Blackton is now putting the finishing touches on the production.

It is the plan of Vitagraph to give "The Common Cause" the same treatment as was given Commodore Blackton's other special productions, "The Battle Cry of Peace" and "Womanhood, the Destiny of the Nation," or "Within the Law," "The Girl Phillippa" and "Over the Top."

This means that Vitagraph will provide for exhibitor use a complete line of posters, advertising helps, star cuts, heralds, publicity stories, lobby displays, cut-out slides.

"The Common Cause" was made under the auspices and with the co-operation of the British-Canadian Recruiting Mission and Commodore Blackton has had at his disposal every facility which the Allies possess for faithful presentation of the big theme.

In the ranks, including the famous "Britannia," soldiers of the American, British, French and Italian armies, guns of every calibre, official battle scenes made by the British government and never before shown on a screen, battle-planes and all the other implements of modern warfare have been at Commodore Blackton's command, the result being that he was able to give to the picture a most thorough and realistic historic atmosphere.

Gets Magazine Story
For Doris Kenyon Film

Doris Kenyon’s next picture following "Wild Honey" will be entitled "Twilight," Theodore C. Deitch, president of Doris Kenyon’s company, De Luxe Pictures, Inc., has just signed contracts for the motion picture rights of the story, which appeared in the October issue of Metropolitan Magazine under the title "The Alchemy of Love."

Like "Wild Honey," the magazine story was written by Virgie E. Roe, who is, perhaps, coming to the front as a writer more rapidly than any other woman in literature. Louis Joseph Vance, who made the screen adaptation of "Wild Honey," will also make the screen version for "The Alchemy of Love."

Carmel Myers in "Temptation"

"Temptation," a five-reel exposition of a modern famous, featuring Carmel Myers and a hundred water nymphs, has been published by B. S. Moss for exploitation in his vaudeville theatres. The film was made by the New Film Company, of which Charles B. Mints is president. The theme of "Temptation" is said to be of great and topical moment and will appeal strongly to the masses.

The dates for this production's first showing in Greater New York are October 3, 4, 5, at Moss’ Jefferson and Prospect theatres, with the other houses to follow.
**First United Film Well Received at New York Showing**

Advance reports of "The Light of Western Stars" prior to its initial presentation were to the effect that in this striking Zane Grey story Dustin Farnum has revealed a new phase of gripping artistry and a notable progression in his powers of characterization.

Whatever praise may have preceded the picture was amply justified at its first showing, which took place at the Strand Theatre, New York, Wednesday morning, October 9, before a large audience comprising several screen stars, producers, a host of exhibitors and others representative of the industry, together with prominent invited non-professional guests.

The picture was notable for its strength of story, swiftness of action, surpassing excellence of the star's work, a fine cast and exquisite photography, and rewarded the attention of the well-filled theatre.

**Western Romance**

The story deals with the romance of a beautiful Eastern girl with a wild but most likable cowboy on the Southwestern border. The Westerner has made a drunken wager at a wedding that he would marry the first girl who came to town. The developments arising out of this wager form the well defined plot of the picture and involve many thrilling adventures, Mexican border raids, and a wealth of exciting incidents terminating in a wild ride against time to bring the happy ending.

United presented this inaugural feature in a highly artistic and effective manner. The full Strand orchestra gave renditions, and well selected descriptive music accompanied the presentation.

**Star Sets Bond Record**

Marion Davies, Select star, established a record for selling Liberty Loan bonds at the Motion Picture Exposition at Madison Square Garden, New York, last Thursday evening, when she sold $23,900 worth at the Select booth.

**World Acquires Rights To Play, "We Are Seven"**

Eleanor Gates, the dramatist, has sold to World Pictures the motion picture rights to her successful play, "We Are Seven."

Miss Gates is remembered as the author of "The Poor Little Rich Girl," which marked her successful debut as a dramatic writer. Arthur Hopkins, who produced the latter play, also presented "We Are Seven," with Bessie Barriscale in the leading role.

It is the intention of World to use "We Are Seven" as a vehicle for Louise Huff.

**M. P. Industry to Raise $1,000,000,000**

The greatest single pledge made for the Liberty Loan campaign by any American industry is that of the National Association of the Motion Picture Industry, which has promised to obtain $1,000,000,000 in subscriptions, or one-sixth of the entire amount requested by the Treasury Department. This huge sum is to be raised by subscriptions made by members of the industry and by subscriptions obtained in the seventeen thousand moving picture theatres which are cooperating in the drive. Liberty bond booths have been established in thousands of theatres, and Four-Minute speakers, Liberty Loan workers and the special Liberty Loan films contributed by the industry's leading stars and producing companies are being utilized in the big motion picture drive.

**Still Pictures Bureau Moves to New York**

The Bureau of Still Pictures, of the Division of Films, Committee on Public Information, has been moved from Washington, D. C., and is now installed in the New York offices at 6 West 48th Street.

Director Charles S. Hart announces the appointment of William A. Grant, President of the Rathburn-Grant-Heller Company of Chicago, as manager of the Bureau, which will be organized to meet the needs of newspapers for still pictures. The thousands of photographs on file in the Washington office of the Bureau, together with all the office equipment, were brought to New York in army motor trucks.

Arrangements have been completed by which all pictures will be received at the New York office direct from France, thus making the service more effective and insuring a more speedy delivery to newspapers and magazines. Correspondence regarding war pictures should be addressed to the Bureau of Still Pictures, 6 West 48th Street, New York City.

**Marion Davies Begins New Select Production**

Marion Davies and her director, Julius Steeger, made the first scenes last Monday of her forthcoming Select picture, "The Belle of New York."

This is a film adaptation of the Broadway musical comedy of years gone by in which Edna May created the part of the Salvation Army lassie. Miss Davies' leading man will be Robert Walker, an actor prominent both on the speaking stage and screen.

**New Features Announced**

The W. W. Hodkinson Corporation announces that it will distribute a series of six Frank Powell pictures produced for the Sunset Pictures Corporation of San Antonio, Tex. The first is a picturization of Ridgwell Cullom's book, "The Forfeit," co-starring House Peters and Jane Miller. The publication date is November 11.
DIGEST OF PICTURES OF THE WEEK

TIMELINESS in pictures as well as in stage productions often makes for success where otherwise complete failure would result. Thus a number of plays of the present week which have the great war for themes will doubtless prove good box office attractions, though not particularly strong nor original in plot.

This cannot be said, however, of Charlie Chaplin’s latest comedy, “Shoulder Arms.” Here is a rip-roaring, clean-cut little photoplay sketch with so many original thoughts and touches of humor that many will go to see it a second and third time. A well-filled projection room of exhibitors in Chicago cheered it to the echo at a private showing.

“Mrs. Ledingwell’s Boots,” Augustus Thomas’ farce, which met with success upon the stage, made an ideal vehicle for the vivacious Constance Talmadge and this Select comedy-drama will doubtless enjoy a long and successful run as a screen attraction. At least, it ought to. It has many entertaining qualities.

Paramount’s initial screen play for Ernest Truex, “Come On In,” serves very well to introduce the diminutive stage star to picture patrons. His popularity upon the speaking stage will help considerably in putting this slender vehicle over, no doubt. Truex gives a very natural performance as an American youth imbued with the desire to down the Huns. Shirley Mason appears in his support in a small part.

Triangle has a knack of putting on western plays that is far superior to the other companies. In “The Pretender” the company has given William Desmond a splendid vehicle and one that should play many repeat dates where well acted, well staged and carefully presented stories are appreciated.

“The Law That Divides” will not be classed among the “better films” because of its unpleasant theme. It is a story dealing with the evils of divorce and has little to recommend it as a neighborhood attraction. Kathleen Clifford appears in the leading role with Kenneth Harlan, Patrick Calhoun, Ruth Lackaye, Corene Grant and Stanley Pembroke in support.

“Rosemary Climbs the Heights,” Mary Miles Minter’s latest American play, is one of the best things this little star has ever done. It is certain in its appeal and shows that this versatile screen actress is capable of doing something besides “lady” parts. It is a story of studio life in New York, but is as clean and wholesome as a breath from the fields. A fine company appears in her support, and the play is lavishly mounted.

Peggy Hyland’s latest Fox play cannot be compared with her former efforts. “Marriages Are Made” is an unconvincing story, poorly directed, with a cast far below the average. The German spy angle has been worked to death in other pictures and offers nothing new here.

Paramount has attempted to make a war play out of Private Harold R. Peat’s book, “Private Peat,” but, like so many adapted stories, it drags and does not make the best of screen entertainment. It gives many scenes of the setting-up exercises soldiers go through in camps, and about half of the film is subtitles.

Detective stories, when well presented, are sure-fire in almost every theater. Metro’s latest “Secret Strings,” with Olive Tell in the leading role, contains all the elements of a successful feature—excitement and a good cast.

“Her Chance,” an adapted novel by Fannie Hart, with an obvious plot, is saved from being classed as commonplace by fine photography and an excellent cast. Alice Brady does a splendid piece of acting as Lola Grey, a poor show girl, and is accorded excellent support by David Powell, Hardy Kirkland and Ormi Hawley.

Al and Frank Jennings, the re-formed outlaws, have organized their own producing company, and “The Lady of the Dugout,” their first feature, augurs well for the company’s success. The Jennings are born actors, and the many experiences through which they have passed should make a series of interesting pictures.

Vitagraph presents Gladys Leslie in a light little play, entitled “The Mating,” which will undoubtedly please the most exacting picture patron. Herbert Rawlinson appears in Miss Leslie’s support, and as the hero of the play gives a good account of himself.

“The Law of the North,” with Charles Ray in the leading role, offers a distinctly different type of play for the Ince star, and one in which he gives a capable performance. It deals with the struggles of men around a trading post in northern Canada, and contains some beautiful exteriors of snow-covered forests. A fine cast surrounds the star.
Much of the tale is devoted to poking fun at German secret agents in America and their attempt to hinder our preparations to enter the war. These characters bear the names of Prof. G. Wottan Orphul Schmell, Count von Bumbust, Otto R. Schott, etc.

When war is declared upon Germany Eddie Short enlists, and his best girl Emmy determines to do her bit by running down a German spy. She falls in love with a German-American and when he gets orders to kill an American officer, he proposes and they are married. Emmy's uncle, an army officer, being invited to the wedding, the plotters overcome the officer following the wedding and attempt to kill him. Eddie Short rescues him and has the German placed under arrest. Later he marries Emmy.

Charlie Chaplin in
“SHOULDER ARMS”
First National comedy; three parts; directed by Charles Chaplin

Long and patiently has the public waited for “Shoulder Arms,” Chaplin’s latest comedy, made for the First National Circuit, but it is well worth waiting for. There is not a dull moment in the three reels, and because of its timeliness, it will doubtless prove the most popular picture the inimitable comedian has ever made.

Taking, as it does, trench life for its motif, which offered innumerable opportunities for funny situations, Chaplin’s ingenuity is given full sway and one cannot help but laugh at his assumed sang froid while under fire, his earnestness as a sharpshooter, his unique camouflage, and other little Chaplin touches. A note of pathos creeps in for a moment where Charlie is seen sitting disconsolately watching other soldiers eating good things sent them, while he has nothing but the cheese from his mouse trap. Its good entertainment and will make a hit with our soldier boys as well as with civilians.

CONSTANCE TALMADGE (CENTRE) IN A SCENE FROM “MRS. LEFFINGWELL’S BOOTS.” (Select.)

The plot concerns a pretty but extravagant wife, who has a tendency to flirt, a stingy husband who is unduly jealous and a pair of pretty but expensive evening slippers. Leffingwell objects to his wife’s mild flirtation with Walter Huntley, ably played by George Fisher. She covets an entire pair of slippers, and when Leffingwell goes to purchase them discovers Huntley has secured them. Another pair is found for Mrs. Leffingwell, however, when she appears to buy, Huntley gives the slippers to a maid after a quarrel with his fiancée, for whom he has bought them. Leffingwell becomes insanely jealous and when he finds that Mrs. Leffingwell is attending a party at which Huntley is a guest he goes in search of the two. It all turns out serenely when Mrs. Leffingwell and the maid produce the slippers. Harrison Ford, as Leffingwell, gave a fine performance. The balance of the cast was efficient, consisting of Fred Goodwin, Julia Faye, Herbert Prior, Vera Doris and Mercedes Temple.

Ernest Truex and Shirley Mason in
“COME ON IN”
Paramount comedy-drama; five parts; directed by John Emerson; published September 22

“Come On In” was written especially for the diminutive Ernest Truex by Anita Loos and John Emerson and makes a splendid vehicle to introduce Truex to the screen. The plot is far from new, but witty subtitles, perfect direction and the play’s timeliness make up for the story’s shortcomings.

The role of Eddie Short fits Truex to perfection and he makes of the enthusiastic American youth a very likeable and very human character. Shirley Mason has less opportunity in the role of a stenographer, although she fits into the picture well.

Charles Chaplin in an amusing scene from “Shoulder Arms.” (First National.)

He is first seen drilling with a company of soldiers and at the end of a long march he dives into his tent and falls asleep. Next we see him in the trenches loaded down with gas masks, ammunition, picks, shovels, firearms, and a miscellaneous assortment of tinware. The explosion of shells scares him beyond measure, but he eventually overcomes his timidity. He sleeps in a flooded hut, is placed on guard in a driving rain, and when the call comes for a brave messenger, Charlie accepts. Dressed as a tree stump, he fools whole regiments of German soldiers, overcomes a German general, and through a ruse captures the Kaiser, the Crown Prince and Von Hindenburg and takes them to the American lines. Then he wakes up and finds it is all a dream.
William Desmond in
"THE PRETENDER"
Triangle comedy-drama; five parts; directed by Cliff Smith; published October 13

As a whole: Excellent
Story: Good
Star: Refreshing
Support: Very good
Settings: Excellent
Photograph: Very good

Triangle adds considerably to its reputation and William Desmond adds greatly to his in the presentation of this picture, for it is as fascinating an offering as anyone could wish for. Filled with humor, well acted and well staged, the play contains all the elements of a good box-office attraction. The story devolves upon the failure of Percival Longstreet to take the job of schoolmaster in Freo's Beanos for a month due to a fall from a horse. Desmond, in the role of Bob Baldwin, a happy-go-lucky cowboy, learning that the job is the only thing between Longstreet and starvation, assumes the schoolmaster's identity and takes charge of the school. Dolly Longstreet, Percival's sister, comes to the town and has to live in the same house with Baldwin to keep up appearances, spending the nights at a ranch where her brother is convalescing. A troupe of actors arrives about the same time and Othoec Actwell, one of the players, annoys Dolly with his attentions. Repulsed, he casts suspicion on Bob. The cowboy squelches the scandal-monger and finally captures him and another member of the troupe when they commit a theft. As a reward he is made sheriff, while Percival takes his rightful job when the situation is satisfactorily explained. By getting the sheriff's job Baldwin is enabled to take Dolly as his wife. Desmond is excellent in his role as a cowboy-teacher, bringing out every possible bit of humor by his handling of the pupils. The children are fine, showing that the direction has been thorough.

Ethel Fleming appears opposite Desmond as Dolly, and Gene Burr has the heavy role. Both are good. Burr has the earmarks of a "comer." He manages to make himself most thoroughly detested. Others in the cast are Graham Pettie, Percy Challenger, Walter Perkins and Joe Singleton.

Kathleen Clifford in
"THE LAW THAT DIVIDES"
Plaza-Hodkinson drama; five parts; directed by Howard M. Mitchell; published October 21

As a whole: Fair
Story: Good
Star: Adequate
Support: Fair
Settings: Adequate
Photograph: Fair

"The Law That Divides" has been aimed to show the evil that results to children from divorce and in this it accomplishes its purpose. Miss Clifford enacts the role of Kathleen Douglas, who as a child is given into the custody of her mother when her father gets a divorce, while her brother, Kenneth, remains with his father. Kathleen's mother dies and the child goes to live with Mrs. Baggott, an unscrupulous woman, who, with her son Jack, lives from the proceeds of Jack's thefts. Kathleen is later introduced to the young and innocent girl in her teens, when she attracts the attention of Mrs. Preston, a rich widow, and is adopted by her. Mrs. Preston remarries Kathleen's character and she becomes a charming girl. Subsequently she becomes the fiancée of Bob Baggott. Murray is arrested for the murder, but Kathleen goes to the district attorney, who is her own father, and in bartering the truth, reveals to the father that it is his daughter who has killed her. Thus the father frees the daughter and she finds happiness with Murray.

Miss Clifford's work is satisfactory and she has the advantage of adequate support. Kenneth Harlan appears opposite Miss Constance Ford as Howard Murray; Patrick Caulley plays the part of her brother; Mabel Hyde is Mrs. Preston; Gordon Sackville is the father; Corenne Grant, the mother; Stanley Pembroke is Jack Baggott and Ruth Lackaye is Mrs. Baggott. The story is to be regretted that the recriminations against the subject so as to include an attack of a brother on his own sister. Few persons will excuse this, even though it coincides with the plot. The production contains many inconsistencies, the photography is haphazard, and it has an unpleasant theme.

Mary Miles Minter in
"ROSEMARY CLIMBS THE HEIGHTS"
American-Pathé drama; five parts; directed by Lloyd Ingraham

In this production the American Film Company presents Mary Miles Minter in her first serious role. Those who have liked the petite blonde star in ingenue parts, it is safe to say, will be more than pleased and are pleasantly surprised at her versatility. She gives her characterization a depth of feeling and sympathy that many may never have suspected possible.

Miss Minter is cast as Rosemary Van Voort, daughter of a Dutch couple in the village of Stuyvesant in the Catskill mountains. Rosemary's chief amusement is the creation of art dolls. A party of New York artists runs across her and one of them, Wanda, falls in love with her. When her father is disabled she does so. There she becomes the favorite of the art colony and Ricardo Fitzmaurice, a violinist, falls in love with her. She returns his affection. But there is also one who is in love with Ricardo also, threatens her happiness.

Returning from a dance at 3 o'clock in the morning, Rosemary finds a note on her door from Thamar, asking her to come to her apartment. When she gets there Ricardo starts to play the violin and Thamar threatens to kill her. Ricardo arrives, however, and prevents Thamar from doing harm. Unable to get into her own apartment—her friend, Wanda, having the key—Rosemary and Ricardo go to the violinist's quarters to wait. All of the artists live in the same building.

That day Ricardo goes to Chicago to hear an opera he has composed and Rosemary goes home for a visit. Simultaneously with their departure Thamar is found dead. Rosemary is brought back and put on trial as the slayer. But during the trial startling evidence is introduced by a child to the effect that Thamar's Russian husband killed her and Rosemary is acquitted. Then she finds happiness with the man she loves.

Alan Forest has the chief supporting role, that of Ricardo. Charlotte Mineau is Thamar, Margaret Shelby is Wanda King, George Periolat is Rosemary's father, Nanine Wright is her mother, and Lewis King has the part of a country bumpkin. All of the players are well cast and do justice to their roles. With superb settings and fine photography, nothing pretentious art titles, the production classifies as an unusually fine offering.

Miss Childers Lockwood's Leading Woman
Naomi Childers, well known film player, has been engaged to play the leading feminine role opposite Harold Lockwood in a new version of George Gibbs' novel, "The Yellow Dove," which was started this week by Edwin Carewe, managing director of the Lockwood company.
Peggy Hyland in
"MARRIAGES ARE MADE"
William Fox drama; five parts; directed by Carl Harbaugh; published October 28

As a whole ................................ Fair
Story ........................................ Unconvincing
Star .......................................... Pleasing
Support ..................................... Mediocre
Settings ..................................... Ordinary
Photography ................................ Good

"Marryages Are Made," by E. Lloyd Sheldon, might have been a more convincing offering if it had been more adequately cast and directed in a more dignified manner. The treatment of the story lacked serious intention and the theme was literally buried beneath scenes dragged in by the heels to furnish comedy relief.

Miss Hyland did her best to please in the role assigned to her. Edwin Stanley showed that he was mis-directed, while the work of others in the cast reminded one that comedy days when the appeal was never made to the intellect. The impression is given that the cast is made of performers, not actors. The story has in it material out of which a good feature might have been made.

It is a spy story. Susan Baird's father is ambitious to marry her to an effeminate but wealthy and influential young man. Susan detests him. One day while she is alone, her life is saved by James Morton and they fall in love with each other. Granger, the effeminate suitor, invites the Bairds to cruise on the yacht of Max Rupholdt, a German spy. Max has on this yacht the apparatus with which he plans to destroy U.S. shipbuilding yards. Susan's father takes her aboard the yacht to get her away from Morton, who has had suspicion directed toward him by the jealous Granger. Morton evades the posse and swims out to the yacht to rescue his sweetheart, and discovers the mine in the hold of the boat. He and Susan are busy trying to damage the mine when they are discovered by Max, who captures the girl and escapes in a motorboat. Morton gets away in time to notify the coast defense and he with a party is watching for the escaping German and the girl. The mine has been sent off in the direction of the shipyards, where the launching of a great vessel is being celebrated. At a bridge Morton succeeds in saving the girl, who jumps fearlessly into his extended arms. The motorboat comes in contact with the mine and the German agent is destroyed by his own villainy. The girl and Morton are happy together.

Harold Peat in
"PRIVATE PEAT"
Paramount-Artcraft Special drama; five parts; directed by Edward Jose; published October 13

As a whole .................................. Well produced
Story ........................................ Entertaining
Star .......................................... Good
Support ..................................... Fair
Settings ..................................... Very good
Photography ................................ Clear

This five-part Paramount-Artcraft special offering was made from Private Harold Peat's book which leaped into popular favor about a year ago. The story is told in narrative form, the subtitles being written in the first person, with Private Peat performing the various deeds of daring and bravery as related in the book.

Originally written around a Canadian army camp and English troops with which Private Peat enlisted, it has been changed somewhat to fit American conditions. It relates how Private Peat, stirred by a dream of German atrocities, endeavors to enlist in the army, is turned down but finally accepted and goes across. On the battle field he is wounded while bringing ammunition to his companions and is sent to a base hospital, which is destroyed by a Hun air bomb. He is finally made happy by a visit from his sweetheart, a school teacher, as he is recovering from the effects of his injury.

Much of the film is taken up with scenes about an army camp, showing the drills, etc., through which the raw recruit passes to become a soldier.

"Private Peat," as a patriotic recital, will doubtless appeal to many picture theatre patrons, although it contains no great novelty or suspense. It suffers by comparison with the many excellent war plays already produced.

Olive Tell in
"SECRET STRINGS"
Metro drama; five parts; directed by John Ince; published October 7

As a whole .................................. Convincing
Story ........................................ Holds
Star .......................................... Ample
Support ..................................... Fair
Settings ..................................... Adequate
Photography ................................ Good

"Secret Strings" is a story dealing with clever crooks and cleverer detectives. It was written by Kate Jordan and appeared originally in Peat's Magazine. Mathis adapted it to the screen and made a very good job of it.

Olive Tell heads the particularly pleasing cast and the element of mystery is well sustained. Miss Tell's work is particularly pleasing as Janet Maxwell, while John Daly Murphy and Marie Wainwright, as the two detectives, posing as Mr. and Mrs. de Giles, were especially clever.

It is the type of detective story that has a popular appeal and should prove a winner with most audiences.

Jean Towers is one of the directors of the picture. She is married to a crook, who is finally freed by the tragic death of her husband. William J. Kelly is the crook. Hugh Thompson gave a pleasing portrayal as Hugh Maxwell, while John Daly Murphy and Marie Wainwright, as the two detectives, posing as Mr. and Mrs. de Giles, were especially clever.

"Her Great Chance," scenarioized by Charles Maigne from the novel, "Golden Fleece," by Fannie Hurst, is a little obvious as to plot but nevertheless is an interesting and entertaining picture. The photographic ideas of Leo Rossi are so novel and so effectively executed that the story to an artist's height it would otherwise be impossible for it to reach. Often when the suspense lags, the photography so pleases the eye that the picture satisfies. The settings are well chosen and the picture well mounted.

Alice Brady does a beautiful piece of convincing acting, and has a good opportunity to prove the magnetism of her personal charm, for the story affords her no chance to dress lavishly. She plays a漂亮 girl in the plainest of gowns, but retains the admiration and interest just as surely. Her facial expression never fails to convince you that she confines intellect with emotion and blends them as only an artist can. David Powell gives her excellent support. Hardy Kirkland and Ormi Hawley characterized well and the rest of the cast was satisfactory.

Lola Grey, a shop girl, is very unhappy in her shabby life.
home where the lack of sympathy on the part of her older sister makes life almost unbearable. She is in love with Charlie Cox, idle son of one of the wealthiest men in town. Because of his dissipations she is fearful of the consequences of a marriage, and the money he always lavishly spends means to her that he will never have to settle down. One of his wildest escapades gets him a lot of notoriety and she talks seriously to him about reforming. On her return home her sister jealously taunts her with the fact that Charlie has been disinherited. The sister is confidential secretary to Cox's lawyer. Knowing that Charlie will no longer be hampered by the necessity of money, Lola confesses to him about reforming. On the following day, while on their honeymoon, they read in the paper the account of the sudden death of the father. Charlie begins to plan to spend his money on Lola, when she joyously tells him of the new will and that she had married him because she knew his real chance to make good was coming to him.

Al and Frank Jennings in

"THE LADY OF THE DUGOUT"

Jennings drama; six parts; directed by Al Jennings; published on State Rights basis by Ernest Shipman

As a whole Gripping
Story Exciting
Stars Splendid
Support Excellent
Settings Convincing
Photography Very good

This is a racy relataion in the reality of plot, cast and actual locality. Everyone knows the history of the Jennings boys, outlaws, whose personalities were so attractive that they interested William McNabkin to the extent of having their sentences commuted and later they were pardoned by Theodore Roosevelt.

Having won back the confidence of the public because of their thorough reformation these men are making a series of outlaw pictures, each one founded on actual facts in their lives. This first offering is a peculiarly interesting and pathetic revelation of the tenderedness of the outlaw's heart.

Al Jennings understands the art of acting in all its fine points. Elmer Jennings has dignity and poise seldom seen on the screen. Corrine Grant was splendidly cast and gave an excellent performance. Joe Singleton and Master Ben Alexander were adequate as the husband and son. The story tells of an Englishman and his friend who are seen reading the story of the Jennings boys. They express a desire to some day meet the men. Al Jennings approaches, is introduced, and tells several personal incidents. They were penniless and hungry, he explains. In a saloon they overheard two men who spoke of depositing several thousands in the town bank. They robbed the bank and escaped, but were still hungry. Riding into the desert with thousands of dollars, they found the lady of the dugout, with her little son crying for food. Al rode to the nearest neighbor, got food and saved their lives. Her husband returns to find her well supplied with food and he drunkenly accuses her of misbehavior. The Jennings boys returned to see her and the husband goes for a posse to attack the dugout, although he knew every shot endangered his family. The Jennings boys learned that the husband had been killed and, filled with sympathy, they return and take the woman and her boy back to her family.

Gladys Leslie in

"THE MATING"

Vitagraph drama; five parts; directed by Frederick Thomson; published October 7.

As a whole Good
Story Clever
Star Fair
Support Good
Settings Fair
Photography Fine

This is a happy picture and as such should find favor with patrons.

Gladys Leslie has the good fortune to have Herbert Rawlinson as her principal support and so good is he that many consider him the star if they did not know differently. Miss Leslie plays the parts of Nancy Fane, daughter of an inventor, and in the absence of a mother, performs that duty in the Fane household, ministering to the wants of two little brothers and a sister.

Rawlinson portrays Dick Ives, who acquires the house next door by inheritance. Both the Fane and Ives homes are supposed to be old and badly in need of repair and the director has been fortunate in finding two of such a type that their realism makes the picture exceedingly convincing.

The story devolves upon the attempts of an unscrupulous promoter to steal an invention of Nancy's father. Realizing that the father would sell for a song, young Ives steals the invention, meanwhile communicating with friends in a position to pay a price that the invention warrants.

But Ives' plans go awry and he is discovered. Nancy brands him a thief and he is arrested. Fortunately he clears himself, later saving the lives of Nancy's brothers and sister. Then Ives and Nancy come to an understanding and become engaged.

There is considerable suspense in the picture and some mystery, while it is filled with human interest and comedy relief. Stephen Carr, John Thomson and Aida Horton, who play the children parts, are largely responsible for the humor. Each one gives a commendable performance.

Charles Ray in

"THE LAW OF THE NORTH"

Paramount drama; five parts; directed by Irvin W. Williet; published September 29

As a whole Very good
Story Gripping
Star Excellent
Support Very good
Settings Excellent
Photography Clear

Written by Ella Stuart Carso, "The Law of the North" presents a virile, convincing story of the great northwest with its Indians, trading posts, strange laws and stranger characters.

The character drawing is especially good and the interest is well sustained throughout by reason of the finished performances of the able cast.

Charles Ray is a most excellent Alain de Montcalm, known as the Eagle," and son of the Commandante. Doris Lee, a pretty and pleasing Therese Le Noi, Gloria Hope is very good as Virginia, and Robert McKim a sufficiently convincing villain.

The scenes are laid amid snow covered mountains and forest ranges. Alain lives with his father, the Commandante, and his sister Virginia. Caesar Le Noi, a scoundrel who courts Virginia, is second in command of the post. NeNoi is accused by an Indian of having wronged his daughter. Le Noi intimates that Alain is the guilty one and the Commandante soundly thrashes him. That night he persuades Virginia to run away with him. While returning for Virginia's rosary beads, Le Noi is discovered and in the struggle he kills Montcalm. Alain returns from a neighboring post, and trails Le Noi to a deserted fort, where he brings him to bay. Le Noi sends word to Alain that he will kill Virginia if he does not cease firing. Virginia is wounded and Le Noi escapes. Alain follows and comes upon Therese, Le Noi's daughter, almost dead in the snow. He takes her to his cabin and is overjoyed to find that Virginia has reached home before him.
Exhibitors Herald and Motingraphy

“What the Picture Did For Me”

Verdicts on Films in Language of Exhibitor

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The criticisms contained in this department of Exhibitors Herald and Motingraphy are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write Exhibitors Herald and Motingraphy and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address Exhibitors Herald and Motingraphy, 417 South Dearborn street, Chicago, Ill.

Artcraft

The Great Love, with Lilian Gish and Robert Harron—Wonderful photoplay. Zeppelin airships and night scenes worked in splendidly.—Charles H. Ryan, Garfield Theatre, 2444 West Madison street, Chicago.—Middle class neighborhood.

The Song of Songs, with Elsie Ferguson—Very poor for Elsie. The bad finish gives it a black eye. If she wants to be a big star she must do better.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

Old Wives for New (DeMille Special)—A good subject all the way through. Plenty of food for thought embodied in same.—M. C. Kellogg, Homestead Theatre, Lead, S. D.—Mixed Patronage.

The Song of Songs, with Elsie Ferguson.—We cannot do any business with this star. Personally think her very good.—G. E. Wingren, Bismarck Theatre, Bismarck, N. D.—Mixed Patronage.

Headin’ South, with Douglas Fairbanks.—One of Fairbanks’ best productions.—S. Pollock, Lyceum Theatre, Newark, N. J.—Middle class patronage.

A Doll’s House, with Elsie Ferguson—Fair picture.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High Class Patronage.

The Danger Man, with Elsie Ferguson—Good work by the star. Picture fair. Business fair.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

Say Young Fellow, with Douglas Fairbanks.—A crackling good picture that pleased them all. “D exhibition” sure pulls them in.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

Riddle Gawne, with William S. Hart—Great picture. Extra big business.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

Say Young Fellow, with Douglas Fairbanks—Douglas Fairbanks surely is a “hum-dinger.” Enjoyed by everyone. Big sure business.—Miss T. Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.

Amorality of Clothes-Line Alley, with Mary Pickford—This is a dandy. Mary is strong in this sort of play.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

M’iss, with Mary Pickford—Everyone enjoyed this as do almost all of this star’s pictures. We have not signed contract for this year with Paramount-Artcraft as I consider it unfair to exhibitors even though every production was good. A little town exhibitor cannot run such expensive pictures three times each week.—Mrs. Lon Bacon, Pastime Theatre, Itasca, Tex.

Wolves of the Rail, with William S. Hart—A regular Hart picture. As good as he has made for Artcraft. Will get the money if patrons like Bill.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

The Tiger Man, with William S. Hart—Good, but film was in bad condition.—Mrs. Lon Bacon, Pastime Theatre, Itasca, Tex.

How Could You Jean, with Mary Pickford—Extra good picture but only did a fair business.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.

Bluebird

That Devil Bateese, with Monroe Salisbury—Scenery and star great. Took well. Can’t understand why producers do not make more like this. Big business.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—Working class patronage.

The Eagle, with Monroe Salisbury—This star is good in this class and always gets good business.—Spragg Amusement Company, Olympic and Majestic Theatres, Belleair, O.—General patronage.


First National Exhibitors Circuit


My Four Years in Germany—Did a great business for two days. Picture surely is great.—S. Pollock, Lyceum Theatre, Newark, N. J.—Middle class patronage.

Tarzan of the Apes, with Elmo Lincoln and Emil Markay—The best picture I ever had and patrons are anxious to see the concluding chapter.—George J. Eberwine, Auditorium Theatre, Marblehead, O.—Middle class patronage.

My Four Years in Germany—Two day repeat run, making seven days in all we have played this subject. The greatest war picture ever made.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—General patronage.

My Four Years in Germany—Charged 50 cents for this. Nearly everyone grumbled about the price until they had seen the picture.—G. E. Wingren, Bismarck Theatre, Bismarck, N. D.—Mixed patronage.

My Four Years in Germany—Turned them away. Broke all house records. You can’t lose on this.—George J. Eberwine, Auditorium Theatre, Marblehead, O.—Middle class patronage.

John G. Adolphi,
Director of the Feature, "The Woman the Germans Shot," Which Plunkett & Carroll Produced.

37
The Debut of Honor, with Peggy Hyland—Star good, story fair. Film not in good condition.—E. J. House, Grand Theatre, Marion, N. C.

The Kid Is Clever, with George Walsh—Very poor.—Spragg Amusement Company, Olympic and Majestic Theatres, Bellaire, O.—General patronage.

Fox Sunshine Comedies—Patrons well pleased with these comedies.—S. Pollock, Lyceum Theatre, Newark, N. J.—Middle class patronage.

All for a Husband, with Virginia Pearson—Satisfactory production.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

Under the Yoke, with Theda Bara—About the best Bara picture yet. Some wonderful battle scenes.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

The Bondman, with William Farnum.—Drew poor business on return. Farnum not liked here as well as he should be.—J. H. Henry, Empire Theatre, Winchester, Va.

The Spy, with William Farnum—A great picture. Business good. Exhibitors should advertise this big.—S. Pollock, Lyceum Theatre, Newark, N. J.—Middle class patronage.

A Branded Soul, with Gladys Brockwell—A very commendable picture for my place. Satisfied patrons.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

The Scarlet Road, with Gladys Brockwell—Picture fair. Our patrons don't like this kind. Fair business.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—Working class patronage.

General

The Ne'er Do Well, with Kathlyn Williams—Fine picture but too long. Ten reels.—H. A. Sylvestor, Liberty Theatre, Kankakee, Ill.—Downtown patronage.

Goldwyn

Friend Husband, with Madge Kennedy—A sure enough good picture. One that will make you forget your troubles.—L. W. Head, Sterling Theatre, Superior, Neb.—High class patronage.

Peck's Bad Girl, with Mabel Normand—Poorest business in months. Had picture booked for three days. Ran it only two. Personal opinion, Mabel's best. Poor paper.—C. D. Wells, Isis Theatre, Cedar Rapids, la.—Downtown patronage.


Fields of Honor, with Mae Marsh—Pleased large Saturday night crowd. Miss Marsh is always good.—Spragg Amusement Company, Olympic and Majestic Theatres, Bellaire, O.—General patronage.

All Woman, with Mae Marsh—Please story. Miss Marsh very good. Photography fair.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

Dodging a Million, with Mabel Normand—Our idea of a clever comedy drama for these strenuous days and Mabel can certainly put it over.—Spragg Amusement Company, Olympic and Majestic Theatres, Bellaire, O.—General patronage.

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian—a picture that anyone can play a second time and do a big business with.—George J. Eberwine, Auditorium Theatre, Marblehead, O.—Middle class patronage.

Sirens of the Sea, with Louise Lovely and Carmel Myers—This old subject drew well and pleased. Was better picture than Neptune's Daughter. With cuts of girlish scenes would have been a clean-up.—J. H. Henry, Empire Theatre, Winchester, Va.

Metro

Revelation, with Nazimova—Wonderfully acted picture that stamps this star as great. She has everything.—Spragg Amusement Company, Olympic and Majestic Theatres, Bellaire, O.—General patronage.

The Slacker, with Emily Stevens—Was once a good picture. My print in poor shape; much missing, but pleased all.—George J. Eberwine, Auditorium Theatre Marblehead, Wis.—Middle class patronage.

Draft 258, with Mabel Taliaferro—Very, very good. Worthy of advanced prices. Ran it two days.—F. F. Peters, Majestic Theatre, Hornell, N. Y.—General patronage.

The Eternal Mother, with Ethel Barrymore—A good picture and in good shape. A drama that will please any audience.—George J. Eberwine, Auditorium Theatre, Marblehead, O.—Middle class patronage.

Revelation, with Nazimova—Made a mistake in booking this for a Saturday as our patronage on this day consists mostly of Indians, farmers and children. A good picture for high class audiences only.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

Blue Jeans, with Viola Dana—Very good, but print was in poor condition.—F. F. Peters, Majestic Theatre, Hornell, N. Y.—General patronage.

Mutual

Hearts or Diamonds, with William Russell—My people are crazy over Russell, so this went big.—Mrs. Lon Bacon, Pastime Theatre, Itasca, Tex.

Paramount

Believe Me Xantippe, with Wallace Reid—A mighty good picture. Wallie is fine in comedy. Print in poor condition.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—General patronage.

Playing the Game, with Charles Ray—One of the best pictures we have used. Star, well liked here.—L. W. Head, Sterling Theatre, Superior, Neb.—High class patronage.

Good Night Nurse, with "Fatty" Ar-
Prunella, with Marguerite Clark — Nothing to rave over.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.


The Price Mark, with Dorothy Dalton — A very good picture. All patrons pleased. Dalton is a good drawing card and this suits her.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

Green Eyes, with Dorothy Dalton—My patrons liked it. Good entertaining picture. Catchy title. Star liked.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class patronage.

Mile-A-Minute Kendall, with Jack Pickford—One of his best with a mile-a-minute action. Jack always gets the money for me.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

A Nine O’Clock Town, with Charles Ray—Had more complaint on this than any Ray picture. Poor business.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

Madame Jealousy, with Pauline Frederick—Pauline is a great favorite here, but not in such stuff as this. Allegorical play.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

The First Law, with Irene Castle—a fair picture. Business only fair.—W. J. Hazen, -t, Judithe Theatre, Lewistown, Mont.—Mixed patronage.

Vengeance Is Mine, with Irene Castle—a dime novel title, but brought them in. Liked by majority.—Miss T. Benesich, Bell Theatre, 3064 Armitage avenue, Chicago.

Winning Grandma, with Baby Marie Osborne—Fair.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—Downtown patronage.

The First Law, with Irene Castle—Just a fair program picture.—A. S. Widan, Centennial Theatre, Warsaw, Ind.—High class patronage.

The German Curse in Russia—Fair picture. War stuff from Russia. Did well, featuring its authenticity.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

Sylvia of the Secret Service, with Irene Castle—Went over fine.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

Kidder & Ko., with Bryant Washburn—A clean-cut comedy drama that pleased all.—A. S. Widman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Select Pictures, with Alice Brady—Very good picture. Little risque. Some people might kick. Star draws well.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

Magda, with Clara Kimball Young—Good picture. Film in bad shape.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

Homestake of Yesterday, with Norma Talmadge—Business not as good as picture, which was fine.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

The Ordeal of Rosetta, with Alice Brady—Very good picture. Little risque. Some people might kick. Star draws well.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

Magda, with Clara Kimball Young—Good picture. Film in bad shape.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.


The MOTH, with Norma Talmadge—Fine picture.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

A Pair of Silk Stockings, with Constance Talmadge—For a good comedy drama this one fills the bill. Sprinkled with laughs throughout the five reels. Title good and star does good work.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

Her Only Way, with Norma Talmadge—a great star in a fine picture. Norr a Talmadge pictures are all first class — F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

The Safety Curtain, with Norma Talmadge—One of this star’s best. Only commendation from my patrons. You
THE WINSOME AMERICAN FILM COMPANY STAR APPEARS AS A YOUNG MATRON IN HER LATEST PLAY, WHICH IS SAID TO CONTAIN MANY UNIQUE SITUATIONS AND PERPLEXITIES.

The House of Glass, with Clara Kimball Young—The best Clara Kimball Young picture I have played in a long time.—F. M. Nicolene, Kialto Theatre, Dickinson, N. D.

J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.


Merely Players, with Kitty Gordon—A good production. Kind of complicated but enjoyed alike by young and old.—Miss T. Benesh, Bell Theatre, 3064 Armitage avenue, Chicago.

The Golden Wall, with Carlyle Blackwell and Evelyn Greetly—An excellent picture. Pleased large audiences.—Majestic Theatre, Wausau, Wis.

Journey’s End, with Ethel Clayton—Very good picture. Star well liked.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

W. W. Hodkinson

A Man’s Man, with J. Warren Kerigan—A picture that will please. A little different.—L. W. Heal, Sterling Theatre, Superior, Neb.—High class patronage.

Pershing’s Crusaders (U. S. Official-First National)—Booked it for two days, but film failed to arrive in time for first day’s showing. Turned them away second night at 10 and 20 cents. Gave good satisfaction.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

Hearts of the World (D. W. Griffith)—Greatest picture out to date. Sold out completely for three performances.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

Carmen of the Klondike, with Clara Williams (Selexart)—Best thing done in the way of a northern picture since The Spoilers and Flume of the Yukon. Some fight in this one. Make a plunge on it. It will please.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

The Belgian, with Walker Whiteside (Sidney Olcott)—Fine. Good print. Business not up to standard on account of Spanish “Flu.”—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—Downtown patronage.

Pershing’s Crusaders (U. S. Official-First National)—Did very poor business. General complaint too much like news pictures patrons had seen some time ago.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

The Public Defender, with Frank Keenan (Harry Raver)—Fair picture. Nothing to rave about.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Pershing’s Crusaders (U. S. Official-First National)—Print in fine shape. Excellent production. Will get the business and please all.—George J. Eberwine, Auditorium Theatre, Marblehead, O.—Middle class patronage.

The Zeppelin’s Last Raid, with Enid Markay (U. S. Exhibitors)—Not what patrons expected. Film in terrible condition.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Series and Serials

The House of Hate, with Pearl White and Antonio Moreno (Pathé)—First serial 1 I have run in a long time. It went big with me.—Mrs. Lon Bacon, Pastime Theatre, Ithaca, Tex.

The House of Hate, with Pearl White and Antonio Moreno (Pathé)—Middle class neighborhood.

The House of Hate, with Pearl White and Antonio Moreno (Pathé)—First serial I have run in a long time. It went big with me.—Mrs. Lon Bacon, Pastime Theatre, Ithaca, Tex.

A Fight for Millions, with William Duncan—A good serial that is full of action.—S. Pollock, Lyceum Theatre, Newark, N. J.—Middle class patronage.

Hands Up, with Ruth Roland (Pathé) —Good. First episode drew good crowd. Book it.—Lewis and Briscoe, Princess Theatre, Elwood, Ind.—Working class patronage.

The House of Hate, with Pearl White and Antonio Moreno (Pathé)—This serial is good. Better all the time. Charged 6 and 11 cents.—Cosmo Theatre, Merrill, Wis.

Hands Up, with Ruth Roland (Pathé) —We are cleaning up on this serial.—Majestic Theatre, Wausau, Wis.

National Board of Review Reports

Pals First (Metro)—Entertainment value, excellent; story, good; coherence of narrative, good; acting, excellent; photography, good; technical handling, good; scenic setting, excellent; moral effect, good.

The Return of Mary (Metro)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, fair; moral effect, good.

The King of Diamonds (Vitagraph)—Entertainment value, excellent; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

A Woman of Impulse (Famous Players-Lasky)—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, line; technical handling, good; scenic setting, good; moral effect, good.

An Old Maid’s Baby (Pathé)—Entertainment value, good; story, good; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Rosemary Climbs the Heights (American)—Entertainment value, good; story, very good; coherence of narrative, fair; acting, good; photography, excellent; technical handling, good; scenic setting, good; moral effect, good.

Infatuation (Pathé)—Entertainment value, good; story, good; coherence of narrative, clear; acting, good; photography, fair; technical handling, good; scenic setting, good; moral effect, good.

Unexpected Places (Metro)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, fair; moral effect, good.

Laughing Bill Hyde (Goldwyn)—Entertainment value, good; educational value, good; story, good; coherence of narrative, good; acting, fine; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Goat (Famous Players-Lasky) —Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Desert Law (Triangle)—Entertainment value, fair; story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, fair.

The One Woman (Select)—Entertainment value, excellent; story, very good; coherence of narrative, good; acting, very good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Private Peat (Famous Players-Lasky) —Entertainment value, excellent; story, very good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Strange Woman (Fox)—Entertainment value, good; coherence of narrative, good; acting, excellent; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Embarrassment of Riches (Hodkinson)—Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, fair; moral effect, good.

What Is the Picture’s Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY’S “What the Picture Did for Me” department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title ....................................
Star ......................................
Producer .................................
Weather .................................
How Advertised .........................
Competition .............................
Admission Prices .......................
The Periscope

Now is the time to come to the aid of the country. Buy Liberty Bonds.

B. L. B.

That makes a good starter for any column. It's easy to write and makes the other fellows in the office think you're a wiz on the typewriter.

B. L. B.

And another Moving Picture Exposition has passed into history. Gone but not forgotten.

B. L. B.

Our "George" threatens to become a tinilizzist. But our bookkeeper is trying to talk him out of it. As the argument now stands it looks like o. b. would win out.

B. L. B.

Victory dinners at $6 were apparently too high, too — high, for these times, so the whole thing was called off.

B. L. B.

Might better buy Thrift Stamps with that money and lick 'em. There's a lot of nourishment lacking those green baby bond stamps. And, besides, it helps to lick the kaiser, which is more to the point.

B. L. B.

Got to hand it to that bunch of New York exhibitors. Sixteen hundred screens were represented at a meeting held recently in Albany, X. Y., and enough resolutions were passed to last the whole industry through a hard winter.

B. L. B.

A prominent exhibitor asked us the other day why a reputable exhibitor, experienced in film matters, was not appointed on that special commission selected by Chicago councilmen to look into the censoring problem. We'll bite. Why wasn't there?

B. L. B.

A Glutton for Punishment

Word comes out of the west coast that recently Carl Laemmle sat through thirty reels of Universal pictures made up as follows: Four five-reel dramas, four one-reel comedies and three two-reel episodes of a serial.

B. L. B.

The Rumor Hound's Victim

(A one-reel melleredrammer)

"Ah, Ha! At last I have you."

With these cruel words Ampere Ohms, the Great Short-Circuit Detective, grabbed his hapless victim by the throat and held him spellbound with his magic eye.

"For three months I have trailed you from here to there. Who are you, and what are you up to?"

"I am Public!" hoarsely whispered the struggling prisoner, "and I have been trying to discover who Mary Pickford is going to sign with."

"Getmumpeits" grumbled the disappointed detective, letting his prisoner fall with a sickening thud on the sidewalk, "that's what I've been trying to do myself."

B. L. B.

The Reserve Film Corporation has been formed in New York to produce and exploit motion pictures. It has a capital of $5000. Some reserve.

B. L. B.

"Through Berlin Mit der Kaiser"

Universal has offered A. H. Woods $50,000, it is said, for the screen rights to the stage success, "Friendly Enemies." It's dollars to doughnuts Carl Laemmle won't call it that when he produces it, if he does.

B. L. B.

It used to be quite the thing to run all the old worn-out filmlons that had a sprocket hole left, in the "pop" vaudeville houses. Not so any more. The U. B. O., New York, has just closed for first run the Florence Reed feature, "Wives of Men," now being handled by the Pioneer Film Corporation.

B. L. B.

A Scene for the Bass

Got to hand it to "Roxy" Rothapel for realism in stage settings. At the Rivoli, New York, he has installed a scene representing the bottom of the sea and he adds "the setting will serve as a background for a bass solo by John Hendricks."

J. R. M.

Patie Program for November Varied; New Serial and Two Features on List

Paul Brunet, vice-president and general manager of Pathe, in announcing the line-up for November, says that the new Pearl White serial, the first episode of which is scheduled for November 24, is full of novelty, and while it follows suitably the inevitable lines of melodrama, still in its treatment and the utilization of novel effects, it is really a new sort of serial. It moves quickly and experts who have seen some of the early episodes declare that it cannot be outgrown. The serial is the work of George Brackett Seitz and Bertram Milhauser. The name of the serial and further information will be announced later.

"The Narrow Path," featuring Fannie Ward, her second extra Select Star Photoplay, is scheduled for November 17.

Baby Marie Osborne is dated for November 3 in "Mildly o' the Beanstalk."

Pathe one reel comedies for the month are unusually attractive. They are vehicles for the talents of Harold Lloyd, Toto, the one-time clown of the New York Hippodrome, and Stan Laurel, the English comedian, who trained in the Karno Comedy School from which the distinguished Charlie Chaplin graduated.

"Lloyd in "Hear 'Em Rave""

Lloyd will be seen in "Hear 'Em Rave," scheduled for November 10, "Three Men," in "Check Your Bill, C.C."


A profit of the most war exhibits shown will be given in the Official War Review, Nos. 19, 20, 21 and 22, scheduled for November 3, 10, 17 and 24. "The Far-Flung Battle Line" series furnished by the British and French governments will show the last of the twelve installments on November 3, 10 and 17. Next to the Official War Review, which is steadily nearing 100 per cent distribution, this feature has held popular attention.

Episodes 4, 5, 6 and 7 of "Wolves of Kultur" will be issued as follows: November 3, "The Ride to Death"; November 10, "Through the Flames"; November 17, "Trails of Treachery"; November 24, "The Leap of Despair."

"Hail Up," featuring Ruth Roland, will come to an end in the four episodes as follows: November 3, "The Silver Book"; November 10, "The Last Warning"; November 17, "The Oracle's Decree"; November 24, "The Celestial Messenger."

Peggy Hyland to Film Magazine Story

The next picture which Peggy Hyland will make for the Fox Film Corporation will be a "Stitch In Time," taken from a magazine serial story written by Fred Jackson, the well-known author and playwright.

"A Stitch In Time" will be done by Miss Hyland under the direction of Harry Millarde. In its screen version "A Stitch In Time," with the same title, will require an unusually large cast in support of Miss Hyland and also will introduce several situations which have not yet been exploited in films.

"The Hell Cat" Next Farrar Feature

Geraldine Farrar's November production, her second under Goldwyn auspices, is "The Hell Cat," by Willard Mack. It is said to be a big, primitive emotional story in which Miss Farrar is seen as the heroine of a big out-of-doors western picture, surrounded by cowboys and the masculine people of the wholesome west.

While the production was being made in Wyoming exhibitions from four states came to see the taking of the bigger scenes. In the cast of "The Hell Cat" supporting Geraldine Farrar are Milton Stills, Tom Santsch and half a dozen other popular players, several of them stars in their own right.

Three Select Films This Month

Three Select subjects are announced by this month for October. They are: Constance Talmadge in "Mrs. Laramie's Well's Boots," Alice Brady in "Her Great Chance," and Clara Kimball Young in "The Road Through the Dark."

Norma Talmadge in "The Forbidden City" was issued September 30, and therefore virtually becomes an October picture also.
OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Caillaux Case" (Fox)—Reel 5, in love scene between Caillaux and Henriette, eliminate that part of action in which he draws hands slowly over her breast, and where he violently kisses woman on neck. Reel 5, subtitle ending: "I will be your slave"; in scene where editor is shot by woman, eliminate all but the first shooting scene.

"The Fly Bill" (Jester)—Reel 1, close-up of man's posterior after shooting by active following man, eliminating actions after girl pulls him with invisible scenes of girl; pulling them out of posterior. Reel 2, view of man removing shoes from his posterior.

"A Fight for Millions," No. 11 (Vitagraph)—Reel 3, placing goose about man's neck; close-up of man with goose around neck; subtitle: "When I give the word, lay on and drive the wagon out from under him.

"Lea-Bel Library" (Lea Bel)—Last half of Moorish dance.

"Hello Trouble" (L-Ko)—Reel 2, eight scenes of couple in sliding bed.

"Cheating" (W. H. Prod.)—Reel 1, woman in bath tub; man pulling knitting needle from man's posterior; woman pulling needle from man's posterior.

"Battling Jane" (Paramount)—Reel 2, Beauty Joe killing man in girl's room. Reel 3, last scene of man robbing safe.

"The Lone Avenger" (Lasso)—Reel 2, two stage holdup scenes; close-up of bandit examining loot. Reel 5, two shooting scenes.

"Fight for Millions," No. 12 (Vitagraph)—Reel 1, three close-ups of noose around man's neck. Reel 2, slugging man with chair; close-up of chair striking man in face. Reel 3, binding Duncan; two scenes of men firing rope to throw sheriff from horse; binding sheriff; close-up of tying man's arms together on floor; last three scenes of men in water in cellar.

"Kildare of Storm" (Metro)—Reel 1, two close-ups of baby in crib to include first kidnapping scene. Reel 2, two close-ups of men fighting on ground.

"The Hand of Vengeance," No. 3 (Gaumont)—Reel 1, gagging ambassa- dor and draping other man's scarf around his neck. Reel 2, slugging the floor; binding man; Reel 3, thrusting knife into man's hand; all scenes of man with hand spiked to table; Reel 4, two scenes of table before it leans over; two scenes of man falling after being shot; subtitle: "The vengeance of Ulus"; Ulus shooting and de- tective falling after shot; lynching girl to post; close-up of Ulus with rope in mouth.

"Mr. Logan, U. S. A." (Fex)—Reel 2, shooting from balcony. Reel 3, gagging old man. Reel 4, close-up of dope in girl's hand after taking it from bottle; Reel 5, man on head with chair; slugging, gagging and binding watch- man. Reel 5, two close-ups of attatching fuse and lighting it.

"The Flame of the West" (Universal)—Reel 1, stage holdup scenes; stealing stage guard. Reel 2, all but first three struggle scenes to include man fighting by using knife after stabbing; Reel 3, man in window staggering after being shot.

"The Hand of Vengeance," No. 6 (Gaumont)—Reel 1, Ulus pulling rug under detective and two scenes of smothering Basel with pillows.

"The Mask" (Triangle)—Reel 5, man locking door; all but first two and last four scenes of struggle between man and girl; man picking girl up and one scene of man holding her in his arms.

"The Heart of the Wilds" (Aerotra)—Reel 2, girl's brother drawing gun from case; shooting Indian and putting gun away after shooting. (This is to eliminate entire idea of Indian being shot by Val). Reel 4, two scenes of girl shooting mounted police.

"The Marriage Ring" (Paramount)—Reel 4, subtitles: "Keep your kisses for your American lover," etc.; "That's what I think of you!" three scenes of man making up with native girl. Reel 5, two scenes of man embracing native girl; four scenes of girl dancing before man in tent; man cutting telephone wires; scenes of man setting fire to grass with torch.

"Wanted, a Brother" (Balboa)—Reel 5, gagging child.

"The Hand of Vengeance," No. 4 (Gaumont)—Reel 2, subtitles: "Ulus, the man from the dead, has avenged himself and has taken the law into his own hands"; "Cleverly evading the detectives," Reel 2, view of dagger with words: "To the heart of traitor." Reel 4, subtitles: "The Wooging" (Vitagraph)—Reel 2, holdup by real bandits; slugging man outside window; shooting man outside window; outlaw shooting twice at couple on horseback.

"That Devil Batreece" (Bluebird)—Reel 4, subtitle: "You marry—or not marry, take you just the same." Reel 5, scenes of native child showing sex.

"Hands Up," No. 5 (Pathe)—Reel 1, subtitles: "I won her fair. She belongs to me now"; "Now she is mine again!"; Reel 2, two scenes of Indian bending girl back on table. Reel 3, slugging engineer.

"The Velvet Hand" (Bluebird)—Reel 5, stabbing scene.

"Little Sunbeam" (Balboa)—Reel 2, subtitle: "I never intended to marry you."

"The Appearance of Evil" (World)—Reel 2, all Silhouettes except a flash of the first one. Reel 3, vision silhouette subtitle: "Why, we were in separate rooms, you evil-minded idiot!" Reel 4, subtitle: "I don't come to talk about business!" and kiss following two scenes of girl in street clothes and scenes outside girl's apartment with brother-in-law.

Trade Shows

CHICAGO

FOX, 5 S. Wabash Avenue, current Excel and Victory Pictures, Wednesday, October 23, 10:30 a.m.

GENERAL, 207 S. Wabash Avenue, current features, titles not available, Wednesday, October 23, 2 p.m.

GOLDWYN, 207 S. Wabash Avenue, "A Perfect 36," five reels, with Mabel Normand Thursday, Oct. 24, at 10 a.m.

TRIANGLE, 207 S. Wabash Avenue, "Love's Pay Day," with Belle Bennett, Thursday, Oct. 24, at 2 p.m.

UNIVERSAL, 220 S. State Street, "Hugon, the Mighty," five reels, with Monroe Salisbury, Tuesday, Oct. 22, at 1:30 p.m.

VITAGRAPH, 207 S. Wabash Avenue, "Everybody's Girl," five reels, with Alice Joyce, Tuesday, Oct. 22, at 2 p.m.

WORLD, 207 S. Wabash Avenue, "The Grouch," five reels, with Montagu Love, Saturday, Oct. 19, 1 p.m.

CLEVELAND

TRIANGLE, 704 Sincere Building, current features, Monday, Oct. 21, 2 p.m.

WORLD, Belmont Building, "The Grouch," five reels, with Montagu Love, Saturday, Oct. 19, 2 p.m.

KANSAS CITY

MUTUAL, 928 Main Street, "The Temple of Dusk," five reels, with Sessue Hayakawa, Tuesday, Oct. 22, 2:30 p.m.

MINNEAPOLIS

VITAGRAPH, 810 Produce Exchange, "Everybody's Girl," five reels, with Alice Joyce, Tuesday, Oct. 22, 2 p.m.

WORLD, Sixth Street and First Avenue, "The Grouch," five reels, with Montagu Love, Wednesday, Oct. 16, 2:30 p.m.

Exchange managers are requested to send in weekly in- formation regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, previous Monday, 6 p.m., containing data on shows to be given in the week following.

THIS WEEK AT DOWNTOWN CHICAGO THEATRE


BIJOU DREAM—Select, "The Forbidden City," with Norma Talmadge, Thursday.


CASINO—Universal, "Kiss or Kill," with Herbert Rawlinson, Thursday.

CASTLE—Paramount, "Batting Jane," with Dorothy Gish, Thursday.


STAR—Bear State, "The Vigilantes," Thursday.

Book Stars to Boost
"Romance of Tarzan"
With Displays and Ads

The First National Exhibitors Circuit and the publishers of the Tarzan books have completed the window display of an arrangement whereby exhibitors who show "The Romance of Tarzan" will receive a maximum of local advertising cooperation from book dealers.

The publishers are sending out this week to all their dealers an announcement of the plan. The dealers are asked to have a fine window display of Tarzan books simultaneously with the first announcement by a local exhibitor of "The Romance of Tarzan." It is also suggested that they supplement their window displays with newspaper advertising run concurrently with the theatre copy.

On the theory that many exhibitors will use window displays of their own, the publishers will suggest to their retailers that they endeavor to effect a cooperative arrangement with the theatre owners to share the outside window space, so that the production and the books can be advertised simultaneously.

Denounces Detractors Of "Fatty" Arbuckle

Numerous false rumors regarding the production of the Paramount-Arbuckle comedies have led Lou Anger, general manager of the Arbuckle organization, to make the following announcement:

"Any statements to the effect that Roscoe ("fatty") Arbuckle does not personally write and direct his own pictures are false. Mr. Arbuckle is the backbone of the Arbuckle comedies. Not only does he direct his own comedies, but he writes most of the plots, sub-titles and gags, and last, but not least, cuts the pictures. Incompetent employees of our organization, whom we were obliged to discharge, are trading on Mr. Arbuckle's name for their own good luck in accidently having been employed by him to stimulate an interest in an alleged comedy company that probably exists only in the imagination of one who instead of being the backbone of our organization, hardly possessed the stamina of a wishbone."

Frank Beal to Direct
New William Fox Star

Frank Beal, one of the veteran directors of the profession, has been engaged by William Fox to direct Madame Traverse, the New Excel Pictures star, in her first production, "The Danger Zone." By the engagement of Mr. Beal, Mr. Fox now has fifteen directors on his staff, which is said to be one of the largest, if not the largest group of directors in one company.

Kerrigan Film Re-Titled

The Jesse D. Hampton production to follow J. Warren Kerrigan's current subject, "Three X Gordon," on the Hodkinson Service program, has had its title changed from "The Unfinished Story" to "The Drifters."

New Branch Managers Appointed By United
In Four Large Centers

United Picture Theatres of America announces the following additions to its branch managers: E. J. Farrell will be in charge of the Boston branch, G. J. Trask goes to Detroit, and William Citron and W. A. Sibley have been appointed managers in San Francisco and Cleveland respectively.

Louis M. Noto, lately with Universal and former manager of Mutual office in Chicago, and H. Burstine, former manager of the motion picture advertising department of the Chicago Daily News, have been engaged as salesmen at the Chicago office.

Homer Howard is to represent United in a similar capacity in the territory of Western New York with headquarters in Buffalo.

In accordance with the United-General arrangement, the newly appointed managers are detailed in the exchanges of General Film.

Metro to Specialize
Upon Comedy Dramas

As a relief from the mental burdens of the war, Metro has decided to provide the majority of its stars with comedies. Already two plays of this character are in production and others are being prepared.

The first of these, "The Sponder," Bert Lytell's newest starting vehicle, is being photographed at Metro's west coast studios in Hollywood. According to the schedule of Charles Swickard, Lytell's director, the picture will be completed within a few weeks.

T. E. Dillard is Appointed General Branch Manager

A well-known southern film salesman, T. E. Dillard, has just been appointed manager of the Atlantic exchange of the General Film Company. Mr. Dillard is remembered as a former member of the Atlanta office force of the company, and also as manager of its former Jacksonville exchange. His last connection was with the Atlanta office of W. L. Sherry.

Osborn Back With General

After four years of absence from the General Film Company, H. M. Osborn, a well-known exchange man, has returned to that company as manager of the Pittsburgh branch. Mr. Osborn, during his absence from General, was with Pathe in Philadelphia and Washington.

Hires Eugene Walter

Eugene Walter, author of the stage successes, "Paid in Full," "The Easiest Way" and "Fine Feathers," has contracted to write three original screen stories for Norman Taurog. Mr. Walter is now finishing the first of the three, which will be produced immediately after "The Heart of Weton."
New El Paso House
Is Notable Addition
To Industry’s Finest

Ellanay Declared to Be Largest Theatre in the
Southwest

EL PASO, TEX.—Fireproof, cool in the summer and warm in winter, excellent ventilation and seats from which the screen can be seen without neck-craning from any point in the house, are some of the features of the new Ellanay Theatre on El Paso street, which is now being rapidly completed. In many parts of the building the finishing touches have been made.

So different is this picture-playhouse, the largest and newest in the southwest, that it is difficult to put into words an accurate description.

Stairway a Feature
On either side of the lobby will be stores. Leading up to the balcony, which will probably be the most popular place in the theatre, is a grand stairway which is now being finished in marble. This stairway is so constructed that the climb to the balcony can be made with ease.

On the second floor will be the balcony, boxes, a rest room for women and a locker room for the young women who will be employed as ushers. The management has whispered that the girls will wear a uniform with peg-top trousers and boots. On the opposite side of the building from the rest room will be the general office.

Operating Room Large
The operating room on the third floor is unusually large and constructed with comfort for the employees in view. It will be well ventilated and all openings can be covered with steel in an instant.

The lighting system will be unusual in that every light will be hidden, but at the same time seats can be easily found. Several different colors will be employed so that the entire house can be flooded with red, blue, green and other colors to harmonize with the pictures at will.

An innovation is the arrangement of doors to be used during daylight hours. There is a half entrance built so that not a ray of daylight can penetrate the house, but people may walk in and out without opening doors.

Many in Detroit Suburb
Ask for Sunday Shows

DETOIT, MICH.—Sixty-six petitions, signed by 1,360 persons, for the opening of Highland Park motion pictures theatres Sunday, have been turned over to the city clerk. The signatures were obtained unsolicited in a period of five days, copies of the petition having been placed in the drug stores and other public places. This is the first call for a referendum vote since the adoption of the new charter last April.

Rochester Exhibitor
Uses Single Program
For Three Theatres

ROCHESTER, N. Y.—Because he has three downtown theatres, Manager A. H. Feneyvess of Rochester, N. Y., sometimes is enabled to make one program serve for all three houses.

The Family, a regular vaudeville house, is devoted to moving pictures on Sundays only. Pictures booked for that theatre are around to the Rialto and Strand, the other two Feneyvess houses, in such a way that all three maintain a continuous program.

On a recent Sunday three big features—Mary Pickford in “The Eagle’s Mate,” J. Warren Kerrigan in “One Dollar Bid” and Charlie Chaplin in “Oh, What a Night!”—were on the Family program, and a glance through the newspaper advertisements disclosed that the same features were booked for the Rialto.

By an efficient messenger service the films are carried from one theatre to the other.

Birmingham, Ala., House
Hangs Up Record on Loan

BIRMINGHAM, ALA.—From manager to porter, employees of the Jefferson Theater are 100 per cent American in subscribing for Fourth Liberty Loan bonds, the total of the men and women in that institution going to $2,050.

According to R. S. Douglas, manager, there has not been a time since the beginning of the war that the Jefferson has not been loyal to the core, not only in subscribing to the bond issues, in contributing to the funds being raised in the war program, but in lending the use of the theatre and in giving service when the theatre is being used for patriotic meetings.

“My feelings of course I am pleased that we went above the $2,000 mark in Liberty Loan bond purchases,” said Manager Douglas, “and more than pleased that we are 100 per cent American in our institution.”

W. M. Elliott, Detroit,
To Run Toronto House

DETOIT, MICH.—Will M. Elliott, for more than a year past manager of the Washington Theatre, has resigned to take up the management of the Regent Theatre, Toronto.

Mr. Elliott has spent twenty-two years in the theatrical business, his experience ranging from actor to producer, his work including many years as advance agent for big New York productions.

He has been in the motion picture business for four years and is the owner of the film “Neptune’s Daughter,” featuring Annette Kellermann, which broke the Detroit record for length of run, having been shown continuously for twenty weeks at the Detroit Opera House during the summer of 1916.
Exhibitors Give Truck
To Boost Liberty Loan

TRENTON, N. J.—One of the features which is successfully contributing to the Fourth Liberty Loan in this city is a Liberty truck which has been given for the campaign by Manager Herman Wahn and Charles Hildinger, two leading exhibitors. The truck, equipped with a piano, singers and loan speakers, moves through the center of the city each evening. A program of songs calculated to attract all passersby is given, followed by lively speeches. As a result of the Liberty truck activities hundreds of bonds have been sold.

Exhibitors Answer Call
And Help in Saving Crops

WILKES-BARRE, PA.—With the theatres closed because of the Spanish influenza epidemic, owners and employees of motion picture theatres responded to a call from farmers to help save the crops and went into the fields alongside of other business men.

A. H. Blank Buys Site
For Des Moines House

DES MOINES, IA.—A. H. Blank has leased a sit at 817-819 Locust street and it is understood he will erect a large theatre there as soon as conditions permit. Mr. Blank opened the Rialto, a 2,600-seat house in Omaha, in May and it is said the new theatre here will be a duplicate of that.

Sunday Shows Stopped

FINDLAY, O.—On a threat of prosecution, the Findlay Ministerial Association succeeded in forcing the motion picture theatres to close Sundays. The opening of a munitions plant, however, may result in the Sunday shows being resumed in response to public demand.

Exhibitor Briefs

Kansas City, Mo.—After being closed several weeks for redecoration and interior rearrangement, the Garden Theatre reopened October 6 with “Tarzan of the Apes,” and the famous Kilties Band as an added attraction.

Knoxville, Tenn.—Managers of the following theatres have been made members of the Four Minute men in recognition of their services to the government: Don P. Trent, Bijou; W. E. Drumbar, Queen and Strand; C. D. Haug, Rex and Majestic; L. P. Brichetto, Crystal; W. C. Kennedy, Gen.

Corning, Ia.—Fire did slight damage to the American Theatre. Laverne Thomas, the operator, received burns on his hands. A print of “Pershing’s Crusaders” was destroyed.

Monroe, Mich.—The new Monroe Theatre, seating 500, was opened last week with “The Kaiser, the Beast of Berlin.”

Litchfield, Ill.—The Gem Theatre, a thoroughly modern house, has been opened here. The manager reports satisfactory business.

Cassville, Wis.—Craig & Wester have reopened their theatre here, following a short shut-down for repairs.

Cleveland, O.—An ordinance has been introduced in the city council providing for the censorship of motion picture theatres that present vaudeville.

Cedar Falls, Ia.—C. B. Willenborg of the Nickelodeon has purchased the Cotton Theatre from W. W. Gallup of Waterloo.

Greenville, S. C.—F. L. Brown has resumed as manager of the Liberty Theatre at Camp Sevier and returned to Columbia, where he will resume management of his theatre there.

Kitty Gordon-United
Film Nears Completion

Remarkable progress towards the completion of the first Kitty Gordon United picture is being made, it is said, at the Brunton studio, owing to the completeness of detail in the arrangements made for her by President Bertin on behalf of United and by Mr. Brunton personally, and Wallace Worley, her director at the studios.

Something in the nature of a surprise is promised with the appearance of Miss Gordon in her forthcoming picture, United announces. Those who have learned to identify this screen star with roles largely remarkable for more sumptuousness of dress are promised the revelation of a new phase of effective artistry, a development of personality and sympathetic characterizations not hitherto generally associated closely with her work.

New Red Cross Subject
Based on War Orphans

The newest American Red Cross picture available for exhibitors is called “The Kiddies of ‘No Man’s Land,’” and according to officials of the Bureau of Pictures of the Red Cross, it will appeal even more strongly to theatergoers than the preceding Red Cross subjects.

The kiddies of “No Man’s Land” are the thousands of orphaned French and Belgian children who are being cared for by the American Red Cross, and after viewing this film one is likely to understand the scope of the organization’s work abroad as well as to be thrilled by the magnitude of this one task alone.

Rapf Has New Feature

Harry Rapf announces the completion of “The Sin of the Children,” a story by Colombo Hamilton which had wide circulation as a popular novel.
Paramount Moves  
To Own Building  
In Wabash Ave.

Select and Bee Hive Exchanges Also in New Quarters

After many heart-breaking delays in which plasterers and decorators figured prominently, the much heralded removal of the Artcraft-Paramount forces from the Consumers Building to their own structure at 845-47 South Wabash avenue, became a reality last week.

Under the direction of District Manager Max Goldstine, the task was begun on Friday and by Monday of this week was practically completed. In its new quarters the Paramount-Artcraft company will occupy six floors of an eight-story building.

The company has crammed for room for some time now and had been repeatedly delayed in its moving program. The new home, it is believed, will fill all the requirements of the company for some time to come.

Others May Follow

From a number of sources the opinion is expressed that the removal of the Paramount company is the beginning of a general exodus of film companies from the loop. It has been pointed out that this has been the case in several other large cities in the country where one large company has moved from the center of the business district.

Held back because of Paramount’s inability to vacate its quarters on the nineteenth floor, the Select Pictures exchange is now in a position to make its long contemplated move.

Select Replaces Paramount

The Select people will occupy the quarters vacated by Paramount, Manager Aiken has found his increasing business too much to be taken care of in the limited room now available on the fourteenth floor of the Consumers Building.

As soon as painters and decorators can put the quarters on the nineteenth floor in shape, Select will move Thursday of this week has been fixed as the day.

What will probably stand as a record for moving was established this week by R. C. Cropper of the Bee Hive exchange, when he engineered the change of his quarters from the Consumers Building to the Film Exchange Building, Wabash and Adams street.

Bee Hive’s Record Move

Starting in at the close of business on Friday night, the entire exchange was moved without the loss of a moment actual business time. The Bee Hive was firmly established and ready for business on the fifth floor of the Film Exchange Building Saturday morning. These are the quarters formerly occupied by Hoffman Foursquare.

Mr. Cropper stated that the reason for the move was the addition of a number of new features, prominent among which is the Ford weekly, and also the wish to operate his own shipping department and store his own films which had been done by others heretofore. Rose Roth will be the shipping clerk of the company.

A. C. Thompson Dies  
Influenza Victim;

Fourth to Succumb

A. C. Thompson, Wisconsin representative of the World Film Corporation, died last week at the Cook County hospital of pneumonia following Spanish influenza, which makes the fourth death in Chicago film circles as the result of the epidemic. The funeral was held Monday of this week from the Thompson home, 5615 Fulton street.

Mr. Thompson, familiarly known by his associates in the film business as “Art,” was ill about two weeks and was thought to be on the road to recovery. His death came suddenly after a relapse.

He had been employed by the World Film Corporation for nearly four years. He was at one time an exhibitor in Dubuque, Iowa.

He is survived by a widow and his parents who reside in Menominee, Mich.

A delegation of Milwaukee exhibitors and salesmen with whom Mr. Thompson had been associated in a business way during his connection with the World company, attended the funeral. Beautiful floral offerings accompanied the Wisconsin men, one of whom, S. G. Hoffman, acted as pallbearer. The others were L. A. Rozelle, manager Chicago exchange, Frank F. Ishmael, Frank Flaherty, George O’Connor and C. S. Lang.

Balaban & Katz Float  
Features Loan Parade

One of the big features of the Liberty Loan parade last Saturday in which more than 200,000 soldiers, sailors and civilians, men and women, participated, was a float contributed by Balaban & Katz who control the Central Park and Riviera Theatres.

A reproduction of a liberty theatre “over there” was built for the occasion and the float was equipped with a screen and projection machine. The attendants were attired as “doughboys” and Red Cross nurses.

Kenmore Theatre Reopens

The Kenmore Theatre, Kenmore avenue near Broadway, was reopened last Friday night after being closed for some weeks during which it was redecorated and newly furnished. It will be under the management of its owner, Charles E. Hagen, well-known North Side showman.

Mrs. V. T. Lynch Dies

Mrs. V. T. Lynch, wife of the owner of the Tiffin Theatre, 4045 West North avenue, died last week from pneumonia contracted following Spanish influenza. Besides her widower, she is survived by six children, five of whom are suffering from influenza.
PERSONALS

"By George"

Notice the smile one Brink of the Sherry Service is wearing these days? Yes, he's got a regular home now. The Mrs. and Helen and Katherine arrived in Chicago last Friday from Buffalo via auto and the Brink family is now established at 5309 Glenwood avenue.

Frank B. Rogers is wearing a smile alongside of which the proverbial Chester country smirk fades into insignificance. Seems like one Proctor handed "Budd" a bouquet in the Pathe house organ.

R. C. Crippler of the Bee Hive Exchange, who engineered the company's over-night moving stunt, is spending these days in the easiest chair the office provides, sort of resting up. No, he didn't do it alone, but the mental effort involved is not to be sneered at.

Manager Aiken of the Select is now waiting upon the decorators to move into the quarters vacated by Paramount-Art Craft. If he can't do any better luck with decorators than the compiler of this column had, he's got a good long wait coming. We have about concluded that the painter and decorator is the most non-essential of non-essentials.

T. W. Chatburn was mistaken for a float last Saturday during the Liberty Loan parade and was ordered by that zealous marshal to resume his place in the parade. That must have grated on the nerves of T. W., who is foregoing numerous meals trying to reduce.

Friend Shaffer, proprietor of the Vitagraph projection room, got out his first booklet this week announcing the showings to be held. We note an O'Henry film which to our mind is darn near comedy.

Well, they're still at it. Now comes Al Tuchman making a tour of Universal exchanges. We've had Carl Laemmle and Joe Brandt in two or three more Universal tours for Universal executives, say we.

William P. Ryan, brother of Charles H. Ryan, manager of the Garfield Theater, sustained a fractured spine in a football game this Sunday, October 6. Following an operation at St. Anthony's hospital, he is said to be resting easy with a good chance for recovery.

F. J. McConnell, of the Jewel forces, conferred with Sid Goldman last week relative to the coming exploitation campaign on "The Yellow Dog," which will soon hit the market under the Jewel label. We hope he found Sid attentive.

On the Firin' Line

Art Thompson is gone. But his sunny disposition, his genial personality, and his big-heartedness leaves the world a better place for his having been here.

It is in the regular vein that in the scheme of things his stay amongst us could not have been lengthened.

President Mitchell these days is besieged with applications for membership to the Union. All friction arising out of Mitchell's ruling concerning the Union depot is now a thing of the past. Applications will be received on Saturdays from 10 to 12 in the executive offices of the association.

The combine of Izzy and Abe is no more. It could not have been a greater shock if the well known firm of Tocas and Perlmutter had dissolved. Yes, to get down to brass tacks, so to speak, Fred H. McMillan, formerly of the 10-20-30 circuit, will in the future be aligned with the Select staff. The apellation of Abe, we understand, is banned. We don't know whether or not he has hired him with a green candle or not.

Joe Lyon now has a better understanding of the ancient remark, "When Greek Meets Greek." Joe was endeavoring to sell the latest "Broncho Billy" to a Greek exhibitor the other night and was chagrined when was told that the prospective customer could not run "that jumble up stuff." "What d'ye mean, jumble up stuff?" inquired our Joe. "Those five single reels looked together," retorted the wily, if not well informed, exhibitor.

Ben W. Beadle of the local Select has just returned from a tour of Wisconsin with H. L. Couway. Ben seemed absolutely O. K. despite the fact that the said tour was made in a Henery. Must have some constitution, us thinks.

"Col." Brickhouse wanted us to inform the world at large that he has given up kissing during the present "Flu" epidemic. We approached two dams with the warning. One of them said: "Not interested," and the other asks: "Who is it in Brickhouse?" Such is fame. But then, maybe, it's tall girls we should have sought out. Kisses come high with "Col." Brickhouse.

Morris Salkin of fire plug fame, ever on the alert, foresaw the possibility of theatres in Chicago closing. So he diplomatically broached the question of an emergency position to Harry Thompson of the Paseume.

Harry looked Morrie over carefully, as to if he could weigh him mentally and physically, and then offered him a job as a waiter. Morrie was in a frame of mind to accept until he found that he would have to work for "Chub" Florine, the latter having already obtained a grip on the manager's job. Morrie now opines that he will starve first.

Walter Atland is going around boasting that he has made 'em dead" last week, and all along we were giving credit for the job to the Spanish "Flu."

Pathes Names New Manager

J. B. (Jack) Dumestre, Jr., has been appointed manager at the Pathes branch office at New Orleans. Mr. Dumestre is a New Orleans man and has risen from the ranks, having started as an assistant booker.
Ontario Exhibitors' Association Confer With Fuel Controller

Take Up Matter of Coal Saving During Coming Winter—Guarantee a Fifty Per Cent Saving

 officers and members of the motion Picture Exhibitors’ Protective Association of Ontario, Limited, held an informal general meeting in the association's club rooms, 143 Yonge street, Toronto, for the purpose of conferring with R. Home Smith of Toronto, Fuel Controller for the Province of Ontario, with respect to the coal situation affecting the moving picture business of the province.

On motion of Arthur Cohen, supervisor of the Rialto and Globe theatres, Toronto, and former president of the association, it was decided to guarantee that the theatres of Ontario would save fifty per cent of their supply of hard coal during the coming winter, the saving to be based on the quantity consumed last winter.

If more than fifty per cent of the season's coal has already been received by a theatre, the balance is to be at the disposal of the fuel controller. The temperature of all theatres is not to exceed 68 degrees.

Exhibitors Answer Questions
All exhibitors of the province are to be supplied with questionnaire forms relative to their coal supply, consumption, etc. The resolution was seconded by W. A. Bailie, manager of the Mum-Bac theatre, Dovecourt road, the vice-president of the Ontario association.

It was also suggested by J. C. Brady, owner of the Madison theatre, Toronto, president of the association, that all theatre furnaces be banked one hour earlier each day, as has been previously suggested, and that the heat maintained during the mornings and on Sundays be sufficient only to keep standpipes and plumbing from freezing.

The statement was made at the meeting that at least ninety per cent of all moving picture theatres in Toronto, and a majority of theatres throughout the Province, have apartments or stores in the same building, and these must be kept heated at all times.

Oil Being Used
It was also declared that a considerable number of both large and small theatres in Toronto are heated by oil, principally screenings. Others were heated with hard coal of a size that could not be used for domestic purposes, while still others were heated with oil.

The members at the meeting figured that only one-quarter of the theatres have been able to secure more than fifty per cent of their season's supply of hard coal and it was expected that these exhibitors would be quite willing to place the surplus, over the fifty per cent, at the disposal of the fuel controller immediately.

The association had already sent an offer to the Dominion Fuel Controller at Ottawa, C. A. McGrath, to take steps to conserve coal. E. L. Cousins of Toronto, assistant fuel controller, also took part in the conference. About thirty-five exhibitors were present.

Epidemic Closes Two Montreal Theatres Open But One Day

The Francais Theatre, Montreal, had an unusual experience on Monday, October 7, as a result of the decision of the civic authorities to close all theatres on account of the Spanish influenza epidemic. After being dark for six months, some of the theatres were reopened on that date with “Hearts of the World” under the direct management of Thomas Connolly, formerly manager of the Gayety Theatre. After two performances, the theatre was again closed, with others, by the authorities.

Another theatre, the Dominion, was reopened on the second run of the feature in Montreal, the picture having finished a three-weeks' run at the new Allen Theatre in Westmount.

The Allen Theatre, in the Westmount section, also had one day's experience, its first, with its regular policy before it, too, was closed indefinitely. It had been decided to give three shows daily, one in the afternoon and two at night, and the first regular attraction was "Bound in Montecito". Programs were to be changed three times each week and, although practically all other local theatres are operated on Sundays, the new Allen was not to have any Sunday shows.

"Green Eyes," starring Dorothy Dalton, had been booked for Wednesday and Thursday, and "Up The Road With Sally" was booked for Friday and Saturday, October 11 and 12. The resident manager of this theatre is H. C. Lamarre.

Admission prices under the regular policy have been fixed at 10 cents for children and 15 cents for adults at matinees, war tax included, for all seats except the loge, for evening performances. The box seats, which are located in the rear of the theatre, sell for 35 cents.

Theatre Manager Dies

Frederick R. Harris, manager of Carleton Theatre, Toronto, Ont., died at St. Michael's Hospital, Toronto, on Wednesday evening, October 9. Mr. Harris had been ill for some time. The funeral was held privately from his late residence, 510 Ontario street, on October 12.

Hun Peace Overtures Hold Up Big Contract

Peace overtures from the enemy had the effect of holding up the signing of a contract for the Canadian rights of the features “They Were Never Like Us” and “World’s Peace.”

The association had already sent an offer to the Dominion Fuel Controller at Ottawa, C. A. McGrath, to take steps to conserve coal. E. L. Cousins of Toronto, assistant fuel controller, also took part in the conference. About thirty-five exhibitors were present.

Incidentally, with the presentation of “To Hell With the Kaiser” at the Oakwood and Park Theatres, Toronto, during the week of October 7, one of the features of the program at each theatre was a recitation, "The Dawn of Peace," by little Miss Rita Hallgarth, eleven years old.

Pomeroy Arranges Novel Lobby Display For Holman Theatre

Manager Harry Pomeroy of the Holman Theatre, Montreal, had three big lobby displays in succession for as many different attractions. One was for "Crashing Through to Berlin," which had a week's run, and the display represented the forward end of two war tanks, cut outs of soldiers and war materials. A unique feature was that each of the tanks housed a cashier's wicket so that the people practically enjoyed the novelty of buying tickets out of the tanks. This display cost $123, and was afterwards sold to another local theatre.

Another Holman lobby display consisted of a throne setting for "The Gezzar of Berlin." On the throne was seated an effigy of the Kaiser. For "That Devil, Batseese," the lobby was given the appearance of a Hudson's Bay trading post and the effect was heightened by the use of pelts, snowshoes, tan bark, fir tree branches, toboggans and other articles used in the northland.

Manager in New Draft

Manager Morton, of the Monarch and Majestic Theatres, Winnipeg, Man., has been notified that he is subject to the new draft regulations of the United States and he expects a call to arms shortly. Incidentally, these two theatres are operated under a lease which is held by an officer of the United States Army.

The Monarch Theatre was recently re-decorated both inside and out, while new illumination has been arranged for the front of the house.
Stars Make Films
For Canadian 1918
Victory Loan Drive

Sixteen of the motion picture stars who contributed special pictures for the Fourth Liberty Loan campaign have extended their patriotic cooperation to include active participation in the Canadian 1918 Victory Loan campaign, and are making special productions in which they present stirring appeals on behalf of the new Victory Loan to Canadian motion picture patrons.

The Canadian campaign begins the last week in October and continues for three weeks. The arrangements for the cooperation of the American motion picture stars in the Canadian drive were made through the Liberty Loan committee of the National Association of the Motion Picture Industry, of which Adolph Zukor is chairman.

Stars who are contributing Victory Loan appeals to the Canadian government are: Douglas Fairbanks, Mary Pickford, William S. Hart, Elise Fr asson, Norma Talmadge, Roscoe "Fatty" Arbuckle, Mack Sennett stars, Charles Chaplin, Dorothy Dalton, Wallace Reid, Lloyd and Hattie Farnum, Edith Storey, Emily Stevens, Frank Keenan and Corinne Griffith.

Holbrook Blinn Stars
In Made-in-Canada Five-Feat Feature

The first real made-in-Canada five-feat photoplay was given its initial presentation at the Strand Theatre, Montreal, for three days, October 3 to 5. The picture, which is entitled "Power," aroused considerable comment locally and made a favorable impression.

The star of the picture is Holbrook Blinn. It was made by the Canadian National Features of Trenton, N. J., which is now defunct, the company having passed into the hands of the receiver some time ago. The presentation was disturbed by a number of commercial enterprises. The general manager of the National Features company, Mr. Wernick, until recently chief salesman of the Goldwyn Detroit office, has been promoted to the management of the Toronto office, succeeding the late M. Ralph Camp, who fell victim to the influenza scourge. Mr. Wernick has been with Goldwyn since the formation of the merged Goldwyn-Sheridan, having managed the Fox sub-office in New Haven and at one time been with the Selznick interests in Buffalo.

Oscar F. Bower has been made Goldwyn manager in Cincinnati, succeeding A. J. Pincus. He was formerly chief salesman of the Michigan and Philadelphia office, and has a fine record as a salesman in the company's sales organization. George W. Smiley has been named as Goldwyn's manager in Philadelphia.

King Baggot to Appear in
"The Man Who Stayed at Home"

King Baggot has been engaged by Metro Pictures Corporation to play the leading masculine role in "The Man Who Stayed at Home," the screen version of the stage success by Letchmore Worrall and J. E. Harold Terry. Herbert Blache will direct Metro's production of "The Man Who Stayed at Home," assisted by P. Thad Volkman. The remainder of the all-star cast is now being selected.

Install Power Cameragraph

A Powers Cameragraph has been installed in the New Empire Theatre at Fall River, Mass. This is one of the finest theatres in New England, seating more than 2,500. H. A. and E. S. Taylor made the installation.

Fourth Minute Men
Map Out Work for
Four Weeks Ahead

The Fourth Liberty Loan campaign concludes on Saturday, October 19. It will be followed immediately by a campaign on the food program for 1919 at the special request of Food Administrators. The food drive, which will last from October 20 to October 26, starting October 27, at the urgent solicitation of the Department of Agriculture and of Chairman of the U.S. Food Administration, will last from October 20 to October 26. Starting October 27, at the urgent solicitation of the Department of Agriculture and of Chairman of the U.S. Food Administration, will last from October 20 to October 26.

E. H. Warren Joins Army

E. H. Warren, a salesman at the Boston office of General Film, has resigned to join the army. Warren had been in the Boston office since 1909, and was in fact an employee of the exchange when it was taken over by General in 1910. He holds the palm for length of continuous service with the company as well as for length of continuous service in one exchange.

New Story Acquired for
Bushman and Bayne

Metro has acquired for the use of Francis X. Bushman and Beverly Bayne the screen rights to "The Gay and Festive Claverhouse," one of the best stories written by the late Anne Warner. Mr. Bushman and Miss Bayne, who has directed "Little Miss Moneybags," will also have "The Gay and Festive Claverhouse" in charge.

Theatre Owners Agree
To Buy Smileage Books

WASHINGTON—Motion picture theatres in all parts of the country are making themselves to turn over 30 per cent of their gross receipts on one day each month for the purchase of "smileage books" or tickets to shows in camp theatres.

This arrangement, which is being made under the direction of the War Department Commission on Training Camp Activities, is to continue for the duration of the war.
A list of Goldwyn pictures which are especially commended to the attention of exhibitors during the period new issues are suspended will be found on page 10.

GOLDFYN PICTURES CORPORATION
Samuel Goldfish, President
Edgar Selwyn, Vice President
16 East 42nd Street
New York City
To Executive Heads Of All Film Producing Companies

You are making every effort to save money, men and material, both to aid the Government, and to put your business on a sound, economical basis.

Then you will want to know all about our processing system of printing and developing positive film at lower rates per foot than you can obtain anywhere.

We said lower rates—we don't care what you are paying—and we mean it.

Talk to our representative about price, quality and service.

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1333 Argyle Street, Chicago
New York Address: 110 W. Fortieth St. Room 1403-4

Spoor Prints
VITAGRAPH COMPANY,

Gentlemen:

"I had the pleasure of seeing some of the earlier episodes of your new serial, 'The Iron Test,' in your projection room the other day. It held me spellbound, and it should have the same effect on any audience. It is one more evidence of the class of Vitagraph Serials. It spells money to me."

WILLIAM BIGALL.

"It Spells Money to Me!"

THE VOLUME OF ADVANCE BOOKINGS AND EXHIBITORS' ENTHUSIASTIC TESTIMONIALS PROVE CONCLUSIVELY THAT

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL FEATURING ANTONIO MORENO and CAROL HOLLOWAY is a worthy successor to those famous box-office successes "THE FIGHTING TRAIL" "VENGEANCE AND THE WOMAN" "THE WOMAN IN THE WEB" and "A FIGHT FOR MILLIONS"

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY
Directed by Paul Hurst

VITAGRAPH ALBERT E. SMITH President
PETROVA PICTURE CO. PRESENTS

Mme. OLGA PETROVA
in
"THE PANTHER WOMAN"

From the famous American novel "Patience Sparhawk and Her Times," by Gertrude Atherton—Giving Mme. Petrova a role entirely new to her and requiring her greatest artistry to portray in its supreme emotional heights.

A "FIRST NATIONAL" ATTRACTION

DAVID P. HOWELLS Controlling Foreign Rights to First National Features
729 Seventh Ave., New York
EXHIBITORS HERALD AND MOTOGRAPHY

IN HIS SECOND MILLION DOLLAR PICTURE

"Shoulder Arms"

A muddy tragedy of trench life—Steaming with ragged throbs—Furious pathos and killing scenes—Corpuscles of 'art-dripping drama beating time to the biting harmony of a specially trained cootie band.

A "FIRST NATIONAL" ATTRACTION

WM. VOGEL PRODUCTIONS, Inc.
Controlling Foreign Rights
To Charlie Chaplin's $1,000,000 Comedies
LONGACRE BUILDING, NEW YORK
State Right and Foreign Buyers
Here's Your Chance
“BEYOND THE LAW”
IN SIX PARTS

A beautiful, romantic love story, written by and featuring Emmett Dalton—last of the world's most noted outlaws. Published in the Wide World Magazine from May until September, 1918. The first historical picture ever produced with any of the original characters.

A REAL Western picture, full of appealing human interest, featuring a man who made history before moving pictures were known.

SCENARIO BY
Wm. Addison Lathrop

DIRECTED BY
Theodore Marston

PHOTOGRAPHED BY
Robt. A. Olsson

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One kind, 24 Sheet
One kind, 6 Sheet
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To be released soon by the
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NEW YORK

Watch for the date

EMMETT DALTON
General Manager

EMMETT DALTON AS HE IS TODAY
San Francisco reports:

"ONE MORE WEEK!"

"America's Answer," the Government's own war film, was booked for a week at the Rialto Theatre in San Francisco.

It drew such big crowds that the Rialto management "decided to continue the engagement one more week"—so as to let everybody see it.

"America's Answer" is making attendance records wherever it is being shown.

Make arrangements to secure this thrilling war feature now, if you have not done so already. It is one of the war films produced by the U. S. Government for the people of this country and our Allies.

Other war features produced under the Government auspices are:

The Official War Review (Weekly) Pathe
Pershing's Crusaders First National Exhibitors
Our Bridge of Ships General Film Company
Under Four Flags World Film Corp.

All Presented by COMMITTEE ON PUBLIC INFORMATION GEORGE CREEL, Chairman Through the Division of Films, Charles S. Hart, Director, Washington, D. C.
Everybody says:—A TRIUMPH!

UNITED'S INAUGURAL SUPERPICTURE

DUSTIN FARNUM

IN ZANE GREY'S THRILLING ROMANCE

"THE LIGHT OF WESTERN STARS"

Vibrates with tense situations and strikes an intelligent as well as a popular appeal. Its grandeur of scenery is a positive delight. Dustin Farnum realizes every demand made upon him. His vivid portrayal of the wild but lovable Gene Stewart should meet with the heartiest commendation from picture patrons.

—Exhibitors Trade Review.

A wealth of good material—Dustin Farnum is fascinating in a masterly production, characterized by wealth and beauty of treatment.

—Moving Picture World.

Based on one of the best known American books with the popular Dustin Farnum in the lead, its quality is excellent. The beautiful desert scenes and cactus country form a fascinating background. Dramatic values and plot action afford thrills and suspense.—Motion Picture News.

One of the most picturesque and impressive Westerns ever unrolled on the screen, it is a vivid and actionful picture. The story is rich in human interest and engrossing adventure. The production is superb. The great West has probably never been more impressively filmed.

—Morning Telegraph.

A corking good production that will undoubtedly please. An out-of-the-ordinary special presenting a stirring romance of the West with real action in an artistic atmosphere. A story that holds from start to finish. Interesting characters so presented, introduced, and carried through the action that the audience comes to feel they know them intimately. Dustin Farnum in this picture does by far the best work he has yet registered on the screen.

—Wid's Daily.

Dustin Farnum in The Light of Western Stars perfectly typifies the Western hero with conviction, virility and red-blooded action.

—Exhibitors Herald.

Makes good with a bang. Teems with interest and excitement. Surcharged with human appeal.

—New York Review.

AND

ENTERTAINMENT VALUE EXCELLENT. DRAMATIC INTEREST EXCELLENT. ACTING GOOD. PHOTOGRAPHY EXCELLENT. CONTINUITY GOOD. SCENIC SETTING EXCELLENT. AN UNUSUAL WESTERN STORY FILLED WITH THE SPIRIT OF ZANE GREY'S NOVEL. THE PICTURE IS REMARKABLE FOR ITS HAPPY DELINEATION OF WESTERN TYPES, ITS FINE EXTERIORS AND THE HIGH QUALITY OF ITS PHOTOGRAPHY. —NATIONAL BOARD OF REVIEW.

UNITED PICTURE THEATRES OF AMERICA, Inc.

A NATIONAL CO-OPERATIVE ASSOCIATION OF EXHIBITORS

J. A. BERST
President

EXECUTIVE OFFICES
1600 BROADWAY
NEW YORK BRANCHES EVERYWHERE
In the following pages Exhibitors Herald and Motography prints lists of pictures of proven box office value of the various leading film companies to which the attention of exhibitors is especially commended during the period new issues are suspended owing to the influenza epidemic.

Exhibitors Herald and Motography gladly contributes this space as a valuable service to exhibitors in grouping for ready reference desirable productions which may be had at this time and also in fulfillment of the invariable policy of this publication to cooperate fully with all branches of the trade, regardless of any emergency that may exist.—The Publisher.
Now Available at Goldwyn Exchanges

POLLY OF THE CIRCUS........Mae Marsh
NEARLY MARRIED........Madge Kennedy
THE AUCTION BLOCK......Ruby de Remer
THE CINDERELLA MAN......Mae Marsh
THAIS....................Mary Garden
DODGING A MILLION.......Mabel Normand
THE SPLENDID SINNER.....Mary Garden
THE DANGER GAME.........Madge Kennedy
THE FACE IN THE DARK.....Mae Marsh
THE FAIR PRETENDER.....Madge Kennedy
ALL WOMAN................Mae Marsh
THE VENUS MODEL........Mabel Normand
THE SERVICE STAR........Madge Kennedy
BACK TO THE WOODS.......Norma Talmadge
FRIEND HUSBAND........Madge Kennedy
MONEY MAD................Mae Marsh
Rex Beach's "HEART OF THE SUNSET".............Anna Q. Nilsson
THE MANX MAN
FOR THE FREEDOM OF THE WORLD
FOR THE FREEDOM OF THE EAST
Now Available at Mutual Film Exchanges

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<td>A GAME OF WITS</td>
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A ROMANCE OF THE UNDERWORLD
THE STREET OF SEVEN STARS
OUT OF THE NIGHT
THE INN OF THE BLUE MOON
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WE are now well into the second week of the doldrums which have afflicted this industry since the agreement to suspend production and the distribution of new pictures became operative among the principal manufacturers.

Everyone is suffering. Everyone, big and little, is wondering just how long it is going to be before relief comes. But no one is complaining; and everyone is trying to make the best of the situation, bad as it certainly is.

As this is written, the only encouraging news is the fact that New York City still remains open and that in Massachusetts, Boston and Lowell motion picture theatres have resumed business. Elsewhere, the suspension of business, as far as the booking and exhibition of motion pictures is concerned, is practically complete.

Strange as it may seem, there is a grain of comfort in all this. Conditions are so bad that they could hardly be worse, and, being so, should speedily show improvement.

Everything indicates that the peak of the epidemic is passed. In the districts which it attacked first and where it has taken its heaviest toll of victims it is receding, notably in New England and Pennsylvania. In others it is being kept in check through the efforts which health boards and medical men everywhere are making to control it and the accumulated knowledge which is being gathered about the disease in every corner of the country.

With the advent of cold weather, those in a position to speak with authority feel certain that the epidemic will die out almost as quickly as it came. The experience of New England, until now one of the greatest sufferers, would seem to indicate this and at least it holds out the assurance that definite improvement may speedily be expected.

Meanwhile, there is much that can be done.

First of all, don't put a "Closed" sign on your house and let it go at that. Get in touch with your local authorities and find out how you can help in the way of informing the public how they can best combat and control the epidemic. People, generally, are greatly in the dark just now as to the preventive means they should take, and they will read bills on a theatre front where they would pay little or no attention to them elsewhere.

Don't be afraid to tell them that your house is closed because you are supporting the authorities in stamping out the epidemic. Point out to them that if they will comply with the directions given, not only will your theatre reopen, but that the epidemic will speedily be a thing of the past.

All these things will be remembered when conditions return to normal and the public again seeks the entertainment which is now denied them.

Another thing which every exhibitor should do is to go over his house from top
to bottom and make such changes and repairs in its equipment as he would not have found feasible or possible so long as business continued under the conditions which existed previous to the present. There is hardly a theatre in which much work of this character may not be done.

Its effects and the results of the suggestion contained in the previous paragraphs will be seen in the increased patronage which will come to your house, once the epidemic is over. Right now is the time to get ready for it.

To those exhibitors who remain open Exhibitors Herald and Motography offers its services in the fullest degree. If you have a problem in your locality which we can help you to solve, write or wire us and all the expert information at our command will be at your disposal. We have reports from exhibitors in every section of the country, and the experience of one of these during the present emergency may be just what is necessary to straighten out your own difficulties.

* * *

In the matter of booking, we are presenting elsewhere in this issue a selected list of subjects already published by the various companies for your guidance and convenience. Use them as a guide until these companies are issuing pictures regularly again. The subjects listed are all attractions of merit.

But whether your house is open or closed, keep your nerve. Remember that the present condition is only temporary. Already, indications are that it is on the mend. And this improvement will be rapid once it gets well under way.

Then be prepared for an increased business, which will help to make up for all present deficiencies at the box office.

And keep smiling.

Merritt Crawford

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Nine Out of Ten Houses Shut Because of "Flu"

Boston Theatres Allowed to Resume and Pennsylvania May Lift Ban Soon—Chicago and Rest of Country Face Indefinite Suspension

With practically 90 per cent of the motion picture theatres closed throughout the country and with production and distribution of all new subjects suspended by the leading companies for at least three weeks more unless conditions show immediate improvement, it is hard to find the silver lining in the cloud that the Spanish influenza epidemic has cast over the industry. Yet already there are evidences in many quarters that the strain is soon to be over and the tension relieved.

New York's theatres have remained closed as a precaution against the epidemic and the health authorities there are said to feel that although the epidemic is far from over that the worst is past and that each day from now on should show improvement. Consequently it is felt that it will not be necessary to take the drastic measures necessary in other communities and close the theatres.

Boston Houses Reopen

The fact that on Monday, October 21, the motion picture houses of Boston and Lowell, Mass., which had been closed for several weeks, were allowed to resume business, was also taken as an indication that all New England, which was the first to suffer severely from the sweep of the influenza, would soon return to normal. Pennsylvania also, one of the states which has suffered most, is reported to be considering permitting the theatres to reopen.

Elsewhere the news is not so good. Chicago remains closed and the indications are that the theatres will not open in the Windy City for two or three weeks at least. With hundreds dying daily, the peak of the scourge has yet to be reached.

With few exceptions the same condition exists throughout the Chicago territory. Kansas, which reopened its houses on Monday, October 14, closed them again on Saturday, and Detroit, which until that time had been unaffected, decided to follow the action of its neighbors and close all theatres until further notice.

Doctors Make Headway

The most encouraging aspect is the fact that the health authorities in many other sections are beginning to cope effectively with the spread of the disease, as reports indicate a decrease in the number of victims and in fatalities.

With the advent of really cold weather, which may reasonably be expected in half of the country any day now, medical men feel certain that there will be a marked diminution in the number of new cases and an almost immediate halt in the spread of the disease.

Preparations are being made for just this contingency by all manufacturers and distributing companies concerned in the agreement to suspend new activities during the thirty days from October 15 to November 9, and an immediate resumption of business is expected if the general conditions give evidence of improvement, even if this improvement is only partial as far as a majority of the territory is concerned. Resumption of distribution prior to November 9, however, would be done only with the consent of those who are parties to the shut-down agreement.

Effects to be Lasting

The opinion is general that despite an early resuming the effects of the epidemic will be felt for a month or six weeks, even though the majority of houses are all reopened by November 9.

It is pointed out that the public will return to the theatres slowly and that for a week or two after reopening exhibitors may expect to have their attendance below standard.

Another, although lesser problem, will be the attendant conditions of employees. Many exhibitors, confronted with indefinite closing, have been compelled to let their minor employees go. In some cases exhibitors have even been compelled to take their operators' names off the payroll.

Open again, either new or partly new staffs must be obtained, which in times such as these, when there are more jobs than men, is not an easy thing to do.

All "Stand the Gaff"

There is one satisfying feature about the situation and that is the attitude of the trade in general. With few exceptions, men in all three branches of the business are standing the "gaff" as urged editorially by Exhibitors Herald and Photograpy, and smiling as they do.

 Losses have been terrific, too widespread to estimate, but all seem confident that the shut-down cannot continue long and are preparing to resume business with as much as to make up partly for the zero days.

While the public may be slow in returning, there is one thing certain, that theatregoers will be show-hungry and once lured back to the screen are apt to make up for their absence with more than normal attendance for the following few weeks.

Exhibitors Keep Busy

Exhibitors have been far from idle during the shut-down, judging from reports being received daily. Many are having their houses overhauled while others are spending their time in mapping out campaigns for coming features and doing a hundred and one things they have been kept from doing by pressure of time and work.

Exhibitors in sections that have not been affected continue to aid in combating the plague, running educational slides for city and state boards of health.

In Philadelphia the Exhibitors' League has passed resolutions approving the closing of the theatres, at the same time urging that all places of assembly not vital to the life of the community be ordered to close.

Ask Early Opening

The resolutions also urge that the theatres be allowed to reopen at the earliest possible moment and that if it is impossible to let them open every night, to permit them to open on certain nights until uninterrupted opening is practicable.

The exchange men of Philadelphia met and decided to set back all bookings, so the theatres will be ready to reopen on short notice. It is presumed that all exchanges throughout the country already have done or will do the same thing.

Certain it is that exhibitors will have no difficulty in getting shows at any exchanges when they are permitted to resume business, for the exchanges are seizing upon the period of the shut-down to get ready for a rush.

Three Leaders Stricken With "Flu" at New York

NEW YORK—Three men prominent in the industry have been stricken by the Spanish influenza in the last few days. They are J. D. Williams, manager of the First National Exhibitors' Circuit; B. F. Schulberg, vice managing director, Famous Players-Lasky Corporation, and Marcus Loew, theatre magnate.

William Russell III

William Russell, American star, has fallen victim to Spanish influenza, according to a report from the coast, and work on his new production has been halted. It is said that he is doing nicely, however, and may be back to work soon.

Big Southern Circuit Keeps All on Payroll

SHREVEPORT, LA.—Although the Saenger Amusement Company has been compelled to close all of its theatres in the south, numbering nearly forty, its employees will be paid their regular salaries during the enforced idleness, thus enabling them to meet payments on Liberty bonds.
Harold Lockwood Dies of Influenza in New York City

End Hastened by Overwork Selling Liberty Bonds at Exposition

Harold Lockwood, the brilliant young Metro star, is the first motion picture artist of premier rank to succumb to the influenza epidemic now sweeping the country. He passed away at noon Saturday, Oct. 19, in his apartments at the Hotel Woodward, New York City. With him at the time were his mother, Mrs. Jennie Lockwood, and several special-

ists, including Dr. Eugene A. Austin, the personal physician of President Richard A. Rowland of Metro.

The young star gave his life through his patriotic devotion to what he deemed his duty. He had been ill only ten days. On Tuesday, Oct. 8, after appearing at the Motion Picture Exposition at Madison Square Garden, he complained of feeling ill, but being scheduled to appear there on Wednesday and Thursday in behalf of the Fourth Liberty Loan he refused to listen to his friends, and with Mabel Normand as his teammate made the record bond sales of the week.

On Thursday he collapsed after his arrival at his apartment and although no effort was snared to curb the disease, he failed to rally.

Many at Funeral

Many notables of the film and theatrical world were present at the popular young actor's funeral, which was held at the Campbell's Funeral Church, 66th street and Broadway, at 2 o'clock on the afternoon of Tuesday, Oct. 22. Simple services were held at Woodlawn cemetery, where the interment took place.

Harold Lockwood was one of the most popular actors of the screen. He excelled both as a comedian and as a player of romantic parts, and his versatility in this line earned him an enviable position in the motion picture world.

He was born in Brooklyn, N. Y., in 1887, and moved to Newark, N. J. At the outset of his career he tried the dramatic stage, but the screen soon proved more alluring and after playing a few minor parts his talent was recognized and he was engaged as leading man for Mary Pickford, with whom he played in "Tess of the Storm Country," "Hearts Adrift," "Such a Little Queen," and many others of equal note. He also appeared with Margaret Clark in "Wild Flower" for the Famous Players. He was then starred with Mary Allison with the American-Mutual and subsequently with Metro.

Shone Under Metro

He achieved his greatest success with Metro, where with Miss Allison, he was starred in "The River of Romance," "The Masked Rider," "The Comeback," "Mister 44," "Big Tamroway," and others.


Resultant upon the increased activity of United Picture Theatres of America through the west and middle west, where Vice-President Lee A. Ochs and Secretary C. R. Seeley are on tour respectively in the interests of that organization, managers have been appointed during the week in additional territory.

Mr. Seeley has engaged Milton Simon, H. J. Bayley and F. E. Gebhardt as managers for United in Cincinnati, Cleveland and Omaha, respectively, while Harry C. Arthur and C. Montgomery have been appointed in similar capacity in Portland, Ore., and Seattle, by Mr. Ochs.

Ian Aronson, United manager in Pittsburgh, reports that at a meeting of prominent Greek exhibitors of Pittsburgh and district, the United plan was submitted to official investigation and endorsed with the result that several theatres, including the Olympic, McKeeport and the Star theatre, New Kensington, were immediately enrolled in United membership.

Hangs Up Sales Record

O. H. Dutton, the new manager of the Minneapolis office of the United Theatre Equipment Corporation, reports that he has increased sales 40 per cent since he took charge several weeks ago.

Flossie A. Jones Influenza Victim

Wife of William A. Johnston Also Succumbs

Miss Flossie A. Jones of Waukesha, Wis., without question the leading woman exhibitor of the west, died in New York last week from pneumonia following an attack of Spanish influenza.

Miss Jones was in New York attending the exposition of the National Association of the Motion Picture Industry held at Madison Square Garden. She was ill but a few days.

News, died of pneumonia at her home in Bayside, L. I., last week.

Mrs. Johnston was born in Constan tinople. Her father was secretary of the United States legation there for many years.

W. W. Hodkinson Adopts Policy of Two-a-Month

Believing that the industry is suffering from over-production, W. W. Hodkinson has decided to adopt a bi-monthly schedule after the influenza ban is lifted. The new plan will go into effect November 11 with the issuance of the J. Warren Kerrigan production, "Three X Gordon."

Congress May Name Administrator To Take Charge of Entire Industry
Reason Is Failure of Producers and Distributors To Cut Expenses As Requested—Action Probable Before Christmas

From Washington, from New York, and from the best informed motion picture circles in Chicago comes the word of the appointment of a Motion Picture Administration—a board headed by a single individual which will have autocratic powers and authority to direct and conserve the activities and energies of this industry.

The undercurrent of gossip deals with nothing else in picture circles and the burden of it runs like this:

Before Congress takes its recess to permit its members to go back home and re-elect the board into Congress, there will be presented a bill to which there is no congressional objection in either party, which will give President Wilson authority to appoint an administrator, with plenary powers, who will take charge of the motion picture industry as Herbert Hoover has taken charge of foodstuffs and as Garfield has taken charge of fuel.

Three Seek Job
It is common talk in the best informed circles that three motion picture men have laid their pipelines for this appointment and the best betting is that none of the three is going to get it.

It can be said on authority that has never proved wrong before that a motion picture measure has already been drawn up by a Democratic statesman who was responsible for a similar and successful bill affecting another industry, and that he is awaiting the right moment to introduce it into Congress.

This bill will make the appointment of an administrator a certainty before Christmas and possibly at an earlier date.

The choice of men for the job now lies outside of the industry and between two exceptionally able men, either of whom might be expected to give the industry a square deal.

Reason for Action
The reason for the measure may be seen in the failure of the industry to get together and solve its own problems. When the War Industries Board gave a limited ruling, classing the motion picture business as essential, its conditions were that economies and retrenchment should be made. It was expected that excessive costs in production would be lopped off and reduced to a minimum and that distribution expenses attendant on the competitive methods in vogue would be modified to meet the necessities of the situation.

While it is asserted that those in the industry that much saving has been effected since this order was promulgated, it is admitted that much more could have been done had there been more willingness to co-operate between the leaders in the industry.

On the other hand it is now claimed by the proponents of the measure in Washington that after several months these savings are not visible to the naked eye—at least to the business man not connected with motion pictures.

In addition, Congress woke up to certain phases of the situation when before the Senate Finance Committee the statement was made that the industry could not stand a tax of ten per cent.

“What?” asked one Senator, “you can’t stand a ten per cent tax and yet you can pay your stars as much as a million dollars a year?”

“But,” was the reply, “the stars are getting all the money, and the rest of us are living on hope—the uncertain prospect of future profits.”

Senators Are Disgusted
Thereupon several Senators of the committee abruptly left the room and it was learned afterwards that the burden of their conversation was that the representatives of the motion picture industry were either all members of the Ana- nias Club or else all simpletons.

In either event there seemed to be a demand for a strong man to take charge of an industry of the magnitude of this one, which is absolutely essential to the government in the winning of the war, to save it from itself and at the same time shape it up to stand taxation.

Out of that conversation has grown the present movement and definite news it is authoritatively stated may be expected at any time now from Washington confirming the report.

Parsons Elected Head of A. M. P. A. At Annual Meeting
Committee Appointed to Co-operate With New Administration

The third annual meeting of the Associated Motion Picture Advertisers was held at Rector’s in New York on Thursday, and officers were elected for the ensuing year. This organization, which is the livet “live-wire” body in the industry, begins its third year with a creditable record for results achieved and with plans which include a campaign among its members for better advertising and increased activities in its patriotic endeavors.

P. A. Parsons of Pathe was chosen president to succeed Arthur James of Metro, who has held the office for two consecutive years, the time limit. Jerome Beatty of Famous Players-Lasky was elected vice-president, Paul Cilley of Universal, treasurer, and Allan Rock of Affiliated Distributors, Inc., secretary.

New Executive Committee
Arthur James was elected chairman of the executive committee and with him the following directors: John C. Flinn, Famous Players-Lasky; Edward Rosenbaum, Fox; Charles Barrell and Paul Lazarus, Vitagraph. This committee, with the president, vice-president, treasurer and secretary constitute the board which will direct the destinies of the A. M. P. A. for the next twelve months.

The new membership committee consists of Julian Solomon, Bert Adler and W. W. Lewis.

Officers Are Installed
On Saturday night at Mouquin’s uptown restaurant, Twenty-eighth street and Sixth avenue, the formal installation of the officers took place. This was followed by a war menu dinner and a general good time.

The association made further subscriptions to Liberty bonds of $2000 times two, and Mr. Loew was appointed a committee of five members to prepare for advertising co-operation with the motion picture administrator, when the plans reported from Washington become effective.

Division of Films Merges Departments

Director Charles S. Hart, of the Division of Films, Committee on Public Information, announces that the Department of Feature Films, from the management of which George Bowles has resigned to go to France, and the community section, reports. Under the direction of Ryerson Ritchie, have been merged, and will henceforth he conducted as a part of the Department of Domestic Distribution. Dulcie E. Parsons, director of Manager D. J. Sullivan, C. S. Troubridge, for several months associated with the Community Section, has been named as manager of the merged departments, under the supervision of Mr. Sullivan.
Exposition a Success
From Government Angle, Officials Say

Various Departments Enthusiastic Over Benefits Received

The officials of the N. A. M. P. I. express themselves as well pleased with the recent Motion Picture Exposition held in Madison Square Garden, New York City.

With everything against the exposition which closed its doors Sunday night, the officials declared it a success in so far as the departments of the Government, which had space, were concerned. Over one-half of the floor space of Madison Square Garden was turned over without cost to the Government, and every department which held this space was enthusiastic over the direct benefits which it obtained as a result of the exposition.

This is the first time on record that a commercial industry has given an exposition and the returns of the Government practically ordered the people to keep out of crowds and disrupted the daily life of nearly every person in the city, the paralyzing of the traffic of the city on the opening night on account of explosions at the Gillespie munitions plant, Perth Amboy, N. J., the exposition was a success from a Government standpoint.

Many Obstacles Overcome
Even though forced to combat such almost insurmountable obstacles as gasless Sundays, an epidemic of unheard of proportions in which exhibitors who were an essential part of the exposition practically ordered the people to keep out of crowds and disrupted the daily life of nearly every person in the city, the paralyzing of the traffic of the city on the opening night on account of explosions at the Gillespie munitions plant, Perth Amboy, N. J., the exposition was a success from a Government standpoint.

This is evident in the letters which are now streaming in to William A. Brady from various committees of the Government which had space at the exposition. As soon as these letters have been tabulated for the various departments which exhibited, they will be published in order that the motion picture industry may learn the extent to which the Government benefited as a result of the exposition.

In spite of the obstacles with which it was confronted, the attendance during the nine days of the exposition was between 35,000 and 50,000, and as a result Uncle Sam received a check for $1,120.62 covering the war tax.

Industry Aides Bond Sales
As a result of the exposition, $150,000 will be credited to the Liberty Bond subscriptions of the motion picture industry, as this was the amount that was sold at the various booths by the different companies. A tabulated statement of the amount of bonds sold will be compiled by the chairman of the Metropolitan Canvas Committee in whose district Madison Square Garden is situated and mailed to the association as soon as the clerical work can be completed. In addition to the bonds sold by the motion picture companies there were also large amounts disposed of by the Safety Defense Division of the U. S. War Service of the United States Army and the Boy Scouts. These will naturally be credited to these organizations.

Rawlinson Is Engaged
To Support Billie Burke

Under the direction of George Melford, Billie Burke is making rapid progress with her new Paramount picture, "Good Gracious, Annabel." The cast includes Herbert Rawlinson, leading man; Gilbert Douglas, Crawford Kent, Frank Losses, Leslie Casey, Gordon Dana, Belle Duncan, Olga Downs and Thomas A. Braidon.

Alfred S. Black
Appeals to Senate
For Equal Taxes

Urges Lawmakers Not to Burden Exhbitors Too Heavily

An amendment filed by the committee representing the film producers with the Senate Finance Committee is made the object of attack by Alfred S. Black, chairman of the Exhibitor Branch of the National Association of the Motion Picture Industry, in additional information he has presented to the government committee.

The amendment offered by the committee for the producers reads as follows:

Amend subdivision (5) of Section 5000 to read as follows:

(5) On positive motion picture film containing a picture ready for projection and sold, leased or licensed to an exhibitor for exhibition within the United States, five (5%) percent of the price collected for which so sold, leased or licensed; said five percent (5%) to be paid by the exhibitor to the vendor, lessor, or licensor, provided, however, that if any person be a manufacturer, producer, distributor or importer of positive motion picture film containing a picture ready for projection, shall himself exhibit such positive motion picture film for profit, such person shall be deemed an exhibitor, and said five percent (5%) shall be calculated on the fair rental value of such positive motion picture film at the time and place where exhibited.

Tax on Exhibitor

"We desire to protest against the phraseology of the aforesaid amendment," reads the Black document, "whereby it places all of said tax upon the exhibitors. We admit the manufacturers cannot stand the percentage tax as proposed in the House Bill, but wish to earnestly reiterate that the exhibitors would be doubly overburdened as stated in brief already filed with your committee.

"We wish also to call your particular attention to the fact that the manufacturers (other than the income tax to which all are liable) are not paying one cent of additional taxation, all of the burden of various taxation being placed upon the exhibitors.

Advocates Equal Taxation

"We believe that all branches of an industry should be treated equitably and if after considering our protests Congress decides to place some excise or percentage tax upon the motion picture industry, that said tax be equitably distributed over the different branches of the amusement business.

"In view of the very serious condition the exhibitors of the United States now find themselves placed in, we believe it fair and essential to again strongly emphasize that excess burden of taxation upon the exhibitors will work out very much to the great disadvantage of the best interests of the Government for the reasons heretofore expressed.

"All of which is respectfully submitted on behalf of the Exhibitors' Branch of the National Association Motion Picture Industry representing the motion picture theatres of the United States."

In his previous brief to the Senate Finance Committee, Mr. Black cited reasons why the exhibitors could not shoulder the taxes under the war revenue bill.

Scene from "The Fatal Marriage."

BILLIE RITCHIE AND HUGH FAY ARE THE PRINCIPAL FUN MAKERS IN THIS HENRY LEHRMAN'S SUNSHINE COMEDY.

Expositors Herald and Mutoscope

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Spoor Perfects Processing System Which He Claims Will Save Big Sums

Part of Essanay Studio Devoted to Work for Trade, Offering Central Plant Such as Advocated for a Long Time

In line with his announcement of a big money-saving proposition for producers, George K. Spoor, president of the Essanay Film Manufacturing Company, last week revealed its nature.

Quietly for the last few years Mr. Spoor has been perfecting a processing system with the aid of F. B. Thompson, an engineer of high qualifications, and now having proved to his own satisfaction that he can process films better than under other methods, at the same time saving large sums of money, he has turned over part of the Essanay plant for such work on a big scale.

Two Can Run Machine

It takes but two operatives to run the machine and does not require skilled photographers or machinists. In fact, the machine can be run by boys or girls with equal facility.

The saving in other ways is tremendous: For example, the elimination of waste and loss to handling these parts in the printing of short lengths. These damaged parts run from one to five feet to each length and aggregate an enormous total loss in every factory under the old method of processing.

There is no loss of parts through scratching in winding a drum, nor from the carrying of these parts through chemical, water baths, drying and finishing room operations, of which, under the systems commonly in practice, there are at least twelve distinct movements for each part.

Precision Is Keynote

The machine eliminates all loss due to improper, careless or inferior development, or defective judgment on the part of the operator, this system developing the film with scientific and mathematical precision, and leaving nothing to human fallibility.

Thus there is no loss from accidents nor from the discarding of parts because of the wide variation of development by employees of varying eye strength.

The film upon being fed into the machine is protected from dust and dirt and consequently there is no loss from such exposure.

Overprinting of sectional parts cannot occur under this system, the entire length being developed with absolute uniformity and free from the absence of proper temperature control and the absence of proper printing machine control, from the mislaying of film in the finishing room or the disposal of damaged film on the part of dishonest employees, is eliminated.

Saves on Chemicals

This system prevents all delay in delivery due to laboratory trouble, does away with repair expense to laboratory equipment and saves on the use of rare and costly chemicals.

For years the leading film manufacturers have considered the possibilities of a central printing and developing plant. It has long been realized that there would be an enormous saving in this plan, but it has never been developed, largely because the difficulties seemed too gigantic. Each manufacturer has maintained his own plant, mostly for competitive reasons.

But today the producer, whether he does or does not maintain his own processing plant, depends little, if at all, on the competitive power of his photographic work. A standard of quality having been reached by practically all, the question of economy is paramount.

Central Plant in Reality

The Spoor-Thompson processing machine, with its new method of developing 1,000-foot lengths with uniform precision and the saving of enormous losses, makes a central developing plant a reality. With Chicago located as the natural shipping center, it opens the possibility of doing away with much of the delay and excessive cost of shipping under the present congestion of traffic and high express rates.

The manufacturing economies attained and as outlined are so extensive that the Spoor-Thompson Laboratories—as the new enterprise will be called—will share them with the purchasers of positive film by a low rate charge per foot and for the first time in the history of the art the producer will actually benefit in a reduced cost of productions and at a time when labor and chemicals are at their highest mark. In this connection a messenger service department will soon be in operation between Chicago and New York, which will make possible the delivery of positive prints throughout the United States in record time.

"Silver King" Nears Finish

Director George Irving is nearing the completion of the Paramount-Artcraft special, "The Silver King," with William Faversham enacting the leading role.

EHRMSTG 27
CHARLIE CHAPLIN IN "SHOULDER ARMS"

AN AMUSING SCENE WHEREIN CHAPLIN, DISGUISED AS A GERMAN OFFICER, SCOWLS UPON HIS FORMER COMPANION. (First National Exhibitors Circuit.)

"America's Answer" Companies Cancelled Account Epidemic

U. S. Official War Film to Go Direct to Picture Theatres

As a result of the influenza and the consequent closing of theatres where "America's Answer" was booked, the tours of the last two companies playing the United States official war picture have been cancelled. It is probable that the film will not be seen again until it is issued to motion picture houses.

The engagement in St. Paul was completed, but Minneapolis had to be cancelled, after the city had been thoroughly billed, and a great deal of preliminary patriotic interest had been aroused. The same was true of Milwaukee, where indications pointed to a great outpouring of people to see the Government picture.

On the Pacific coast the engagement was brought to a close last Thursday night, instead of Saturday, as originally arranged. The picture was billed to open in Tacoma Sunday, October 13, but the influenza situation there also necessitated a cancellation.

In a statement to exhibitors, explaining the necessity for delaying the publication of "America's Answer," from October 28 to November 11, Director Charles S. Hart, of the Division of Films, Committee on Public Information, says:

Regrettable Delay

"The delay is regrettable, but cannot be avoided. Even Government pictures must yield to the orders of the various health boards, closing the motion picture theatres until the abatement of the influenza. In several cities where 'America's Answer' was booked to play directly under Government auspices, influenza has compelled cancellations, after considerable preliminary exploitation.

"The enforced delay in releasing the picture means a great deal of extra work for the distributors, the World Film Corporation, as well as for the Department of Domestic Distribution of the Division of Films, but the situation is well in hand, and there will be no confusion growing out of the delay.

"The booking of the picture is not being retarded, and the demand for it continues to come from the largest as well as the smallest among the picture houses. Reports from throughout the country regarding the influenza are encouraging, and it is confidently expected that the date now set for the definite release of the film will find the embargo generally lifted from the moving picture houses."

Claire Whitney Chosen As Ideal for Character

Claire Whitney, who will play the role of Molly Preston in Metro's forthcoming picturization of the patriotic drama, "The Man Who Stayed at Home," was chosen by Director Herbert Blache after he had considered carefully the qualities of every leading actress available.

"For a time," says the director, "I feared I should not be able to get the ideal Molly Preston, as the combination of ability and beauty required by the part is an unusually severe test. Finally, however, Maxwell Karger, director general, told me it would be possible to obtain the services of Miss Whitney, so I knew our troubles on that score were ended."

F. P.-L. Withdraws Its Success Series

Reason Said to Be Desire to Conserve and Aid U. S.

The Success Series of the Famous Players-Lasky Corporation is to be withdrawn. Explanation is made in the following statement:

"The United States Government has asked that producers of motion pictures conserve various materials entering into the making of motion pictures, which are needed in the manufacture of munitions.

"The Eastman Kodak Company has requested that producers reduce their requirements for raw film stock.

Seeking to Aid United States

"In the spirit of the times, which calls for absolute co-operation to further every war activity, the Famous Players-Lasky Corporation announces a reduction in its output for the present season.

"The Success Series pictures, scheduled for publication at the rate of one each week during the year, which began on September 1, will be eliminated.

"This reduction in the company's output will result in saving approximately 25 per cent of the total amount of positive film used by it weekly."

Substitution Urged

"The company feels confident that the exhibitors who hold contracts for this series will fully co-operate by substituting other pictures in the program of their theatres for the coming year."

"The series will be discontinued after the 12th subject, viz: 'The Eternal City,' with Pauline Frederick, scheduled for November 17, 1917.

"Contract holders for this series are requested to exhibit the twelve pictures, which have already been printed."}

Fox Films Chosen For Training Camps

Seven William Fox productions have been selected by the War and Navy departments' commissions on training camp activities to be shown to soldiers and sailors in training. These pictures are "Fame and Fortune," "Mr. Logan, U. S. A.," starring Tom Mix; "The Frusian Cur," with R. A. Walsh; "Queen of the Sea," in which Annette Kellerman is featured, and "Riders of the Purple Sage," William Farnum's picturization of Zane Grey's famous novel. Two Mutt and Jeff Animated Cartoons, "Accident Attorneys" and "At the Front," are also listed.

Herndon Edmond Drafted

Herndon Edmond, Baltimore representative of the General Film Company, sent in his resignation to Manager J. E. Flax of the Washington office last week, having been called to the army. Mr. Edmond has been with General six years and was considered one of its most valued employees.
Kleine Plan Would Kill Industry, Says Editor of “Fan” Publication
James R. Quirk Declares Remedy for Present Condition Is Organized Federal Supervision as in Other Trades

The letter of George Kleine to the Priorities Committee of the War Industries Board advocating non-production for a year and other sweeping changes in the industry to conform to national war requirements of efficiency, continues to draw the fire of critics who believe his suggestions are unwarranted by facts.

James R. Quirk, editor of Photoplay, a “fan” publication, writing to Judge Edwin B. Parker of the Priorities Committee, declares that the adoption of Mr. Kleine’s recommendation would result in the destruction of the business.

Tells Other Effects
Pointing out that he is not connected with the trade and writes merely as one of the hundreds of thousands who patronize the motion picture theatre, Quirk adds that the adoption of Mr. Kleine’s suggestion would result in:

“Loss of millions of dollars throughout the entire United States in motion picture theatres and equipment.

“Loss to America of its place in the markets of the world as a leader—almost to the point of domination—in this industry.

“Seizure of this foreign market by foreign competition.

“Loss or prevention, without any replacement, of one form of taxation.

“Unfair advantage given concerns which have dropped out of the production business through that immutable and necessary law of nature and business, the survival of the fittest.”

Urges U. S. Supervision

“What is the remedy?” Mr. Quirk asks in his letter, by your board the selection of a group of men to form a section of this industry such as you have organized in other industries with such salutary results. A careful diagnosis to be made by men familiar with the anatomy and pathology of the art and the industry—not indiscriminate administration of sleeping powders or stimulants, nor hasty and ill-considered amendments and other operations where wise regulation of living conditions and habits are all that are required.

Elsewhere Mr. Quirk observes that Mr. Kleine would amputate his patient’s head to remedy defective vision.

Mr. Quirk handles Mr. Kleine without gloves.

“It is a document which reeks with misinformation,” he says of the Kleine letter, “and I regret to add, self advantage; unconscious, I have no doubt.”

Analyzes Kleine Business
Further along he says:

“The Kleine exchange today handles the products of four regular producing companies which have now ceased to make new pictures on any regular basis, the Essanay Film Manufacturing Company, the Selig Polyscope Company, the Thomas A. Edison Company, and Mr. Kleine’s own company, as well as other special releases which it secures from time to time.

“Until about a year ago these four companies released the greater part of their product through the predecessor of the George Kleine system, then known as the K. E. S. E., the name being made up of the initials of the companies.

“None of these companies is making any pretense of any regular system of production today in comparison with many other companies. But these companies are among the oldest in the business and have unlimited quantities of old negatives, which today are either dormant or are being released as reissues.

“I do not accuse Mr. Kleine of doing other than expressing opinions which he conscientiously holds; but I question very emphatically his qualifications to offer expert testimony regarding present-day conditions in the motion picture business.”

Blackton Buys Bonds For Members of Staff

Commodore J. Stuart Blackton, who spoke for the fourth Liberty loan at the National Motion Picture Exposition at Madison Square Garden, (New York), further demonstrated his patriotism by giving his personal subscription for $5,000 worth of the Government bonds, after purchasing several $50 bonds, which he gave to his executive and technical staff as an appreciation of their services.

Among the lucky employees who received $50 bonds are Jack Martin, Commodore Blackton’s assistant; Miss G. M. Stevenson, his secretary; Theo. Free- land, O. George Brautigan, Peter La Grassa, J. Brink, George Hampton and James Hanley of his studio staff.

Forest Fires Level Score of Theatres

MINNEAPOLIS — A score of motion picture theatres were destroyed in the forest fires which swept the northern section of this state and Wisconsin a week ago. Nearly 200,000 feet of film was burned up also.

The details of the damage done to motion picture theatres are not at hand, but it is known that the principal loss was caused at Cloquet, a town of 9,000. Cloquet had three theatres. The rest of the towns in the path of the flames had only one each.

First Screencraft Production Finished At Thanouser Studios

The first of a series of twelve dramatic features which are to be produced by Screencraft Pictures during the coming year has been completed at the Screencraft studios in Roscoe, Long Island, and prints of the subject will be shipped to the independent exchanges which have arranged to issue the Screencraft series.

Made under the direction of Frank Reicher, formerly the director of Blanche Sweet, and for the last two years attached to the Lasky staff, as a director of many of the best known productions, the first Screencraft picture is said to set a standard which should find wide approval among exhibitors.

The story is an adaptation by Eve Unsell of a novel by Edith Barnard Delano. The picture, it is said, abounds in a heart appeal of the quality that is always certain to awaken the response of audiences. At the same time, it is replete with tense situation and dramatic force. The production is in six reels. The name of the picture will be announced next week.

A cast of unusual calibre, it is said, appears in the production, headed by Mary Boland, a former Miss Bolland, who has recently appeared in a number of special state rights’ productions, was for five years leading lady for John Drew. Raymond Bloomer, Harris Gordon, Vincent Coleman and Mrs. Stuart Robson appear in support.

The picture will be marketed solely on a state right’s basis, as well all of the Screencraft series, the franchises for the entire country having already been sold. The foreign rights to the Screencraft productions have been acquired by the Robertson-Cole Company.

Airmen Drop “Bombs” To Boost Official Film

Detroit witnessed the most remarkable exploitation of a motion picture in the history of the United States in connection with the opening of “America’s Answer,” the United States official war picture, at the Majestic Theatre Monday, October 15th. Twenty-two thousand red, white and blue balloons, which were picked up by planes, circled overhead, dropping paper bombs, advertising the film. The unique method of publicity created a sensation.
Two Companies Join N. A. M. P. I. Body

Triangle and Mutual Seek Membership in Organization

The serious problems created by the influenza epidemic have served to bring to the attention of those companies not affiliated with the National Association Motion Picture Association the importance of the work which it is doing for the benefit of the entire industry, with the result that three new applications for membership have been received.

The new applicants are: The Triangle Film Corporation, applying for membership in the producers’ division, and the Mutual Film Corporation and the Triangle Distributing Corporation in the distributors’ division. Both of these companies were members of the association before but dropped out.

The affiliation of these three concerns will bring into the active councils of the association four men who have made enviable reputations in the motion picture business. These are Percy L. Waters, who has been connected with the motion pictures since their inception and was one of the organizers and founders of the General Film Company; Harry E. Aitken, who has also been active in the business since the days when motion pictures were looked upon as an ephemeral amusement; S. A. Lynch, who started in as an exhibitor in the southern territory and in a seemingly miraculous manner rose to the control and presidency of the Triangle Distributing Corporation almost overnight; and James M. Sheldon, a prominent lawyer, who recently was elected president of the Mutual.

Thirteen Companies Listed

All of these men will take an active part in the affairs of the association and at the present time are active in the open meetings which are being held to consider the multitudinous problems brought about as a result of the epidemic and the agreement of the companies to cease production and distribution of new pictures.

The list of the big distributing companies now active members of the association numbers thirteen and comprises practically every large concern in the business. They are Famous Players-Lasky Corporation, Fox Film Corporation, Greater Vitagraph, First National Exhibitors Circuit, Goldwyn Distributing Corporation, International Film Service, Inc., Metro Pictures Corporation, Pathé Exchange, Inc., Select Pictures Corporation, Universal Manufacturing Company, World Film Corporation, Mutual Film Corporation and Triangle Distributing Corporation.

The membership of the association now includes 83 producing companies thus representing 90 per cent of the film manufacturers of the country. The percentage among the big distributing organizations is even greater and it is expected before the month is out that this branch of the business will be represented by a 100 per cent membership in the councils of the association.

“My Cousin” Shown At Shea’s Hippodrome

BUFFALO—A private showing of Enrico Caruso’s first Arclight picture, “My Cousin,” was held in Shea’s Hippodrome Theatre on October 30, at which Caruso appeared in person.

Over a hundred invited guests were present at the showing and at its conclusion Caruso sang at a luncheon given at the Iroquois Hotel by the Fourth Liberty Loan Committee.

As Walter P. Cooke, chairman of the committee, stated a large sum was raised for the Liberty Loan at the luncheon. The private showing was arranged for by R. C. Fox, manager of the Famous Players-Lasky exchange.

Capt. Kaufman to France

Capt. Albert A. Kaufman, formerly general production manager of the Famous Players-Lasky Corporation’s eastern studios, has left for overseas, where he has been entrusted with the important duty of supervising the work of all the camera men connected with the American Expeditionary Forces.

All the Ivory Doesn’t Come From Africa

The following is taken from the Sioux Falls, S. D., press:

“Sioux Falls movie fans who read in the morning paper of the action of the National Association of Moving Picture Industries at a conference in New York City, Wednesday, at which they adopted a resolution to withhold all releases after October 15, until the epidemic of Spanish influenza clears, may be assured that this will in no way interfere with the local movie theatres.

“Sioux Falls theatres are not entirely dependent upon the films from the eastern metropolis, except to the extent or receiving their release of dates for the pictures.

“According to one of the managers of a leading movie theatre of this city, Sioux Falls has access to a number of cities, which can and do supply the city’s theatres.

“A supply of late films are always on hand at these centers,” he informed a reporter, ‘awaiting future releases, and in extreme cases of emergency any one of these points could supply practically the entire country.

“The statement from New York evidently has reference only to the picture houses in that city and suburbs on account of the malady now prevalent in the large eastern cities.”

Chapin Memorial

Through the efforts of Rev. Charles L. Parker of the Kinsman-Union Congregational Church, Cleveland, O., a movement is now well under way in Ohio for the establishment of a permanent memorial to the late Benjamin C. Chapin, impersonator of Abraham Lincoln and producer of the Paramount series,”The Soul of Democracy.” This memorial will be in the form or a new department in connection with the New Lyme Institute, at New Lyme, O., Mr. Chapin’s boyhood home, which school he attended
Dustin Farnum in
"THE LIGHT OF WESTERN STARS"
United Picture Theatres drama; seven parts; directed by Charles Swickard; published State Rights
As a whole ................. Convincing
Story .................. Refreshing
Star .................. Magnetic
Support .................. Excellent
Settings .................. Western
Photography ............... Very good

"The Light of Western Stars" is a thoroughly reliable offering filled with exciting incidents, suspense and interest. Although strictly western it is at the same time universal in its appeal. Charles Swickard, in his direction, brings out a dignified and convincing exposition of real life. The settings are particularly beautiful and the photography handled in a unique way that is thrilling from an artistic standpoint.

Dustin Farnum perfectly typifies a western hero of virility and red-blooded action. His smile wins its way not only into the heart of the heroine but into every spectator's heart. Wm. Farnum, as the hero, was delightful and refreshing. Bonita, played by Virginia Eames, was a sweet portrait of a misunderstood half breed. Eddie Hearne, Jeanne Maddock and Charles Rogers gave excellent support.

A discontented cow puncher, Gene Stuart, makes a bet that he will marry the next woman who comes to town. Majesty Hammond, sister of a successful ranch owner, arrives that night and Gene in a drunken revel threatens the old priest with death unless he marries them. He completely cows the girl into submission and after he finds out who she is he sheepishly takes her to the house of her brother's fiancee. Then leaves after apologizing for frightening her. She buys the ranch of a Mexican desperado and needs Gene to run it for her, but he has gone with a gang of Mexicans and is too drunk to be appealed to by anyone but Majesty. She finally persuades him to return. He has advised Bonita to take refuge in the crags when she is about to be accused of causing the murder of a man who fought for her. Majesty does not understand the relationship between the two. When Carlos, the desperado attacks her ranch, Gene saves her from the Mexicans. Majesty sees Gene talking to Bonita and becomes jealous. Gene is taken captive by Carlos and condemned to death. The old priest reproaches Majesty for her behavior, when she decides to return to the East and filled with regret at her own feelings, she gets a reprieve for Gene and a warrant for Carlos, and saves Gene from death just in time.

Montagu Love in
"THE GROUCH"
World drama; five parts; directed by Oscar Apfel; published October 28
As a whole .................. Well done
Story .................. Interesting
Star .................. Virile
Support .................. Ample
Settings .................. Adequate
Photography ............... Very good

Taken, wholly from the standpoint of its entertainment value "The Grouch" is a first rate production. It is well done and Montagu Love, the star, enacts his role in a convincing and likable manner.

However, it is the sort of production that suffers at the hands of censors. There are doubtful some who might object to it, but for the clean-minded person of average intelligence it will prove an interesting subject.

Telling the story of the escape of a swing girl and her arrears to a mountain lodge in charge of an ex-convict, their taking to the road and their final marriage and entry into society the story goes through various phases of life and winds up in several melodramatic scenes.

Setestered for stealing and when pardoned Donald Graham finds himself shunned by people until he comes upon an old curate who makes him caretaker of the mountain lodges of one of his parishioners. One night Fluerette, a girl of the swamps, comes to the lodge, having escaped the treachery of her chief. She makes her home with Don and comes to love him. When the swamp tribe attacks Don and Fluerette they take to the road and Don learns that he has inherited a large sum of money. Taking Fluerette to the city as his wife, he plans to get revenge on the woman who divorced him and sent him to prison. But the woman, learning of his good fortune, too, plans to win him back. Believing she has accomplished her purpose, she accepts his invitation to meet him at a roadhouse. She is about to suffer death at Don's hands when she tells him that Fluerette is in the hands of her husband. Don reaches the house in time to rescue his Fluerette from the burning house, which she has set afire to avenge her husband's misfortune. And thus through tragedy comes happiness for the two.

Monroe Salisbury in
"HUGON, THE MIGHTY"
Bluebird drama; five parts; directed by Rollin S. Sturgeon; published October 26
As a whole .................. Fair
Story .................. Fair
Star .................. Good
Support .................. Adequate
Settings .................. Fairly good
Photography ............... Excellent

Monroe Salisbury gives a fine impersonation of a big, robust French-Canadian woodsman, who revels in his physical strength and knows no law but his own in "Hugon, the Mighty." It is as good a piece of character work as has come to the screen in some time. Salisbury is one actor who mixes brains with his make-up. Others of the cast are Margery Bennett, appearing as Marie; Antrim Short, who has the role of Gabriel, Marie's sweetheart; Thomas H. Pearse, who is a priest, and George Holt, the villain, Roque. Each gives a creditable performance.

The story, which was written for the screen by William E. Wing, concerns Hugon, mighty of arm, who lives in the fastness of the Canadian woods and rules by his strength. His interest centers in Marie, loved by Gabriel, who shows his love by presenting Marie with a fish each day. Hugon tries to make a man worthy of Marie out of Gabriel, but the latter cannot emulate Hugon's feats of strength. Finally another appears to pay Marie court, she apparently being the only woman in the north woods except Gabriel's mother. This man heads a party of surveyors who are trying to get the timber land away from the French-Canadians. Hugon, in a pitched battle between the two elements Hugon is injured. It is then he prays to repair his strength and is rewarded in the end by being accepted by Marie.

DUSTIN FARNUM IN A DRAMATIC SCENE FROM "THE LIGHT OF WESTERN STARS" (United Picture.)

Note:—Owing to the closing of theatres and projection rooms while the influenza epidemic is raging, we are unable to present as many reviews as usual. 31
Harry Morey and Betty Blythe in
"THE KING OF DIAMONDS"
Vitagraph drama; five parts; directed by Paul Scardon; published October 14.

As a whole: Good
Story: Heavy
Star: Excellent
Support: Very Good
Script: Excellent
Photography: Very good

Telling the story of a faithless wife and a husband who exacts a terrible revenge, this production presents Mr. Morey and Miss Blythe in exceedingly strong roles which demand all of their ability to portray. That the stars have succeeded goes without saying for those acquainted with their work, but for the benefit of any who have not followed these two closely, it may be said that they contribute masterful acting, giving their parts depth and life and there that make them realistic and sincere. In less skillful hands the characterization easily could have been spoiled.

The picture is exceedingly heavy and with a few slight changes in the scenario could have been brought to a happy end, which in this particular case, in the opinion of the reviewer, would have been better than the one provided.

The story starts with Harry Morey in the role of Oliver Bennett, fighting a losing battle for his wife's love. Unknown to him, his rival is his friend, Dr. Emilio Toranno. Dr. Toranno gives him medicine which produces symptoms of leprosy, and Bennett, his spirit shattered, quits his home.

Fate sends him to South Africa, where he learns of the deception and becomes associated with a diamond miner. He makes a fortune and returns with a young ward, determined to revenge himself. Wearing a beard and using another name, he is not recognized. He ruins the doctor, whereupon he learns that his former wife is the daughter of his South African partner, whom he has sworn to find and protect. Then he determines to right the wrong he has done, but he is too late, his former wife having killed herself, and he seeks happiness by marriage to his ward.

Why the scenarioist and director chose to have the former wife killed when a happy ending could as easily have been effected is a mystery.

Besides the co-stars there are only two important parts, that of Morey's ward, which is enacted by Jean Paige, and that of Dr. Toranno, played by George Majeroni. Both Miss Paige and Majeroni do satisfactory work.

Margarita Fisher in
"THE MANTLE OF CHARITY"
American-Pathe comedy-drama; five parts; directed by Edward Sloman.

As a whole: Excellent
Story: Entertaining
Star: Very good
Support: Excellent
Script: Excellent
Photography: Faultless

"The Mantle of Charity" is a comedy-drama of the highest order. It is replete with humor and in addition has an entirely logical action, while the acting is convincing on the part of all. Although a comedy-drama, the production contains a lesson on a very vital subject—organized charity.

Miss Fisher is cast as Norah McDonald, a young woman of wealth, who, to smuggle her dog on a train dresses it as a baby. There is a mistake over Pullman tickets and Paul Howell, a millionaire charity worker, gets possession of a compartment for which Miss McDonald has a ticket. He refuses to relinquish the compartment until he sees that the young woman has a child.

Howell questions Norah and learns that while she has a baby, she is not married. Immediately drawing wrong conclusions, he seeks to "reform" her and offers her a job in his charity organization, which Norah accepts. After working for some time Norah quits in a huff, declaring that Howell's organization is a mere cloak for a mere machine. To teach Howell a lesson she starts a charity organization of her own, erecting a sign to the effect that she helps the poor and the helpless, instead of going through the red tape of investigation first.

Howell is dumbfounded and suspects Judge Kerr, Norah's guardian, of backing her, and further as "the man in the case." But Jack learns his mistake, meanwhile having a knock-down and drag-out fight with a wife-beater in the presence of Norah, and properly humbled, he confesses his mistakes and claims Norah as his own.

Jack Mower handles the role of Howell, Daniel Gilletter is Judge Kerr, and Kate Price has a character part. All, including Miss Fisher, give a satisfactory performance.

Metro Completes "Sylvia on a Spree"
Emmy Wehlen's forthcoming feature, "Sylvia on a Spree," has been completed by Metro under the direction of Harry L. Franklin.

"Sylvia on a Spree" is the romance of a real girl. The author shows an unusual comprehension of American girls as they are, not as idealists who would like to believe they are. Sylvia is not perfect—but she is perfectly charming. She has been reared in an atmosphere of too much restraint. Accordingly she has exaggerated ideas of life.

She determines to see Bohemia and when she becomes engaged to Jack Bradley she exacts the promise from him that he will take her to the Beauvoir Inn, a roadhouse frequented by the gayer members of the smart set. Not wishing her to see the "sunny side" of life, her fiancé hires several persons to act the part, and they have been imitating too freely and get some college pals to stage a fake raid.

He wants to scare Sylvia so she will not wish to repeat her experience. However, he is the person most surprised when the fake raid becomes a real one and real policemen arrest all, including the college boy policeman. An unexpected finish completes the story.

No Let-Up on Select Production Yet
There has been no let-up in the production of Select pictures yet, in compliance with the agreement of the majority of the producing companies to shut down for a month, each of the five stars being in the midst of work. When present productions are completed, however, each company will take the required four weeks' vacation.

Clara Kimball Young is busy at the Sunset Studio, Hollywood, on "The Road Through the Dark," Maud Radford Warren's delightful story of the war, which appeared in a recent issue of the Metropolitan Magazine. In the same production center Norma Talmadge is busy on the David Belasco stage success, "The Heart of Weton." This is an Indian story by George Searcy Warren.

Constance Talmadge's next picture will be "A Lady's Name." This is an adaptation by Julia Crawford Ivers from the stage play of the same name by Cyril Harcourt. Alice Brady is working in New York on "In the Hollow of Her Hand." In the same city Marion Davies is making "The Belle of New York."
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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Artcraft

Blue Blazes Rawden, with William S. Hart—Proved more popular than the usual western characterizations which Hart has done. Capitol Theatre, Robinson, Ill.—General patronage.


Seven Keys to Baldpate, with George M. Cohan.—This is a “plumber” good one. Went over big.—George W. Sumner, Dixie Theatre, Clay Center, Neb.—Small town patronage.

The Little Princess, with Mary Pickford.—Not nearly as good as Rebecca at Sunnybrook Farm. The telling of the fairy tale in this picture detracts from interest in the story. However, pleased and drew well.—A. N. Miles, Emience Theatre, Emience, Ky.—Small town patronage.

Shark Monroe, with William S. Hart.—Not liked as well as former subjects. Did not draw as usual.—J. H. Henry, Empire Theatre, Winchester, Va.

We Can’t Have Everything (DeMille Special).—Fine picture. Everybody well pleased.—J. C. Taylor, Capitol Theatre, Frankfort, Ky.—Mixed patronage.

The Narrow Trail, with William S. Hart.—A real “wild and woolly” that my western patrons liked in every respect. Westerns go good if they’re real westerns.—F. M. Nicedome, Kaltio Theatre, Dickinson, N. D.—General patronage.

We Can’t Have Everything (DeMille Special).—A great picture. Well liked and a fair business.—W. J. Henencke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

A Doll’s House, with Elsie Ferguson.—Again Elsie fails to make good. This is a poor picture story, anyway, and I don’t think many will like it. Lots of kicks here.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

We Can’t Have Everything (DeMille Special).—A fine picture. Pulled in those who have read the story, but there wasn’t enough of them.—F. M. Nicedome, Kaltio Theatre, Dickinson, N. D.—General patronage.

Bluebird

The Guilt of Silence, with Monroe Salisbury.—Pleased and drew well. Wonderful snow scenes.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

Esslany

A Pair of Sixes, with Taylor Holmes.—A very good comedy. Print in very bad condition.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Small town patronage.

First National Exhibitors Circuit

Italy’s Flaming Front.—The best war picture we have seen. Patrons much pleased.—Pleasant Hour Theatre, Pine Island, Minn.

On Trial, with Sydney Ainsworth.—Very good.—F. M. Edgett, Lyric Theatre, Earville, Ill.—Good patronage.

My Four Years in Germany.—A most remarkable subject. Every person in the United States should see it.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

Italy’s Flaming Front.—Wonderful picture. Actual stuff. Picture too long. At that. Did not draw. Lost money on same. Most realistic war scenes yet.—J. H. Henry, Empire Theatre, Winchester, Va.

My Four Years in Germany.—Two days to good business. Everyone pleased.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

Fox

Cleopatra, with Theda Bara.—Cost a fortune to produce and is nicely done but won’t repeat. It’s not raw enough for some and a little too rough for others, so the big business is the first day.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

Mme. DuBarry, with Theda Bara.—Not for us. Theda will lose her prestige with many more of this kind.—Spragg Amusement Company, Olympic and Majestic Theatres, Belling, O.—General patronage.

Roaring Lions on the Midnight Express (Sunshine Comedy).—A regular riot for this type of comedy. The Fox Sunshine have no equal.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Small town patronage.

Doing Their Bit, with Jane and Katherine Lee.—This is better than most of the kid pictures and will please most everyone, but is not great.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

Wild Women and Tame Lions (Sunshine Comedy).—If they make faster comedies than this one we do not get them. It’s a Saturday clean-up.—Spragg Amusement Company, Olympic and Majestic Theatres, Belling, O.—General patronage.

Les Miserables, with William Farnum.—Here is a real production. I think one of the best of the year and the best picture Farnum ever did. Get the coin with this.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

Babes in the Woods, with Jane and Katherine Lee.—Fine.—F. M. Edgett, Lyric Theatre, Earville, Ill.—Good patronage.

Miss Innocence, with June Caprice.—Liked better than Blue Eyed Mary. As a whole. good. Average crowd.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

A Fool There Was, with Theda Bara (Re-issue).—Fine subject, in good condition. Drew well considering.—J. H. Henry, Empire Theatre, Winchester, Va.

Goldwyn

Joan of Plattsburg, with Mahel Normand.—Different. It pleased. Was applauded.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

The Fair Pretender, with Madge Kennedy.—A good clean picture.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.
Polly of the Circus, with Mac Marsh. —Big houses. Enough story for a serial like Peg O' the Ring.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

The Face in the Dark, with Mac Marsh. —A regular picture. Don't see how anyone could help but like it.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Jewel
Sirens of the Sea, with Carmel Myers and Louis Lovely.—A splendid production. Very beautiful. Print in good shape.—Good business.—George J. Ellerwine, Auditorium Theatre, Marblehead, O.—Middle class patronage.

Kleine
The Danger Trail, with H. B. Warner.—Not very good except for the beautiful snow scenery.—A. N. Miles, Emi-

Metro
A Pair of Cupids, with Bushman and Bayne.—Delightful comedy drama of the kind that makes them come back for more.—M. C. Kellogg, Homestead Theatre, Lead, S. D.—Mixed patronage.

Social Hypocrites, with May Allison.—Excellent. Advertise it as such. Charged 10 and 20 cents.—J. Durand, Lyric Theatre, Ellendale, N. D.—Best patronage.

The House of Mirth, with Emmy Wehlen.—Good.—F. F. Peters, Majestic Theatre, Hornell, N. Y.—Middle class patronage.


The Successful Adventure, with May Allison.—Just a picture. Can't give it much one way or another.—M. C. Kellogg, Homestead Theatre, Lead, S. D.—Mixed patronage.

Mutual
Up Romance Road, with William Russell.—Excellent. Pleased them all. Business only fair on account of Spanish "Fatu."—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

Ann's Finish, with Margarita Fisher.—A light comedy drama which will please. Average crowd.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Social Briar, with Mary Miles Minter.—A classy production. Film we had was in poor condition, so that hurt a little.—Miss T. Benesch, Bell Theatre, 3004 Armitage avenue, Chicago.—Neighborhood patronage.

Ann's Finish, with Margarita Fisher.—A fine picture. Pleased all.—B. A. Cannon, Crosett Picture Theatre, Cro-

Paramount
The Firefly of France, with Wallace Reid.—The best picture this star has made. Everyone liked it fine.—L. W. Heal, Sterling Theatre, Superior, Neb.—First class patronage.

The Spirit of '17, with Jack Pickford.—This star draws as well for us as his famous sister.—Spragg Amusement Company, Olympic and Majestic Theatres, Belleair, O.—General patronage.

The Judgment House (Blackton produc-
tion).—An unusually poor picture. Was unable to find an excuse for its exis-

Let's Get a Divorce, with Billie Burke.—Go after them on this one, for it's there all the way through. A few more like this and Billie will be a real star.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

Mile-a-Minute Kendall, with Jack Pickford.—A very good picture. Wish we could have more like it.—L. W. Heal, Sterling Theatre, Superior, Neb.

Arbuckle Comedies.—My patrons would like these, but they are in such bad condition they can't enjoy them.—Mrs. Lou Bacon, Pastime Theatre, Itasca, Tex.

Prunella, with Marguerite Clark. —An-
other of these costume affairs that kills the star and theatre, too.—F. M. Nicodem, Rialto Theatre, Dickinson, N. D.—General patronage.

In Pursuit of Polly, with Billie Burke.—Good comedy drama. Just the type of story for these depressing times. Star

has a wonderful personality.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

Naughty, Naughty, with Emil Bennett.—Splendid. Wished I had advertised it stronger. This star is not very well known here, so that accounts for small attendance.—A. N. Miles, Emi-

Friend Husband (Sennett Comedy). —These comedies all have a kick to them. They are proving very popular with my audiences.—George H. Done, Gayety Theatre, Payson, Utah.

Madame Jealousy, with Pauline Fred-—Only fair.—B. A. Cannon, Cross-
ett Picture Theatre, Crosett, Ark.—Small town patronage.

Huck and Tom, with Jack Pickford.—Full house. Everybody liked this as well as Tom Sawyer.—F. M. Nicodem, Rialto Theatre, Dickinson, N. D.—General patronage.

Prunella, with Marguerite Clark.—Pretty nice picture, but did not draw.—J. H. Henry, Empire Theatre, Winchester, Va.

Watch Your Neighbor (Sennett Com-
dy). —Paramount comedies are like their features. They all average up well.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Unclaimed Goods, with Vivian Martin.—A good western that did a fine business on Saturday. A good western gives fine box here.—F. M. Nicodem, Rialto Theatre, Dickinson, N. D.—General patronage.

Green Eyes, with Dorothy Dalton.—Good. Drew a very good house.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Huck and Tom, with Jack Pickford.—A big drawing card. Jack is a good favorite here. Charged 10 and 20 cents.—J. Durand, Lyric Theatre, Ellendale, N. D.

The Claws of the Hun, with Charles Ray. —Those who saw it say it is the best film that has come their way.—Good business.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Pathe
Mrs. Slacker, with Gladys Hulette.—A five-reel offering with an up-to-the-minute title, but in reality nothing to it. Still I can't complaint, for it brought them in.—Miss T. Benesch, Bell Theatre, 3004 Armitage avenue, Chicago.—Neighborhood patronage.

A Daughter of the West, with Baby Marie Osborne.—Not just suited to this clever kid.—Spragg Amusement Com-
pany, Olympic and Majestic Theatres, Belleair, O.—General patronage.

Lloyd Comedies.—These comedies, I think, are the best one-reelers on the market. Everyone you run is great.—Mrs. Lon Bacon, Pastime Theatre, Itasca, Tex.
Dollie Does Her Bit, with Baby Marie Osborne.—Fine. Book it. Little star always good.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

The Hillcrest Mystery, with Irene Castle.—This proved a drawing card for me. Everyone pleased.—Mrs. Lon Bacon, Pastime Theatre, Itasca, Tex.

Vengeance Is Mine, with Irene Castle.—Very good. Satisfied clientele.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

Lloyd Comedies.—All good.—F. F. Peters, Majestic Theatre, Hornell, N. Y.—Middle class patronage.

Getaway Kate, with Helen Chadwick.—A two-part crook play. Has lots of five-reelers beaten. Pleased and filled out program fine. Make more like it.—Lewis & Brisco, Princess Theatre, Elwood, Ind.—Working class patronage.

Annexing Bill, with Gladys Hulette and Creighton Hale.—This is a good one for everybody.—George W. Sumner, Dixie Theatre, Clay Center, Neb.—Small town patronage.

Kidder & Ko., with Bryant Washburn.—Went over fairly well. Not to be compared with Skinner series. Washburn doesn't draw as well as he did formerly.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

The Yellow Ticket, with Fannie Ward.—A good picture and we did a fair business.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

The German Curse in Russia.—Drew fairly well. Don't know whether subject was too gruesome or in bad shape. Exchange, however, substituted The Tanks at the Battle of Ancre. This seemed to please as a substitute. Was in good shape considering age.—J. H. Henry, Empire Theatre, Winchester, Va.

Select

Up the Road With Sallie, with Constance Talmadge.—A dandy. Best she has ever made.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

The Safety Curtain, with Norma Talmadge.—Here's a dandy. Book it and boost it to the skies. Norma is sure a winner.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.


The Lesson, with Constance Talmadge.—A good picture with a big lesson. One that helps to make Constance Talmadge.—I. W. Heal, Sterling Theatre, Superior, Neb.—High class patronage.

Magda, with Clara Kimball Young.—Very good. The kind that brings patrons back.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Triangle

Station Content, with Gloria Swanson.—This star gets better and Triangle pictures get over here.—Spragg Amusement Company, Olympic and Majestic Theatres, Bellaire, O.—General patronage.


Station Content, with Gloria Swanson.—Very well liked, with star who please more each time she appears.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

A Red-Haired Cupid, with Roy Stewart.—This western star is getting as popular here as Hart.—Spragg Amusement Company, Olympic and Majestic Theatres, Bellaire, O.—General patronage.

Shifting Sands, with Gloria Swanson.—Very good.—F. F. Peters, Majestic Theatre, Hornell, N. Y.—Middle class patronage.

Sweetheart of the Doomed, with Louise Glauia.—A masterpiece and timely subject.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Woll Lowry, with William S. Hart.—About the best of this star's re-issues. Was a great picture when it first came out, but behind his later ones.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Indiscreet Corrine, with Olive Thomas. Extra good. Pleased audience.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Universal

The Sinking of the Lusitania (Cartoon).—This is a big disappointment. Don't pay a fancy price for it. Not worth a cent more than any single-reel cartoon. Action very jerky and photography bad.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Middle class patronage.

Bawled Out, with Alice Howell (Comedy).—Just silly, but it seems our patrons enjoyed it.—Lewis & Brisco, Princess Theatre, Elwood, Ind.—Working class patronage.

Phantom Riders, with Harry Carey.—A real western. Fast action.—B. E. Sharum, Lyric Theatre, Ripley, Okla.—Mixed patronage.

Vitagraph

The Marriage Speculation, with Mildred Manning.—This is good. The Four Minute Men had a chorus of townspeople come and sing “Buy a Bond” on this night and it was the singing that attracted a full house for me, but everyone was very much pleased with the picture.—A. N. Miles, Emience Theatre, Eminence, Ky.—Small town patronage.

Love Watches, with Corinne Griffith.—Fair. Not as good as Who Goes There? Star is well liked here.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Little Runaway, with Gladys Leslie.—Why waste good film on a picture.
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Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Mography's "What the Picture Did for Me" department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOGRAPHY, 417 South Dearborn street, Chicago.

Title..............................................................................................................................................................................................................................................

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### Specials and State Rights

#### Intolerance (D. W. Griffith)—From a standpoint of money squandered, gigantic scenes and comparisons of the various stages in world history, a remarkable picture. From standpoint of entertainment, poor.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

#### Pershing’s Crusaders (U. S. Official—First National)—A good picture. Business very good.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

#### Just a Woman, with Charlotte Walker (Julius Steiger)—A classic picture. Rather long. Could be condensed, but received no kicks. Brought good results.—Miss T. Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.

#### The Crisis, with Thomas Santsci (Selig).—Advertise this one big. A great picture, but played it to light business on account of the “Flu” scare.—W. L. Binkard, Royal Theatre, Royal, Ia.—Rural patronage.

#### The Frozen Warning, with Charlotte (Commonwealth).—Good skating act. Story just fair. Plot old. Pleased some.—Lewis & Brisco, Princess Theatre, Elwood, Ind.—Working class patronage.

#### The Cast-Off, with Bessie Barriscale (Foursquare).—Star fine. Story poor.—B. E. Sharum, Lyric Theatre, Ripley, Okla.—Mixed patronage.

#### Carmen of the Klondike, with Clara Williams (Selexart).—Great picture. One of the best I have ever seen.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

#### One Hour, with Zena Keefe (Foursquare).—A good drama. A good drawing card and nothing offensive, as title would indicate.—B. E. Sharum, Lyric Theatre, Ripley, Okla.

#### Hearts of the World (D. W. Griffith)—Best picture ever made and more than pleases, but admission prices too high for small towns.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

#### Series and Serials

#### The Far-Flung Battle Line (Pathe).—Britain’s land cruisers, the first of twelve of these pictures, is the best tank picture so far produced.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Small town patronage.

#### Hands Up, with Ruth Roland (Pathe).—Good story, run good; coherence of narrative, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

#### The Retreat of the Germans (Pathe).—A very good series. Business very good.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

#### The House of Hate, with Pearl White and Antonio Moreno (Pathe).—Brought to end. Didn’t draw like former Pearl White serials. This was due somewhat to the war absenteees.—J. H. Henry, Empire Theatre, Winchester, Va.

#### Official War Review (Pathe).—These pictures are the real thing and should be run as often as possible.—George W. Sumner, Dixie Theatre, Clay Center, Neb.—Small town patronage.

#### Outing Chester Series (Mutual).—Fifteen single reels. Good stuff. Good fill-in reel to balance up a seven or eight-reel show. Travel, scenic and animal studies. Run one a week.—Charles H. Ryan, Garfield Theatre, 9944 West Madison street, Chicago.—Middle class neighborhood.

#### A Fight for Millions, with William Duncan (Vitaphone).—Good. Second episode fell down, but feel that we can hold them.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—Working class patronage.

#### Hands Up, with Ruth Roland (Pathe).—A “cracker-jack” serial. The best we have ever run.—B. A. Cannon, Crossett, Picture Theatre, Crossett, Ark.—Small town patronage.

#### National Board of Review Reports

#### Prisoner of the Pines (Parlata).—Entertainment value, good; story, good; coherence of narrative, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

#### The Border Wireless (Artcraft).—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

#### Battling Jane (Paramount).—Entertainment value, good; educational value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.
Theatres Closed, Seattle Film Men Work in Shipyards

Emergency Met by Putting Patriotism to Practical Purposes

SEATTLE.—The Northwest Film Board of Trade at a regular meeting decided to offer the services of the members to the shipyards for one shift a day during the Spanish influenza epidemic, which has been the cause of the closing of all the motion picture theatres in the Northwest, with the exception of a few towns in Oregon and about half a dozen in Washington. The offer was accepted and most of the exchange men are now regular ship laborers from four o’clock in the afternoon until twelve at night. The World office is closing every afternoon and J. A. Koerpel, manager, and F. S. Bernardo, salesman, get to work at their laborers’ duties earlier than the others. The entire force of this office is on half pay. The Mutual office has discharged all its employees except the manager, the booker and the bookkeeper, Louis Walton, the shipper, has gone to work in the shipyards. The Exhibitors’ Exchange is closed. Most of the others have discharged their shippers and inspectors, but are keeping the rest of the staffs. Salesmen are all in town.

The Arctreet-Paramount office and Pathé alone are holding their entire organizations intact.

Kansas City Exhibitor Says Film Trust Exists

KANSAS CITY, MO.—A $25,000 damage suit was brought in the Independence division of the circuit court here by John J. Luck of Liberty bonds at Gladstone Theatre, Elmwood and St. John avenues, against the Goldwyn Distributing Corporation of St. Louis. Mr. Hatt says for several years he has prospered, having for a long time a net income of $250 to $300 a week. At present, he says, he is operating at a loss.

He charges that the defendant company and others in 1917 formed a combination to cause motion picture houses to make a minimum admission charge of 15 cents, plus the war tax, whereas his admission charge had always been 5 and 10 cents.

He asserts that on account of his refusal to charge the higher rate the company refuses to furnish him with films, declaring that is the cause of his loss of patronage.

Managers Sell Bonds

BUFFALO.—Managers, operators and usherers of motion picture theatres sold $58,000 worth of Liberty bonds at Lafayette Square the evening of October 14. Entertainers enlivened the occasion.

Nashville’s Mayor Forbids Showing of Uncle Tom’s Cabin

NASHVILLE, TENN.—Manager Carson Bradford of the Strand Theatre received an altogether unexpected announcement just prior to the closing of the theatre to curb the influenza epidemic which Mayor William Gupton came forward with the announcement that “Uncle Tom’s Cabin” could not be exhibited here owing to the danger of exciting race trouble.

Despite all protests the mayor demanded that the picture be stopped and this was done after it had been shown one day to large and appreciative audiences, which seemed to find no fault with it.

In explanation of his decision, the mayor said that he did not consider it wise to allow the showing of any production that would tend to stimulate the colored people. After viewing “Uncle Tom’s Cabin” he was convinced that the picture would have such an effect.

Nashville exhibitors have never received what they considered full justice from the mayor and the other ultra-conservatives who dominate them. Their best pictures, which were proven by vote to be desired by nine-tenths of the theatre-going public, elicited much criticism. The pot is beginning to simmer again, however, and the passing of a few weeks may see a resumption of the fight.

Cool-Headed Managers Avert Fires Over Fire

NEW YORK—William A. Leith, manager of the Comedy Theatre, 46 East Forty-fourth street, smelled smoke in the midst of a show recently and went outside and turned in a fire alarm. Returning he saw flames and went to the stage and announced there was a fire in the neighborhood, urging the patrons to depart. The crowd filed out in order.

Meanwhile a similar announcement was being made from the stage of a theatre on the second floor next door and the patrons there also filed out without disorder. After the flames were extinguished the patrons of both theatres returned.

Exhibitors Are Indicted

For Giving Sunday Shows

TIFFIN, O.—Harry E. Micky and Arthur Buck, exhibitors of Fostoria, have been indicted by the Seneca county grand jury on charges of having unlawfully kept their theatres open on Sunday. Two Tiffin exhibitors were charged by the grand jury several weeks ago on similar charges. Tiffin theatres are open every Sunday.

Exhibitors of Marion, O., Score on Sunday Shows

MARION, O.—Exhibitors here have won an important skirmish in their campaigns for Sunday shows. The Chamber of Commerce has become interested to such an extent that it has appointed a committee to take up the proposition with the city authorities.

The move has been agitated for some time as a means of giving amusement on Sunday to employees of industrial and commercial institutions.

Shubert, Minneapolis,
Leased by William Fox

MINNEAPOLIS—William Fox has acquired a long lease to the Shubert Theatre and will spend $25,000 in re-modeling it into a motion picture house. The repairs were begun last week with the closing of an extended engagement of “Hearts of the World.”

Max Marcus, formerly manager of Fox’s Liberty Theatre at St. Louis, will manage the new house. Mr. Marcus announces that the opening attraction will be Theda Bara in “Salome.”

Exhibitor Addresses
His Patronage Daily
On Patriotic Service

Exhibitors Herald and Motography is in receipt of the following communication from Max Wittels, proprietor and manager of the New Crystal Theatre, Minneapolis:

“Always willing to do my little bit toward a successful ending of the war, I have in my house a novel form of acquainting my patronage with the conditions on the battle fronts and what our doughboys are doing over there.

“Twice daily at 4:30 p. m. and 8:30 p. m. I show on my screen the very latest positions of the belligerent armies, at the same time lecturing on Americanism and loyalty.

“In doing so I am trying to assist the Committee of Public Information in Washington, D. C., whose aim is to acquaint the American public with all the news from over there and thereby awaken them to as much interest as possible, as only an awakened American public can do justice to a situation such as exists at present.

“I hope every exhibitor in the United States will follow my idea, and, if necessary, improve upon it until every motion picture patron is reached and the country set aflame with patriotism, loyalty and fealty to the flag we all so dearly love.”
EXHIBITORS HERALD AND MOTOGRAPHY

Exhibitor Is Convicted
Of Giving Inherent Show

LOS ANGELES—A jury, consisting of eleven women and one man in Police
Judge Chesterbo's court deliberated four
hours and then found T. J. Shirley guilty
of having exhibited at the Banner Thea-
tre on Main street a film which was
offensive to the moral decency of the
community.

The film in question is entitled "Pur-
ity." When it appeared at the Banner
Theatre Police Censor Purcell put the
book on the list, the defendant pledging
that the police censor exceeded his authority,
declaring the picture had previously been
exhibited here. For the benefit of the
court and jury the defendant took the stand
at an exchange and the verdict followed.

Sunday Show Campaign
Fails at Augusta, Ga.

AUGUSTA, Ga.—It appears that the
proposition for Sunday shows has lost out
here. The mayor takes the stand that
although amusements on Sunday might
provide clean entertainment the city has
no legal authority to enact a law permit-
ting them, and that the city officials
would be acting contrary to the state law.

The mayor points out that the city
could and very probably would be en-
joined at once should it pass such a law.

It is known that several members of
the council—perhaps a majority—favor
Sunday shows, but in common with the
mayor, holds that the city has no right to interfere with the state law.

Theatres in Baltimore
Give Great Aid to Loan

BALTIMORE, MD.—More than $100,-
000 was added to the Fourth Liberty
Loan when the last Sunday of the cam-
paign was designated Motion Picture
Sunday and the theatres made a con-
certed effort to get subscriptions. The
attendance was not as large as had been
expected because of the influenza scare.

Among the theatres that made com-
mendable records were the Parkway,
Wizard, Peabody, Strand, McHenry and
Rialto.

Four Minute Men and other speakers
handled the appeal for funds.

Louisiana Exhibitor
Dies in Naval Service

SHREVEPORT, LA.—D. L. Cornel-
lius, formerly of Shreveport, but recently
a member of the naval secret service, died
October 11 at the base hospital, 335-
giers, after a brief illness.

Prior to his enlistment, Mr. Cornelius
was manager of the Strand Theatre in
New Orleans, and was head of the gen-
eral publicity department of the Southern
Amusement Company, with which firm
he was connected during his many years'
residence here.

Select Star Opens House

Norma Talmadge, Select star, who has
an enviable reputation for opening new
theatres, scored again when J. F. Ditt-
man reopened his Strand Theatre in
Freepor, IIl., with "Deluxe Annie."

Exhibitor Briefs

Monroe, Mich.—The new Monroe Thea-
tre, which has been in course of con-
struction for some time, was formally
opened the night of Oct. 5, with "The
Kaiser, the Beast of Berlin." Frank
Bissette is the manager.

Red Wing, Minn.—The Auditorium
Theatre, which is being remodeled, will
be reopened shortly. The work is rapid-
ly nearing completion.

Pulaski, N. Y.—Eugene Plummer is
planning the erection of a new theatre
here. The work will be begun as soon
as the government gives permission.

Collinsville, Ill.—William B. Kneedler
of Collinsville has opened a new theatre
at Litchfield.

Minneapolis—H. C. Andrews has been
appointed manager of the Lagoon Thea-
tre, a Rubel and Finklestein house. Mr.
Andrews is featuring the Lagoon's music,
which is presented by an orchestra of
fourteen pieces.

Sioux City, la.—J. S. Shortley, man-
ger of the Princess Theatre, has in-
stalled a mechanical organ at a cost of
$30,000, which is said to be the largest
of its kind between Chicago and the west
coast. Henry E. Pyle of Seattle has been
engaged to operate it. The Princess also
has an orchestra of seven pieces.

Announces New Players
For Marion Davies Cast

Julius Steger, who is directing Marion
Davies in "The Belle of New York," an-
ounces the engagement of Raymond
Bloomer and Christian Rub for leading
man and comedian, respectively, of the
new Select production.

Mr. Bloomer, who is well known both
on the speaking stage and screen, will
have part of the young and able
spendthrift who is "rescued" by the
"belle."

Free Love Theme is
Strong Feature of
"The One Woman"

Select's Special Production
Handles Delicate Subject
Adroitly

Already considerable discussion has
arisen among theorists and others on
the inside in the distribution end of
motion picture enterprises, as to what
reception the public will give the free
love element in Select Pictures' latest
attraction, "The One Woman," which is
a screen version of Thomas Dixon's
celebrated novel of the same name.

The very away that the free love ele-
ment is so strongly entwined in the story
of the picture, coupled with the social-
istic problems embedded in the theme
of the story, make it—certainly—that the
picture will provoke unusual discussion.

The free love element of "The One
Woman" is very adroitly handled, it is
said. There is no scene, such as a flash or a title, to offend the "best fam-
ily trade," yet the situations are de-
veloped to their logical conclusions.

The hero is a busy psychiatrist who
serves as the pastor of a fashionable
church. He becomes imbued with this socialistic spirit to such an extent that the trustees
demand his resignation.

Wife Demands Explanation

His wife is heartbroken; but Kate
Ransom (played by Clara Williams)
urges him forward in his new ideas and
brings the capital with which his wife
and Gordon establishes the Temple of Man. In the
meantime Gordon and Kate Kansom re-
alyze their love for one another.

When Gordon's wife demands an explanation
and urges him to give up the other wom-
an and remain true to his and her chil-
dren, Gordon asks: "Would you have
me live with you, loving another woman?"

In the end Gordon divorces his wife
and enters into a union by proclama-
tion with Kate Kansom, and Gordon
is visited by his friend and advisor, Mark
Overman, a wealthy banker. Overman
remonstrates with Gordon and tells him
that Bloomer or later he will meet with
unhappiness in his new union, where-
on. Upon Gordon declares that Kate is free,
but he adds: "The man doesn't live who
can escape her away from me and gen-

As time passes Overman becomes a frequent visitor to Gordon's new home.

Finally Gordon speaks to Kate about
Overman's attention and orders her not
to see him any more. Kate refuses, how-
ever, and reminds Gordon that each is free
to do and act as they wish.

Tables are Turned

There comes the time when Gordon
arrives home to find Kate in Overman's
arms and to have quoted to him in re-
turn the same words Gordon had pre-
viously spoken to his wife. "Would you
have me live with you, loving another man?"

With the last of his ideals shattered,
Gordon springs at Overman's throat,
and there follows a battle that rivals in
its primal instincts and ferocity the
fierce fighting between "The Belle."

Gordon kills Overman and is sen-
tenced to life imprisonment, but his for-
mer wife, whose love for him has never
died, pleads with the governor and ob-
tains his pardon.

WILLIAM RUSSELL,
And Wmfred Westover in "All the World to
Nothing," an American Film Co. Production.

38
Dan Donnellan
Succeeds Duffy
As Mutual Head
Formerly in Charge of Exchange at Minneapolis

Dan Donnellan, for the past year branch manager for Mutual at Minneapolis, has been appointed manager of Mutual's Chicago branch, succeeding the late E. H. Duffy.

Mr. Donnellan, generally accounted one of the best posted and most successful exchange men in the film industry, has had a unique and varied career. His ability, initiative and personality have brought him to the front rapidly—his experience in the motion picture business covers a period of less than four years. Beginning as salesman out of the Seattle branch of V. L. S. E. after a short experience in the field he was promoted to the position of sales manager. He edited the V. L. S. E. "Facts," the Seattle Vitagraph house organ. This was one of the pioneer house organs on the coast devoted to service to the exhibitor, and Donnellan's helpful suggestions blazed the way to new methods of exploitation of pictures.

Exploits McClure Picture

A year and a half with V. L. S. E., he accepted an offer from the Seattle Triangle Exchange. Subsequently he went to Denver to exploit the "Seven Deadly Sins" for McClure. His success with the McClure productions was excellent, as he practically cleared up the territory in five months.

About a year ago Donnellan decided that Mutual and Minneapolis looked like a winning combination, since which time he has been one of Mutual's managers.

Prior to entering the film business Mr. Donnellan was connected with the lumber business as superintendent of the St. Paul & Tacoma Lumber Company. He has also had an extensive career in newspaper work, having been connected with the Chicago Tribune, St. Paul Post-Dispatch, Dallas News, Seattle Post Intelligencer, Minneapolis Tribune and San Francisco Call.

Mantzke to Minneapolis

Mr. Mantzke has been appointed branch manager at Minneapolis, Minn., succeeding Mr. Donnellan.

L. B. Brown, former branch manager for Mutual at Cairo, Ill., and prior to that assistant manager at St. Louis, Mo., has been appointed branch manager for Mutual at Kansas City, Mo., succeeding E. F. Mantzke.

The new manager for Mutual's Minneapolis office was formerly a salesman at Minneapolis, and won his advancement as manager at Kansas City by his record. He duplicated his success at Kansas City, and his promotion to the Minneapolis branch is well merited. He is well known to exhibitors in the territory.

Richard Nehls Goes to Pacific Coast to Discuss Sales Plan

A hurried trip to the Pacific coast, by General Manager Donnellan of the American Film Company, Inc., is the result of the influenza epidemic's effect on the film business in general and the conditions in California in particular.

This is the first trip to the studios at Santa Barbara, Cal., Mr. Nehls has ever made, although he has been one of the executives of the corporation for years.

In addition to the general management of the corporation, Mr. Nehls has always personally supervised the detail work and given the finishing touches to the subjects as they came from the coast to the Chicago offices.

The Pacific coast representatives of the "Flying A" will meet Mr. Nehls in Los Angeles for a general conference about business conditions in the west. The "Flying A" new sales system in particular will be discussed and reported upon. Mr. Nehls declares that the new method of the American Film Company, selling its own pictures through its thirty odd representatives and having the distribution through the Fathe exchanges has proven an ideal one.

Mr. Nehls is expected to witness the taking of some of the scenes of Mary Miles Minter's next picture, the finishing scenes of Margarita Fisher's new feature, and to "sit in" on the conference on William Russell's next big picture, "Some Liars," by James Oliver Curwood.

Rothacker Subscription

Reaches Total of $13,350

The Rothacker Film Manufacturing Company is congratulating itself over the excellent showing made by that concern in the recent Liberty loan drive.

The original subscription of the company totaled $8,750 and when the last final appeal for plus subscriptions was issued the Rothacker plant responded with $4,600, making a total of $13,350.

PERSONALS

"By George"

About the only activity noted about our village is that of the censor board. Those birds continue to cut film and we have just about come to the conclusion that they're so darn hygienic that a "flu" germ couldn't live in the same room with them anyway. After a "flu" germ had been through their delicate hands it would be about as dangerous as a pin prick in a wooden leg.

We had just about given up getting any news this week when a pink sheet containing the startling announcement that the Universal staff, executives and all, were going to Fox Lake on a fishing trip, was sent us by Irving Mack. It turned out later that they didn't go, but the fact that they intended to go is news these days.

We dropped in on Frank "Bonus" Rogers and found him in a serious dilemma. That worthy couldn't decide whether to put away Ralph Proctor's golf clubs for the season or take some of his clothes home. He finally tossed a coin and decided to go to lunch instead. No, we didn't go with him.

Surely, thinks you, there would be something doing in the Sile Exchange with both Izzy Flaherty and Lee Herz there. We found Flaherty looking at Herz and Herz looking out of the window. Flaherty confessed that the deep furrows in his brow were the result of trying to figure out when the theatres are going to reopen. He admitted, however, that the proposition had the consideration of several others.

Up on the seventeenth floor friend Donnellan had been installed as manager of the Mutual branch.

PRISCILLA DEAN

And Pat O' Malley in a Scene From the Bluebird Play "She Hired a Husband."
ger of the Mutual Exchange with nothing to manage, which would have been the same if he had been left in Minneapolis and it is just as easy to manage nothing in Chicago as it is in Minneapolis. Or if it ain't it ought to be.

We then went up to the nineteenth floor, vacated by Paramount, and found just as much doing there as there was at any of the other exchanges, which was nothing.

The hollow echo of our heels in the vacant corridors kind of getting on our nerves, we hailed a lonesome elevator operator. We tried to engage him in conversation, but even our excellent imitation of a clanking film can failed to arouse him, so we went down into State street.

We then thought we'd visit the other morgue—the Film Exchange building. We knew anything friend Clodharp would say would have weight to it whether it amounted to anything or not. We found him busyly engaged reading testimonials in an ad setting forth the remarkable power of a rubber reducing jacket. After venting his spleen on us for having characterized him as a float, he said that:

E. Anger (pronounced Oh Shay, like the first two words of the well-known Star-Spangled Banner) and A. W. Goff (pronounced like the good old Scottish game) had been in for a two-day visit and then left for the south. About two jumps ahead of the rich boy, Goff, and us hopes these two fine gentlemen maintain their lead.

At the World Exchange we met an exhibitor named Cohn who runs a theatre in Keokuk, Iowa. An exhibitor being such a rare sight these days we sat down to chat with him for a while. He said he was in our city betraying good will to his two brothers who had joined the tank corps. After taking all the bonds he could in Iowa, he said, he had to buy a plow bound in Chicago to help us over the top. Well, we got over. Thanks, Brother Cohn.

Manager Weinschein has agreed in behalf of Ascher Brothers that in the future when private showings are being had for managers of the string of houses, these forlorn will sit these rows apart and wear spit marks. Us thinks somebody has been putting up monkeyscheins on Weinschein.

D. M. Vandalawker is contemplating another trip to that farm in Michigan and we would have sat down and contemplated with him only he wasn't in.

[Graphic: On the Firin' Line]

The Briggs House being in such a sequestered corner of the loop and our office so far from there and besides us not caring for poker, nor food nor drink, we know very little of the activities of the boys on the firin' line this week.

A few we saw around the film exchanges were so inactive that we took them for managers until they identified themselves.

CLARA KIMBALL YOUNG, In a Scene From "The Road Through the Dark," a November Select Feature.

Begging Tom Delaney's pardon for the foregoing, we want to note that he was helping Redfield stuff envelopes over to the Vitagraph office. Misery loving company he gave us a change of address for his copy of the Herald so as we would have to stir ourselves enough to make a note of it. Nice fellow, but too ambitious. Ambition killed Caesar.

The other fellers are all taking their illniness good naturally and we suppose their wives will feel the same if they (the men) don't spend the time around home.

Many Actors Stranded

By Removal of Studios

A salutary effect of the removal of eastern producing plants to California is already being felt at the World Pictures studio at Fort Lee. One morning last week more than 300 actors called and asked that they be registered with the casting director. Many of them were actors who have played important parts. Some stated that as the railroad fared to California are so high and they had saved no money they were unable to follow their companies.

Actors who have been paid as high as $200 a week are willing to accept jobs at half that money if they can be assured of receiving regular employment in the east. The question with the casting director now is not so much the assembling of a proper cast, but rather that of elimination and the drafting of virtually an all star cast at salaries that three months ago would have been utterly impossible.

Coal Feature Being Edited

General Manager E. W. Hammons and the members of the Educational's "Romance of Coal" company completed West Virginia mining scenes and returned to New York October 12. Director William Parke and photographers stopped over at Charleston, W. Va., two days for some long shots of the Alleghany Mountains. The coal feature is now being edited, assembled and cut.

Warner Announces

Territory Sold for "The Kaiser's Finish"

Purchasers of territory for "The Kaiser's Finish," the new eight part special state rights production, made by S. L. Warner, have announced, according to A. Warner, who is in charge of sales, that in the districts where theatres are closed by the epidemic of Spanish influenza they will attempt to arrange bookings with exhibitors until the ban is lifted and theatre owners have had an opportunity to readjust their schedules to the reinstatement of service contracts existing before the ban was placed.

The buyers, Mr. Warner said, believe that by waiting until the exhibitors are again active they will obtain much longer runs for "The Kaiser's Finish" than would be the case if they endeavored now to determine booking dates. Many theatre owners in the infected districts will face a serious problem in rearranging their booking schedules when they again resume operations, he declared, and this has lead to the decision of owners of state franchises for "The Kaiser's Finish" to wait until conditions return to normal, and they can obtain the length of runs they feel are justified by the production.

F. Ferrandini, Richmond, Va., has purchased the rights to the production for Georgia, Florida, Alabama, Virginia and North and South Carolina. The Ohio rights have been sold to Peter Sotus of Cleveland, while the companion state of Indiana will book "The Kaiser's Finish" through the First National Exchange of Indianapolis.

The Michigan rights are controlled by John Kunsky of Detroit and New England is in charge of Gordon & Mayer of Boston.

Red Cross Film Bureau

Issues Data on Subjects

To give theatre owners a complete understanding of the nature of its film issues and the circumstances under which these are available, the Red Cross Film Bureau of Pictures has prepared a large edition of handbooks.

Half of this edition will go to exhibitors of the other half to Red Cross chapters. In this way information about the Red Cross films will reach those most directly interested.

The film emphasized in the pamphlet is that of getting the film before the twenty-three millions of Red Cross members in the most direct and expedient manner.

Another Book Written

By Douglas Fairbanks

Douglas Fairbanks has written another book. The title is, "Making Life Worth While." It is another message from the man who knows how to keep himself happy and well, and is willing to pass his recipe on to others.

The first edition of the book will be mailed "over there" as a Christmas gift from Douglas to the American soldiers.
Toronto Theatres Closed Oct. 21
To Counteract Influenza Epidemic
Exhibitors Agree to Co-operate With Health Authorities to Prevent Spread of Disease Affects Victory Loan Drive

The health board axe fell in Toronto on Thursday, October 13, when an order was issued for the closing of all places of amusement starting with Monday, October 21, and until further notice. A number of local exhibitors were consulted before the move was made and no objection was raised to the order.

"It is a good thing," declared Secretary Thomas Scott of the Motion Picture Exhibitors' Protective Association of Toronto in charge of the order. "The exhibitors are always ready and willing to co-operate with the authorities when the public is to be benefited." Mr. Scott declared further, however, that the city should arrange for the partial closing of stores where people congregate and that the government should facilitate the sale of stimulants on the order of physicians during the epidemic. This, he said, of course, more or less side issues.

There were interesting developments up to the passing of the closing order in Toronto. Scores of outside centers, from St. John, N. B., on the Atlantic coast, to Winnipeg in the west, had closed all theatres but the authorities in Toronto held out against the clamor of a number of people because the disruption of any business was considered non-desirable. Hastings of Toronto's medical officer of health, advised people to take precautions when attending a show and ordered the ejection of any person from a theater who was showing unmistakable signs of influenza.

Bar Young People
A further order was issued prohibiting the admission of any person under the age of 17 years because the epidemic seemed to be affecting the young people particularly. Despite the efforts of exhibitors to maintain the standard of shows, the moving picture business practically disrupted itself so that when the authorities suggested that the theaters be closed the exhibitors were quite willing.

An unfortunate feature of the situation was the fact that all arrangements had been made for the launching of the Victory loan campaign in all theatres on Monday, October 21. The bookers of some five hundred prints of seventeen different special loan pictures had all been arranged.

By the time that the Toronto theaters were closed on Saturday night, October 19, the staffs of various downtown theaters had been shot to pieces by the attacks of the disease. There was scarcely an usher left in any house.

Law Passed Against Vile "Smell Bombs"

In view of the trouble which the managers of local moving picture theaters have experienced through the use of "smell bombs" by light-headed miscreants, the authorities of Montreal, Quebec, have decided to enact a measure which will prevent the manufacuture and sale of odor globules. Action was taken after five local exhibitors had sent complaints to police headquarters that somebody had created a nuisance in their respective theaters through the breaking of the noxious capsules.

The by-law provides that the globules shall not be manufactured unless the makers can establish the fact that the globules are to be used only for medical or scientific purposes. It is stated at the time of the bill, however, that the question and the production of the bombs will probably have to be discontinued altogether.

Two Toronto Film Men Succumb to Influenza

Up to Saturday, October 19, two deaths from influenza, pneumonia, or kindred causes among Toronto moving picture men had been reported. One victim was Maurice Kaufman of the Famous Players' Film Service, Limited, brother of Phil Kaufman, general manager of the Monarch Film Company, Toronto. It was officially reported that the deceased had succumbed to influenza.

Another victim in Toronto was Frederick R. Harris, manager of the Carlton Theatre, who died of pneumonia in St. Michael's hospital on October 9. The funeral was held privately from his late residence, 910 Yonge street, on October 12. Among the floral memorials was a wreath from the Motion Picture Exhibitors Protective Association of Ontario.

CANADIAN BRIEFS

The Rosedale Theatre, 802 Yonge street, Toronto, is the first Toronto theatre to come out with a definite announcement in local newspapers that had arranged to save hard coal during the coming winter. The manager declares that the consumption of hard coal this winter will be kept within 20 per cent of the quantity used last winter and that the house will be heated mainly with wood and soft coal. The Rosedale has adopted the slogan of "The small house with the big pictures." It is one of the oldest theatres in Toronto.

Manager Greene of the Allen Theatre, Toronto, was the first local exhibitor to advertise in the papers that a theatre is disinfected every day as a safeguard to the health of patrons. Manager Har-
HON. PRIVATE ASSISTING THE FIGHT

The Crown Theatre, Toronto, managed by Messrs. Richardson and Radway, recently staged a private matinee performance for wounded returned soldiers for a presentation of "My Four Years in Germany."

F. G. Carter has been appointed manager of the Griffin Theatre at Chatham, Ontario.

H. Alexander, manager of the Park and Doric Theatres, Toronto, has acquired control of the U-Kum Theatre, College and Dovercourt road.

The Madison Theatre, one of the largest and most substantial uptown theatres of Toronto, made an increase in its admission price by putting up 5 cents, generally. Night prices are now 15 cents and 20 cents with boxes 25 cents; matinee prices are 10 cents for children and 15 cents for adults.

D. P. Duggan, formerly of the Photodrome, Toronto, has become assistant manager of the Coliseum, Beach district.

W. P. McGeechic has taken over the management of the Regent Theatre, Sudbury, Northern Ontario.

Montagny, Quebec, has a new moving picture theatre. Mr. Marcoux is owner and proprietor.

The Dominion Theatre, Winnipeg, Man., has a new stage setting that is a beauty. It is a Japanese garden effect.

M. Berstein, formerly manager of the St. John, N. B., branch of the Famous Players Film Service, has resigned to assume the management of the Empire Theatre in Halifax.

Not only has the orchestra of the Gaiety Theatre, Winnipeg, been increased by five pieces, but Manager Jernberg has arranged for the installation of a large pipe organ.

Mr. Hon. Edward Brown, provincial treasurer for Manitoba, has announced that there is no intention on the part of the Manitoba government to make an increase in the war tax on admission tickets to theatres.

"Enlighten Thy Daughter" was given a special presentation at the Lyceum Theatre, Winnipeg, on October 11, before an audience composed of local clergymen, officers of moral associations and heads of several charitable and benevolent organizations.

Manager W. F. Sexton of the Family Theatre, Toronto, has received notification that his son, with the Canadian army, in France, has been severely wounded in the left leg.

Manager T. Coulson of the Coliseum Theatre, Toronto, has adopted the plan of using a bulletin board on which are posted clippings of items in local and trade papers which refer to his theatre.

The Orpheum Theatre, Edmonton, Alberta, was recently closed for one week when it was found necessary to make immediate repairs to the roof of the theatre because of its sieve-like tendencies.

The Y. M. C. A. of Montreal has purchased a white Simplex projection machine for use in its main building on Drummond street; the purchase was made by the Perkins Electric Company, exclusive Canadian sales agents for the Simplex.

W. E. Marshall of Calgary, Alberta, recently returned from Chicago where he purchased a quantity of studio equipment for a film producing laboratory which he has opened in Calgary. He has arranged to release commercial films of the cartoon type which advertise the laboratory of J. A. Atkins, formerly of Kansas City, is assisting Mr. Marshall. The equipment was bought from the Bass Camera Company.

Gail Kane Stars in Adaptation of Novel Written Around War

"The Daredevil," Gail Kane's latest Mutual production, is an adaptation of the novel by the same name written by Maria Thompson Davies. The action, plot, situations and general makeup of the story is such that it is said to lend itself admirably to motion picture treatment. The purchase was made by the Longstreet Motion Picture Company and handled some of the largest productions published in the past few years.

In the character of Roberta "Bob" Caruthers, Gail Kane is required to impersonate a boy through a portion of the picture. This comes about through a woman-hating uncle with whom she lives after the death of her father.

The leading male role is interpreted by Norman Trevor. Mr. Trevor is widely known through his successful stage career and his various motion picture appearances. Included in the cast is Mildred Marsh, younger sister of Mae Marsh; Walter Hiers, Walter Dowling, Roy Applegate, Corne Uzzell, W. W. Orimans, Duncan McRae and Henry Sedlcy. Francis Grandon directed the picture.

POWELL MADE MANAGER OF CLEVELAND EXCHANGE

Charles H. Powell, it was announced, has been made manager of the William Fox Cleveland exchange. Mr. Powell succeeds Sidney Abel, who has been Cleveland manager for several months. Mr. Abel comes to the Fox home office in New York to be head of the Contract Department, in place of Leon J. Bamberger, who recently joined the army.

New Vitagraph Serial, "The Iron Test," Shown In Open Theatre Areas

"The Iron Test," Vitagraph's newest serial, with Antonio Moreno and Carol Holloway as the stars, had its premiere in cities and towns where theatres remain open on October 21.

"The Iron Test" is from the pens of Albert E. Smith and Cyrus Townsend Brady, who have won fame as the authors of all Vitagraph serials in the last twelve months. They have introduced the hero and heroine as star performers of a circus.

As both Moreno and Miss Holloway are trained athletes, this affords them the usual number of opportunities for thrilling and daring performances and reports on the early episodes of the serial are that the stars have outdone themselves.

"The Iron Test," made in the mountains of California and other wild sections of the Far West, introduces in addition to the vigorous features, some excellent water action, a combat in an airplane between Moreno and a foe, a fight between Miss Holloway and a lion, and many riding feats by both stars.

The serial is in fifteen episodes and is the first one in which Mr. Moreno and Miss Holloway, who will be a permanent serial star combination, have appeared.

Maurice Less Buys Indiana Rights to "Wives of Men" Film

The Indiana rights to the Casino Theatre, New York, success "Wives of Men," with Florence Reed as the star, have been sold by Nathaniel Hirsh of the Famous Players Film Corporation to Maurice Less, of the Lyric Film Supply Company, Terre Haute, Indiana.

"Wives of Men" is described as one of the biggest features of the year, and Miss Reed is said to be at her best in this production. It ran for two weeks at the Casino Theatre, New York, playing to capacity houses.

Indiana is one of the states Mr. Hirsh has disposed of outside of New York, which the Pioneer Film Corporation controls.

The Lyric Film & Supply Company will, in the future, handle a number of state rights features for Indiana. Several other large productions now are being contracted for that will be announced later, Mr. Less states.

Del Ruth Joins Sunshine

Henry Lehrman, vice-president and general manager of Sunshine Comedies, Inc., has engaged Charles Del Ruth, the well-known comedy scenarioist. William Campbell, director for Mr. Lehrman, has already started on one of Del Ruth's scripts.

Henry Siegel Recovering

Henry Siegel, Select's New York branch manager, is on the road to recovery at the French Hospital, where he was removed recently for an operation.
Contest Is Opened On Showmanship By First National
Prizes of $1,200 In Liberty Bonds Offered and All May Participate

An advertising and picture presentation contest for exhibitors, to be national in scope, and with $1,200 in Liberty Bonds for prizes, is announced this week by the First National Exhibitors Circuit as an evidence to the industry in its entirety of the relative efficiency of theatre owners as merchandisers.

The theatres of the country have been divided into four classes, according to seating capacity, with the various forms and kinds of possible exhibitor advertising segregated into five subdivisions, from which the scoring will be done on the basis of a certain number of points for each of these secondary classifications.

To assure absolute impartiality and fairness in the contest, which begins immediately and continues until December 30, each of the leading trade journals has been asked to appoint a member of its staff to a position on a board of judges, who will pass upon all entries.

Five on Board

The board will consist of five members, who will be the only individuals vested with any authority in the conduct of the contest. The First National Exhibitors Circuit offers the prizes, assumes responsibility for the advertising and promotion of the contest, but will have no part in judging or passing upon the entries.

There has always been a great deal of discussion about the ability of exhibitors as advertisers and merchandisers of motion pictures," said an official of the First National. "Manufacturers and producers generally have contended that the tremendous amount of money they were spending on exhibitor helps have been largely wasted because the theatre owners did not understand the first principles of proper advertising and retail promotion work.

"This opinion seems to exist more particularly about the smaller exhibitors, who operate theatres in towns of from five thousand to twenty-five thousand population. Our own opinion of this situation does not enter into the matter. But we are going to attempt to prove that exhibitors have as much—if not a great deal more—ability along those lines than they are given credit for.

Features of Contest

"The form of contest is such that it will offer conclusive evidence of the ability of exhibitors in every department of advertising. The board of judges will have five styles of advertising to pass on for theatres of the first two classes and four kinds of advertising for theatres of the third and fourth class. In the first two divisions exhibitors will be credited with points for originality or novelty in the presentation of a production, whereas the last two classifications will not have this department.

"The reason for this is that the larger houses have facilities for stage decorations, special musical settings, unusual lighting effects and novel interpolations impossible to the smaller houses because of the lack of stage room.

"The basis for judging entries is such that there can be no question of discrimination in favor of the large theatres. The showman in the small town will be credited with points on advantages peculiar to his own and which do not exist in the same ratio for the theatre man in the large town.

Picture for Contest

"We have selected 'The Romance of Tarzan' as the production for exhibitors to make their entries on. We do not know of another current feature attraction that offers as many opportunities for originality, resourcefulness and novelty either in general advertising or presentation.

"The rules governing the contest are few and easy to observe. Entry blanks containing complete information will be mailed out to exhibitors by all First National exchanges. In addition, they can be obtained from Exhibitors Herald and Motionography.

"The Romance of Tarzan" was given its first showing at the Strand Theatre, New York, last week.

"Deadly Sins" Series Has Universal Appeal

The McClure series of "Deadly Sins," being handled by General Film Company, constitute an offering for exhibitors of all classes. Shirley Mason, the present Paramount-Artcraft star, is the shining attraction throughout the seven two-part stories.

The pictures are titled as follows: "Envy," "Pride," "Passion," "Wrath," "Greed," "Sloth" and "The Seventh Sin."

The subjects are not allegories or morality dramas in any sense of the word. Each one is packed with heart throbs, thrills, flashes of comedy and human interest.

Associated with Shirley Mason are such stars of the legitimate stage as Ann Murdock, Nance O'Neil, Holbrook Blinn, H. B. Warner, George L. Guire and Charlotte Walker.

New Lytell Production Delayed by Bad Weather

Premature rains and several sunless days have delayed completion of Bert Lytell's newest Metro production, "The Spender," at the company's Hollywood studios.

Charles Swieckard, Lytell's director, had hoped to finish camera work on the picture within record time, but was disappointed because of weather handicaps.

There remain but a few scenes to be "shot," however, and these will probably be cleared up without further delays, as the weather is now all that could be asked for.

"The Kaiser Bride" New Gail Kane Film

Gail Kane's next special production, to be made by her own company, Gail Kane Productions, "The Kaiser Bride," will be issued through Mutual, will be directed by Travers Vale.

The story of this picture was especially written for Miss Kane by John Colton, a writer of considerable note who has contributed to many of our best magazines. In it he throws a new light on social conditions as they have been affected by the war. The scenario was written by Eve Unsell.
The Periscope

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

“A Fight for Millions.” No. 13 (Vitagraph)—Reel 1, men destroying telegraph instrument. Reel 2, destroying telephone. No. 14—Reel 1, two scenes from William Tell, through William Tell's gown, young man's neck severed off cliff after being shot. No. 15—Reel 1, first closeup of adjusting fuse to dynamite and lighting same.

Huns and Hyphens.” (Vitagraph)—Reel 1, episode of squiring seltzer water at man's trousers and actions following.

“Mixing Sweethearts.” (W. H. Prod)—Reel 1, shooting girl in seat and her action following; Chaplin and girl in hall after they leave his room.

“The Strange Woman.” (Fox)—Adult only permitted. Reel 1, closeup of man kissing woman's neck.

“The Great Secret.” (White Star)—Reel 3, stealing necklace.

“Laughing Bill Hyde.” (Goldwyn)—Reel 1, binding and gagging man. Reel 2, closeup struggle scene between man and girl. Reel 3, last part of choking scene where Hyde thrusts knife into man's side. Reel 6, two scenes of men firing fatal shots at each other.

“A Law of the North.” (Paramount)—Reel 1, subtitles: “Listened and sighed before he saw her. You are a woman and should be married to her.” “I hid to shield your brother.” Reel 2, LeNoir holding knife preparatory to stabbing man. Reel 3, subtitles: “I am going to have you lower than the wolves! You may have white squaw, Numa!” closeup of Indian holding white girl in embrace in suggestive looking at her; first two den scenes showing squaws sitting on men's laps; in vision of murder eliminate that part of scene in which LeNoir pulls down girl's skirt; two scenes kissing around a scene that of Indian sitting outside girl's door where his face registers his intention to commit rape; subtitle: “You may yet have white squaw!” vision of scene struggling with white girl; Indian going to girl's bed and pulling off sheet.

“Red Blood and Yellow.” (Golden West)—Reel 5, in lynching incident, eliminate two scenes showing men with rope around necks.

“Treason.” (Mutual)—Reel 5, subtitle: “You beast! You beast!”

“All for Gold.” (Universal)—Reel 1, three scenes of girl at bar. Reel 2, three scenes of girls at bar; stealing money and deed; reduce shooting scenes to include only shooting of girl.

“Screen Telegraph.” No. 507 (Mutual)—Second closeup of swimmers in one-piece bathing suit.

“Mexico Today.” (Educational)—Three scenes of nude child showing sex.

“Roaring Lions on the Midnight Express.” (Fox)—Reel 1, subtitles: “Who needed her round figure to put him in shape?” “Darling, follow me. I want to kiss you on the rear platform!” “I hereby kiss you on the rear platform!” near view of rooster flying on girl's hat; two scenes of chicken pecking at man's seat; all but last scene of nude child; taking man in man's lap; scene in which legs protrude from curtail of skirt, elim- inate that portion when man separates legs and clings into berth; two scenes of game red; in vision, after removing Negro's seat; old man in beret, eliminating in vision of scene of girl on old man's seat; scene of Billie Kibbee bathing in room, two scenes following showing him standing in underwear; subtitle: “Say, man, since we've been running around together you behave like a nigger!” all scenes of door placed behind men.

“Tony America.” (Triangle)—Reel 3, girl putting stolen flower into waist. Reel 5, change subtitle: “Eet is no secret to any but you; Golda's child of Hans the German,” to read “Eet is no secret to any but you—Gulia!; subtitle: “First I kill, German pig, father of Gulia.”

“Whatever the Cost.” (Paramount)—Reel 3, shooting father of girl. Reel 4, forcibly kissing girl at table. Reel 5, subtitle: “Aaram cannot very well arrest his own uncle.”

“The Better Half.” (Select)—Reel 3, in place of subtitle: “We can go to Philadelphia and then to South America” insert subtitle to read: “I can help you to get a divorce in the west any place. Then we can marry and leave the country.” couple are discussing apartment in Théatre's room. Reel 4, subtitle: “I was with friends from home; I could scarcely tolerate their meeting them.” Reel 5, same subtitle as reel 4. Additional eliminations—reel 4, in place of subtitle: “In the meantime Trixie's romance is shortened” to read “In the meantime Trixie's romantic marriage has not been arranged, and the happiness of the following subtitles: "What I want to know is what you are doing her in my place the.” “But now that I've come back here he would never know the difference.”

“The Ham Artist.” (W. H. Prod)—Eliminations of September 14, 1918, changed to the following; All scenes of sailor in war-room where insignia of U. S. navy is shown on his arm.


“A Woman of Impulse.” (Paramount)—Reel 5, actual stabilization in vision scene.

“Marriage.” (Keeney)—Reel 1, two views of woman in low-cut gown where she is conversing with Valentine. Reel 3, subtitle: “I love you, I am mad about you. I must have you”; subtitle ending: “And a new life I'll lead with you.”

“The Temple of Dunk.” (Havworth)—“Reel 3, scene of wife at mantle and lover on couch; first kissing scene between wife and lover where Jap discovers them.

Don't forget what W. S. S. stands for now that the Fourth Liberty loan drive is over.

Mary Pickford only beat our illustrious Mr. Dubb in the recent Motion Picture Hall of Fame Contest by 159,198 votes. Mary received 159,199 votes.

Have You One in Your Flat?
The wife of one of our most popular motion picture actors bemoans the fact that California bungalow and New York flatland are not large enough to accommodate an elephant for a pet. “The charming young woman prefers the pachyderm to any other animal,” the press matter states. “I simply dote on elephants,” she declares, “but Mr. Welch doesn't share my predilection for the pachydermatous family.” Now that's what we call a mean old husband. What could be better than a pretty, playful, paurring elephant with a litter of little elephants following one about through the house. As for us we're strong for it.

Ode to the “Flu”
Oh the “flu” is here with cough and sneeze, With mustard baths and knocking kneece And it's going to stay 'til the first big freeze You bake be sick you dear dereece.” —Contributed by George.

We note out in Iowa they're paying the country parson with Thrift stamps. It ought to boost the sale of stamps and the parsons won't be any worse off than formerly.

Following out Dubb's recent suggestion Indianapolis-theatremen are giving "shirt weel" shows. Two discarded shirts adorns one healthful picture devotee. The shirts go to the Women's War Relief Association.

There have been a good many nuts thrown into those Gas-Defense barrels but it's surprising how many of them still escape.

With William Lord Wright, the w. k. scenario authority on its staff the United West coast plant ought to come through with some humdinger plots for new pictures.

The Prize Story of the Week

Obligated to be at the — studio on a recent gasless Sunday M. — N. couldn't find her way on the street car until somebody told her how to get there without her "tufed limosine." She said she knew what conveniences trolley cars afford.

"What's this?" she bemoaned, "they pass the studio door. And rides are only a nickel, too!"

Whatdyer know about that. A little "flu" bug stopped the wheels of the fifth greatest industry. Just like that. And he's so small they say you can't see him with a microscope.

Some bug.

George Walsh has a Crook Role in New Film Play “Splendid Malefactor”

Having played young patriots, newspaper reporter, young business men and pretty nearly every other conceivable male role, George Walsh is now going to play the part of a crook—one, however, who has seen the error of his ways and reformed. In a play in which he is working under the direction of Edward Dillon, a new William Fox director, Mr. Walsh portrays the role of a high-class crackerjack who wouldn't stop to breaking into anything less than the sub-treasury.

The story which has "The Splendid Malefactor" as its working title was written by George Scarabourgh, author of a number of well-known screen and stage successes.

The setting of the story is New York City, and in the course of the picture Walsh is seen making a wild dash down Fifth Avenue on a high-powered motorcycle. As "Velvet" he falls in love with the daughter of a prominent official of the Department of Justice and rescues her from a German spy to whom she has become engaged.
A LIST of Goldwyn pictures which are especially commended to the attention of exhibitors during the period new issues are suspended will be found on page 10.

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President  Edgar Selwyn, Vice President
16 East 42nd Street  New York City
To Executive Heads Of Motion Picture Producing Companies

I spent four years, and a quarter of a million dollars perfecting a machine to print and develop positive film rapidly, economically, and of high quality.

I can save the Moving Picture Industry millions of dollars a year — NOW.

You can have your share of this tremendous saving without the investment of a single dollar on your part.

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IN THE following pages Exhibitors Herald and Motography prints lists of pictures of proven box office value of the various leading film companies to which the attention of exhibitors is especially commended during the period new issues are suspended owing to the influenza epidemic.

*Exhibitors Herald and Motography* gladly contributes this space as a valuable service to exhibitors in grouping for ready reference desirable productions which may be had at this time and also in fulfillment of the invariable policy of this publication to cooperate fully with all branches of the trade, regardless of any emergency that may exist.—THE PUBLISHER.
Now Available at all Metro Exchanges

Special Productions

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Now Available at Pathe Exchanges

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Ivan Film Productions

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William L. Sherry Productions

Now Available at General Film Co., Exchanges

A ROMANCE OF THE UNDERWORLD
THE STREET OF SEVEN STARS
OUT OF THE NIGHT
THE INN OF THE BLUE MOON
MARRIAGE
WILD HONEY
RED BLOOD AND YELLOW
BURLINGHAM SCENICS
W. W. Hodkinson Productions  
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<td>TWO-GUN BETTY</td>
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<td>Robert Elliott</td>
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<td>THE GOOD INDIAN</td>
<td>Jane Miller</td>
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15
Now Available at Fox Exchanges

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<tr>
<th>Title</th>
<th>Star</th>
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<td>CLEOPATRA</td>
<td>Theda Bara</td>
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<td>LES MISERABLES</td>
<td>William Farnum</td>
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<td>THE PRUSSIAN CUR</td>
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<td>QUEEN OF THE SEA</td>
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<td>WHY AMERICA WILL WIN!</td>
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<td>WOMAN AND THE LAW</td>
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<td>THE HEART OF A LION</td>
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<td>CAMILLE</td>
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<td>THE SPY</td>
<td>Dustin Farnum</td>
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<td>THE CAILLAUX CASE</td>
<td>All-Star Cast</td>
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<td>A DAUGHTER OF THE GODS</td>
<td>Annette Kellerman</td>
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<td>George Walsh</td>
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<td>THE HONOR SYSTEM</td>
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<td>Gladys Brockwell</td>
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<td>THE SOUL OF BUDDHA</td>
<td>Theda Bara</td>
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<td>MR. LOGAN, U. S. A.</td>
<td>Tom Mix</td>
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<td>KULTUR</td>
<td>Gladys Brockwell</td>
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<td>BONNIE ANNIE LAURIE</td>
<td>Peggy Hyland</td>
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<td>QUEEN OF HEARTS</td>
<td>Virginia Pearson</td>
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<td>SWAT THE SPY!</td>
<td>Jane and Katharine Lee</td>
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<td>MARRIAGES ARE MADE</td>
<td>Peggy Hyland</td>
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<td>BUCHANAN'S WIFE</td>
<td>Virginia Pearson</td>
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A GRAIN OF COMFORT

The ill wind that does somebody good is breezing just now through the rough timber of the film industry with the influenza epidemic as its main impetus. The compulsory closing of a majority of the motion picture theatres of this country and Canada in the effort to stay the spread of the "flu" is apt to have far-reaching effects which are not yet calculated on, but which will presently be apparent in a readjustment of the motion picture map.

Not a few of the theatres now closed by law will remain closed because the closing order came at a time when the leaseholders were only holding on to ventures which local populations or local causes of other sorts had made bad investments.

Even the big houses of the country have been affected seriously through the suspension of patronage caused by the epidemic. In many cases bank rolls that have been getting thinner through lack of nourishment for a variety of reasons have had to be renewed and future profits taxed with increased interests.

This is traceable in some degree to the reduction in the amount of "spare" money in general circulation, due to the increasingly high cost of living and the inroads on private purses which the public has gladly exacted from itself in the cause of patriotism. In the main, however, it is attributable to the many new increases in overhead which the exhibitor has been forced to take on without proportionate increases in box office receipts.

In all branches of the amusement field the epidemic has created unprecedented stringency. Only those with unusual resources, either in credit or in the size of their emergency funds, will be able to stand the stress which the epidemic has imposed without serious embarrassment.

But, happily, there are indications that the worst is over. From various important centres come announcements of the early resumption of business coincident with the statements of medical authorities that the epidemic is at last being successfully checked and is subsiding in most localities, while in none is it showing marked increase. Even the most pessimistic feel that a fortnight or three weeks more will see the virtual end of the disease in epidemic form in the greater part of the territory now affected.

Just now it is hard to see how any grain of comfort is to be taken from all this. The pressing problems of the moment dim the possibilities of future advantage.

Yet when all the books are audited and the final clearance made it is debatable whether the industry will not be the gainer because of the stabilizing benefits which have been forced on it. Certainly, the elimination of the carelessly speculative elements of the business and the welding together of interests which hitherto have been largely opposed to their mutual disadvantage will make for the general good of the industry.

There should be a line of demarkation between the wholesaler and the retailer, between the producer and the exhibitor, just as there is in every industry but this one, and this condition the present crisis seems to be bringing about.

That it will be for the ultimate benefit of all, with prospectively surer and larger profits for all, seems inevitable.

The emergency of the epidemic has demonstrated to the basic branch of the business—the producer—that a harmony of action is possible. It remains now for the picture makers to adopt a permanent and unified working agreement with obvious and great results for all concerned.
THE THEATRE SITUATION AT A GLANCE

ALABAMA—Closed.
ARIZONA—Closed.
ARKANSAS—Closed.
CALIFORNIA—Closed.
COLORADO—Closed.
CONNECTICUT—Open.
DELAWARE—Open.
DISTRICT OF COLUMBIA—Closed.
FLORIDA—Opening slowly.
GEORGIA—Closed.
IDAHO—Closed.
ILLINOIS—Chicago open.
INDIANA—Closed until November 3.
IOWA—Open.
KANSAS—Closed.
KENTUCKY—Closed.
LOUISIANA—Closed.
MAINE—Open.
MARYLAND—Baltimore open.
MASSACHUSETTS—Open.
MISSISSIPPI—Closed.
MICHIGAN—Closed.
MINNESOTA—St. Paul open.
MISSOURI—Closed.
MONTANA—Closed.
NEBRASKA—Closed.
NEVADA—Closed.
NEW HAMPSHIRE—Open.
NEW JERSEY—Open.
NEW MEXICO—Closed.
NEW YORK—Partly open.
NORTH CAROLINA—Closed.
NORTH DAKOTA—Closed.
OHIO—Closed.
OKLAHOMA—Closed.
OREGON—Closed.
PENNSYLVANIA—Philadelphia open.
RHODE ISLAND—Open.
SOUTH CAROLINA—Closed.
SOUTH DAKOTA—Closed.
TENNESSEE—Closed.
TEXAS—Partly open.
UTAH—Closed.
VERMONT—Open.
VIRGINIA—Closed.
WASHINGTON—Closed.
WEST VIRGINIA—Closed.
WISCONSIN—Closed.
WYOMING—Closed.
CANADA—Western half partly open.

John H. Collins, Metro Director, Pneumonia Victim

Dies in New York City After Illness of Less Than a Week

John H. Collins, Metro director and husband of the Metro star, Viola Dana, died of pneumonia at the Hotel Marie Antoinette, New York, October 23, after an illness of less than a week. He was probably the youngest director of note in the country, having been born in 1890. He directed Miss Dana in practically all of her productions and was the author of many of them, supplying the scenario versions of all. Among his original stories were "The Flower of No Man's Land," "Riders of the Night," "The Girl Without a Soul" and "The Mortal Sin."

In his three years' association with Metro, Collins directed only one production in which his wife did not star. This was "A Wife by Proxy," with Mabel Taliaferro.

"Oh, Annie!" Last Picture

The last work done by Miss Dana and her gifted husband was the five-act feature, "Oh, Annie!" not yet issued. At the time the director was taken ill production had begun on a new picture, "Diana Ardway." Mr. Collins had also made the scene version of this.

Collins was born, reared and educated in New York. He was first associated with motion pictures at the old Edison studio, where he was employed as a stenographer. Becoming interested in the making of pictures, he studied everything about studio work and soon became assistant director, from which position he was promoted to that of director.

He met and married Miss Dana at the Edison studio, where he became identified with her productions, but reached the fruition of his power with riper years in the production of Metro pictures.

"Blue Jeans" Best Work

Collins had a keen appreciation of his young wife's screen values and did everything possible to bring these out. "Blue Jeans" is considered to be the best work ever done by star and director. It was issued as a Screen Classics seven-act feature.


Viola Dana, the Metro star, is also very ill in New York. She is suffering from pneumonia, intensified by nervous shock due to her husband's death.

Death Ends Career of S. J. Wood, New Orleans

S. J. Wood, branch manager of General Film at New Orleans, died on October 24 after a short illness of pneumonia. His wife, a bride of a few months, was severely ill with influenza at the same time.

Mr. Wood was about 35 years of age and had been with General Film for several years, operating first as a salesman out of the Atlanta branch. Fourteen months ago he was placed in charge of the New Orleans office, where he was very successful.

R. W. Lynch Succumbs To Spanish Influenza While on West Coast

SAN FRANCISCO—Following an attack of pneumonia, brought on by Spanish influenza, R. W. Lynch, vice-president of the Triangle Distributing Corporation, died here, October 21, at the French hospital. The deceased was a brother of S. A. Lynch, president of Triangle. He was 39 years old and is survived by his widow and brother.

Mr. Lynch went to the coast about six weeks ago to visit exchanges in the western territory. When taken ill with influenza about a week ago he was immediately removed to the French hospital, where pneumonia developed. The body has been taken to Mr. Lynch's former home in Asheville, N. C., for burial.

First as an important factor in the E. A. Lynch Enterprises in the south, Mr. Lynch won a wide circle of friends among film men. In business ventures he was always closely associated with his brother and when S. A. Lynch joined the Triangle forces a number of years ago, R. W. also became a member of that organization. He was regarded as an energetic and exceptionally capable man.
Mr. LOUIS MAYER
presents
MISS ANITA STEWART
in a series of new productions designed for the better theatres.

Mr. GEORGE LOANE TUCKER
is directing her first picture

"VIRTUOUS WIVES"
A truthful story of married life in New York society circles by Owen Johnson.

A First National Attraction
Miss Anita Stewart

and her company will interpret only famous plays or widely read stories by well-known contemporary authors.

Each subject’s title will have a box office appeal at the better theatres second only to that of the star’s name.

Anita Stewart Productions

will carry a double attraction

A Great Star in Known Stories

A First National Attraction
With a cast that reads like a Benefit Performance

Miss ANITA STEWART

Mr. EDWIN ARDEN
Mr. CONWAY TEARLE
Mrs. DeWOLFE HOPPER
Mr. WILLIAM BOYD
Mr. GEORGE STEWART

Directed by
Mr. GEORGE LOANE TUCKER

IN

The First
ANITA STEWART PRODUCTION

"VIRTUOUS WIVES"

By Owen Johnson

A FIRST NATIONAL ATTRACTION
Anita Stewart

A First National Star
First—
"VIRTUOUS WIVES"
From the Novel by Owen Johnson
Directed by George Loane Tucker

Second—
"IN OLD KENTUCKY"
The American dramatic classic
beloved by two generations

These impress the standard of
Anita Stewart Productions
Designed for the Better Theatres

THE FIRST ONLY MAY BE CONTRACTED FOR AT PRESENT

A First National Attraction
Confidence

IN THE QUALITY OF

ANITA STEWART PRODUCTIONS

has led the Directors of The First National Exhibitors' Circuit, Inc.

To Offer the First

"VIRTUOUS WIVES"

A truthful story of married life in New York Society Circles, by Owen Johnson
Directed by George Loane Tucker

On an INDIVIDUAL Basis

A First National Attraction
The better theatres may now contract for

"VIRTUOUS WIVES"
A truthful story of married life
in New York's society circles

On an INDIVIDUAL Basis

"VIRTUOUS WIVES" by Owen
Johnson, ran as a serial in COSMO-
POLITAN Magazine and is now one
of the year's "best sellers."

GEORGE LOANE TUCKER
THE DIRECTOR

The First—
ANITA STEWART PRODUCTION

Presented by Louis B. Mayer through the
Exchanges of
The First National Exhibitors Circuit.

A FIRST NATIONAL ATTRACTION
Anita Stewart

A First National Star
True virtue is difficult under present-day conditions in New York

(Extract from the Novel.)

The modern wife finds the privacy of her bedroom invaded by a swarm of acquaintances who call her up at all moments of the day and night, interrupt her conversations, disturb her sleep, summon her from her table.

In this society, maternity consists in delegating to governesses and boarding schools the education of the children, while matrimony is little more than a legalized method of circulating in society in couples.

Says Owen Johnson, author of

"VIRTUOUS WIVES"

The First—
ANITA STEWART PRODUCTION

A First National Attraction
Anita Stewart

A First National Star
What is "virtue" in a wife?

Owen Johnson, author, explains—

The significance of war is primarily in the effect it will have on our social life. Abroad there has been a revolution worked already in the status of woman. The society which Mr. Johnson depicts in this novel and the type which he has created of the Virtuous Wife is a changing society. It has not yet entirely changed, but already we are seeing the healthful and invigorating effects of a great soul-test of war. No book can be more pertinent to the new period of self-examination through which we are passing than this novel, which takes up and analyzes the causes—bad education, over-sentimentalization, freedom from responsibility—which produces the type of Virtuous Wife brought up on sensation and knowing no other aim in life than the pursuit of pleasure in contradistinction to the pursuit of happiness. His heroine, Amy Forrester, the young wife of a New York business man, has wealth, beauty, sensibility, and—at first—ideals, but the growing need of mental excitement and emotional stimulus which her life of idle luxury creates, leads her farther and farther into a world where the one aim is to seek amusement. Little by little, Amy's sensibilities are dulled, her ideals fade and vanish, and it needs the shock of tragedy to open her eyes to her own real status and that of her friends, Virtuous Wives though they deem themselves. A highly interesting and truthful story of married life in a well-known social environment.

A vital, timely theme for

The First—

ANITA STEWART PRODUCTION

A FIRST NATIONAL ATTRACTION
When the man who pays the rent unexpectedly returns home

(Extract from the Novel.)

At the first glance into his face, she saw that he was angry as she had never known him to be before. "Why, Andrew, it isn't possible!" she cried, going to him with outstretched hands.

"I was called up rather suddenly," he began, then his glance fell on her negligee, and he stopped short. The face, already set in nervous irritation, became all at once hard, concentrated, and bitter. Before this look she recoiled as though he had stepped out from behind a mask. In a prophetic flash, she saw what he might become if he should cease to love her, and, seized with horror, she cried, warding him from her,

"Oh, Andrew, don't look at me like that!"

He continued to look at her. His eyes blazed and the color went out of his face. He turned, closed the door, and said,

"I met that young Dawson in the hall."

A poignant bit from

"VIRTUOUS WIVES"

From the Novel by Owen Johnson

The First—

ANITA STEWART PRODUCTION

A First National Attraction
Although Mr. Louis B. Mayer will present a series of

**ANITA STEWART PRODUCTIONS**

**Just One**

the first, “Virtuous Wives”

May be contracted for at present

This radical departure from the series booking practice has been decided upon by the directors of The First National Exhibitors’ Circuit

*because*

they want exhibitors to see the class of productions in contemplation before obligating themselves to purchase them

*A First National Attraction*
Anita Stewart

A First National Star
Creating the institution of marriage

(Extract from the Novel.)

When one realizes in the shifting, tireless city of New York the disappearance of the old-fashioned home, the slight authority of the parent generation, the confusion of social standards, the relaxing of religious discipline, one can see that each marriage is to its participants a fact apart, wherein two bewildered mortals are suddenly compelled to establish for themselves, in their search for happiness and mutual respect, some code of standards, responsibilities, and concessions, as though they were themselves creating the institution of marriage.

Says Owen Johnson in

"VIRTUOUS WIVES"

_The First—_

_ANITA STEWART PRODUCTION_

A FIRST NATIONAL ATTRACTION
Anita Stewart

A First National Star
Breaking Home Ties

(Extract from the Novel.)

It was all done quite openly. There could be no question of what was happening. Gregory, who was aiding with the bags, did not dare to question Mr. Bracken's chauffeur, even with his eyes. Among the servants was the terrified calm, the panic of all the senses, that comes below stairs with the approach of a catastrophe above. Morley hesitated as though half expecting some explanation would be volunteered—some plausible lie that would deceive no one. Then she ran back upstairs hurriedly, out of breath.

A Domestic Catastrophe in

"VIRTUOUS WIVES"

From the Novel by Owen Johnson

The First—

ANITA STEWART PRODUCTION

A First National Attraction
Why does man marry?

(Extract from the Novel.)

"Man instinctively seeks his individual happiness, but as his soul is not the soul of an ox, to acquire complete happiness he must have the consciousness of freedom to think, to speak, and to act. The conquests of these rights (which we call history) are visible and material. There remains the future of human speculation, that pursuit of happiness which is the inner life of the man himself, in quest of which he has created the symbol of the home and attempted to perfect the convention of marriage."

Says Owen Johnson, author of

"VIRTUOUS WIVES"

The First—
ANITA STEWART PRODUCTION

A FIRST NATIONAL ATTRACTION
Man's injustice to woman

(Extract from the Novel.)

"The one patent social fact today is man's injustice to woman in the sentimentalization of her education. As a child, she is taught an excessive value of her own preciousness... As a debutante, she is displayed with barbaric luxury in the marts of society, and the crowded years of servitude to pleasure leave her tired, disillusioned and restless. She marries, and the acquired thirst for sensations tends naturally, after the accident of motherhood, to send her back to the freedom from responsibilities and the need of admiration which was her life as a young girl. In place of a consecrating ideal of duty, which alone can satisfy her spiritual longing for happiness, she is taught at every step to conceive of her privileged existence as the pursuit of pleasure."

As illustrated in

"VIRTUOUS WIVES"

The First—
ANITA STEWART PRODUCTION

A FIRST NATIONAL ATTRACTION
Playing with fire

(Extract from the Novel.)

"I don't admit you guessed right," she said, laughing in some confusion. "However, I've been horrid. Forgive me?"

"I hadn't noticed it," he said, pleasantly.

"He doesn't the least care what I do," she thought, angrily. "He thinks I am throwing myself at him like a hundred other women. I am a little idiot."

She began to flirt openly with the other men, tolerating even Barrisdale, trespassing recklessly, feeling that in the smile she gave another she was punishing him.

In truth, her success was easy, for she was the only one to whom pleasure was young. To her, it was not a mental intoxicant, but a natural impulse.

Just human men and women in

"VIRTUOUS WIVES"

From the Novel by Owen Johnson

The First—

ANITA STEWART PRODUCTION

A FIRST NATIONAL ATTRACTION
Anita Stewart

A First National Star
Country Starts to Open Up and Optimism Rises

Chicago and Philadelphia Theatres Permitted To Resume, While Many Other Cities Prepare To Lift Ban Shortly

From behind dark clouds of gloom the motion picture industry this week emerged into partial sunlight. Chicago and Philadelphia opened after a shut-down of more than two weeks, while many smaller communities either opened or prepared to open. With the theatres of Chicago and Philadelphia permitted once more to operate, the leading centers of the country are now showing pictures. New York having continued business without any shut-down whatever.

Pessimistic to an extreme degree, exhibitors, producers and distributors took new heart with the announcement that the country was beginning to shake off the shackles of the enforced closing. The opinion was general that last week had witnessed the peak of the epidemic and that from now on the industry would gain ground rapidly.

New Pictures Soon
Further reason for encouragement was the nearness of the end of the ban placed on new pictures by the leading producers and distributors. Exhibitors in any community are elated to think they can wound even to a greater extent the opportunity to show pictures of any date, but when they are able once again to show brand new subjects their joy will be boundless. Saturday, November 9, is the last day of the ban on new films, the new subjects becoming available Sunday, November 10.

There have been rumors from New York that the time would be extended beyond November 9, but in view of the rapid improvement of the health situation, it is hardly believed possible that such a step will be taken. Furthermore, it is pointed out, a large number—probably a majority—of the theatres of the entire country will be open by that time, which would possibly assure the issuance of new pictures.

Situation Bad in West
The extreme west now seems to be the only section where medical men are not getting the best of the epidemic. On the west coast, according to reports received in Chicago, things are rapidly becoming worse instead of better, with the result that all of California as well as Oregon, Washington, Idaho, Montana, Wyoming, Utah and Arizona are closed. Only a few towns of Southern California had avoided the drastic action of closing the theatres, but even they have been compelled to fall in line.

In the east, however, the situation is unusually encouraging, and without doubt, according to present advice, everything east of the Mississippi river will be open by the time the distribution of new subjects is resumed.

East Opening Up
New England already has been open for a week, while Delaware and New Jersey have opened and Pennsylvania is beginning to open.

In the south some towns in the northern and western parts of Florida have been the only ones to remove the ban. In the southwest about eighty towns have remained open in Texas throughout the weight of the epidemic and of these probably will be open by the end of the present week.

In the middle west and western mountain states, with the exception of Iowa and part of Minnesota, everything is closed. The eastern half of Canada is closed for a month.

Managers Not Idle
The shut-down has not been without its compensations. Many managers have found themselves able for the first time in years to set their affairs in order and make their houses inviting, and the Stanley Theatre of Philadelphia was practically remodeled during the closed period.

But exhibitors everywhere are eager to resume operations. With many it is an actual necessity if they are to avoid business failure. Large sums have been lost by the entire industry as a result of the shut-down, no small part of which has been lost by exhibitors. The smaller they need to resume business most, for with a greater proportionate overhead and a smaller margin of safety, they have been face to face with bankruptcy in a large number of cases.

Once open again, however, exhibitors may look for a record business, provided all danger of the "flu" has passed. The people are show-hungry and if they have nothing to be frightened at they will flock back to the theatres and try to make up in part, at least, for their enforced absence. The exhibitor who meets the emergency with appealing programs is the man who is going to recoup the greatest part of his losses.

George Kleine Product
Turned Over to General For Future Distribution

George Kleine has turned over the distribution of the George Kleine System's product to the General Film Company. Explanation of the transfer is made by Mr. Kleine in the following statement:

"Following the spirit of the instructions of the War Industries Board and in line with my theories of necessary economies within the industry, I have made arrangements with General Film Company to turn over to it so far as practical and economical the physical handling of our films, routine, accounting, etc.

"After the theatres reopen my representatives will be found in each General Film Company exchange. The business will continue in my name and this partial merger is physical only, without responsibility mutually on the part of General Film Company or George Kleine.

"New features and short subjects now ready will be released from time to time as the needs of the market may develop."

Exchange Manager Would Have Patrons Wear "Flu" Masks

Dan Donnellan, Mutual branch manager in Chicago, last week put the following letter to Marcus Eaton, chairman, of the Chicago chapter of the Red Cross:

"In view of the fact that the majority of the motion picture exhibitors, not only in Chicago but throughout the country, are beginning to suffer severely through having their houses closed on account of the influenza epidemic, the following suggestion would in my opinion directly benefit not only the theatre owners, but the Red Cross associations in Chicago as well as the country in general.

"My idea is to have the Red Cross members make "Flu" masks to be sold in the entrances of all theatres and no one to be allowed to enter any theatre without having first put this mask on. Inasmuch as the epidemic will in all probability be over very shortly, this suggestion, if acted upon, should be carried out immediately for the Red Cross organizations to really secure a big revenue therefrom.

"Mr. Donnellan has not yet received a reply from Mr. Eaton. Although the idea may not be put in practice here, due to the fact that the letter was sent, it is hoped that it may "catch on" elsewhere.

Strand at Milwaukee
Acquired on Lease By Merrill Theatre Co.

MILWAUKEE.—The Merrill Theatre Company, which operates the Merrill Theatre, a downtown house, has leased the Strand, also a downtown house. Both theatres will be under the personal direction of E. C. Bostick.

Acquisition of the Strand makes the Merrill Theatre Company one of the foremost exhibition organizations in the city and state. The Strand is a house with a reputation and has enjoyed a steady patronage. The theatre seats 2,000. Under the personal management it will be called the New Strand.

Mr. Bostick plans to run both houses on the open booking policy.
Wm. Sherry Service Joins General For the Distribution of Its Product

Retains New York Quarters, but Discontinues Fourteen Branch Offices—Sherry Issues Statement

Prompted by reasons of conservation the Wm. L. Sherry Service has been transferred to the General Film Company; insofar as the selling and physical distribution of the product is concerned.

The Sherry Service is not absorbed by this transaction, it is announced, and will retain its separate identity and home office as heretofore, but according to the terms of the agreement the branch offices of the Wm. L. Sherry Service will be discontinued at once and all films will be handled through the local branches of the General Film Company in the fourteen cities outside of New York where the Sherry Service has been represented.

The state of New York, northern New Jersey and western Connecticut will continue to be served with the Sherry program as heretofore from the Sherry home office and exchange at 729 Seventh avenue, New York City.

Mr. Sherry's Statement.

"By this arrangement a considerable load is taken off my shoulders," said Mr. Sherry. "Of late I have been working under great strain to maintain the genuine service because of the scarcity of men, able men, to carry on the work of my branch offices. The war has made such demands upon the man power of the nation that men of every kind are scarce, everywhere. As a consequence of this condition I have found that much of my time that should have been devoted to service has been given over to keeping my organization intact.

All of this entailed a mass of detail that had not special interest for the exhibitor, and it spoiled my plans of being of service to the exhibitor. Hence my arrangement with the General Film Company to take over the actual work of distribution, which leaves me free to devote my entire time to the matter of service. There is no more admirable or thorough film distributing organization than the General Film Company. It covers the United States and Canada to the farthest ends. By virtue of long establishment its system and personnel are set and reliable. So far as booking and transportation and general exchange detail are concerned, my troubles are over. The General will take care of all of that.

"And that leaves me free to do what I have wanted to do—to devote my time to actual contact and co-operation with the exhibitor. When I left the Paramount organization and started the Wm. L. Sherry Service, a few months ago, I had it definitely planned to spend practically all of my time on the road keeping in close touch with the exhibitor. The exigencies of war time have interfered with my plans, and at present, with the General Film Company. Now I am footloose and I am going to demonstrate the meaning of real service. From this time on my time will be devoted to seeing that the exhibitor who books the Sherry program is getting everything that is coming to him. Every additional help that can possibly be given will be forthcoming."

No Change of Program

The arrangement with the General Film Company will bring about no change in the present Sherry program, it is said, except for the addition of one or two stars. The Sherry program at present consists of the following contributing producing companies: Frank A. Keeney productions, featuring Catherine Calvert; DeLuxe Pictures, Inc., featuring Doris Kenyon; the Golden West Producing Company, featuring G. M. Anderson ("Broncho Billy"); the Harold J. Binney productions, featuring Vangie Valentine, and the Burlington Travel Pictures.

Metro Casting Director Arrested on Suspicion

Ben Weiss, Metro specialist in screen types, was arrested recently in a Pennsylvania town as a suspicious character after he had stopped several persons on the street, including women, and asked them if they wanted work on location in a village nearby.

Mr. Weiss succeeded in proving his motives proper, but he vows that hereafter he will require an introduction to all women that he approaches.

Beautiful Photos Of Anita Stewart

The attention of exhibitors is directed to the possibility of using the special insert on "Virtuous Wives" in this issue of Exhibitor's Herald and Motography for lobby display purposes.

The illustrations of Anita Stewart are so arranged that they can be clipped and put in lobby frames, either singly or in groups of two or more. Exhibitors can make up several group displays to be used all at one time, or for making changes in the lobby decoration as two or three times during the week.

The interest in these illustrations will be greatest for feminine patrons. Miss Stewart's extensive wardrobe is shown, in part, in the various poses, and a hand lettered caption at the top or bottom of each display, referring to this feature, will be certain to create attention both in the display and in the production it advertises.
Nine States Completely Open Now
And Seven Are Opening Gradually
Thirty-Three Remain Closed, but Early Resumption Is in Prospect Everywhere Except On West Coast

Nine states open, seven partly open and thirty-three closed—this was the Spanish influenza situation from the theatre standpoint on Monday, October 27.

The open states are, Maine, Vermont, New Hampshire, Massachusetts Rhode Island, Connecticut, Delaware, New Jersey and Iowa.

States partly open are New York, Illinois, Pennsylvania, Maryland, Florida, Texas and Minnesota.

The closed states are, Alabama, Arizona, Arkansas, California, Colorado, Georgia, Idaho, Indiana, Kansas, Kentucky, Louisiana, Mississippi, Michigan, Missouri, Montana, Nebraska, Nevada, New Mexico, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Utah, Virginia, Washington, West Virginia, Wisconsin, Wyoming and the District of Columbia.

Following are the details of the situation in the various parts of the country and in Canada:

Illinois

Chicago so far is the only city in the state that has permitted the theatres to reopen, but this action means the removal of the ban from half of the houses in the state. Approximately 400 theatres opened on various days. On Wednesday all theatres north of Diversey boulevard were allowed to reopen, on Thursday, all theatres as far south as the north side of Twelfth street, and on Friday all theatres in the remainder of the city.

"The opening of amusements is conditional," said Dr. John Dill Robertson, the health commissioner. "If there is a flare-up of the disease things will be kept closed for some time yet.

Aurora and DeKalb had planned to reopen Sunday, but the health authorities decided to wait awhile. The situation elsewhere in the state remains the same, with the prospect of an early opening.

Indiana

Theatres in Indiana will not be permitted to reopen until Sunday, November 3, except where there have been no new cases for five days, in which communities the theatres can reopen immediately.

Minnesota

St. Paul remains open and the rest of the state is closed, but there are indications that most of the state will be open in another week.

Nebraska

Omaha theatres will not be permitted to reopen before November 2. There is no information regarding the state at large, at present all closed.

"We are in favor of remaining closed if the epidemic can be checked in that manner," said H. M. Thomas of the Strand and Rialto Theatres in Omaha, "but we do feel that other places of gathering, probably more unsanitary than the theatres, should have been treated likewise.

Iowa

The situation in Iowa having improved greatly, the state health board removed the ban Monday of this week, with the result that all theatres again are running. Local health authorities, however, can use their judgment in closing the houses without warning if the situation takes a turn for the worse.

Delaware, New Jersey

Both of these states are open again, following the reopening of Wilmington and Camden, the principal cities in Delaware and New Jersey, respectively. The health situation in each of these states is constantly improving.

Southern States

In the northern and western parts of Florida the health authorities are permitting the reopening of the theatres and by the end of this week all theatres in the state may be open, as the epidemic seems to have been halted. In Maryland Baltimore is open, but the resumption of the theatres elsewhere in the state is still in doubt. Every other southern state is closed and there is no information as to when they will reopen.

Southwest

While the epidemic has been raging all over the country, approximately eighty towns in Texas have escaped the worst of the scourge and theatres have been permitted to remain open there. It is believed that the remainder of the cities and towns in Texas will reopen by the end of the week or by November 9 at the latest. All other states in the southwest are closed and there is no information as to when they will reopen.

West Coast

The situation is getting worse instead of better on the Pacific coast, with the result that a few cities of Southern California that did not close have been compelled to do so. The remainder of the Pacific states are closed.

New York State

The situation in New York state continues to improve and the comparatively few cities that were closed are reopening rapidly.

Pennsylvania

State Commissioner Royer at Harrisburg, the capital, announced that Philadelphia theatres would be permitted to resume Wednesday of this week. The health commissioner says the situation elsewhere in the state is not sufficiently improved to justify reopening, but that the shut-downs will not be enforced much longer.

Canada

The eastern half of Canada was formally closed October 21 for four weeks. Some communities in the western half also are closed, while the condition is rapidly growing worse, threatening those cities that remain open. In the east the epidemic is being halted, notably in Montreal, where the theatres were closed a week in advance of the others.

Screens Call Nurses

NEW YORK—In an effort to meet the great need for nurses in stamping out the influenza epidemic, the health commissioner's emergency committee asked the National Board of Review to prepare and distribute to the motion picture theatres slides asking for the aid of nurses and house helpers. This was done and the exhibitors co-operated as usual. The result is said to have been gratifying.
Anita Stewart Returns to Screen
In Society Drama "Virtuous Wives"

Louis B. Mayer Announces Completion of Initial Production—First National To Distribute Feature

With production work completed and the task of assembling and editing well under way, announcement is made this week by Louis B. Mayer of Boston, of the publication soon of "Virtuous Wives," first of the special Anita Stewart productions made by him for distribution through the First National Exhibitors' Circuit.

"Virtuous Wives" is said to be epochal in two ways. It marks the entry into the production field of one of the industry's prominent exhibitors and exchange men, and provides the vehicle for Miss Stewart's return to the screen after an absence of several months.

The production is an adaptation of the popular story by Owen Johnson, which first appeared in Cosmopolitan magazine, in which it ran serially for ten months.

Society Story

Mr. Johnson's central character, Amy Forrester, the young society girl to whom marriage is only an incident and brief interruption in her social pursuits, is said to ideally suit Miss Stewart's personality and ability to portray roles requiring a refinement and delicate shading in their emulation.

Supporting Miss Stewart in her role of Amy Forrester in "Virtuous Wives," is a cast declared by Mr. Mayer to be unequaled in the individual or aggregate popularity, ability and recognized standing of its members. It includes three people who are now playing in the biggest successes of New York's fall theatrical season.

Miss Stewart's leading man in "Virtuous Wives" is Conway Tearle, well known for his work in a score of legitimate stage successes. To Miss Stewart's characterization of Amy Forrester, he plays the part of Andrew Forrester, husband of the butterfly society girl who "tried to do the playing for both of them." Hedda Hopper, wife of DeWolf Hopper, portrays the character of Irma Delabarre, a typical member of the feminine branch of the Four Hundred. Mrs. Hopper has appeared in a number of the recent Broadway stage successes, both in support of her husband, and as an independent star.

Arden Master Artist

The part of Rudolph Delabarre, "a poor, spindling thing, who finds only in his cups the courage to remonstrate, and then in tones inaudible," is played by Edwin Arden, who was a master character actor. William Boyd, another New York stage favorite, who is now rehearsing with one of the forthcoming Samuel Goldbewert productions, has the part of Monte Bracken, society's pet.

Captain Mortimer, but recently invaded to America as a British commissioned officer, disabled by wounds received at the front, and who was before the war a London favorite, plays the part of "Jap" Ledy, pal and confidant of Monte Bracken.

Prominent on the American stage, and several of them well known to the motion picture public through their work as principals, in a number of recent special feature productions, are the following additional members of the "Virtuous Wives" company: Philip Leigh as Toby Dawson, Harold Gwyn as Tubby Vandering, Virginia Nordon as Mrs. Teake, Sr., Katherine Lewis as Mrs. Teake, Jr., Lucille Clayton as Miss Rushin, Owen Williams as Kitty Lighthoby, Master Thomas Carr as Bobby Delabarre.

Tucker Directed Picture

The direction of the picture was in charge of George Loan Tucker, who is now supervising the assembling, editing and titling. It is expected that he will conclude this work by the first week in November at the latest.

Comparatively few changes were necessary in the adaptation of the story to fit it to the screen, it is said. The plot and theme are practically identical with the printed version as written by Mr. Johnson. The story, briefly, is of the experience of Amy Forrester as a young society matron, while her husband, Andrew Forrester, is in Mexico making his fortune in steel. Associated with Mrs. Delabarre and her circle of social leaders, all of whom "play the game for the fun of it" rather than with any pretense of earnestness, young Mrs. Forrester overlooks that important feature of their activities and one fine day herself plunged into a series of complicating situations. The revelations to her husband, upon his return, results in what is said to be a perfect accomplishment of the author's purpose of pointing as a moral the fact that society's foundation rests on the quicksands of dangerous deceptions and unprincipled and unbridled indulgences that are striking at the fountain head of modern existence.

Cave Man's Ball

To properly picturize the strong atmosphere of society in its utter abandon of attempts for self-entertainment, Mr. Tucker was obliged to duplicate in studio settings, the details of one of the biggest and most famous of society's fantasies—the Cave Man's Ball. Scores of society's best-known members, both women, girls and men, garbed in the briel animal skins of primitive days, sought to emulate their prehistoric ancestors' methods of wooing and winning mates.

This famous ball has been reproduced by Mr. Tucker in all of its detail, as described by Mr. Johnson, for the setting to one of the numerous pre-ending climaxes.

According to Mr. Mayer, the effort to keep every part of the production up to a standard that will command universal exhibitor approbation has succeeded beyond his expectations.

Chaplin Runs two Weeks

On account of the unprecedented demand for seats at the Strand Theatre, "Shoulder Arms," is one of the features Manager Edel retained this comedy for another week. This will be the first time, since the Strand was opened, for a picture to be shown for a two weeks' run.
Big Producers and Distributors Hold Secret Session in New York

Realignment of Film Companies Said to Be Result Of Competitive Bidding for Stars

BY MERRITT CRANWOD

Trade leaver was to offset this growing menace the strength of the medium differed so distinctly as it then existed. How successful it has been every one in the industry knows.

Instead of two distinct organizations, as between manufacturer and retailer, such as exists in every other industry save this one, we have a single unwieldy and conglomerate body. It is chiefly notable for the fact that its two principal memberships—the producer-distributors and the exhibitors—by reason of the conflict of their immediate and individual interests, succeed in making the whole organization mark time.

Distrust Manifested

One thing at least it did accomplish.

In the large measure, the industry action was impossible while affiliated with the larger body and to this extent for a time made further combination between the producing distributors more closer lines unnecessary and in some respects inadvisable.

As none of the companies trusted each other, and as the saving of things as harmonious as possible, with a minimum of expense, most of the companies advertised in the trade paper then controlled by Ochs. They did this not so much to placate as because they felt that one of the other companies might reap some advantage from their failure to do so in the keen competition which every day was growing keener.

The Universal Film Manufacturing Company did not advertise and although it was reported to have had many days of bookings canceled, it still remained in business. Its success in this direction was felt to be by another reason why any combination was needless among the others just then.

First National a Factor

The entrance of the First National Exhibitors’ Circuit, Inc., and other cooperative booking organizations controlled by exhibitors into the field of producing and distributing film, although at first not taken seriously, also became a factor in intensifying the already killing competition.

As told in this paper many weeks ago, a series of conferences were held between the large companies, with interests looking to some plan which would enable them to co-operate in reducing distribution and other expense. It was admitted that a saving of approximately 20 per cent on the total cost of making and marketing a production might be effected on the distribution cost alone, if some plan could be hit upon which would enable them to pool their exchanges.

The whole matter fell to the ground, however, by reason of the fact that in any such plan the companies by discontinuing their branch offices would be compelled to treat them as liabilities, which was what in fact to were, under any such arrangement, and not as assets, as then carried on the books of the companies.

The question of competitive bidding for stellar talent, which often resulted in prices being paid to stars which practically made unaffiliates members were considered at this time, and it was recognized that some agreement should be arrived at looking to its correction.

No action was taken at this meeting, but it was stated, there being no common ground on which all could meet without too great sacrifices on the part of some of the principals.

Big Companies Combine

Now, however, it appears that the exigencies of the present crisis and the development of newer and even more strenuous competition has forced the companies to take measures on which hitherto they were unable to find a common meeting ground.

Their first united action came with the agreement a fortnight ago to suspend all production and the issuing of new subjects for thirty days. The next was a meeting of the representatives of the National Exhibitors’ Circuit:

"The undersigned desire immediate conference with representatives of other exhibitors, in Conference Circuit, Inc., on matters of vital interest to yourself as at present. A meeting to be held at Astor Hotel, on October 22, and the personal attendance is urgently requested and is necessary. The matter is too big to leave to any one but yourself and hence this direct notice to stockholders whose investments are, in our judgment, in jeopardy. Wire answer to F. H. Elliott, 806 Times Building."

Ten Companies Present

The message was signed by W. R. Sheehan, Fox Film Corporation; Samuel Goldfish Goldwyn Distributing Corporation: R. A. Rawland, Metro Pictures Corporation; Paul Brunet, Pathe Exchange; H. A. Gradwell, Inc.; J. J. Selanick, Select Pictures Corporation; P. L. Waters, Triangle Film Corporation; R. H. Cochrane, Universal Film Manufacturing Co.; W. A. Brady, Brady Picture Plays, Inc.; W. W. Irwin, Vitagraph Film Company, and Ricard Gradwell, World Film Corporation, as the Committee Representing Producers and Distributors.

While it is stated that representatives of the various producers were present at the meeting, the only First National stockholders attending were Mr. and Mrs. Schwalbe, who had been requested to represent the others. It is also to be noted that alone of all the big producers, they have been merely asked to carry on the books of the companies.
Barker Gets Realism
In Large Quantities
For "The One Woman"

Reginald Barker gives an interesting account of his experience with a mob of real socialists while he was directing Thomas Dixon's "The One Woman," the special production distributed by Select Pictures Corporation.

There is a splendidly realistic mob scene toward the center of the picture, when the crowd collected in the Temple of the Brotherhood of Man insists on carrying a resolution against conscription despite the objections of their leader. The course of the story indicates that this wild collection of socialists, anarchists, I. W. W.'s, and members of various cults, led upon a succession of fiery speeches, pass beyond the control of Gordon, who opposes them. A riot follows. Mr. Barker says that he was anxious to obtain a particularly good effect in this mob scene and employed many means of working up the enthusiasm of his motley crew.

"And we succeeded almost too well," Mr. Barker explained. "After starting a riot which culminated in the ejection of their real leader, Gordon, from the hall, when he opposed an anti-conscription resolution, the mob was supposed to continue the commotion for a few seconds while my camera man made a fade-out. But instead of this, that riot continued and continued, and the speaker kept up his ranting from the platform long after I had called 'out' and the camera man had ceased turning his crank.

"Speaker Aroused Men"
"The explanation is simple, and it shows a great many things: the power of a strong speaker to inflame an audience, and the temper of a certain class of Americans today. We had to have about three or four hundred extras for that scene, and they were procured in Los Angeles upon very short notice, mostly from the unemployed who were attracted by the chance to work, and appear in 'the movies.' In fact, some of them were procured at a sort of socialist meeting the evening before, where my men had been scouting to find certain types we needed. One of the types was the speaker. He soon proved himself well capable of the part, and made a very realistic speech in the rehearsal. So I instructed him to turn loose when the scene was to be filmed. He did; and I have seldom heard a more powerful, but at the same time more radical, socialist, or perhaps I had better say anarchistic speech. In a few minutes, while my cameras were making the most of the scene, he had a large part of the audience entirely forgetful of the fact that they were working in a picture. I forgot it also, and after I had ordered the camera men to cut, kept right on speaking, and the crowd surged and roared and yelled with excitement. They were in thorough sympathy with the theme of his speech, and if he had been inciting them to mob me and break up the glass stages in which the scene was being filmed, I believe they would have done it.

"It was quite a task to quiet them down and get the rest of the scenes, but the extra work was well worth while in the added realism obtained. There is your explanation of the effectiveness of this part of the picture. For the time being, the crowd was not acting, in fact, they did not know how to act anyway, being not the regular types of studio extras. But they did far better. They lived the part, and forgot all about having to act, thanks to the intensity of their own feelings and the power of the speaker."

Bond Buyers Help
Exhibitor's Widow

C. R. Rogers, manager of Select's Boston exchange, won a $1,000 Liberty Loan Bond recently after having subscribed 100 per cent in the Fourth Liberty Loan drive. The bond was raffled off among the film exchanges, and members of the Boston exchange, after winning the bond, sent $100 of it to the widow of a local exhibitor. The remaining $900 was divided equally among Select's Boston employees, from Manager Rogers down to the film rewind girls. This acted as an incentive for the whole force to get busy with new Liberty Loan purchases and every employee in the branch doubled his initial subscription.

Ince Engages Walter Hiers

Walter Hiers, a well known actor of character roles and light comedy, has been engaged by Thomas H. Ince for Paramount pictures and will make his first appearance with Dorothy Dalton in a picture to be issued about holiday time. Mr. Hiers appeared with Billie Burke in "The Mysterious Miss Terry" and also with Jack Pickford in "Seventeen."

PRODUCERS HOLD SECRET SESSION
(Continued from page 29)

ing and distributing companies whose names are appended to the telegram only Paramount-Artcraft and Famous Players-Lasky are absent.

It is understood that the meeting at the Astor Hotel was called for the purpose of dissuading the First National from offering Mary Pickford $250,000 per negative on the ground that such action would be prejudicial to the industry.

It is not a question of whether or not the First National or any other has or is not justified in seeking after the famous star for its own program or whether competitive bidding of this kind is prejudicial or beneficial in its ultimate effects on the industry. The important thing is that we see for the first time all the big companies aligned and in agreement, and, strangest of all, in behalf of their greatest competitor.

THREE SCENES FROM "BEYOND THE LAW"

LEFT—DANCE HALL WHERE THE DALTONS, THE MOST NOTED OUTLAWS, COMMITTED THEIR FIRST CRIME. CENTER—INDIAN VILLAGE WHERE FRANK DALTON WAS KILLED. RIGHT—FRANK DALTON ACTING AS U. S. MARSHAL. (Southern Feature Film Corp.)
"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of Exhibitors Herald and Mutoscope are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write Exhibitors Herald and Mutoscope and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address Exhibitors Herald and Mutoscope, 417 South Dearborn street, Chicago, Ill.

Artcraft

Old Wives for New (DeMille Special)—A very good production. It will draw the women through their curiosity. Advertise it strongly, and you can count on a house full of women.—Leo Peterson, Iris Theatre, Belle Fourch, S. D.—General patronage.

Hearts of the Wild, with Elsie Ferguson—Great picture. Great business.—W. J. Heinecke, Judith Theatre, Lewiston, Mont.—Mixed patronage.

Essanay

Efficiency Edgar, with Taylor Holmes—Good light comedy. Will be better understood and appreciated by patrons living in suburbs of large cities who work in offices downtown.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Sadie Goes to Heaven, with Mary McAlister—Mary’s best picture. If your patrons like kid pictures at all, play this.—J. O. Merchant, Isis Theatre, Alice, Tex.

Mother Hubbard, with Mary McAlister—not as good as Sadie Goes to Heaven, but a good picture.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

First National Exhibitors Circuit

My Four Years in Germany—Exceptional. Film in fair condition.—D. B. Riley, Riley Theatre, Doland, S. D.—High class patronage.

Italy’s Flaming Front—Not nearly what they advertise. Rather poor. Business poor.—W. J. Heinecke, Judith Theatre, Lewiston, Mont.—Mixed patronage.

On Trial, with Sydney Ainsworth—Very good.—D. B. Riley, Riley Theatre, Doland, S. D.—High class patronage.

Tempered Steel, with Olga Petrova—one production. Sure to please. A good story, well acted and well directed.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

Alimony, with George Fischer—Very good.—D. B. Riley, Riley Theatre, Doland, S. D.—High class patronage.

Fox

Miss Innocence, with June Caprice—Picture poor, but this star usually gets business.—Ben L. Morris, Olympic, Majestic and Elk Grand Theatres, Belfaire, O.—General patronage.

Goldwyn

The Floor Below, with Mabel Normand—Dandy picture. Seems to please all.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Cinderella Man, with Mae Marsh—Dandy picture to good houses and pleased patrons.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

The Auction Block (Rex Beach Production)—A very good picture. Well cast and directed. A good subject to work on in advertising.—Leo Peterson, Iris Theatre, Belle Fourch, S. D.—General patronage.

The Danger Game, with Madge Kennedy—Book it. Sure will go over.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

Nearly Married, with Madge Kennedy—Fair to good houses.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Jewel

Crashing Through to Berlin (war pictures) Hodge podge of news weekly stuff that most of the regulars have seen. Title is remarkable. Picture interesting and pleased big business for three days.—Ben L. Morris, Olympic, Majestic and Elk Grand Theatres, Belfaire, O.—General patronage.

The Geezer of Berlin (Comedy)—Business poor. Didn’t draw at all, but seemed to please those who saw it, though why it did is more than we can explain. We will never again take Universal’s word for the quality of a picture.—E. W. Laun, Lyric Theatre, platte Center, Neb.

The Sinking of the Lusitania (Cartoon)—Without exception entire audience disappointed with this one-reeler.—Majestic Theatre, Wansau, Wis.—Mixed patronage.

Metro


Mutual

The Adventurer, with Charles Chaplin (Re-issue)—A knockout. Many patrons remarked that it is better than A Dog’s Life, which isn’t bad by any means.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

The American Maid, with Edna Goodrich.—One of the best pictures we have played for some time.—Grand Theatre, Oconto, Falls, Wis.

Screen Telegram—The best news pictures we have ever seen.—E. W. Laun, Lyric Theatre, platte Center, Neb.

Paramount

Rimrock Jones, with Wallace Reid—Reid goes over here big in a dress suit, but most of his pictures seem to be of the western type.—R. J. Reid, Star Theatre, Decorah, la.

Flare Up Sal, with Dorothy Dalton—About the star’s best since Flame of the Yukon. Got the business.—Ben L. Morris, Olympic, Majestic and Elk Grand Theatres, Belfaire, O.—General patronage.

The Girl that Came Back, with Ethel Clayton—Great picture. Business fair.—W. J. Heinecke, Judith Theatre, Lewiston, Mont.—Mixed patronage.

Madame Jealousy, with Pauline Frederick—A good picture which will please the thinking class of patrons. Although allegorical, it has a good lesson. Direction and acting good.—Leo Peterson, Iris Theatre, Belle Fourch, S. D.—General patronage.

Those Athletic Girls (Sennett comedy)—Up to standard. Plenty of “pep” and yet clean.—R. J. Reid, Star Theatre, Decorah, la.

Rimrock Jones, with Wallace Reid—Good, clean western story that pleased immensely.—Ben L. Morris, Olympic, Majestic and Elk Grand Theatres, Belfaire, O.—General patronage.

25
The Cruise of the Make-Believe, with Lila Lee—A great coming star. Business fair.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

Naughty, Naughty, with Enid Bennett—Snappy little comedy drama that pleased.—R. J. Reff, Star Theatre, Decorah, la.

Big Timber, with Kathlyn Williams—Old picture, but one of the best.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

The Cook of Canyon Camp, with George Deban—Subtlites are a treat. Better than some of the high priced stuff.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

Pathe

A Daughter of the West, with Baby Marie Osborne—Rather a wild and woolly story to feature this popular little star in. The public prefer to see her in light comedy dramas.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

Harold Lloyd Comedies—Best single reelers on the market. All slap-stick.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

Select

De Luxe Annie, with Norma Talmadge—A very good picture. I think the best she has ever made. Story great. Cast fine. A fine picture in every way.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed patronage.

A Pair of Silk Stockings, with Constance Talmadge—Very good.—D. B. Riley, Riley Theatre, Doland, S. D.—High class patronage.

The Secret of the Storm Country, with Norma Talmadge—A good production, although my patrons at present like stories of a more cheerful nature.—R. J. Reff, Star Theatre, Decorah, la.

The Claw, with Clara Kimball Young—Will get by.—D. B. Riley, Riley Theatre, Doland, S. D.—High class patronage.

Over There, with Charles Richman—Good picture but not so timely now. War stuff playing out.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

The Honeymoon, with Constance Talmadge—Very good. Fair business according to hot weather.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Shirley Kaye, with Clara Kimball Young—Very good. Patrons pleased.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Triangle

Every Woman's Husband, with Gloria Swanson—Kind of a society story that women like. This star is getting more pleasing each time.—Ben L. Morris, Olympic, Majestic and Elk Grand Theatres, Bellaire, O.—General patronage.

Cactus Crandall, with Roy Stewart—A great picture. Positively the best Stewart picture we ever played.—Majestic Theatre, Wausau, Wis.—Mixed patronage.

The Ghost Flower, with Alma Rubens—This star always draws for us. A splendid picture.—Cosmo Theatre, Merrill, Wis.

Marked Cards, with Margery Wilson—Gets by.—Ben L. Morris, Olympic, Majestic and Elk Grand Theatres, Bellaire, O.—General patronage.

Her Decision, with Gloria Swanson—Very good. Big business. Pleased everybody.—Majestic Theatre, Wausau, Wis.—Mixed patronage.

Beyond the Shadows, with William Desmond—This proved a money-getter for us. Everyone well pleased.—Cosmo Theatre, Merrill, Wis.

Madcap Magde, with Olive Thomas—Sent us instead of The Clodhopper, but took well. Lively comedy drama.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Mountain Dew, with Margery Wilson—As good a comedy drama as we have ever shown. All pleased. Business fair in rain.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Vitagraph

Within the Law, with Alice Joyce—A mighty fine feature in nine reels and not a dull moment. Raise your prices and boost it big.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

All Man, with Harry Morey—Not Morey's best but a very fair picture.—W. F. Werneford, Gem Theatre, Lawrenceburg.—General patronage.

I Will Repay, with Corrine Griffith—Just ordinary, but will get by.—Albert Warren, Acme Theatre, Aransas Pass, Tex.—Mixed patronage.

World

Bondage of Fear, with Ethel Clayton—Excellent picture. Good business.—Majestic Theatre, Wausau, Wis.—Mixed patronage.

W. W. Hodkinson


State Rights and Specials

The Unbeliever, with Raymond McKee and Marguerite Courtot (Kleine-Edison)—I played all the other big ones first because I thought this was the weakest. But I'll take my hat off to it. It's the best of the bunch.—R. J. Reff, Star Theatre, Decorah, la.


Maurice Tourneur and Two Scenes From His Latest Play

The Soul of a Child, with Emma Gorman (Super Attractions)—A remarkable picture with a wonderful child actress. A hit.—Grand Theatre, Oconto Falls, Wis.

The Birth of a Nation (D. W. Griffith) —Fourth run. Great business.—W. J. Heinzeke, Judith Theatre, Lewistown, Mont.

Play Fair or Fight (Bison)—My people don’t take to this sort.—Albert Warren, Acme Theatre, Aransas Pass, Tex.—Mixed patronage.

Quick Triggers (Bison)—Just an ordinary two-reel western. Didn’t take with my people.—Albert Warren, Acme Theatre, Aransas Pass, Tex.—Mixed patronage.

Series and Serials

A Fight for Millions, with William Duncan (Vitagraph)—Started first episode by issuing 4,000 passes and packed theatre. Influenza hit the town before the second episode and on this second took in but $10. The house was closed before the third was shown. The first serial I have attempted to run in four years and think this would have been alright if I could have had better luck.—R. J. Reff, Star Theatre, Decorah, la.

National Board of Review Reports

Such a Little Pirate (Paramount)—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Appearance of Evil (World)—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Mantele of Charity (American)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, fair.

Whatever the Cost (Plaza)—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, fair.

The Grey Parasol (Triangle)—Entertainment value, fair; story, not good; coherence of narrative, complicated; acting, fair; photography, good; technical handling, good; scenic setting, good.

Sporting Life (Paramount)—Entertainment value, excellent; story, good; coherence of narrative, good; acting, good; photography, fine; technical handling, fine; scenic setting, good.

The Heart of Rachael (Barriscale)—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, fair.

The Man From Funeral Range (Paramount) — Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, fair.

For the Freedom of the East (Betzwood)—Entertainment value, fair; educational value, fair; story, poor; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, good; historical value, good.

The Forbidden City (Select)—Entertainment value, good, but too long; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good.

The Road to France (World)—Entertainment value, excellent; educational value, good; story, excellent; coherence of narrative, very good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

My Cousin (Arclraft)—Entertainment value, good; story, good; coherence of narrative, good; acting, very good; photography, good; technical handling, good; scenic setting, good.

Romance for Roma (Universal)—Entertainment value, good; story, good; coherence of narrative, good; acting, excellent; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Her Great Chance (Select)—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Thirty a Week (Goldwyn)—Entertainment value, good; story, good; coherence of narrative, fair; actor, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

Tony America (Triangle)—Entertainment value, good; educational value, fair; story, good; coherence of narrative, sustained; photography, good; technical handling, good; scenic setting, convincing; moral effect, good.

The Mating (Vitagraph)—Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, good.

Miss Ambition (Vitagraph)—Entertainment value, good; story, good; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, fair.

All the World to Nothing (Pathé)—Entertainment value, fair; story, sufficient; acting, fair; photography, good; technical handling, fair; scenic setting, good; moral effect, good.

Just Sylvia (World)—Entertainment value, fair; story, fair; coherence of narrative, sufficient; acting, fair; photography, good; technical handling, adequate; scenic setting, adequate; moral effect, good.

What Is the Picture’s Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY’S “What the Picture Did for Me” department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title ..................................................

Star ..................................................

Producer .........................................

Weather .......................................... 

How Advertised ...................................

Competition ......................................

Admission Prices .................................

Remarks .......................................... 

Name of Theatre .................................. 

Transient or Neighborhood Patronage ....

City and State ....................................

Sent in by ........................................
 Paramount Branch
Is Finest in Chicago

Theatre Seating 100 Feature
Of New Building

When Chicago opens up again, exhibitors who show the Paramount and Arclight programs will find the Famous Players-Lasky Corporation comfortably settled in its new building at 815 South Wabash avenue.

The branch office was moved more than a week ago from the Consumers' building where workers had finished remodeling the interior of the new quarters, but it is expected that everything will be ship-shape this week and exhibitors are cordially requested to call any time.

Finest Office in City

The new quarters give to Paramount-Arclight the distinction of having the finest branch office in the city and possibly in the entire country.

Of the eight floors in the building the exchange occupies six. On the third floor are the offices of the district manager, his staff and sales forces, including the contract department. The fourth floor is given over to the general office force. On this floor also is the booking department.

Theatre Is Feature

The fifth floor is occupied by the publicity and accessories department, the film renovating room and a large advertising display room. On this floor also is a theatre capable of seating 100 persons, with a projection room equipped with two of the latest Simplex machines.

The sixth and seventh floors are devoted to the storage of advertising paper and accessories and the preparation of the same for shipment. On the eighth floor are ten vaults for the storage of film. The eighth floor also has accommodations for the film inspection department.

Grand Jury Exposes
Film Stock Scandal

$40,000 Is Involved

Embezzlement and stock manipulation, through which it is alleged they obtained $40,000, is charged in indictments returned by the grand jury against five members of the Lincoln Pictures Classic, Inc., last week.

Those indicted are, Henry Belmar, president of the corporation; Frederick Bennion, scenario writer and stock salesman, and Herman Lies, William F. Seymour and Frank Forester.

Lincoln Pictures Classic, Inc., is a concern supposedly organized to produce films dealing with the life of Abraham Lincoln.

According to Assistant State's Attorney John Owen, who presented the case to the grand jury, the company was legitimately organized, but after $14,000 worth of stock had been sold at $10 a share things started to go wrong.

It is charged that this week its issued bogus stock affidavit with a duplicate seal of the corporation, and that $40,000 worth of this bogus stock was sold.

Hart Enacts Scenes
At Union Stockyards

Chicago was used as location for a forthcoming Artcraft picture last week, when William S. Hart enacted several scenes at the Union Stockyards. The filming followed Hart's appearance here with the wind-up of the Liberty loan campaign. Hart addressed a throng in Grant Park, at one of the department stores and at the Hamilton and Chicago Athletic Clubs, helping materially to put the city over the top.

PERSONALS

Deep despair turned into joy in exhibitor circles and around film exchanges Monday upon receipt of announcement that all of theatres of the city would be opened by the latter part of the week.

Eighty per cent of the film exchange organizations have been paid off during the shutdown. Notable exceptions were Vitagraph and Select. With Vitagraph, Manager T. W. Chatburn explained, it meant paying fifty persons their usual salaries. All of the salesmen did a little business in "futures," but for the most part they took life easy. Awake to the seriousness of the situation, Mr. Chatburn had the office staff come down at 9 instead of 8:30, take an hour and a half off for lunch, and go home at 4:30 instead of 5:30. The result was that Dorothy Bostick, a stenographer, was the only one to have the "flu" and she has recovered now.

The Select organization doesn't know whether to be disgruntled over the situation or not, for the hull permitted the exchange to move from its former quarters on the fourteenth floor of the Consumers building to the nineteenth floor, former headquarters of the Famous Players-Lasky Corporation. F. H. McMillan, L. C. Ward, Julius Alcock and Al Gallos, the bunch that sell the Select product, all helped. At the rate some of the movie men get paid these days, some of the team members of the company didn't owe them money, even though they were getting their regular salaries. Select's all ready for business now, owing to the huskies of the sales force.

Ludwig Schindler of the Schindler Theatre, Milwaukee avenue and Huron street, celebrated the shutdown by buying the Eagle Theatre, 749 Milwaukee avenue, from Chris Rolandsen.

Exhibitors and film exchange men are alike surprised to hear that General Film had taken over the Sherry service. As a result there is an opportunity for some film company to get the services of H. F. Brink, the Sherry manager, and Salesmen W. M. Rutter, W. P. Altland and Joe Lyon. From the reputation these boys have it's not likely they'll wait long for new affiliations.

Miss B. McLaughlin, the Sherry booker, has gone over to the General to become personal assistant to George N. Montgomery, manager.

Speaking of Montgomery, he is just back at the office after a battle with the flu. S. J. Stoughton, Paralta representative, also was hit by the "flu" but has recovered. Another is Jack Stein, shipping clerk. Stein was not as fortunate as Montgomery and Stoughton, being laid up in the hospital for a week.

Manager Montgomery is expecting a visit this week from Frank Tichenor, president of the organization.

The executive committee of the Exhibitors League met last week and passed resolutions deploring the deaths of Mrs. V. T. Lynch, wife of the owner of the Tiffin Theatre, a victim of influenza; Daniel A. Dooley, owner of the Atlas Theatre, who died of heart disease; and Mrs. William P. Johnston, vice-president of the editor of the Motion Picture News, also a victim of influenza.

The committee drew up letters protesting the 10 per cent film rental tax included in the new war revenue bill and asked that the Senate Ways and Means Committee and the Senate Finance Committee.

Don't ever say "pursimmons" to Joe Hopp, American sales manager. Joe ate his fill one evening recently and went home sick.

The Silex Film Exchange, formerly that of Griever and Herz, has taken over the "Eagle's Eye," the Wharton serial, for this territory, also the Ivan production, "Ashes of Love" and "The Devil's Playground," with Vera Michelen, Tom Ryan, the boss, closed the contracts.

Max Herz, treasurer of the Silex Exchange, is back from a trip east that included New York and Atlantic City.

Charles H. Ryan, manager of the Garfield Theatre, 2844 West Madison street, lost a brother, William P. Ryan, last week. Young Ryan died at St. Anthony's hospital Friday, a victim of football. His death marked the first casualty of the local gridiron this season.

Carl Laemmle, president of Universal, spent two days in Chicago last week, en route to New York after a visit to Universal City.

R. Leo Crume, publicity manager of the Canadian Universal Film Exchange, came to Chicago last week to bury his father, who died from Spanish influenza.
A list of Goldwyn pictures which are especially commended to the attention of exhibitors during the period new issues are suspended will be found on page 10.

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President
Edgar Selwyn, Vice President
16 East 42nd Street
New York City
ANNOUNCEMENT

Mr. George K. Spoor announces to the Motion Picture Industry the opening of a Sales Office and Service Bureau, for the Spoor-Thompson Laboratories, in the World Tower Building, Rooms 1403-4, 110 West Fortieth Street, New York City. You are cordially invited to call upon our sales manager, Mr. Charles F. Stark, who will be glad to inform you how the Spoor-Thompson method of processing film gives you the highest quality of prints at a price far lower than you can obtain anywhere else. The establishment of a messenger system between this bureau and the laboratories furnishes you with the best and quickest service attainable.

Spoor Prints
Specializing on quality instead of quantity is our unvarying policy adopted years ago.

And yet, our enormous capacity, and splendid organization, permit us to handle millions of feet—perfect developing and printing—with great dispatch.

While others talk "cheap" we prefer to emphasize "quality" and render reel service.

All prints screen-inspected and known to be as good as the negative permits, before shipped.
State Right and Foreign Buyers
Here's Your Chance
"BEYOND THE LAW"
IN SIX PARTS

A beautiful, romantic love story, written by and featuring Emmett Dalton—last of the world's most noted outlaws. Published in the Wide World Magazine from May until September, 1918. The first historical picture ever produced with any of the original characters.

A REAL Western picture, full of appealing human interest, featuring a man who made history before moving pictures were known.

SCENARIO BY
Wm. Addison Lathrop

DIRECTED BY
Theodore Marston

PHOTOGRAPHED BY
Robt. A. Olsson

Write us for full particulars

EMMETT DALTON AS HE IS TODAY
It Spells Money All Over It!"

An 'Iron Test'-imonial on

VITAGRAPH'S
LATEST AND GREATEST PHOTOPLAY SERIAL

"THE IRON TEST"
FEATURING
ANTONIO MORENO
and CAROL HOLLOWAY
by ALBERT E. SMITH and CYRUS TOWNSEND BRADY
Directed by PAUL HURST

in 15 smashing, melodramatic episodes of
the sort that smashes box-office records
everywhere with
"THE FIGHTING TRAIL"
"VENGEANCE—AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"

"Exhibitors' Notes: This is
the banner serial of them all. Has coherency of plot,
a reason for all the thrills
that come as fast as bursting
shell, and a clean inspiriting
love story that carries the interest forward. Is
produced on a lavish scale."

"It spells money all over it."

VITAGRAPH
President Albert E. Smith
IN THE following pages Exhibitors Herald and Motography prints lists of pictures of proven box office value of the various leading film companies to which the attention of exhibitors is especially commended during the period new issues are suspended owing to the influenza epidemic.

Exhibitors Herald and Motography gladly contributes this space as a valuable service to exhibitors in grouping for ready reference desirable productions which may be had at this time and also in fulfillment of the invariable policy of this publication to cooperate fully with all branches of the trade, regardless of any emergency that may exist.—THE PUBLISHER.
Now Available at Pathe Exchanges

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>*HER MAN</td>
<td>Elaine Hammerstein</td>
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<td>*MORAL SUICIDE</td>
<td>John Mason and Leah Baird</td>
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<tr>
<td>INNOCENT</td>
<td>Fannie Ward</td>
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<td>LOADED DICE</td>
<td>Frank Keenan</td>
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<tr>
<td>THE HILLCREST MYSTERY</td>
<td>Irene Castle</td>
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<tr>
<td>TWENTY-ONE</td>
<td>Bryant Washburn</td>
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<tr>
<td>RULER OF THE ROAD</td>
<td>Frank Keenan</td>
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<td>THE MYSTERIOUS CLIENT</td>
<td>Irene Castle</td>
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<td>THE YELLOW TICKET</td>
<td>Fannie Ward</td>
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<td>KIDDER &amp; KO</td>
<td>Bryant Washburn</td>
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<td>MORE TROUBLE</td>
<td>Frank Keenan</td>
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<tr>
<td>GIRL FROM BOHEMIA</td>
<td>Irene Castle</td>
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<td>THE GHOST OF THE RANCHO</td>
<td>Bryant Washburn</td>
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<td>THE FIRST LAW</td>
<td>Irene Castle</td>
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<tr>
<td>*CONVICT 993</td>
<td>Irene Castle</td>
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<tr>
<td>THE NAULAHKA</td>
<td>Antonio Moreno and Doraldina</td>
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<tr>
<td>THE GREAT ADVENTURE</td>
<td>Bessie Love</td>
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<tr>
<td>A LITTLE SISTER OF EVERYBODY</td>
<td>Bessie Love</td>
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*Pathe Special
Now Available at all Metro Exchanges

Special Productions

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<tr>
<td>TO HELL WITH THE KAISER</td>
<td>Olive Tell</td>
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<tr>
<td>REVELATION</td>
<td>Nazimova</td>
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<tr>
<td>LEST WE FORGET</td>
<td>Rita Jolivet</td>
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<tr>
<td>TOYS OF FATE</td>
<td>Nazimova</td>
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<td>PALS FIRST</td>
<td>Harold Lockwood</td>
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<tr>
<td>MY OWN UNITED STATES</td>
<td>Arnold Daly</td>
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<tr>
<td>DRAFT 258</td>
<td>Mabel Taliaferro</td>
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<tr>
<td>THE SLACKER</td>
<td>Emily Stevens</td>
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<tr>
<td>BLUE JEANS</td>
<td>Viola Dana</td>
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Metro All-Star Series

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<tr>
<td>THE SOUL OF A WOMAN</td>
<td>Emily Stevens</td>
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<td>THE SHOOTING OF DAN McGREW</td>
<td>Edmund Breese</td>
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<tr>
<td>OUR MRS. McCHESNEY</td>
<td>Ethel Barrymore</td>
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<tr>
<td>A PAIR OF CUPIDS</td>
<td>Beverly Bayne</td>
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<tr>
<td>THE TRAIL TO YESTERDAY</td>
<td>Bert Lytell</td>
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<tr>
<td>THE RETURN OF MARY</td>
<td>May Allison</td>
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<tr>
<td>RIDERS OF THE NIGHT</td>
<td>Viola Dana</td>
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<tr>
<td>THE SHELL GAME</td>
<td>Emmy Wehlen</td>
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<tr>
<td>DAYBREAK</td>
<td>Emily Stevens</td>
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<tr>
<td>THE SQUARE DECEIVER</td>
<td>Harold Lockwood</td>
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Now Available at Famous Players-Lasky Exchanges

**Arcaft Pictures**

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<tr>
<td>BATTLING JANE</td>
<td>Dorothy Gish</td>
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<tr>
<td>TILL I COME BACK TO YOU</td>
<td>Bryant Washburn</td>
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<tr>
<td>BARBARY SHEEP</td>
<td>Elsie Ferguson</td>
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<tr>
<td>HEART OF THE WILDS</td>
<td>Elsie Ferguson</td>
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<tr>
<td>THE GREAT LOVE</td>
<td>Lillian Gish</td>
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<tr>
<td>THE HUN WITHIN</td>
<td>P.-A. Special</td>
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<tr>
<td>PRIVATE PEAT</td>
<td>P.-A. Special</td>
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<tr>
<td>RIDDLE GAWNE</td>
<td>William S. Hart</td>
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<tr>
<td>THE BORDER WIRELESS</td>
<td>William S. Hart</td>
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<tr>
<td>(All Productions Starring Douglas Fairbanks and Mary Pickford)</td>
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**Paramount Pictures**

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<tr>
<td>ON THE QUIET</td>
<td>John Barrymore</td>
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<tr>
<td>MISSING</td>
<td>J. Stuart Blackton</td>
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<tr>
<td>WHEN DO WE EAT</td>
<td>Enid Bennett</td>
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<tr>
<td>IN PURSUIT OF POLLY</td>
<td>Billie Burke</td>
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<tr>
<td>OUT OF A CLEAR SKY</td>
<td>Marguerite Clark</td>
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<tr>
<td>VIVE LA FRANCE</td>
<td>Dorothy Dalton</td>
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<tr>
<td>RESURRECTION</td>
<td>Pauline Frederick</td>
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<tr>
<td>BATTLING JANE</td>
<td>Dorothy Gish</td>
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<tr>
<td>THE CITY OF DIM FACES</td>
<td>Sessue Hayakawa</td>
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<tr>
<td>HER COUNTRY FIRST</td>
<td>Vivian Martin</td>
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<tr>
<td>COME ON IN</td>
<td>Shirley Mason</td>
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<tr>
<td>TOM SAWYER</td>
<td>Jack Pickford</td>
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<tr>
<td>HUCK AND TOM</td>
<td>Jack Pickford</td>
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<tr>
<td>THE CLAWS OF THE HUN</td>
<td>Charles Ray</td>
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<tr>
<td>THE LAW OF THE NORTH</td>
<td>Charles Ray</td>
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<tr>
<td>BELIEVE ME XANTIPPE</td>
<td>Wallace Reid</td>
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<tr>
<td>THE FIREFLY OF FRANCE</td>
<td>Wallace Reid</td>
</tr>
<tr>
<td>ONE MORE AMERICAN</td>
<td>George Beban</td>
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<tr>
<td>NAUGHTY, NAUGHTY</td>
<td>Enid Bennett</td>
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<tr>
<td>THE VAMP</td>
<td>Enid Bennett</td>
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<tr>
<td>VINIETTE</td>
<td>Vivian Martin</td>
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<td>THE ANTICS OF ANN</td>
<td>Ann Pennington</td>
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<tr>
<td>LESS THAN KIN</td>
<td>Wallace Reid</td>
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Now Available at Goldwyn Exchanges

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<tr>
<td>POLLY OF THE CIRCUS</td>
<td>Mae Marsh</td>
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<tr>
<td>NEARLY MARRIED</td>
<td>Madge Kennedy</td>
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<tr>
<td>THE AUCTION BLOCK</td>
<td>Ruby de Remer</td>
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<tr>
<td>THE CINDERELLA MAN</td>
<td>Mae Marsh</td>
</tr>
<tr>
<td>THAIS</td>
<td>Mary Garden</td>
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<tr>
<td>DODGING A MILLION</td>
<td>Mabel Normand</td>
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<tr>
<td>THE SPLENDID SINNER</td>
<td>Mary Garden</td>
</tr>
<tr>
<td>THE DANGER GAME</td>
<td>Madge Kennedy</td>
</tr>
<tr>
<td>THE FACE IN THE DARK</td>
<td>Mae Marsh</td>
</tr>
<tr>
<td>THE FAIR PRETENDER</td>
<td>Madge Kennedy</td>
</tr>
<tr>
<td>ALL WOMAN</td>
<td>Mae Marsh</td>
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<tr>
<td>THE VENUS MODEL</td>
<td>Mabel Normand</td>
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<tr>
<td>THE SERVICE STAR</td>
<td>Madge Kennedy</td>
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<tr>
<td>BACK TO THE WOODS</td>
<td>Mabel Normand</td>
</tr>
<tr>
<td>FRIEND HUSBAND</td>
<td>Madge Kennedy</td>
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<tr>
<td>MONEY MAD</td>
<td>Mae Marsh</td>
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<tr>
<td>*Rex Beach's “HEART OF THE SUNSET”</td>
<td>Anna Q. Nilsson</td>
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<tr>
<td>*THE MANX MAN</td>
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<td>*FOR THE FREEDOM OF THE WORLD</td>
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<td>*FOR THE FREEDOM OF THE EAST</td>
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<td>*Goldwyn Special</td>
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Now Available at Universal and Bluebird Exchanges

Jewels

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<tr>
<td>&quot;COME THRU&quot;</td>
<td>Herbert Rawlinson</td>
</tr>
<tr>
<td>PRICE OF A GOOD TIME</td>
<td>Mildred Harris</td>
</tr>
<tr>
<td>KAISER, BEAST OF BERLIN</td>
<td>Rupert Julian</td>
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<tr>
<td>CRASHING THROUGH TO BERLIN</td>
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<tr>
<td>YELLOW DOG</td>
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<tr>
<td>FOR HUSBANDS ONLY</td>
<td>Mildred Harris</td>
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Special Attractions

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<tr>
<td>TALK OF THE TOWN</td>
<td>Dorothy Phillips</td>
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<tr>
<td>THREE MOUNTED MEN</td>
<td>Harry Carey</td>
</tr>
<tr>
<td>MODERN LOVE</td>
<td>Mae Murray</td>
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<tr>
<td>TWO SOUL WOMAN</td>
<td>Priscilla Dean</td>
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Bluebirds

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<tbody>
<tr>
<td>BRAZEN BEAUTY</td>
<td>Priscilla Dean</td>
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<tr>
<td>LONG CHANCE</td>
<td>Frank Keenan</td>
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<tr>
<td>PLAYTHINGS</td>
<td>Fritzi Brunette</td>
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<tr>
<td>THAT DEVIL BATEESE</td>
<td>Monroe Salisbury</td>
</tr>
<tr>
<td>SHOES</td>
<td>Mary MacLaren</td>
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<tr>
<td>LOVE'S LARIAT</td>
<td>Harry Carey</td>
</tr>
<tr>
<td>SAVING THE FAMILY'S NAME</td>
<td>Mary MacLaren</td>
</tr>
<tr>
<td>A STRANGER FROM SOMEWHERE</td>
<td>Franklyn Farnum</td>
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<tr>
<td>GOD'S CRUCIBLE</td>
<td>Myrtle Gonzales</td>
</tr>
<tr>
<td>A DOLL'S HOUSE</td>
<td>Dorothy Phillips</td>
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<tr>
<td>A KENTUCKY CINDERELLA</td>
<td>Rupert Julian</td>
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<tr>
<td>MOTHER O' MINE</td>
<td>Rupert Julian</td>
</tr>
<tr>
<td>WE ARE FRENCH</td>
<td>Rupert Julian</td>
</tr>
<tr>
<td>THE WIFE HE BOUGHT</td>
<td>Carmel Myers</td>
</tr>
<tr>
<td>THE GIRL IN THE DARK</td>
<td>Carmel Myers</td>
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11
Now Available at World Exchanges

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<tr>
<td>RASPUTIN, THE BLACK MONK</td>
<td>All-Star</td>
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<td>PAYING THE PRICE</td>
<td>Gail Kane</td>
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<td>MOTHERS OF FRANCE</td>
<td>Sarah Bernhardt</td>
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<td>A SELF-MADE WIDOW</td>
<td>Alice Brady</td>
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<td>TILLIE WAKES UP</td>
<td>Marie Dressler</td>
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<td>HIS BROTHER'S WIFE</td>
<td>Ethel Clayton</td>
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<td>GOOD FOR NOTHING</td>
<td>Barbara Castleton</td>
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<td>THE ADVENTURES OF CAROL</td>
<td>Evelyn Greeley</td>
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<td>MASKS AND FACES</td>
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<td>THE MARRIAGE MARKET</td>
<td>June Elvidge</td>
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<td>THE BEAUTIFUL MRS. REYNOLDS</td>
<td>Carlyle Blackwell</td>
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<td>INSIDE THE LINES</td>
<td>Lewis S. Stone</td>
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<td>THE ROAD TO FRANCE</td>
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<td>T'OTHER DEAR CHARMER</td>
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<td>JOAN OF THE WOODS</td>
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<td>BELOVED BLACKMAILER</td>
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<td>MERELY PLAYERS</td>
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<td>THE CROSS BEARER</td>
<td>Kitty Gordon</td>
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Ivan Film Productions

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<td>SINS OF AMBITION</td>
<td>Wilfred Lucas</td>
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<td>HUMAN CLAY</td>
<td>Barbara Castleton</td>
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<td>ONE LAW FOR BOTH</td>
<td>Molly King</td>
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<td>BABBLING TONGUES</td>
<td>Grace Valentine</td>
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<td>MARRIED IN NAME ONLY</td>
<td>Milton Sills</td>
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<tr>
<td>FADED FLOWER</td>
<td>Marguerite Snow</td>
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<tr>
<td>GIRL WHO DID NOT CARE</td>
<td>James Morrison</td>
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<td>HER SURRENDER</td>
<td>Anna Nilsson</td>
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<td>TWO MEN AND A WOMAN</td>
<td>James Morrison</td>
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<tr>
<td>THE UNCHASTENED WOMAN</td>
<td>Grace Valentine</td>
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<td>CONQUERED HEARTS</td>
<td>Marguerite Marsh</td>
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<td>THE WINDOW OPPOSITE</td>
<td>Leah Baird</td>
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Now Available at Exchanges of
First National Exhibitors Circuit

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<td>A DOG'S LIFE</td>
<td>Charlie Chaplin</td>
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<td>TARZAN OF THE APES</td>
<td>Elmo Lincoln</td>
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<td>THE ROMANCE OF TARZAN</td>
<td>Elmo Lincoln</td>
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<td>PERSHING'S CRUSADERS</td>
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<tr>
<td>ITALY'S FLAMING FRONT</td>
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<td>MY FOUR YEARS IN GERMANY</td>
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<tr>
<td>ALIMONY</td>
<td>George Fischer</td>
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<tr>
<td>TEMPERED STEEL</td>
<td>Mme. Petrova</td>
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<tr>
<td>PASSING OF THE THIRD FLOOR BACK</td>
<td>Sir Johnston Forbes-Robertson</td>
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<tr>
<td>THE LIFE MASK</td>
<td>Mme. Petrova</td>
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<tr>
<td>THE LIGHT WITHIN</td>
<td>Mme. Petrova</td>
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Now Available at Fox Exchanges

Title                      Star
*CLEOPATRA                Theda Bara
*LES MISERABLES           William Farnum
†THE PRUSSIAN CUR          
*QUEEN OF THE SEA         
†WHY AMERICA WILL WIN!
WOMAN AND THE LAW         
THE HEART OF A LION       William Farnum
CAMILLE                   Theda Bara
THE SPY                   Dustin Farnum
THE CAILLAUX CASE         All-Star Cast
A DAUGHTER OF THE GODS    
                          Annette Kellerman
                          George Walsh
THE HONOR SYSTEM          Miriam Cooper
                          Gladys Brockwell
THE SOUL OF BUDDHA        Theda Bara
MR. LOGAN, U. S. A.       Tom Mix
KULTUR                    Gladys Brockwell
BONNIE ANNIE LAURIE       Peggy Hyland
QUEEN OF HEARTS           Virginia Pearson
SWAT THE SPY!             Jane and Katharine Lee
MARRIAGES ARE MADE        Peggy Hyland
BUCHANAN’S WIFE           Virginia Pearson

*Fox Productions Extraordinary
†Big Timely Features

MUTT AND JEFF SUNSHINE COMEDIES
W. W. Hodkinson Productions
Now Available at General Film Exchanges

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<th>Title</th>
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<td>Bessie Barriscale</td>
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<td>PATRIOTISM</td>
<td>Bessie Barriscale</td>
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<td>MAID O' THE STORM</td>
<td>Bessie Barriscale</td>
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<tr>
<td>THE WHITE LIE</td>
<td>Bessie Barriscale</td>
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<tr>
<td>AN ALIEN ENEMY</td>
<td>Louise Glaum</td>
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<td>SHACKLED</td>
<td>Louise Glaum</td>
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<td>WEDLOCK</td>
<td>Louise Glaum</td>
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<td>A LAW UNTO HERSELF</td>
<td>Louise Glaum</td>
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<td>THE GODDESS OF THE LOST LAKE</td>
<td>Louise Glaum</td>
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<td>PRISONERS OF THE PINES</td>
<td>J. Warren Kerrigan</td>
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<td>THREE X GORDON</td>
<td>J. Warren Kerrigan</td>
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<td>HEART OF RACHAEL</td>
<td>Bessie Barriscale</td>
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<td>TWO-GUN BETTY</td>
<td>Bessie Barriscale</td>
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<tr>
<td>PETTICOATS AND POLITICS</td>
<td>Anita King</td>
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<td>WHATEVER THE COST</td>
<td>Anita King</td>
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<tr>
<td>ANGEL CHILD</td>
<td>Kathleen Clifford</td>
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<tr>
<td>THE LAW THAT DIVIDES</td>
<td>Kathleen Clifford</td>
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<td>THE AMERICAN SPIRIT</td>
<td>E. K. Lincoln</td>
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<td>THE FORFEIT</td>
<td>House Peters</td>
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<td>THE GOOD 'INDIAN</td>
<td>Jane Miller</td>
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<td>Robert Elliott</td>
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Foreign Rights for Sale

The World’s Masterpiece

A Colossal Spectacle
A Stupendous Drama
A Powerful Love Story

EDNA MAYO

The Brilliant Young Star

in

“Hearts of Love”

The Romantic Story of a Girl’s Courage and a Man’s Devotion.
Written for the Screen by Thomas Bedding.
Directed by J. Charles Hayden.

AMERICAN FEATURE FILM CORPORATION
H. A. TANSIL, President
Suite 616, Candler Building, 220 West 42nd St., New York
Editorial Comment of the Week

IS THE INDUSTRY WORKING FOR STARS OR STARS FOR THE INDUSTRY?—"SAVING MILLIONS"—A PLAYER'S "COME-BACK"

By Martin J. Quigley

The "First National," in the process of its efforts to garner under its banner players of great reputation, seems to have the field pretty much to itself in bidding some fabulous salary for the services of Miss Mary Pickford.

In this connection it is to be noted that the producers as a whole, having been convinced by the influenza epidemic of the possibility of sustaining an agreement among themselves, have turned their attention to the subject of fabulous stars' salaries, principally the tidy fortune which Miss Pickford is seeking for productions in which she intends to appear.

The initial action in this connection was a meeting last week in New York of a majority of the leading producers who, according to report, lodged a protest with the "First National" concerning the payment to Miss Pickford of some quarter of a million dollars per negative.

The impression which Mr. Lewis J. Selznick is said to have carried away from the meeting is that "a lot of damn fools got together and talked about nothing."

The shrewd Mr. Selznick usually has a faculty of getting very quickly at the root of a situation, but in this case we feel that, regardless of the proceedings of this particular session, he was just about as wrong as he is usually right.

Those present at the meeting might not have impressed Mr. Selznick as having a very sane or logical plan, and they might not have indulged in any discussion of a constructive nature. But, passing over the superficial characteristics of the meeting, it actually represented a reaching out for what the industry must one day attain: That is, some sane and rational limitations to the amount of the hard-earned money of the industry that will be paid to any player regardless of popularity, reputation, influence or any other consideration.

This situation must one day be attained, and until it is attained the industry must go on assuming the ridiculous role of claiming on one hand that it is a business of only moderate profit, and that only obtainable with great effort and intelligence, and on the other hand paying to individuals for individual effort vast sums that have never been duplicated or even approached in the history of the world.

* * *

The vast remuneration that is paid to certain players is not due to the grip of these players upon the industry. If every one of the very popular players would drop dead today the industry would go on just as well. Other players would rapidly come in to take their places in the public's favor and the theatres on the whole would be just as well attended.

Those who are responsible for the continued success of this business are the men of intelligence and executive ability who have invested their money and who have made "jobs" for the players. In every other business capital and the man of intelligence are the big winners and their profits are not depleted to pay salaries that could be struck off at a moment's notice.

The only reason this does not obtain in the film business is the inability of producers up to the present time to reach a working agreement on the subject of players' salaries. As the recent meeting in New York was aimed to take a step in that direction, it was a session fraught with excellent possibilities.

The attitude of the "First National" in the Pickford deal is undoubtedly that, if they can see a profit in the transaction, that is all they are interested in.

But the question goes farther: It resolves itself into
THE extension of the period of suspension for an additional week is not a cause for alarm. It simply means that producers have realized the many benefits attending the shut-down and have decided to make the best of the opportunity of bringing down production to the level required by the demands of the market.

Practically the entire Eastern territory is now open. The Middle West has largely resumed business and in the few places where the ban is still on the authorities promise an opening within a few days. In the West and Northwest conditions are greatly improved and another week will restore normal conditions. On the Pacific coast the epidemic is still raging but the record of the disease elsewhere indicates that the turning-point has been reached.

In the meantime plenty of excellent productions are available to all from previous issues. The enforced suspension has minimized the great evil, over-production, with resultant benefits for all. The period of alarm is past; the period for renewed effort is at hand. The return of normal prosperity now only depends upon the industry setting to its task with redoubled energy and determination.

one of great import to the entire industry, as it is carrying on a practice which must one day be abandoned unless the entire industry is content to work for the extravagant remuneration of a handful of makers.

I CAN save the moving picture industry millions of dollars a year.” This assertion, transcribed from an advertisement in last week’s issue, cannot be set down as particularly conservative, at least not so on the face of it. However, in a business in which, from the conversation one hears at times, it might be concluded that the unit of monetary exchange was a thousand, the statement may pass without causing the sensation which it naturally would create elsewhere.

But if it is carefully noted that the statement was not made by some newcomer, desperately anxious to attract attention to some new proposition, but was issued over the signature of George K. Spoor, who has saved millions for himself out of the motion picture business, then it assumes proportions of an announcement of unequaled importance to producers of motion pictures.

THE question of the substance and permanence of a star’s popularity is being subjected to a severe test by Louis B. Mayer and the First National Exhibitors’ Circuit, Inc., Miss Anita Stewart, after an absence from the screen of nearly two years, returns. And she is being returned not quietly and unostentatiously as if to test out the favor which she still maintains among exhibitors and the motion picture public, but is being sent out in an elaborate production involving a great expenditure. The procedure obviously indicates a conviction in the minds of Miss Stewart’s backers that the popularity of a star of the magnitude of this player lasts as long as the qualifications which have earned the popularity.

THEATRE SITUATION SHOWS GREAT IMPROVEMENT

Eastern States
MAINE—Open.
NEW HAMPSHIRE—Open.
VERMONT—Open.
MASSACHUSETTS—Open.
CONNECTICUT—Open.
RHODE ISLAND—Open.
NEW YORK—Open.
PENNLSYLVANIA—Partly open.
NEW JERSEY—Open.
DELWARE—Open.
WEST VIRGINIA—Partly open.
VIRGINIA—Open.
MARYLAND—Open.
DISTRICT OF COLUMBIA—Open.

Middle West
ILLINOIS—Partly open.
OHIO—Partly open.
INDIANA—Open.

MICHIGAN—Closed.
IOWA—Open.
MISSOURI—Closed.
KANSAS—Partly open.
NEBRASKA—Partly open.

Northwest
WISCONSIN—Open.
MINNESOTA—Partly open.
NORTH DAKOTA—Partly open.
SOUTH DAKOTA—Closed.

Southern States
NORTH CAROLINA—Partly open.
SOUTH CAROLINA—Partly open.
GEORGIA—Partly open.
FLORIDA—Partly open.
ALABAMA—Open.
LOUISIANA—Partly open.
MISSISSIPPI—Partly open.

TENNESSEE—Partly open.
KENTUCKY—Partly open.

Southwest
ARKANSAS—Partly open.
OKLAHOMA—Closed.
TEXAS—Open.
NEW MEXICO—Partly open.
ARIZONA—Partly open.

Western States
COLORADO—Partly open.
UTAH—Partly open.
NEVADA—Partly open.
WYOMING—Partly open.
IDAHO—Partly open.
MONTANA—Closed.

Pacific Coast
CALIFORNIA—Closed.
OREGON—Closed.
WASHINGTON—Closed.
Shut-Down on New Films Extended to Nov. 17

Country Meanwhile Continues to Open Up, Only Eight States Being Entirely Closed—Situation Bad Only on Pacific Coast

Believing the industry needs further time to recuperate from the effects of the Spanish influenza epidemic, the producers and distributors who voted the month's shut-down until November 9, last week met in New York and extended the time one week, until Sunday, November 17. On that date new subjects will be available again and it is estimated that practically every theatre in the country will be open to show them.

Meanwhile, conditions continue to improve greatly, increasing the optimism in all quarters. Twenty-six states that were closed last week began to open up at the beginning of the present week and, added to those states already or partly open, made all except eight open territory.

West Coast Improves

The eight states that remain closed are California, Oregon, Washington, Montana, Idaho, Nevada, Utah, Arizona, and Colorado. It was in the far western states that the situation was the worst a week ago, showing conclusively that the epidemic had spread from east to west, but conditions are reported improved there this week, with the prospect of early opening.

Just as local conditions in the far west are improving, the fight continues to be waged successfully in the east, south and middle states. Everywhere there is a fresh wave of infections and medical men are confident that the epidemic will have passed completely within a few more weeks.

Details of Country

A survey of the entire country permits publication of the following details:

In Illinois, the theatres of Chicago are running this week as usual, following their reopening last week with the provision that they close at 10 p.m. The 10 p.m. restriction was taken off on Monday and resulted in an even bigger drive on the part of the show-hungry theatre-goes than during the first few days of the opening. Every house reports capacity business.

The following suburban towns were also open Monday: Lake Forest, Highland Park, Woodstock, Evanston, Wilmette, Kenilworth, Winnetka, Glencoe, Highwood, North Chicago, Libertyville, Lake Bluff and Waukegan.

The entire northern part of the state is scheduled to open during the week. Local conditions will govern in the central part, and the southern part probably will be kept closed for two more weeks.

It is reported that theatres in several of the cities of Southern Illinois attempted to reopen during their own accord last week, but were promptly closed again.

Indiana Now Open

In Indiana a state-wide reopening order was issued, effective last Thursday, and the entire state is expected to be open by the latter part of this week.

In Ohio several cities are reported to have reopened last week. The state is expected to reopen gradually and another week probably will see the entire territory open.

The entire state of Wisconsin opened Monday. In all open sections, theatres did a rushing business.

Michigan has elected to remain closed a while longer and there is no information as to when the ban will be lifted.

Iowa already has been open more than a week and conditions are reported to be back to normal practically everywhere in the state.

Missouri Still Closed

Missouri remains closed because health conditions have shown a tendency to improve slowly, but the state probably will remain closed for a week.

North Dakota is open, but South Dakota remains closed and there is no information as to when the latter state will remove the restrictions.

In the southwest conditions are improving rapidly, with the result that all of Texas is now open, while Arkansas, Arizona and New Mexico are partly open. Oklahoma alone in this section remains closed.

In the west Montana is the only state where the ban has not been lifted, Colorado, Utah, Nevada, Wyoming and Idaho having started to reopen.

On the Pacific Coast everything remains closed and there is no indication that the ban will be lifted anywhere before Monday, November 11.

In the east conditions have practically become normal in New England. Theatres there have been open more than a week.

The notable event of the week in the east was the removal of restrictions from most, if not all, of the cities of New York and from many in Pennsylvania. According to the latest advices from Pennsylvania, twelve out of the state's sixty-four counties had been reopened, including the counties of Delaware, Chester, Montgomery, Lancaster, Pike, Monroe, Adams, Cumberland, York, Perry, and that part of Port Dauphin county in which Harrisburg is located.

South Reopening Fast

In the south everything is expected to be back to normal by the beginning of the next week. Alabama is now entirely open, while all of the rest of the southern states have reopen.

In Canada the situation is as greatly improved. The theatres in the eastern half are likely to reopen before the close of this week, but in the west conditions are so bad that more cities are likely to close and those that are closed may remain so indefinitely.

United War Workers

To Ask $170,000,000

The United War Work campaign will be launched Monday 11 to be carried on for one week. Plans have been made for 150,000 examinations of pictures throughout the country, showing the activities of the Y. M. C. A., W. C. T. U., Knights of Columbus, Jewish Welfare Board, American Library Association, War Camp Community Service and Salvation Army.

To carry on the program of war services which has been intrusted to these organizations, the American public is asked to contribute at least $170,000,000. Efforts will be made it is said to raise at least a quarter of a billion dollars. In the states the seven organizations designated are working to obtain the largest single gift ever sought.

Opens New York Office

The Spoor-Thompson Laboratories Company has opened a New York sales office and service bureau at 110 West 40th Street, New York City and placed Charles F. Stark, sales manager, in charge. M. P. Fitzpatrick is Mr. Stark's assistant.

The New York office was opened to enable the Spoor-Thompson Laboratories Company to be in touch with producers having their positive film printing and developing done by this company.

Elliott Made Chairman

William Fox, chairman of the Allied Theatrical, Motion Picture, Music and Entertainments committee of the United War Work Campaign, has notified that Mrs. Elliott, executive secretary of the National Association of the Motion Picture Industry, chairman of the Industrial Division of his committee.
Harold Edel Dies
In New York City;
Pneumonia Victim

Popular Manager of Strand Theatre Ill But One Week

New York lost one of its most popular theatre men in the death of Harold Edel on Saturday. Mr. Edel succumbed to an attack of pneumonia following an illness of one week.

Though but twenty-nine years of age, Harold Edel stood in the front rank of American exhibitors and during the short time that he conducted the Strand Theatre on Broadway, New York, he introduced many innovations that marked him as a most active, energetic and progressive theatreman.

He was also very popular with his colleagues of the legitimate theatres and was a fellow well met wherever he chanced to be.

 Came from Buffalo

Mr. Edel came to New York from Buffalo about two years ago and took charge of the Strand theatre under the direction of Mitchell H. Mark. For years he had been associated with Mr. Mark as manager of several penny arcades in Buffalo and later was made manager of the Hippodrome theatre, Cleveland.

In the capacity of Canadian manager, he later toured the country from coast to coast through the Dominion in the interest of the Kinemacolor Company. So successful was he in this venture that he was given the post of business manager for Mark Block Enterprises, Buffalo, and subsequently became manager of the Strand theatre, Buffalo, from which point he was transferred to New York, to look after the destinies of the popular Broadway picture house at 47th street.

Mr. Edel was undoubtedly one of the most popular managers in the country. Of a cheerful disposition, he radiated the spirit of good fellowship. This was reflected in his working staff even down to the most humble.

He is survived by his wife, Frances Edel, and one son, Harold Jr. Funeral services were held from his late home in West Eighty-first street, New York, on Tuesday.

William A. Brady Film
To Have Its Premiere

By an arrangement effected between the late Harold Edel of the Strand Theatre, New York, and William A. Brady, Mr. Brady's picturization of "Little Women" will be presented for the first time at the Strand the week beginning Sunday, November 16.

S. L. Rothapfel Books
"Safe for Democracy"

"Safe for Democracy," the second of the new series of superficatures produced by J. Stuart Blackton, has been hooked by Samuel L. Rothapfel as the feature of his program at the Rivoli Theatre, New York, for the week beginning Sunday, November 3.

Influenza Invades West;
Vitagraph Studios Suffer

Several prominent Vitaphraphers were touched by the influenza last week, but in very mild form, and all are now recovered. Edith Johnson, leading woman for William Duncan in the Vitagraph serial, "A Fight for Millions," and now working in the same capacity in "The Man of Might," was the first one to be taken sick. She was ill for several days.

Paul Hurst, who directed "The Woman in the Web" serial and has been directing Antonio Moreno and Carol Hollaway in "The Iron Test," felt a sudden illness, so drove to a Los Angeles hospital, where he developed he had Spanish influenza. He remained in the hospital several days, but the disease did not get a real hold on him, and he is now back at the studio. R. H. Mc- Cray, of the technical department at the Vitaphraph plant, was another victim of the influenza, but he, too, has recovered.

Actor Killed in France

The first man in the Los Angeles film colony to die in action, according to the casualty reports, is Sergeant Lawrence R. Peyton. Sergeant Peyton made his big success in the role of Joan of Arc's brother in Cecil B. de Mille's production, "Joan the Woman."

Statement of Leading Film Organizations
Explaining Extension of Inactive Period

The decision of the leading producers and distributors to extend the production shut-down one week, as told on the foregoing page, was made public in the following statement:

The undersigned producers and distributors have carefully canvassed the situation in every territory. Full consideration has been given to exhibitors' needs everywhere.

With the reopening of the majority of the motion picture theatres of the United States and Canada expected by November 16, regular releasing will be resumed on Sunday, November 17.

We feel that the suspension of releasing during a period of emergency has had a healthful effect upon all branches of the industry.

The exhibitors of the country have worked with us in splendid unity during this period and have solidified an industry that will attain its greatest expansion and benefits through still closer co-operation of the elements that are necessary to each other.

AFFILIATED DISTRIBUTORS, INC.,
EDGAR LEWIS PRODUCTIONS,
ESSANAY COMPANY,
FAMOUS PLAYERS-LASKY CORPORATION,
FIRST NATIONAL EXHIBITORS CIRCUIT,
FOX FILM CORPORATION,
GENERAL FILM COMPANY,
GOLDYWN DISTRIBUTING CORPORATION,
INTERNATIONAL FILM SERVICE, INC.,
IVAN FILM PRODUCTIONS, INC.,
KALEM COMPANY,
METRO PICTURES CORPORATION,
MUTUAL FILM CORPORATION,
PATHÉ EXCHANGE, INC.,
SELECT PICTURES CORPORATION,
TRIANGLE CORPORATION,
UNIVERSAL FILM MFG. CO.,
WM. A. BRADY PICTURES PLAYS CO., INC.,
WILLIAM L. SHERRY SERVICE,
WORLD FILM CORPORATION,
W. W. HODKINSON CORPORATION,
VITAGRAPH COMPANY OF AMERICA.
EXHIBITORS HERALD AND MOTOGRAPHY

Hearst Buys Universal Weekly
And Mutual’s Screen Telegram

Combination Will Be Known as Hearst-International News Weekly — Universal To Handle Distribution

Carl Laemmle, as president of the Universal Film Manufacturing Company, and William Randolph Hearst, as head of the interests controlling the International Film Service, have consummated a deal whereby the Universal News Weekly becomes the property of the International.

The final details were completed in a conference between Mr. Laemmle, Mr. Hearst, C. F. Zittel and their attorneys which lasted far into the wee small hours last Friday morning at the International offices at 729 Seventh avenue, New York City. Every effort was made to keep the result of the conference from leaking out, as it was thought that a premature announcement of the merger might meet with adverse criticism, by reason of the fact that the rumor-mongers have been unusually busy of late with International’s future plans.

Under the agreement the Hearst interests will control three of the biggest news film services in the field. These are the International, now distributed through Pathé, the Universal, just acquired, and the Screen Telegram, purchased from the Mutual Film Corporation about four weeks ago.

Universal to Distribute

Upon the expiration of International’s present contract with Pathé on Dec. 24, the three will be combined and published as the Hearst-International News Weekly. Distribution will be made through the Universal exchanges.

The ownership of the three news weeklies above mentioned gives Mr. Hearst a dominating position in this branch of film activity. There will be but two other weeklies in the field as possible competitors, on the date that the merger goes into effect. These will be Pathé, which plans to produce its own news film as soon as its present arrangement with the Hearst interests is terminated, and Gaumont.

It is said that elaborate plans have been made and that practically carte blanche has been given as far as expense is concerned to put over the merged weeklies in a fashion which will make competition of the keenest. Whether the Hearst bank roll will be called on to furnish all the nourishment or whether other financial backing is involved cannot be learned. It is reported, however, that a sum aggregating $75,000 weekly is expected to be spent in making the new weekly set an entirely new mark in news film service.

Conclusions on Christmas

The first news film of the combine will be issued on Christmas day through the Universal exchanges. If the influenza epidemic has subsided at that time sufficiently to permit all territories to return to normal, this first issue will be not less than 500 prints.

For the first two months the Hearst-International will be distributed as a bi-weekly news film, as at present. Later an effort will be made to turn it into a daily. Local news films will be distributed from Boston, New York, Chicago, San Francisco and Atlanta, Ga. It can readily be seen from these facts that the cost of the merger, with its many ramifications, will run into big figures. As to the price paid to the Universal and Mr. Laemmle for the Universal Weekly, there is no information obtainable, but that it was a handsome figure there is little doubt.

Pathé Explains

In an open letter addressed "to every exhibitor in the United States," Pathé announces that "for reasons which seemed to us good and sufficient, we have decided not to renew the Hearst arrangement, and consequently on and after Dec. 24, 1918, the name ‘Hearst-Pathé News’ will be discontinued and this famous news reel will then resume its original name of ‘Pathé News.’"

"Pathé News” has always been edited, distributed, owned and controlled exclusively by Pathé, the Hearst interests acting simply as a news agency. In future "Pathé News" will be photographed by our own exclusive staff of cameramen, in all parts of the country, and in every section of the civilized globe.”

A SCENE FROM "TREAT 'EM ROUGH," A FOX PLAY.

"Hearts of Love" Is
First Production of American Feature

The American Feature Film Corporation of Greenville, S. C., has recently taken New York offices on the 6th floor of the Candler building, 220 West 42nd street, with Thomas Bedding in charge of Sales and Publicity.

H. A. Tansil of Greenville, S. C., is president of the company. The first feature is entitled "Hearts of Love," a six-reel production starring Edna Mayo. Frederick Truesdell and F. Hearns are also in the cast.

"Hearts of Love" is described as a thrilling production on a vital theme of world-wide import. Against a background of profound historical interest, starting with the events of 1877, when the young American republic was in a turmoil, the action speeds to the times of the civil war in 1861-1865. The majestic figures of Lincoln, Lee and Grant are seen in the picture; there are battles and stormy scenes in state and national legislatures. The outdoor and indoor settings are said to be of great beauty. Slave episodes, plantation scenes and a wealth of rich American national color are also seen in the picture.

The love story in which Edna Mayo and Gladden James are the leading figures is, however, the strongest theme of "Hearts of Love." J. Charles Hayden directed the picture, which was photographed by Will C. Smith.

Siegel Back on Job

Henry Siegel, manager of Select's New York exchange, is back on the job once more, after having spent four weeks in the French Hospital, where he underwent two serious operations.

TOM MIX HAS THE LEADING ROLE IN THIS STIRRING WESTERN PLAY, WRITTEN BY CHARLES ALDEN SELTZER AND DIRECTED BY LYNNE REYNOLDS.
Sawyer and Lubin to Distribute Ralph Ince Films as S. L. Pictures

Initial Production Is Almost Completed—Roy McCandell Wrote Scenario Which Has Not as Yet Been Titled

Arthur H. Sawyer and Herbert Lubin have completed arrangements for the launching of the first Ralph Ince Film attraction and announce this production will be distributed under the trademark of "S. L. Pictures."

Work is rapidly being finished on the initial picture by Ralph Ince, the scenario for which was written by Roy L. McCandell. As yet the feature has not been named.

In speaking of the forthcoming production, Mr. Sawyer said: "We have a big story, a big star and an all-star cast, and that together with Mr. Ince, who is considered one of the biggest directors in the business, assures the exhibitors of big box office attractions."

Messrs. Sawyer and Lubin have heretofore introduced many new ideas in the marketing of pictures. They were very successful in the handling of the state rights features "The Warrior" and "Mother."

Ince's Successes

Ralph Ince stands today as one of the foremost directors of motion pictures. During his connection with the Vitagraph, he achieved fame as an actor and director, having directed such well known box office successes as "The Juggernaut," "A Million Bid," "The Wreck," "413," etc.

Some of his more recent successes are "Today," starring Florence Reed; "Tempered Steel," starring Mme. Petrona, and "Our Mrs. McChesney," starring Ethel Barrymore.

Arthur H. Sawyer is one of the pioneers in the motion picture industry, having had a vast amount of experience relating to every branch of the business. He has been an exhibitor and afterward owner of one of the first chains of picture theatres in the United States. In the early days, Mr. Sawyer became interested in production and was general manager of the Kinemacolor Company, as well as being responsible for the organization of that company in this country, which produced initial films in natural color.

First Broadway Feature

Mr. Sawyer sponsored many of the first feature films to appear in Broadway theatres and was one of the first men to engage stars of the legitimate stage to play pictures. He is also regarded as an expert in studio management and production matters and possesses a thorough knowledge of laboratory details and the innumerable other angles which enter into the production of pictures.

Mr. Lubin is considered one of the best exchange men and distributors of pictures in the business as well as being an organizer of big financial projects. He formerly controlled the Metro franchise in Canada and possesses a wide knowledge of the exhibitor's problems and requirements, having made an extensive study of the exhibitor's needs, which will prove of great value in bridging the gulf existing between the producers and exhibitors.

Simone Goes to Albany

Charles Simone, General Film Company branch manager at New Haven, Conn., has just been transferred to a larger office of the company at Albany, N. Y., which he will manage. Mr. Simone had been in charge of the New Haven branch several months, and is a film man of much experience in and about New York.

Salvation Army Work Reproduced in Films

Negotiations were closed last week between Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of production, and Evangeline Booth, representing the Salvation Army, for the filming of a big motion picture telling the remarkable story of the Salvation Army both in war and peace.

The story of the motion picture finds its basis in historical truth and in recently developed facts, which reveal the Salvation Army as perhaps the most popular war work organization of which American troops have any knowledge and as a body of sanctified men and women, who actually serve without selfish views or considerations to the end that life may be made happier for those upon this earth and that a firm hope in life hereafter may be cherished and depended upon by all.

In the production of this film the Famous Players-Lasky organization will have the full co-operation of the Salvation Army. Commander Booth herself will appear in the picture as she discharges her regular daily duties and the story will be filmed with the due reverence and profound respect the subject calls for.

Clara Kimball Young Completes New Film

Clara Kimball Young's next Select picture, "The Road Through the Dark," has been completed at Miss Young's Hollywood studio and the print is on its way to New York, where it will be cut and titled and made ready for distribution as a November attraction.

Gets Gaby Deslys Feature

Paul Brunet, vice-president and general manager of Pathe, announces that he has obtained "Infatuation," a six-reel feature starring Gaby Deslys. It will be published as a special feature on December 1.
W. W. Hodkinson Leaves General; Will Distribute Through Pathe

Twenty Four Representatives to Be Placed In Field—Shurtleff to Tour Country

Following the announcement of the W. W. Hodkinson Corporation, which appeared in the last issue of the Exhibitors Herald and Motography, that, commencing November 25, the firm would make use of the exchange facilities of the Pathe Exchange, Inc., preparations have been completed for the handling of the Jesse D. Hampton productions, featuring J. Warren Kerrigan, Lillian Walker Pictures, Bessie Barriscale Productions, Louis Glaum Pictures, Douglass Natural Color Films and others.

In speaking of the change, W. W. Hodkinson stated that the move was made as a result of much careful thought and deliberation and was calculated to give to the users of Hodkinson Service of selected photo plays the very best and most efficient exchange service possible to secure in the field. Pathe’s unquestioned superiority in physical exchange work made them the logical organization for the purpose.

Mr. Hodkinson further stated that it was his belief that, owing to the unusual conditions existing in the country today, this change can be accomplished without the usual confusion and difficulties attending such procedure.

Man in Each Exchange

Hodkinson representatives in each territory will have their offices with the individual Pathe Exchanges and will give their personal attention to each Hodkinson customer as heretofore. It is the desire of the Hodkinson organization to have all arrangements completely settled so that the change will be effected before the great majority of the theatres are opened, and that not only present Hodkinson customers, but the many new customers who have signed up in the past few weeks who have been unable to secure films owing to the influenza ban, may be served with expedition and dispatch.

The W. W. Hodkinson Corporation at present has twenty-four pictures in the various territories and over 2,500 theatres are being served with these productions. Working through the Pathe organization every exhibitor will be assured of prompt and efficient service on his films and advertising accessories, it is announced.

C. E. Shurtleff, general sales manager of the Hodkinson Corporation, is making an extended trip through the Northern and Mid-West Territories, visiting each Hodkinson representative and giving complete instructions for the change. W. A. Bach, assistant general sales manager, will make a flying trip through the Southern territory, returning by way of Kansas City, St. Louis and Pittsburgh, fulfilling the same purpose this section of the country. P. N. Brinch, western division manager, will handle the territory from Omaha west, as heretofore.

Twenty-Four Representatives

The Hodkinson organization claims that this move will permit the carrying out of the avowed intention of the corporation to supply the exhibitor with quality productions. It is the purpose of the Hodkinson representative in each territory to see that the needs of the house and sold to him on an equitable basis, free from all entanglements and without the necessity of buying inferior product to secure pictures that he really wishes.

There are now twenty-four Hodkinson representatives in the field, and, with the addition of the Pathe branch managers and Pathe salesmen, who will all be financially interested in the placing of Hodkinson Service, it is estimated that the largest number of complete representation in the field will be engaged in not only selling Hodkinson Service to the exhibitor, but keeping him satisfied after he has signed for the same.

In connection with the future releasing plans of the W. W. Hodkinson Corporation, Mr. Hodkinson stated his plans contemplated a continuance of the one-a-week releasing basis, provided consistent quality of pictures could be secured.

Charges That University Is Fighting Exhibitors

MILWAUKEE, Wis.—Emil S. Kliner of the Trio Theatres, Marshfield, Wis., has written to the Wisconsin Exhibitors’ League, declaring that the University of Wisconsin is seeking to put exhibitors out of business.

Mr. Kliner says the university authorities are trying to have high schools buy projection machines and show pictures in competition with the theatres.

Sol Davis Promoted

Sol Davis, who has been with General Film Company five years, has been appointed assistant manager of the Dallas office.

Division of Films Names Special Representatives

A number of special representatives of the Division of Films, Committee on Public Information, have been named.

H. J. Marshall, Atlanta.
J. G. Roth, Boston.
M. J. Sullivan, Chicago.
M. F. Lasker, Buffalo.
Lee Crandall, Washington, D. C.

All the cities named are centers of districts which the special representatives will cover.

Fred G. Sliter Named To Foreign Film Post

Fred G. Sliter, manager of the New York branch of the Mutual Film Corporation, has been appointed foreign film commissioner by the Committee on Public Information and sails early in November for his new post abroad.

Mr. Sliter came to New York August 1 of this year as manager of the Mutual exchange from Albany, where he had been branch manager for two years. He has been in the Mutual organization since 1914, when he became a salesman in the Albany territory.

Victory Pledges Mailed

The first shipment of the Official War Review Victory Pledge, a handsome diploma awarded to all exhibitors showing the government films, has gone forward from Washington, according to advices received by Pathe, and all will be mailed shortly.

Goldwyn Hires Powell

David Powell has signed a year's contract with Goldwyn to play leading parts. He will begin his engagement at the new Goldwyn studio in California on November 10.
Industry Is Active In Helping to Elect Friends to Congress

New York Exhibitors Get Line on Legislative Candidates

The motion picture industry became a formidable factor in national and state politics in the campaigns just concluded. The National Association of the Motion Picture Industry lent support to all candidates who expressed themselves as friendly, opposing all who were not.

In New York state, the Exhibitors' League, supported all candidates who were willing to line up with its legislative program, likewise opposing those that were hostile.

H. A. H. P. I. Letter

Following is a letter sent out by the National Association to all candidates for Congress before the election:

"The motion picture has outgrown its original use as a popular amusement and has become a necessity for the dissemination of all kinds of government propaganda. Today it is looked upon as the most complete force in existence for the moulding of public opinion.

"Its work as a direct force in aid of the war program has been enormous in both scope and magnitude. Its work after the war in the reconstruction period that is to follow will be still greater. In the industrial Americanization of the world it is the greatest medium that can be utilized.

Industry United

"At the present time the motion picture industry has reached a period of its evolution. It is not in a position to stand any additional burdens such as would be inflicted by adverse legislation, or would tend to cramp its natural growth and expansion.

"The motion picture industry is now a solidified body with an organization covering the entire country. May we have an expression of opinion from you relative to your attitude on any form of legislation that may come up that would prejudice itself to the motion picture?

"We wish to do all we can through our representatives throughout the country to assist in the election of candidates for legislative office who are favorable to the motion picture.

"Will you favor us with an expression of your views on the subject?"

Sunday Shows Up

The New York league questioned candidates for the legislature, for governor and for lieutenant governor, asking them how they stood on questions of Sunday shows and censorship. Following is a paragraph from the letter:

"In the 1,500 places of amusement operating in the state of New York, the combined attendance, conservatively estimated, is in excess of 1,000,000 persons daily. We, therefore, at this time deem it our duty to inform the patrons of our places of amusement (within your district) through the state by motion picture film, slides to be projected on the screen and in our house programs and in some cases by capable speakers at each performance, your views with reference to the motion picture.

Helping to elect a friendly legislature is the first step in the renewal of the fight for Sunday shows.

HERBERT LUBIN

HERBERT LUBIN, in association with Arthur H. Sawyer, has undertaken a film spectacle of considerable scope, which is being directed by Ralph Ince.

Although details of the projected production have been carefully guarded, it is learned that the entire proposition is being launched in a pretentious manner and that the production is based on a big theme in American life, Chaplin and Sawyer, in collaboration with Ralph Ince, have been in consultation on the production for some time, and it is claimed that no opportunity has been overlooked to make the picture one of the biggest attractions of the year.

The forthcoming picture is the initial offering under the banner of Ralph Ince Attractions and is to be distributed by the S. L. Pictures Company, of which Mr. Lubin and Mr. Sawyer are the executive heads.

Chaplin Comedies are Cure for Incurables

From the first line trenches in northern France comes a recommendation to the art and science of medicine and surgery for the use of Charlie Chaplin comedies as a cure for incurables.

Edward Barton of North Billerica, Mass., a suburb of Boston, wrote to a friend recently, explaining that he was slightly wounded in action in May and had been through a gas attack with disabling consequences. It was while he was at a base hospital, convalescing, that he wrote:

"There is a Y. M. C. A. at the hospital and they furnish the patients with fine amusements, movies, stage dances, pictures and beautiful walks. We have a Charlie Chaplin comedy every time they have the pictures. If they have a patient they can't cure, I think if they will put him in the front row, he would come out cured, or he carried out on a stretcher from laughing until he couldn't walk."

"Uneconomic Methods Bane of Industry,"

Hodkinson Claims

W. W. Hodkinson, president of the W. W. Hodkinson Corporation, sets forth some pungent truths in the following open letter which he addresses to 'the entire motion picture industry':

"The motion picture industry, particularly the producing and distributing ends, are not suffering so much from the influenza epidemic as they are from the uneconomic basis on which they are operating.

"The epidemic is merely serving to bring some readjustments which the operation of economic laws would automatically bring about at a later date and probably in a less drastic and spectacular manner than any resulting from a continuation of the shut-down.

Uneconomic Conditions

"It is economically impossible for a dozen producer-concerns to give their adequate attention to production and as a side line to efficiently run a distributing organization that is supplied solely by their own product or each other product as is daring enough to place itself in the hands of a rival producer-distributor.

"The uneconomic condition results from two causes: First, pride of the producers who would prefer to fail trying to be 'the whole industry' rather than succeed as a part of some really constructive organization; and, second, even when necessity, such as the present conditions, proves the inconsistency of their method, they are not strong enough to enable them to co-operate in any adequate manner.

It is useless to offer constructive advice and criticism to this class. They want none of it. All they want is quick profits, in many cases at the expense of the other fellow, instead of being willing to co-operate to make a dollar in a constructive manner, to be divided later.

Absolute Control Needed

"As a student of conditions in this business over the past eleven years, it is my opinion that the business only works together under pressure and unless the present pressure is sufficient to shut down the production of a half dozen or so producers into some responsible hands, where there is an absolute control as to methods under which the product is presented to exhibitors, rather than by the peculiar forcing tactics of the producers themselves, it is only a question of time until natural laws and the competition of larger and more powerful interests in the business will cause the disintegration and failure of the entire industry and will cause a co-ordination of their interests according to some sane plan, so that they may exist."

Lytell Plans to Enter Officers' Training Camp

Bert Lytell's forthcoming Metro picture, "Faithful," will be his last starring vehicle until the end of the war. It has already been completed at Metro's Western studio.

The young star has applied for admission to an officer's training camp. He expects to be drafted for field service before the Metro studios in Hollywood resume operations after the four weeks' shut-down.

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The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.

**What the Picture Did For Me**

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1918

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**Artcraft**

**Goldwyn**

**Bound in Morocco**, with Douglas Fairbanks.—Usual exhilarating Fairbanks picture with pep and punch.—James G. Rhodes, Rhode Opera House, Kenosha, Wis.—High class patronage.


**The Deciding Kiss**, with Edith Roberts.—Just a picture. Five reels. Title, however, drew a very good business for Saturday.—Ben L. Morris, Olympic, Majestic and Elks Grand Theatres, Belleaire, O.—General patronage.

**First National Exhibitors Circuit**

The Romance of Tarzan, with Elmo Lincoln and Emid Markay.—Bigger and better than Tarzan of the Apes. Played it at advanced prices to great business. Not a kick.—H. P. Thompson, Liberty Theatre, Pardeeville, Wis.—Rural patronage.

**Essanay**

Skinner's Dress Suit, with Bryant Washburn.—Did good business on a bad day. Washburn well liked.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

Skinner's Baby, with Bryant Washburn.—Good picture, but very risque. My people wouldn't stand for it.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

Skinner's Bubble, with Bryant Washburn.—Not as good as the other two Skinner pictures, but will get by.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

**Fox**

The Honor System, with George Walsh, Gladys Brockwell and Miriam Cooper.—Hard to get people interested in this kind of a picture now.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

**Metro**

The Million Dollar Dollies, with the Dolly Sisters.—Our people like this kind of a picture. Not much to it, but it pleases the eye and occupies minds that want to forget serious matters.—Ben L. Morris, Olympic, Majestic and Elks Grand Theatres, Belleaire, O.—General patronage.

Opportunity, with Viola Dana.—As good a light comedy as there is on the market. Pleased very much. A fine picture in every way.—Leo Peterson, Isis Theatre, Belle Fourche, S. D.—General patronage.

**Mutual**

Social Briars, with Mary Miles Minter.—Fine picture. One of star's best. Good attendance. Please everyone. This star has been handicapped by poor stories in the past.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

**Paramount**

On the Quiet, with John Barrymore.—Good and well liked. Great business.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

His Majesty Bunker Bean, with Jack Pickford.—Didn't take like I expected. The titles could have been tamed down considerably. Too many "hells" and "gods."—R. L. Relf, Star Theatre, Decorah, la.

Hidden Pearls, with Sesnie Hayakawa.—The star is in a class by himself. Picture good, interesting and well staged.
EXHIBITORS HERALD AND MOGRAPHY

Settings good. Should please, especially star's followers.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Eve's Daughter, with Billie Burke.—Seemed to please.—R. J. Relf, Star Theatre, Decorah, la.

Uncle Tom's Cabin, with Marguerite Clark.—Only ran one day because of "Flu" closing. Business bad for same reason. Picture pleased.—James G. Rhode, Rhode Opera House, Kenosha, Wis.—High class patronage.

Friend Husband (Sennett Comedy).—The animal stunts in this put it over alright.—R. J. Relf, Star Theatre, Decorah, la.

The Judgment House (Blackton production).—Just ordinary. A means of passing an hour looking at a picture. Will not altogether disappoint.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

The Source, with Wallace Reid.—A good picture. Fine acting. Fairly good business.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

Out of a Clear Sky, with Marguerite Clark.—Good picture. Nice business.—W. J. Heinecke, Judith Theatre, Lewistown, Mont.—Mixed patronage.

A Petticoat Pilot, with Vivian Martin.—Another very good light comedy for this most pleasing star. A picture that cannot help but please all.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

The Claws of the Hun, with Charles Ray.—Star and production satisfied.—James G. Rhode, Rhode Opera House, Kenosha, Wis.—High class patronage.

The Vamp, with Enid Bennett.—Star and production pleased. Business reduced on account of the "Flu" epidemic.—James G. Rhode, Rhode Opera House, Kenosha, Wis.—High class patronage.

Pathe

The Mysterious Client, with Irene Castle.—If Mrs. Castle goes over for you, get this one.—Ben L. Morris, Olynnic, Majestic and Elk Grand Theatres, Bel-laire, O.—General patronage.

France in Arms.—A fair feature. Poor business.—W. J. Heinecke, Judith Theatre, Lewistown, oMt.—Mixed patronage.

Select

Ghosts of Yesterday, with Norma Talmadge.—Very good. Rather long-drawn-out. Too many close-ups. Would have been better if reduced.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

The Lesson, with Constance Talmadge.—A good picture. Story novel and well produced.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

WILLIAM FARNUM,
The Fox Film Corporation Star, Whose Latest Play Is "The Rainbow Trail."

The Ordeal of Rosetta, with Alice Brady.—Good.—D. B. Riley, Riley Theatre, Doland, S. D.—High class patronage.

The Savage Woman, with Clara Kimball Young.—A wonderful picture. Should go well with any audience.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Cecilia of the Pink Roses, with Marion Davies.—Very good.—D. B. Riley, Riley Theatre, Doland, S. D.—High class patronage.

Over There, with Charles Richman.—One of the best war pictures I have ever seen.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

Scandal, with Constance Talmadge.—Very good. Fair business account of hot weather.—W. M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Triangle

The Sudden Gentleman, with William Desmond.—Star always draws and is a favorite.—William M. Roob, Grand Theatre, Port Washington, Wis.

Flirting with Fate, with Douglas Fairbanks.—Re-issue. Just fair. A poor "Douglas" picture. Good business, as star always gets money here.—H. P. Thompson, Liberty Theatre, Pardeeville, Wis.—Rural patronage.

The Sea Panther, with William Desmond.—A costume play which did not please my patrons. Drew as well as the usual costume picture, meaning zero.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

The Learnin' of Jim Benton, with Roy Stewart.—Roy has too much of a smile for a real westerner.—William M. Roob, Grand Theatre, Port Washington, Wis.

Time Locks and Diamonds, with William Desmond.—Good picture.—E. W. Laun, Lyric Theatre, Platte Center, Neb.


Man Above the Law, with Jack Richardson.—Good, but not enough action.—William M. Roob, Grand Theatre, Port Washington, Wis.

Flirting with Fate, with Douglas Fairbanks.—A re-issue that pleased the crowd.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Master of His Home, with William Desmond.—Very good drama with a moral.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

Vitagraph

The Hawk, with Earle Williams.—Very good. Everyone well pleased.—Albert Warren, Acme Theatre, Aransas Pass, Tex.—Mixed patronage.

Within the Law, with Alice Joyce.—Good, but it did not draw.—T. H. Tomter, New Grand Theatre, Highmore, S. D.—Small town patronage.


Big V Comedies.—Have used a number of these comedies. They are full of action.—T. H. Tomter, New Grand Theatre, Highmore, S. D.—Small town patronage.


Wild Primrose, with Gladys Leslie.—Good. More publicity and Miss Leslie will become bigger.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

The Home Trail, with Nell Shipman.—Poor picture. Keep away from it.—W. F. Warneford, Gem Theatre, Lawrenceburg, Ind.—General patronage.

World

The Man Hunt, with Ethel Clayton.—A good picture and also brought out many a laugh.—R. J. Relf, Star Theatre, Decorah, la.

A Woman of Redemption, with June Elvidge.—Well made picture, but patrons didn't care for type of story.—R. J. Relf, Star Theatre, Decorah, la.

W. H. Hodkinson

Within the Cup, with Essie Barriscle.—A splendid production. Rather sniv story, but well handled. Good photogra phy and settings.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.
E X H I B I T O R S  H E R A L D  A N D  M O T O G R A P H Y

State Rights and Specials

The Eyes of the World (Clune).—The opening day we broke all previous records. The second day we went $24 stronger. The third day we beat the second day by $244, and today at the time of writing (12:35 p. m.) we are almost $35 ahead of yesterday at the same hour. I guess the sky is the limit from now on through the engagement.—Eller Metzger, Rialto Theatre, Des Moines, Ia.

Intolerance (D. W. Griffith).—A picture that the word "wonderful" does not describe. To common people it will have little appeal. To the class who know history and the world it will.—Lee Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Over the Top, with Arthur Guy Empey (Vitagraph).—Broke my house record with this picture and it pleased absolutely everyone at raised prices.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Medium class patronage.


Idle Wives, with Lois Weber and Philip Smalley (Universal).—Unique.—D. B. Riley, Riley Theatre, Doland, S. D.—High Class patronage.

Peg O' the Sea, with Jean Sothern (Art Dramas).—A dandy sea picture.—B. E. Sharum, Lyric Theatre, Ripley, Okla.—Mixed patronage.

Series and Serials

The House of Hate, with Pearl White and Antonio Moreno (Pathé).—Have just finished this serial. It proved the biggest drawing-card in the history of my theatre and pleased everyone. The attendance increased from week to week. It was my life saver throughout the summer. Be sure to get this one.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

Hands Up, with Ruth Roland (Pathé).—Action serials go here and this not only has action but has class and as a thriller fills the bill.—Ben L. Morris, Olympic, Majestic and Elk Grand Theatres, Belleura, O.—General patronage.

The Eagle's Eye, with King Baggott and Marguerite Snow (Wharton).—Not a money-maker for me.—J. O. Merchand, Isa Theatre, Alice, Tex.—Mixed patronage.

A Fight for Millions, with William Duncan (Vitagraph).—Does not take as well as the former Duncan serials.—T. H. Hue of writer (Vitagraph), Highmore, S. D.—Small town patronage.

The Lost Express, with Helen Holmes (Mutual).—Each chapter getting more interesting. Patrons all anxious to see the next installment.—F. E. Noyes, Lyric Theatre, Cornell, Wis.—General patronage.

A Fight for Millions, with William Duncan (Vitagraph).—This will get by and hold the crowds.—Albert Warren, Acme Theatre, Aransas Pass, Tex.—Mixed patronage.

National Board of Review Reports

The Tiger Woman (First National).—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Make-Believe Wife (Paramount).—Entertainment value, good; story, fair; coherence of narrative, good; acting, good; photography, excellent; technical handling, good; scenic setting, excellent; moral effect, good.

Mirandy Smiles (Paramount).—Entertainment value, excellent; story, good; coherence of narrative, sufficient; acting, fair; photography, good; technical handling, good; scenic setting, good; moral effect, good.

On the Jump (Fox).—Entertainment value, fair; story, fair; coherence of narrative, sufficient; acting, fair; photography, good; technical handling, fair; scenic setting, adequate; moral effect, good.

Marriages Are Made (Fox).—Entertainment value, excellent; story, excellent; coherence of narrative, sufficient; acting, fair; photography, good; technical handling, fair; scenic setting, adequate; moral effect, good.

The Vanity Pool (Universal).—Entertainment value, excellent; story, excellent; coherence of narrative, good; acting, excellent; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Pretender (Triangle).—Entertainment value, fair; story, fair; coherence of narrative, sufficient; acting, fair; photography, good; technical handling, fair; scenic setting, adequate; moral effect, good.

The Grouch (World).—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, fine; technical handling, very good; scenic setting, very good; moral effect, fair.

The Romance of Tarzan (National).—Entertainment value, fair; story, fantastic; coherence of narrative, fair; acting, fair; photography, good; technical handling, adequate; scenic setting, unconvincing; moral effect, good.

Ashes of Love (Graphic).—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, very good; scenic setting, good; moral effect, good.

Hoarded Assets (Vitagraph).—Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

What Is the Picture's Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in ExHIBITORS HERALD AND MOTOGRAPHy's "What the Picture Did for Me" department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title........................................
Star........................................
Producer.................................
Weather.................................
How Advertised...........................
Competition.............................
Admission Prices

Remarks

Name of Theatre........................
Transient or Neighborhood Patronage

Title........................................
Star........................................
Producer.................................
Weather.................................
How Advertised...........................
Competition.............................
Admission Prices

Remarks

City and State..........................

Sent in by.................................

27
Walter D. Burd, Battery E, A. R., A. E. F., wrote us a letter the other day from "over there" and we are pleased as Punch that he and the boys of the dugout found so much inspiration in the copy of the Exhibitors Herald and Mutoscophy we forwarded. More coming, and to give a military character to it I will put special guard duty by posting it.

That old guy Matt Feeley is now doing his bit for the government at Washington, D. C., and take it from me he is the boy can do it.

The best cigars in town are to be had at the Screencraft Film Company office and the man who is responsible for the selection and the distribution is Maurice Fleckels. In other words the man behind the smoke at the Screencraft is one of the best givers in the trade and he never has a string to his gift. More power to him.

Lubin and Sawyer are forgoing to the front, Ince by Ince. And as soon as the picture gets under way it will be foot by foot.

"Anybody's Property," by Albert E. Lang, will be ready for a press showing at an early date. At least Margaret Campbell says so and since we have never caught her in a white fib, we will take the statement at its full value.

The lowbrow that spread the defamatory story about Harold Bolster should get the gate by good society. Well, Bill Shakespeare said something about "filching my good name, etc.," but it will take some of the "lowbrow's" good coin to square this letter thing.

John Tippits of the Universal London office is at the Astor Hotel.

Theodore Wainwright of London, England, is at the Astor. Mr. Wainwright is buying pictures for the English market.

We are glad to say that the old reliable Wally Van has just finished another comedy called "Love, Roosters and Gasoline."

Charles Feature Abrams sits back and says nothing during these days of enforced idleness. However, Charles looks contented and is as well dressed as ever.

Who started the brick throwing at the Secretary of the Association?

Ad Kessel says that when an actor will work for something less than a king's ransom per year he will start making pictures again.

When a man tries to "put something over," and get away with it, it indicates his ability to get there. Which calls to mind the incident of "Bill" Brady at the garden introducing Caruso by telling an incident of "Tay Pay" O'Connor and then presenting the tenor as "Monseur."

B. B. Coester, former secretary and treasurer of the Williamson Bros., Inc., died from influenza, at his home in the Bronx, New York. Since the Williamson Bros. disposed of all their picture rights Mr. Coester has been inactive, owing to ill health.

The cry nowadays is for "clean films." Will C. Smith, manager of the Nicholas Power Company, says he can remember when the cry wasn't so insistent. He was operating a machine in one of the large New York theatres. In those days they had no take-up reel and the film was run into a bag. He was working away at the crank and unknown to him the celluloid ran out of the bag, down the aisle, over the balcony and wound its way like a snake to the front of the house. There wasn't any government dictum then about scrapping films, but one can imagine how clean it was when its travels were over.

New York, Nov. 5, 1918.

Lillian Hall has been playing in the Harry Rapf Production, "Wanted for Murder," and it is said she has contributed some splendid art in the way of acting to the picture.

Moss Has New Star
In Six-Part Feature

Director John S. Lopez completed last Saturday at the Keeney Studios, New York City, a new picture feature for B. S. Moss, which is still untitled.

Director Lopez has discovered a new leading lady, Miss Beth Ivens, who might be described as a creature of fortune, for had it not been for the illness of a principal in "The Sins of the Children," in which Miss Ivens was an extra, she would still be earning "five a day."

Acting solely out of charity Lopez gave her a chance and that she made good is evidenced by the fact that she is now the leading ingenue in the latest Moss production. Miss Ivens' first asset is looks. She knows how to wear gowns, and what is more, she can act. The time set for the publication of this latest Moss picture is the middle of November.

The Film Market Gets

Miniature Novelties

The Film Market, Inc., has acquired for distribution throughout the world the Gathem Film Corporation's entire output of miniature novelty films. These consist of two subjects, a patriotic and a classic, issued as one reel features every four weeks.


Robert W. Priest, president of The Film Market, Inc., has placed the entire series for the first year with Sidney B. Lust of Super Film Attractions, Washington, for the territory of Delaware, Maryland and District of Columbia, and with Greenfield & Connell of the Liberty Feature Film Co., of Shreveport, La., for the Texas and Oklahoma territory.

Third U. S. War Film

"Under Four Flags," the third U. S. official war picture issued by the Division of Films, Committee on Public Information, will have its first public showings in New York at the Rialto and Rivoli theatres, where it will be offered simultaneously during the week of Nov. 17. Showings at other important motion picture theatres will follow, and then the film will be issued to smaller houses throughout the United States.

Marcus Loew NOT III

[To Exhibitors Herald and Mutoscophy.]—My attention has been called to the fact that you have published a news item in your magazine regarding the illness of Mr. Marcus Loew.

You have evidently been misinformed, as Mr. Loew is in perfect health and has been to my knowledge for a long time. Please retract that news item.

Yours very truly,
M. Levitan,
Sey. to Mr. Marcus Loew.
“Flu” Closing Permits
Big Philadelphia House
To Make Improvements

PHILADELPHIA.—The management of the Stanley Theatre took advantage of the compulsory closing order of the board of health to improve the lobby and interior. The lobby has been rebuilt and re-decorated with new lighting arrangements made. A new box office was built to facilitate the handling of the crowds. The new box office, equipped with every up-to-date appliance for handling long streams of patrons, is placed in the center of the lobby. New storm doors and a new tile floor have been placed in the lobby and brighter color scheme has been effected.

The interior has been improved by a new stage, with new curtains; a new plumbing system has been installed, and new heating and ventilating systems have been placed in the building.

Strand Leads Gotham
In Liberty Bond Sales

NEW YORK.—Following the completion of the four Liberty Bond campaigns, it has been made known that the Strand Theatre led all other motion picture houses in the amount of bonds sold.

Leading New York, moreover, the theatre is thought to have led all the other motion picture theatres of the country.

Bonds to the amount of $450,000 were sold at the Strand. This amount was nearly twice as much as the total of any other two houses in the city.

Empire at Paterson, N. J.
Leased by William Fox

PATERSON, N. J.—William Fox has leased the Empire Theatre on Ellison street.

Permission has been obtained from the government for the purchase of supplies for remodeling the building, the changes to be in the neighborhood of $35,000. An entirely new front will be put on the theatre, which at one time was one of the city’s most popular playhouses.

The place will be known as the Fox Empire Theatre, with Fox films to be shown exclusively.

Buy Two More Theatres;
Now Have Chain of Eight

LEON, IA.—J. L. Adams and D. Earl Combs of Chariton have purchased the Idle Hour and New Theatres here from Will F. Lindsey. The consideration is said to have been $4,150.

By acquiring the Idle Hour and New Theatres, Adams and Combs now have a chain of eight houses. Of the others, two are in Chariton, two in Knoxville, one at Creston and one at Shenandoah.

FRANK N. McINTYRE, Star of “Too Far to Fight,” a Comedy-Drama to Be Distributed by Goldwyn.

Fight Over Sunday Shows
Is on at Santa Ana, Cal.

SANTA ANA, CAL.—The Santa Ana city council has received a petition from the churches asking that the theatres be compelled to close on Sunday. The matter was referred to a committee of three for investigation. Rev. Lloyd Darsie, pastor of the First Christian church, declared the theatres have seriously reduced church attendance.

Exhibitor Briefs

New York City.—Sydney S. Cohen has purchased from Messrs. Heyne & Scharff, the North Star Theatre, occupying the entire block on Fifth avenue between 100th and 101st streets, New York, with an orchestra seating capacity of 1,500. The theatre is being extensively renovated, and will be operated along lines similar to his other theatres.

Rock Rapids, la.—I. V. Young of Omaha, Neb., has leased the new theatre being erected here by E. A. Hunt and will open when the building is finished next month. The theatre will be named the Lyon. It will seat 700.

Owosso, Mich.—Eugene S. Brewer, president and general manager of the Owosso Theatre Company, operating the Strand Theatre, has started a friendly suit for dissolution of the corporation so as to acquire two outstanding shares of stock.

Wichita, Kan.—Charles A. Pull, owner of the Holland Theatre, and W. O. Fite have purchased the Novelty Theatre from L. G. Hicks. The house will be remodeled.

Mitchell, S. D.—A. J. Dix has disposed of his theatre interests here to William Fraser, who will take charge in November.

Lawrence, Kan.—Taking advantage of enforced closing due to the “flu” epidemic, C. M. Patee, owner of the Patee Theatre, is having the house redecorated throughout.

Washburn, Wis.—William Vieu, Ben Ward and B. H. Freeman have rented the Lemke building and will remodel it into a motion picture theatre.

Creston, la.—The South Iowa Theatre Company has purchased the Temple Grand Theatre here from L. Rosenfeld and the Idle Hour Theatre at Leon from W. F. Lunding. The company now has ten theatres in its chain.

Owosso, Mich.—William Ormsby, former manager of the Jefferson Theatre at South Bend, Ind., and the Orpheum in Elkhart, has taken charge of the Lincoln Theatre here.

Pensacola, Fla.—A new motion picture theatre, located at Garden and Broad streets, will open in November. Other houses here, including the Isis, Bonita and Pastime, have taken advantage of the closing necessitated by the “flu” epidemic to make repairs.

Walnut, Ill.—Fire in the operating booth of the Electric Theatre caused the dispersal of the audience. Through the calmness of Roy Norman, one of the proprietors, no one was injured.

Alma, Wis.—Norman Guenther has taken charge of the Alma Theatre, which has been removed to a new location.

Wakefield, Neb.—The Dunlap Theatre has been sold to H. A. Ebersole, E. T. Dunlap, the former owner, has entered Y. M. C. A. war work at Camp Dodge.

Fargo, N. D.—Amos Tweed, proprietor and manager of the Princess Theatre, is having his house remodeled, taking advantage of enforced closing due to the “flu” epidemic.

Marshalltown, la.—The Colonial Theatre is to be reopened under the management of William McKenzie of Iowa City.

Cisco, Tex.—G. H. Judila and John Lauderdale are planning the erection of a new theatre.

Sioux Falls, S. D.—W. R. Steen, who sold his theatre here a short time ago, has purchased a house at Belle Plaine, la.

Siloam Springs, Ark.—The Lyric Theatre was destroyed by fire. The loss is estimated at $1,500.

Mound City, Mo.—John L. Youas has purchased the Delphus Theatre.

Butte, Mont.—Frank Bailey, manager of the American Theatre, is planning a 2,000 seat house.
Division of Film
Issues New Series
Of War Pictures

Twelve Two-Reel Films Announced by Director Hart—Issued Bi-Weekly

A new series of twelve two-reel pictures, under the general title, "For Life and Liberty," is announced by Director Chas. S. Hart, of the Division of Films, Committee on Public Information. Three of these two-reelers are now in the laboratory and three more are in the hands of the directors and cameramen.

The stories for the new series were prepared by Rufus Steele, scenario editor for the Division of Films. The entire work of preparing the pictures is being done under Government supervision. Each picture takes up some vital war activity and illustrates how successful results are obtained.

Following the date of the initial showing which will shortly be announced by Director Gordon, of the National Committee on the exhibition of the work of the Field Hospital Corps that has been produced for the screen.

The five succeeding pictures are:

"This is Your First Aid"
"Wings of Victory"
"A Soldier's Return"
"The Steel," pictorializes the wonderful efficiency of the Medical Detachment and Field Hospital Corps. Showing how the first aid detail goes forward behind the fighting line, how wounded men are rescued and treated in the advanced dressing-station by stretcher-bearers, given first treatment, then passed on to the field hospital, and finally to a place of safety. "When Your Soldier’s Hit" is the first exhibition of work of the American Legion.

Milwaukee Events

The loss of Art Thompson is deeply felt by every exhibitor and film man in and around the Milwaukee territory. Art was one who was well liked by all and was the type of man that is a credit to the industry. All the exchanges in Milwaukee extend their heartiest sympathy to his widow in her hour of bereavement. A beautiful floral tribute was sent by Milwaukee friends.

Larry Stiles, formerly of the American Film Company, has resigned his position with that company. At the present time Mr. Stiles is not able to state what his plans are for the future.

District Manager Goldstein and W. R. States of the Chicago Paramount-Arctica office called on Manager Wettstein of the local Paramount office last week.

A unique stunt was staged among the filmmen in the Toy building to assist in the launching of the "Two Reel Loan Drive" in the theatrical group. A fifty dollar bond was raffled with chances one to ninety-nine. In less than half an hour the drawing was completed and Frank De Lorenzo of the Metro forces was the proud possessor of the bond.

Mrs. Flossie A. Jones, one of the most widely known women exhibitors in the country and general manager of the Waukesha Amusement Company of Waukesha, Wis., which enterprise owned and controlled three theatres in Waukesha, died of Spanish influenza and pneumonia at Hotel Webster in New York while attending the exposition of the National Association of Motion Picture Industry. She was organizer and vice-president of the Wisconsin Association. Mrs. Jones was 31 years of age and is survived by a brother in France, mother, father and sister in Waukesha.

In July, 1917, the Waukesha Amusement Company was formed, with Mrs. Jones as manager, which bought the Colonial, Auditorium and Unique theatres.

Kitty Gordon in “Adele”

Kitty Gordon and Dustin Farnum are at work at the Branton stodios, Los Angeles, on their respective United Picture Theatres of America, Inc., forthcoming features. “Adele” is the title of the Gordon picture, based on Adele Beeneau’s “The Nurse’s Story,” and the Dustin Farnum offering is “A Man in the Open,” from the novel of that name by Roger Pocock.

Use Power’s Cameragraphs

Two Power’s Cameragraphs have been installed in the new Y. M. C. A. hut in Hoboken, N. J. This hut is the largest in this country or abroad.

If You Think Your Town Has Been Hard Hit by the "Flu", Listen to What Brother Maguire of Silverton, Colo. Says:  

To Exhibitors Herald and Makenography:

Permit me to outline a few things regarding the influenza picture. It is a small town of Silverton with but 300 population and from 200 to 300 in the mines around the town is struck hard and heavy.

There are over 300 cases in town and 82 out in the hills. People are dying like sheep, the hospital is full and we were compelled to turn the big firemen’s room at the City Hall into a hospital, which also is full.

The homes are full of sick and dying. Two and three out of each family go. One family in particular lost three and two others are at the present writing in a terrible state. The undertaker had to call out of town undertakers to aid, besides the willing-to-help people of the city.

It keeps five doctors and all the nurses available on the go all the time. Bodies lie two and three hours in a house awaiting their turn to be taken to the morgue. Up to 3 p.m. today there have been 45 deaths in town and 8 at the mines within three days. Grave diggers are much sought for. It has kept two autos on the go the last two days to and from the cemetery.

People are not allowed to even visit or aid the sick unless they are in the same house where the "flu" prevails. Only one member of a family is allowed on the street and then going out a mask must be worn. Everything is closed tight with the exception of stores and in the stores all clerks must wear masks.

I used my screen continually for two weeks with all kinds of advertising material regarding this "flu," but people did not take precaution in time, consequently a larger amount of suffering is the result.

Even the telephone service is affected. Only one girl out of nine is able to work and the chief operator has died. The manager himself was forced to take the night shift and with the aid of an operator from our neighboring town the day shift is carried on fairly well.

But taking it all in the "flu" is hell here and it has not yet reached the top.

W. M. Maguire,
Mgr. Gem Theatre,
Silverton, Colo.
Jones, Linick & Schaefer have had a bronze tablet cast containing the names of their twenty-eight employees in the army and navy and it will be placed in the lobby of the Orpheum Theatre.


The tablet is a beautiful piece of work and will be an ornament to the Orpheum lobby.

Dr. Drake Names Weiss Exchange Representative

Harry Weiss, manager of Central Film, has been appointed exchange representative of Dr. C. St. Clair Drake, secretary of the state health board, in charge of the fight on the "flu" epidemic. Daily at 10 a.m. Mr. Weiss will receive a list of towns where the ban has been lifted and managers of exchanges who will communicate with him will be supplied with authoritative information.

P. J. Schaefer Predicts Admissions Will Rise

Peter J. Schaefer, president of the Exhibitor Branch of the National Association of the Motion Picture Industry, expressed the opinion last week that local theatres will have to charge 25 and 35 cents admission if the war revenue bill is passed with the provisions for a 20 per cent tax on tickets and 10 per cent tax on rentals.

Mr. Schaefer predicted at the same time that with the higher admission prices attendance would be reduced one-half, while many theatres would be forced out of business.

Son of Dead Exhibitor Takes Charge of House

Herbert J. Dooley has taken entire charge of the Atlas Theatre, 4711 South State street, following the death of his father, Daniel A. Dooley, who died October 23. The elder Dooley was a pioneer Chicagoan, having lived here since 1869. Mr. Dooley has been an exhibitor four years, following an eventful career as a hotel man. He is survived by a widow, Mrs. Ellen M. Dooley, three daughters, and a son. Death was due to heart disease.

Rothacker Men Attend Allied Metals Congress

S. Calvert, C. P. Tobin, G. S. Anderson and H. W. Mehnikke of the Rothacker Film Manufacturing Company, are back from Milwaukee, where they represented their concern at the Allied Metals Congress. The four men conducted a booth showing the Rothacker wares.

Fielding Opens Studio

Romaine Fielding, who wrote, produced and acted a number of plays for the Lubin Film Company and who played the lead in "For the Freedom of the World," has established a studio in the Fine Arts building and is prepared to teach dramatic acting and motion picture work.

Theatre Burns Down

The Block Theatre, Twelfth and Halsted streets, was destroyed by fire last week. It is understood that the owner, H. Block, will not remodel the theatre, but will go west and engage in other business.

PERSONALS

Here's the best story in a long time: After the screening of "America's Answer" in the projection room of the Censor Board, one of the women members of the board gave unmistakable evidence of being peed. Later it developed that she had a husband in the Rainbow Division in France and that she had seen him in the picture kissing a little French girl. France is the safest place in the world for that soldier, we'd say.

And here's another: Paul Stone, who owns the State Theatre at Thirty-ninth and State streets, found a little colored boy hidden in his house the other night after he had locked all the exits and was about to lock the front doors. "Now, you get out the way you got in," said Stone. "Can't do it, boss," the boy replied, "you dun locked de exits!"

A reason for Si Grier's recent visit to Chicago now appears. Si has opened a Chicago office for the Grieve Distributing Corporation in the Mallers building.

Sidney Smith, formerly manager of the Kedzie Annex Theatre, Madison street and Kedzie avenue, is now in charge of the Kedzie Square Theatre, Madison street and Cicero avenue.

Carl Mueller of Rock Island, Ill., owner of the Spencer Square Theatre and proprietor of the Harper House, filament headquarters there, was a visitor in Chicago last week. Come back soon, Mr. Mueller, the boys like to see you.

William Duncan, Vitagraph star, was a visitor at the Vitagraph exchange last week. He was on his way back to the coast after four days in New York.

Mr. and Mrs. Sidney J. Goldman entertained a party of thirty at their home Saturday night in celebration of their third wedding anniversary. Harry Weiss was the toastmaster. It is understood that Mrs. Goldman hereafter will vote the Prohibition ticket and that Harry Weiss will go to Indiana for the remainder of the season.

T. S. Henderson of the Henderson Ed-

PREPARED FOR A HARD WINTER

ROTHACKER'S LABORATORY-STUDIO, CHICAGO, SHOWING (AT RIGHT) THE COMPANY'S IMMENSE COAL BIN, CONTAINING SUFFICIENT FUEL TO SEE IT THROUGH THE WINTER.
Many Changes Made
In Fox Organization
Throughout Country

To fill vacancies caused by the calling of men to the colors and in consequence of transfers in the home office and elsewhere, the Fox Film Corporation has made several changes recently in the personnel of its district and branch managers.

Clayton P. Sheenan, who has been a general representative, stationed at the Buffalo exchange, has been made district manager of the territory served by the Cleveland, Detroit, Pittsburgh and Buffalo exchanges.

Another new district manager is Paul C. Mooney, who has been made manager of the Pacific Coast branches.

C. B. Price, formerly of the Washington office, has been made manager of the Pittsburgh exchange, succeeding F. O. Burlans. B. P. Rogers has been appointed to succeed Mr. Price in Washington.

George W. Mann has been made manager of the office in San Francisco and G. E. Mclean has been appointed St. Louis manager. F. G. Marchman has been named manager in Atlanta and F. H. Vise is the new manager of the Boston exchange. Charles H. Powell has been appointed manager in Cleveland, succeeding Sidney Abel, who has been made head of the contract department in the home office. D. Leo Demison is the new manager of the Minneapolis office. M. S. Bailey is manager in Detroit, succeeding Field Carmichael, who was appointed foreign representative.

Metro Closes Office
At Albany, New York

Metro Pictures Corporation announces that in the future all of its business that has been handled from Albany will be taken care of from the New York office. The former Metro offices of the company, the Albany branch having been discontinued Oct. 22.

E. M. Saunders, special representative of Metro and Screen Classics, Inc., who has recently been on an extended tour of different cities in upper New York State, in the interest of his companies, concluded the arrangements.

“Romance of Tarzan”
Draws Well in Gotham

Despite the public tendency in New York to avoid getting into crowds during the influenza epidemic, the Strand Theatre played a successful business on its week’s run of “The Romance of Tarzan,” sequel to “Tarzan of the Apes,” which is being distributed by the First National Exhibitors’ circuit.

Several specially painted lobby stands, done in oil, and emphasizing the contrasting events of the story alternating between primitive and modern life, proved an effective attraction to passers-by and for general advertising purposes, in addition to the regular patronage.
Exchange Employes Placed on Half Play

All employees of film exchanges in the six cities of the Dominion in which branches of film distributing companies are located have been placed on half pay for the duration of the closing period throughout Canada. The decision was reached after a general conference of chief officials of the Canadian exchanges at Toronto and word was sent out to all branches. The ruling affects offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. There are ten exchange companies doing business in Toronto and most of them have branches in all of the cities mentioned.

One suggestion was made that employes holding unimportant positions be given a holiday without pay but this idea was rejected. The decision affects branch managers as well as everyone else.

Announcement was made by the Motion Picture Distribution Committee that the Victory loan film campaign which was to start on Monday, October 21, the day that Toronto houses were closed, will be conducted as planned for any period of the official drive which remained after theatres reopened in any city. The one plan for the simultaneous release of the special loan pictures in all theatres, large and small, for the four weeks of the drive was spoiled, however, and the full effect of the film propaganda has been lost.

Calgary Theatreman Adopts New Policy

In the event that Calgary theatres are reopened on Monday, November 4, Manager H. F. Hill of the Bijou Theatre of that city proposes to put into effect a brand new policy for his house. Contracts have been signed for releases to start on that date. The new arrangement provides for the changing of programs three times each week and the theatre will be operated from 11 a.m. to 11 p.m. every week day. Orchestral performances will number three each day, one being a matinee show. During the lay off the projection room of the Bijou is being remodeled and the latest projection equipment has been obtained.

Incidentally, Manager Hill makes it a point to see every picture before it is shown in his theatre and he reserves the right to reject any picture which he believes will not be acceptable to his patrons.

S. Freed, manager of the Tivoli Theatre, Montreal, has bought the Quebec rights to "Enlighten Thy Daughter," which played a big run of two weeks at the Orpheum Theatre, Montreal, last summer.

J. Davidson, formerly manager of the Vancouver branch of the Specialty Film Import, Ltd., Canadian Pathé distributors, has received a commission as lieutenant with the Royal air force.

POPULAR MANAGER DIES OF PNEUMONIA

The third death in Toronto moving picture circles from influenza was that of Maurice J. Thaler, proprietor of the College Playhouse, 344 College street, who died on Sunday afternoon, October 29, from pneumonia. The funeral was held on the following afternoon. He was the only son of Mr. and Mrs. Max Thaler, formerly of New York city, and was in his thirtieth year. Besides the parents, the deceased was survived by his wife, two children and two sisters. Mr. Thaler was also actively associated with the Canadian interests of the Barrett Adding Machine Company.

The two previous deaths in Toronto film circles were those of Frederick Harris, manager of the Carlton Theatre, and Maurice Kauffman, cousin of Philip Kauffman, general manager of the Macarthur Film Company, distributors of Select and Goldwyn releases in Canada.

W. M. Elliott Makes Changes at Regent

Manager W. M. Elliott of the Regent Theatre, Toronto, the new man in charge of the downtown palace in Ontario’s capital, has made a number of interesting changes. The velvet curtain which protected the rear orchestra seats from the main entrance has been replaced by a handsome glass windshield which better serves the purpose of warding off door draughts.

Music has always been featured at the Regent and with the idea of emphasizing the strength and ability of the orchestra the stage was employed for the accommodation of the orchestra. Manager Elliott transformed the orchestra in its accustomed place in front of the proscenium where it is less conspicuous. The tone is improved, if anything, by the change in the opinion of Mr. Elliott. The members of the orchestra were also given uniforms to replace evening dress.

CANADIAN BRIEFS

Moving Picture Operators’ Local No. 262 of Montreal has re-elected its officers as follows: President, W. Strickland; vice-president, E. Monette; recording secretary, C. Arliss; financial secretary, C. Delormier; business agent, C. Davidson; and treasurer of Parisi. The executive board is composed of Blake Hayes, M. McFall and P. Sauveur.

One hundred and twenty-five members of Toronto Local 173 of the Moving Picture Projection Machine Operators, were thrown out of employment by the closing of Toronto theatres, according to a statement of William Covert, business agent of the Toronto organization.

An interesting picture was made for the Canadian Victory loan campaign by the Pathoscope of Canada, Limited. Scenes were taken in every province of the dominion to depict the principal or a timely industry of the respective provinces, as follows: British Columbia, lumbering; Alberta, coal mining; Saskatchewan, grain growing; Manitoba, grain growing; Ontario, munitions; Quebec, leather, shoes and cheese; New Brunswick, fishing and shipbuilding; Nova Scotia, iron mining, and Prince Edward Island, fishing. The picture emphasizes the resources of each province and how these resources are being employed in winning the war. The whole subject is contained in 580 feet of film.

Recent visitors in Montreal from the maritime provinces have included George Babinchen of Chatham, N. B., who recently bought the Palace Theatre from Harry Rich, and P. J. Legere of Bathurst, N. B., who has remodeled his theatre. Mr. Legere expects a big business this season in spite of the epidemic closing.

Announcement is made that F. G. Spooner now controls as manager of moving picture theatres in Nova Scotia and New Brunswick, following the purchase of three houses at Campbelton, Dalhousie and Athol from Mr. McCracken. The theatre at Campbelton is being renovated. S. Hurley, formerly of Woodstock, N. B., will have charge of the three theatres for Spooner, whose theatre at Woodstock is now managed by A. Callan.

The Italia-North American Commercial Union has requested the Italian consuls in Canada to assist in every way possible in the presentation of the official Italian release, "Italy’s Flaming Front." It is intimated that other official war specials will follow.

James Finch, formerly with the Universal, Vancouver, has joined the staff of the Exhibitors’ Distributing Corporation, the new Canadian exchange company, at Toronto.
The Periscope

Yes, we're back again.

No, didn't have the "flu."

Just took a week off, that's all.

And on top of the news that the big film concerns decided to shut down for one month, our eminent Stunt Suggestor, Mr. Percy Dubb, decided to take a long and much needed rest. We expected him back next week, but he has extended the time for an extra week. Thus, however, should be no cause for alarm. Mr. Dubb will positively return and hand out more advertising hints before the snow flies.

Speaking of conservation, isn't $125,000 a line a pretty stiff price to pay for news? Lou Tellegen has just sued a New York vaudeville paper for $300,000 for printing four lines about him.

We gleaned this from the "pink edition" of the Empty News this week: "Arthur C. Thompson, for the last three years a salesman in the employ of the World Film Corporation, was buried October 14, due to a combination of the flu and pneumonia."

A Minnesota paper has discovered a new film star, we take it, from the following: "Mac Terlinek in the Blue Bird."

Thanks, Elsie, for Them Kind Woids.

According to Elsie Ferguson, the Paramount star, pictures will never die. In a recent interview she said: "Moving pictures will never die. They hold too large a place in the affections of people, young and old."

Something to Worry About

With the ending of the war, what is going to become of all the Kaiser pictures?

Pathé's Sun is shining again under the guidance of Tom North. A regular aurora borealis or North-ern lights.

William Randolph Hearst not only seems to be determined to get a strangle hold on the newspaper game but also on the news-films as well. He wants the Universe, doesn't he? Well he's got the Universal.

People who have been calling for realism instead of realism are getting it in large bunches in "America's Answer" the U. S. government's latest war picture.

Chicago received an awful black eye as a film producing centre from Bill Hart and his band of bad men recently. W. S. and his company looted around the Windy City for two weeks waiting for the sun to shine so they could snap a few views at the stock yards.

Definitions Mr. Webster Overlooked:

(From Los Angeles Herald)

An exhibitor is a person who thinks he knows all about producing.

A producer is one who has an idea he knows more about exhibiting than an exhibitor.

A scenario writer is a person who thinks he can write a fiction story.

A fiction writer is a person who thinks he can write a scenario.

An actor is a person who thinks he can direct.

A director is one who thinks he can act.

A star is a man (or woman) who thinks his boss couldn't eat without him.

A property man is a gent who thinks he could be a star.

A press agent is the fellow who thinks he puts the producer and star where he is—and generally does.

A press agent (also) is a person who thinks the editor crazy when he doesn't print his stuff.

An editor is a man who is crazy when he does.

J. R. M.
A LIST of Goldwyn pictures which are especially commended to the attention of exhibitors during the period new issues are suspended will be found on page 10.

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President
Edgar Selwyn, Vice President
16 East 42nd Street
New York City
To Executive Heads Of Motion Picture Producing Companies.

It costs you a certain price per foot to process your film.

There is a certain variation in quality in old methods that cannot be controlled.

At a price less than the price your finished product is costing you—no matter what that cost is—we guarantee:

1. A tangible money saving.
2. A superior standard of work.
3. A service unequaled.

Mr. Charles F. Stark, our Sales Manager, will give you details.

George K. Spoor

Spoor-Thompson Laboratories:

1333 Argyle Street Chicago
Sales Office and Service Bureau 110 W. Fortieth Street
New York City. Telephone Bryant 1490

Spoor Prints
Hold a dollar too close to your eye and you lose sight of the sun.

And, so you can hide the brilliancy and screen value of your negative by employing ordinary “prints.”

The man who buys “prints” on mere price usually shows inferior “pictures,” faulty business judgment and practices rank extravagance.

We offer quality prints and personal service at prices which represent true economy.
The Cooperative Movement is sweeping forward like an ocean tide.

It is irresistible. Nothing can stop it.

Woe to the Exhibitor who stands still, falls behind, and shuts his eyes to the Great Movement of Union which is inevitably going to direct the destinies of the picture world.

Exhibitor Cooperation is the Corner-Stone of UNITED.

Co-operate.

J. A. BERST, President
Booked It Immediately After Seeing

Immediately after seeing your latest serial, "The Iron Test," in your projection room, I booked it, and have good reason to believe that the business on it will be even greater than the record-breaking business of "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web," and "A Fight For Millions."

You may also book me up for "A Man of Might," the new Duncan serial that I understand is to follow "The Iron Test."

FRANK L. MUELLER,
Regent Theatre, College Point, N. Y.

Albert E. Smith
Presents "THE IRON TEST"

FEATURING
ANTONIO MORENO
and CAROL HOLLOWAY

by ALBERT E. SMITH
and CYRUS TOWNSEND BRADY
Directed by Paul Hurst

VITAGRAPH'S LATEST AND GREATEST PHOToplay SERIAL

"The Best One So Far!"

I have found that all Vitagraph serials, commencing with "The Fighting Trail," have meant crowded houses, but your newest one, "The Iron Test," was a most pleasant surprise to me. I found it the best one so far, with an attractive and different sort of story and strong episode endings, of the sort that will bring back serial fans.

I have booked it for my three theatres.

SAMUEL SHEER, Jr.
Victoria—Palace—Hyperion Theatres, Corona, L. I.

VITAGRAPH Albert E. Smith
President
Unconditional Surrender

Back of everything is the Idea from which it sprang

Back of Fox success is the Fox Idea—the plan of producing only the kind of motion pictures that the most people want to see.

William Fox has succeeded for the very reason that he gave the public what it wanted—succeeded far beyond his own ambitious dreams of only a few years ago.

The public has surrendered to the Fox Idea.

And the exhibitors of marked success have followed suit—made just as complete, wholehearted, unconditional surrender.

Wouldn't it be good business for YOU to follow in their footsteps?

If you, as an exhibitor, really want success—and we know you do—you can best succeed with Fox productions just as thousands of other exhibitors have.

Look over the list of current Fox releases—study them carefully—then book them quickly.

Current Releases of Fox Films
(Beginning November 10)

BIG TIMELY PICTURES
WHY I WOULD NOT MARRY
18 to 45

VICTORY PICTURES
Tom Mix in FAME AND FORTUNE
Gladys Brockwell in THE STRANGE WOMAN
George Walsh in I'LL SAY SO
Tom Mix in TREAT 'EM ROUGH

STANDARD PICTURES
Evelyn Nesbit in THE WOMAN WHO GAVE
Theda Bara in THE SHE-DEVIL
Evelyn Nesbit in I WANT TO FORGET
William Farnum in THE MAN HUNTER
Theda Bara in THE SIREN'S SONG

EXCEL PICTURES
The Lee Children in TELL FAN FAN
Virginia Pearson in BUCHANAN'S WIFE
Peggy Hyland in CAUGHT IN THE ACT
Madaine Traverse in THE DANGER ZONE

SUNSHINE COMEDIES
MONGRELS

FOX EXTRAVAGANZAS
IT TO THE MARINES
ALI BABA AND THE FORTY THIEVES

MUTT AND JEFF
THE DOUGH BOY
AROUND THE WORLD IN NINE MINUTES
POT LUCK IN THE ARMY
THE NEW CHAMPION
HITTING THE HIGH SPOTS

F O X
FILM CORPORATION
### Now Available at Pathe Exchanges

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
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<tbody>
<tr>
<td>*HER MAN</td>
<td>Elaine Hammerstein</td>
</tr>
<tr>
<td>*MORAL SUICIDE</td>
<td>John Mason and Leah Baird</td>
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<tr>
<td>INNOCENT</td>
<td>Fannie Ward</td>
</tr>
<tr>
<td>LOADED DICE</td>
<td>Frank Keenan</td>
</tr>
<tr>
<td>THE HILLCREST MYSTERY</td>
<td>Irene Castle</td>
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<tr>
<td>TWENTY-ONE</td>
<td>Bryant Washburn</td>
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<tr>
<td>RULER OF THE ROAD</td>
<td>Frank Keenan</td>
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<tr>
<td>THE MYSTERIOUS CLIENT</td>
<td>Irene Castle</td>
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<tr>
<td>THE YELLOW TICKET</td>
<td>Fannie Ward</td>
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<tr>
<td>KIDDER &amp; KO</td>
<td>Bryant Washburn</td>
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<tr>
<td>MORE TROUBLE</td>
<td>Frank Keenan</td>
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<tr>
<td>GIRL FROM BOHEMIA</td>
<td>Irene Castle</td>
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<tr>
<td>THE GHOST OF THE RANCHO</td>
<td>Bryant Washburn</td>
</tr>
<tr>
<td>THE FIRST LAW</td>
<td>Irene Castle</td>
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<tr>
<td>*CONVICT 993</td>
<td>Irene Castle</td>
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<tr>
<td>THE NAULAHKA</td>
<td>Antonio Moreno and Doraldina</td>
</tr>
<tr>
<td>THE GREAT ADVENTURE</td>
<td>Bessie Love</td>
</tr>
<tr>
<td>A LITTLE SISTER OF EVERYBODY</td>
<td>Bessie Love</td>
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*Pathe Special
Now Available at all Metro Exchanges

Special Productions

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<td>Olive Tell</td>
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<td>REVELATION</td>
<td>Nazimova</td>
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<tr>
<td>LEST WE FORGET</td>
<td>Rita Jolivet</td>
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<tr>
<td>TOYS OF FATE</td>
<td>Nazimova</td>
</tr>
<tr>
<td>PALS FIRST</td>
<td>Harold Lockwood</td>
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<tr>
<td>MY OWN UNITED STATES</td>
<td>Arnold Daly</td>
</tr>
<tr>
<td>DRAFT 258</td>
<td>Mabel Taliaferro</td>
</tr>
<tr>
<td>THE SLACKER</td>
<td>Emily Stevens</td>
</tr>
<tr>
<td>BLUE JEANS</td>
<td>Viola Dana</td>
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Metro All-Star Series

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<tr>
<td>THE SOUL OF A WOMAN</td>
<td>Emily Stevens</td>
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<tr>
<td>THE SHOOTING OF DAN McCREW</td>
<td>Edmund Breese</td>
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<tr>
<td>OUR MRS. McCCHESNEY</td>
<td>Ethel Barrymore</td>
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<tr>
<td>A PAIR OF CUPIDS</td>
<td>Francis X. Bushman</td>
</tr>
<tr>
<td>THE TRAIL TO YESTERDAY</td>
<td>Bert Lytell</td>
</tr>
<tr>
<td>THE RETURN OF MARY</td>
<td>May Allison</td>
</tr>
<tr>
<td>RIDERS OF THE NIGHT</td>
<td>Viola Dana</td>
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<tr>
<td>THE SHELL GAME</td>
<td>Emmy Wehlen</td>
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<tr>
<td>DAYBREAK</td>
<td>Emily Stevens</td>
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<tr>
<td>THE SQUARE DECEIVER</td>
<td>Harold Lockwood</td>
</tr>
</tbody>
</table>
Announce
the Forthcoming Presentation of
The Inaugural
RALPH INCE FILM
ATTRACTION

Arthur H. Sawyer
General Manager
1476 Broadway, New York
Story by
ROY L. MCCARDELL
Personally directed by
RALPH INCE

Arthur H. Sawyer & Herbert Lubin
1476 Broadway, New York
Now Available at Famous Players-Lasky Exchanges

### Artcraft Pictures

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>BATTLING JANE</td>
<td>Dorothy Gish</td>
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<tr>
<td>TILL I COME BACK TO YOU</td>
<td>Bryant Washburn</td>
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<tr>
<td>BARBARY SHEEP</td>
<td>Elsie Ferguson</td>
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<tr>
<td>HEART OF THE WILDS</td>
<td>Elsie Ferguson</td>
</tr>
<tr>
<td>THE GREAT LOVE</td>
<td>Lillian Gish</td>
</tr>
<tr>
<td>THE HUN WITHIN</td>
<td>P.-A. Special</td>
</tr>
<tr>
<td>PRIVATE PEAT</td>
<td>P.-A. Special</td>
</tr>
<tr>
<td>RIDDLE GAWNE</td>
<td>William S. Hart</td>
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<tr>
<td>THE BORDER WIRELESS</td>
<td>William S. Hart</td>
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(All Productions Starring Douglas Fairbanks and Mary Pickford)

### Paramount Pictures

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<thead>
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<tbody>
<tr>
<td>ON THE QUIET</td>
<td>John Barrymore</td>
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<tr>
<td>MISSING</td>
<td>J. Stuart Blackton</td>
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<tr>
<td>WHEN DO WE EAT</td>
<td>Enid Bennett</td>
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<tr>
<td>IN PURSUIT OF POLLY</td>
<td>Billie Burke</td>
</tr>
<tr>
<td>OUT OF A CLEAR SKY</td>
<td>Marguerite Clark</td>
</tr>
<tr>
<td>VIVE LA FRANCE</td>
<td>Dorothy Dalton</td>
</tr>
<tr>
<td>RESURRECTION</td>
<td>Pauline Frederick</td>
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<tr>
<td>BATTLING JANE</td>
<td>Dorothy Gish</td>
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<tr>
<td>THE CITY OF DIM FACES</td>
<td>Sessue Hayakawa</td>
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<tr>
<td>HER COUNTRY FIRST</td>
<td>Vivian Martin</td>
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<tr>
<td>COME ON IN</td>
<td>Shirley Mason</td>
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<td></td>
<td>Ernest Truex</td>
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<tr>
<td>TOM SAWYER</td>
<td>Jack Pickford</td>
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<tr>
<td>HUCK AND TOM</td>
<td>Jack Pickford</td>
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<tr>
<td>THE CLAWS OF THE HUN</td>
<td>Charles Ray</td>
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<tr>
<td>THE LAW OF THE NORTH</td>
<td>Charles Ray</td>
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<tr>
<td>BELIEVE ME XANTIPPE</td>
<td>Wallace Reid</td>
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<tr>
<td>THE FIREFLY OF FRANCE</td>
<td>Wallace Reid</td>
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<tr>
<td>ONE MORE AMERICAN</td>
<td>George Beban</td>
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<td>NAUGHTY, NAUGHTY</td>
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<td>THE VAMP</td>
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<td>VINIETTE</td>
<td>Vivian Martin</td>
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<td>THE ANTICS OF ANN</td>
<td>Ann Pennington</td>
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<td>LESS THAN KIN</td>
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Now Available at Goldwyn Exchanges

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<tbody>
<tr>
<td>POLLY OF THE CIRCUS</td>
<td>Mae Marsh</td>
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<tr>
<td>NEARLY MARRIED</td>
<td>Madge Kennedy</td>
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<tr>
<td>THE AUCTION BLOCK</td>
<td>Ruby de Remer</td>
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<tr>
<td>THE CINDERELLA MAN</td>
<td>Mae Marsh</td>
</tr>
<tr>
<td>THAIS</td>
<td>Mary Garden</td>
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<tr>
<td>DODGING A MILLION</td>
<td>Mabel Normand</td>
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<tr>
<td>THE SPLENDID SINNER</td>
<td>Mary Garden</td>
</tr>
<tr>
<td>THE DANGER GAME</td>
<td>Madge Kennedy</td>
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<tr>
<td>THE FACE IN THE DARK</td>
<td>Mae Marsh</td>
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<tr>
<td>THE FAIR PRETENDER</td>
<td>Madge Kennedy</td>
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<tr>
<td>ALL WOMAN</td>
<td>Mae Marsh</td>
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<tr>
<td>THE VENUS MODEL</td>
<td>Mabel Normand</td>
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<tr>
<td>THE SERVICE STAR</td>
<td>Madge Kennedy</td>
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<tr>
<td>BACK TO THE WOODS</td>
<td>Mabel Normand</td>
</tr>
<tr>
<td>FRIEND HUSBAND</td>
<td>Madge Kennedy</td>
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<tr>
<td>MONEY MAD</td>
<td>Mae Marsh</td>
</tr>
<tr>
<td>*Rex Beach's &quot;HEART OF THE SUNSET&quot;</td>
<td>Anna Q. Nilsson</td>
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<tr>
<td>*THE MANX MAN</td>
<td></td>
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<tr>
<td>*FOR THE FREEDOM OF THE WORLD</td>
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<td>*FOR THE FREEDOM OF THE EAST</td>
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*Goldwyn Special
Now Available at World Exchanges

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<thead>
<tr>
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<tr>
<td>RASPUTIN, THE BLACK MONK</td>
<td>All-Star</td>
</tr>
<tr>
<td>PAYING THE PRICE</td>
<td>Gail Kane</td>
</tr>
<tr>
<td>MOTHERS OF FRANCE</td>
<td>Sarah Bernhardt</td>
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<tr>
<td>A SELF-MADE WIDOW</td>
<td>Alice Brady</td>
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<tr>
<td>TILLIE WAKES UP</td>
<td>Marie Dressler</td>
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<tr>
<td>HIS BROTHER’S WIFE</td>
<td>Ethel Clayton</td>
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<tr>
<td>VENGEANCE</td>
<td>Montague Love</td>
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<tr>
<td>GOOD FOR NOTHING</td>
<td>Barbara Castleton</td>
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<td>THE ADVENTURES OF CAROL</td>
<td>Carlyle Blackwell</td>
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<td></td>
<td>Evelyn Greeley</td>
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<tr>
<td>MASKS AND FACES</td>
<td>Johnston Forbes-Robertson</td>
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<td>THE MARRIAGE MARKET</td>
<td>Carlyle Blackwell</td>
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<td>THE BEAUTIFUL MRS. REYNOLDS</td>
<td>June Elvidge</td>
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<td>Carlyle Blackwell</td>
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<td></td>
<td>Evelyn Greeley</td>
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<td>INSIDE THE LINES</td>
<td>Lewis S. Stone</td>
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<tr>
<td>THE ROAD TO FRANCE</td>
<td>Carlyle Blackwell</td>
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<td>T’OTHER DEAR CHARMER</td>
<td>Evelyn Greeley</td>
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<tr>
<td>JOAN OF THE WOODS</td>
<td>June Elvidge</td>
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<td>BELOVED BLACKMAILER</td>
<td>Carlyle Blackwell</td>
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<td>MERELY PLAYERS</td>
<td>Evelyn Greeley</td>
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<tr>
<td>THE CROSS BEARER</td>
<td>Kitty Gordon</td>
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<td>Montague Love</td>
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Now Available at Fox Exchanges

<table>
<thead>
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<tbody>
<tr>
<td>*CLEOPATRA</td>
<td>Theda Bara</td>
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<tr>
<td>*LES MISERABLES</td>
<td>William Farnum</td>
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<tr>
<td>†THE PRUSSIAN CUR</td>
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<tr>
<td>*QUEEN OF THE SEA</td>
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<tr>
<td>†WHY AMERICA WILL WIN!</td>
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<tr>
<td>WOMAN AND THE LAW</td>
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<tr>
<td>THE HEART OF A LION</td>
<td>William Farnum</td>
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<td>CAMILLE</td>
<td>Theda Bara</td>
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<td>THE SPY</td>
<td>Dustin Farnum</td>
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<td>THE CAILLAUX CASE</td>
<td>All-Star Cast</td>
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<td>A DAUGHTER OF THE GODS</td>
<td>Annette Kellerman</td>
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<td>THE HONOR SYSTEM</td>
<td>Miriam Cooper</td>
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<td>Gladys Brockwell</td>
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<td>THE SOUL OF BUDDHA</td>
<td>Theda Bara</td>
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<tr>
<td>MR. LOGAN, U. S. A.</td>
<td>Tom Mix</td>
</tr>
<tr>
<td>KULTUR</td>
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<td>BONNIE ANNIE LAURIE</td>
<td>Peggy Hyland</td>
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<td>QUEEN OF HEARTS</td>
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<td>SWAT THE SPY!</td>
<td>Jane and Katharine Lee</td>
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<td>MARRIAGES ARE MADE</td>
<td>Peggy Hyland</td>
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<td>BUCHANAN’S WIFE</td>
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*Fox Productions Extraordinary
†Big Timely Features

MUTT AND JEFF SUNSHINE COMEDIES
W. W. Hodkinson Productions  
Now Available at General Film Exchanges

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<td>ROSE O' PARADISE</td>
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<td>THE WHITE LIE</td>
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<td>TWO-GUN BETTY</td>
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<td>PETTICOATS AND POLITICS</td>
<td>Anita King</td>
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<td>WHATEVER THE COST</td>
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<td>ANGEL CHILD</td>
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<td>THE LAW THAT DIVIDES</td>
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<td>THE AMERICAN SPIRIT</td>
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<td>HEARTS OR DIAMONDS</td>
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<td>Mary Miles Minter</td>
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<td>THE PLANTER</td>
<td>Tyrone Power</td>
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<td>A HOOSIER ROMANCE</td>
<td>Colleen Moore</td>
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<td>DAUGHTER OF MARYLAND, A GAME OF WITS</td>
<td>Gail Kane</td>
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<td>REPUTATION</td>
<td>Edna Goodrich</td>
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<td>HER SISTER</td>
<td>Olive Tell</td>
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<td>MY WIFE</td>
<td>Ann Murdock</td>
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<td>LOVE'S LAW</td>
<td>Gail Kane</td>
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<td>TREASON</td>
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<td>HER HUSBAND'S HONOR</td>
<td>Edna Goodrich</td>
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<td>MUTUAL CHAPLIN SPECIALS</td>
<td>Charles Chaplin</td>
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William L. Sherry Productions
Now Available at General Film Co. Exchanges

A ROMANCE OF THE UNDERWORLD
THE STREET OF SEVEN STARS
OUT OF THE NIGHT
THE INN OF THE BLUE MOON
MARRIAGE
WILD HONEY
RED BLOOD AND YELLOW
BUR LingHAM SCENICS
Editorial Comment of the Week

EPIDEMIC CRISIS PASSED—PIFFLE ABOUT SUSPENSION PLOT—GOVERNMENT RENTAL PLAN—EYES OF POLITICIANS ARE UPON THE SCREEN

By Martin J. Quigley

THIS week ends the severest test which the industry has been compelled to meet. Practically without warning the epidemic created a commercial crisis. The only practicable and possible course was adopted by producers.

The period of the crisis is now passed. With but a few exceptions theatres throughout the country have resumed normal operation, which means that producers may again undertake production with the knowledge that their product will find a market.

Also the period for commissination has passed. There no longer exists reason or excuse for the industry to mop about as if the sun had ceased to shine. The necessity is at hand for renewed energy in every quarter. The suspension has not been an unmixed evil, but normal conditions will be slow in returning unless yesterday is forgotten and the opportunities of tomorrow are quickly grasped.

* * *

ALL this talk about producers adopting the five weeks suspension plan through some sinister motive of trying to gain an unwarranted advantage over some other branch of the business is all piffle and should be severely ignored. This talk has been started by persons who either are seeking solely to create dissent or who are wholly ignorant of existing conditions.

The closing order was effected not through choice, but through necessity. Producers’ revenue was reduced to a point where it meant either suspension or ruin. The progress of the industry was stopped, but the epidemic left no other course open.

* * *

WITH the awakening of Politics to the possibilities of the Screen in the forming and directing of public opinion there is created an occasion for great watchfulness on the part of exhibitors.

Just prior to the recent election a carefully veiled request was sent to exhibitors by one of the national political parties to use certain slides advocating the election of members of the party in question.

While there was nothing evil in the request, the manner in which it was presented was most reprehensible. It was sent out in such a manner as to convey to exhibitors the impression that the running of the slides was a patriotic demand and to ignore the demand would render the exhibitor liable to a questioning of his patriotism and loyalty.

The entire deal obviously was an effort of a clique of politicians to recruit the screens of the country for their private purpose without even informing exhibitors of their object.

The trickery attempted in this deal emphasizes the necessity for exhibitors to be on the watch constantly now that the covetous eye of the political gamester has been turned upon the future usefulness of the screen.

* * *

TWO of the forward-looking young executives of the industry are Herbert Lubin and Arthur H. Sawyer. After several months of intensive preparation Messrs. Lubin and Sawyer have launched a picture making enterprise which gives evidence of being able to contribute worthily to the open market. With the art end of the project in the hands of Ralph Inee and with the other features of the enterprise consistently cared for, a strong bid evidently is being made for leadership in the independent field.

* * *

WITH the opening of a new building at Wabash avenue and Ninth street, Chicago, Famous Players-Lasky company has the finest film exchange in the United States. The exchange, which has all the necessary equipment to render an almost perfect service, was arranged under the direction of Max Goldstine, Middle West manager for the company.
Peace with Victory
What Ending of War Means to Film Trade

BY MARTIN J. QUIGLEY

Peace with victory!
The crowning achievement of mankind in its struggle to make the world a decent place has been accomplished.

War with its ruthless upheaval of personal and national interests has been stilled and humanity may now reach out again for the better things that are a part of peace, may begin anew the march of civilization over the bent and broken fragments of a Hunnish despot's dream of world domination.

The sword of civilization, unsheathed in the name of right and decency, and kept aloft during the four long years of struggle by the moans of ravished France and Belgium, and by the instinctive realization of the decent nations of the world that right must one day prevail, will remain unsaddled until the last yelp of the Hohenzollern-and-Hapsburg-made car of militarism is silenced.

The motion picture trade, turning from the first flush of exultation over the great news, asks itself what is the commercial prospect under the return of the orderly events of peace?

During the year and one-half since the United States entered the war the fortunes of the motion picture business have been both good and bad.

War conditions tended to emphasize what had long been realized by many: that the motion picture had found a position of favor in the hearts of the people that no emergency could uproot.

Consequently attendance did not diminish, and while other forms of amusement and diversion were being passed over by a war-time populace, the motion picture theatres of the country found a constantly increasing patronage.

The industry's part in the winning of the war will ever be a memorable record. Because of the tremendous appeal of the screen it was in a position to convey to the masses graphically and quickly messages emanating from the government. In molding and directing public opinion along right and necessary lines the motion picture has served the nation in a manner unattainable by any other medium.

That the industry was able to serve in this manner carries with it a full reward; no other reward was expected or would be accepted.

While the motion picture attained its greatest popularity during the period of the war, it also was sorely saddled with a multitude of burdens that made a corresponding prosperity impossible.

Compelled by its public to maintain artistic and technical progress against no increase in revenue, and at the same time called upon to meet all the additional expenses and taxations incidental to the nation being at war, the industry has been compelled to look forward to the return of peace for an opportunity for commercial gain consistent with its investment and its service to the public.

That day of peace is at hand, and while immediately there may be no lessening in taxation, there will very soon be an amelioration of those hard conditions which the industry has been called upon to face.

When our boys are returned safely from the other side many pictures, such as "Hearts of the World," whose greatest popularity was curtailed by graphic depiction of the ravishes of war, will be welcomed by a public that is no longer called upon to scan the casualty lists. With war in reality gone down in history, war in fiction will be viewed by the public with less grave concern and more real enjoyment.

Viewed from every angle, the dawn of peace will usher the motion picture industry into the period of its greatest prosperity, and having withstood the rigors of war conditions so successfully, it can now view the future with redoubled confidence.
“Flu” Ban To Be Lifted Generally by Nov. 17

Ninety Per Cent of Theatres Open at Beginning Of Present Week, California, Oregon and Washington Being Only States Entirely Closed

As the Allies have vanquished the enemy “over there,” the United States has vanquished the influenza epidemic “over here.” With the exception of California, Oregon and Washington, theatres are open in every state of the Union. Ninety per cent of the country’s 15,000 houses were doing business at the beginning of this week—November 10 to 17—and the end of the week is expected to see the lid off everywhere except possibly the Pacific coast states and a few small areas.

Simultaneously with the opening of practically all the theatres, the ban on new pictures will be removed Sunday, November 17, and the industry may be said to be back in its old stride. Exhibitors, who have been showing subjects published prior to the production shut-down on October 15, will take up their programs where they left off, and with the war worry lifted from the minds of the people, they can prepare for a record winter’s business.

East Improves Rapidly

Improvement in the situation has been rapid in the East. The majority of the states there have been open almost entirely for the last two weeks, and with few exceptions what territory was not open saw the removal of the ban.

The quarantine has been lifted from the entire state of Pennsylvania with the exception of the Allegheny county. There was a conflict of authority in several cities before the ban was lifted, however.

Pittsburgh, Mayor Babcock issued a proclamation encouraging the theatres to open last week, and many did so. State Health Commissioner Royer sent a corps of agents to the city and gathered evidence which he declares he will use to prosecute all who defied his authority.

Lancaster city authorities followed the example of the Pittsburgh mayor, but the theatres did not open until the state health commissioner gave the word. Chester tried to open, but the state health commissioner frustrated the move.

West Virginia Backward

West Virginia, the only other state in the East that had not opened up almost entirely, remains restricted territory. Towns are opening up, but slowly.

In the Middle West, Michigan was thrown open on Monday, but all of the state did not open according to reports. The week is expected to see the whole state open, however, with a few exceptions. Detroit, the largest city of the state, was among the first to open.

Oregon and Idaho opened in Ohio along with many other cities of less importance, but the ban remains on in quite a few communities yet. The end of the week is expected to see conditions practically normal.

Illinois Slow to Open

Illinois continued to open, but slowly. Several cities opened only to close again. The situation is at its lowest in the southern part of the state, and it is predicted that all of that section will not be open for two weeks.

The counties that are open are the following: Cook, Lake, McHenry, Boone, Winnebago, Ogle, Lee, DeKalb, Kane, DuPage, Will, Kane, Grundy, LaSalle, Marshall, Peoria, Knox and McLean.

Cities outside of these counties that are open are Keithsburg, Mount Sterling, Eureka, El Paso, Champaign, Danville, Springfield, Decatur, Urbana, Tuscola and Charleston. Other towns in the counties in which these places are located remain closed.

By next Monday, it is expected, everything will be open north of Springfield.

Indiana Nearly Normal

A few cities remain closed in Indiana, among them Frankfort and Lebanon, but this week is expected to see the situation normal again as most of Indiana has been closed six weeks, although the disease caused less havoc there, it is said, than elsewhere. In one city (Marion) it is reported that there were only three cases during the entire period of the epidemic.

Wisconsin, following the removal of the state ban a week ago, has had a checkered career since. Many towns that opened were closed again by the local authorities. Sheboygan has been open and closed three times in the last fortnight. Quite a few cities and towns remain closed, but they probably will be opened before another week.

Iowa, when its state ban has been off for two weeks, has a situation approximating that in Wisconsin. Quite a few towns that opened there have been closed again. Burlington and Muscatine were among the towns that had to shut down again, but they are open now. Davenport is closed, and it is not known when it will reopen. Des Moines is open.

Missouri Now Open

In Missouri practically everything is open unless it is St. Louis. On Friday of last week the city health commissioner extended the ban for five and possibly seven days.

South Dakota, Montana and Oklahoma have started to open. These three states, with California, Oregon, Washington, Mississippi and Michigan, were all closed last week.

Oregon is scheduled to open Saturday. A report from Seattle says the theatres there may be allowed to resume this week also. The health situation all along the coast is not said to be improving rapidly.

Theatres are reopening rapidly in Canada. Toronto, Seattle, Montreal and all other cities in the eastern half are expected to open this week.

HOW THE SITUATION EXISTS AT PRESENT

ALABAMA—Open.
ARIZONA—Partly open.
ARKANSAS—Open.
CALIFORNIA—Closed.
COLORADO—Partly open.
CONNECTICUT—Open.
DELAWARE—Open.
DISTRICT OF COLUMBIA—Open.
FLORIDA—Open.
GEORGIA—Open.
IDAHO—Partly open.
ILLINOIS—Open.
INDIANA—Open.
IOWA—Open.
KANSAS—Partly open.
KENTUCKY—Partly open.
LOUISIANA—Open.
MAINE—Open.
MARYLAND—Open.
MASSACHUSETTS—Open.
MISSISSIPPI—Open.
MICHIGAN—Open.
MINNESOTA—Partly open.
MISSOURI—Partly open.
MONTANA—Partly open.
NEBRASKA—Partly open.
NEVADA—Closed.
NEW HAMPSHIRE—Open.
NEW JERSEY—Open.
NEW MEXICO—Partly open.
NEW YORK—Open.
NORTH CAROLINA—Open.
NORTH DAKOTA—Partly open.
OHIO—Partly open.
OKLAHOMA—Partly open.
OREGON—Closed.
PENNSYLVANIA—Open.
RHODE ISLAND—Open.
SOUTH CAROLINA—Partly open.
SOUTH DAKOTA—Partly open.
TENNESSEE—Open.
TEXAS—Open.
UTAH—Closed.
VERMONT—Open.
VIRGINIA—Open.
WASHINGTON—Closed.
WEST VIRGINIA—Partly open.
WISCONSIN—Open.
WYOMING—Partly open.
CANADA—Partly open.

The word “open” as used in this table, signifies that the ban has either been lifted from all or nearly all of the cities of the state. The word “partly open” signifies that the state is starting to open up, less than a 50 per cent of the theatres having been permitted to resume business.

New Los Angeles House

The California Theatre, Los Angeles, Cal., will open about Nov. 15, provided the influenza epidemic is over by that time. Fred Miller and Harry Leondard of Los Angeles will be the directing managers of the California, which is one of the finest theaters in the country, with a seating capacity of 2400.
Death Enters Ranks of Turner & Dahnken

J. T. Turner, one of the motion picture industry's oldest members in years of activity and a member of the firm of Turner & Dahnken, which owns and operates theatre circuits and exchanges, and holds the First National Exhibitors Circuit franchise for northern California, Nevada and Hawaii, died in San Francisco last week of pneumonia.

Mr. Turner's death terminates a partnership with Mr. Dahnken which has existed since the motion picture industry was properly "in its infancy." Beginning with penny arcades, they enlarged their offerings of wares to the public by using the first films to be made for commercial use in the United States. Unable to obtain the necessary supply of film as exhibitors, they opened a small exchange on Ellis street, San Francisco, and became purchasers and exhibitors.

Their enterprise grew with the industry until today Turner & Dahnken are known throughout the amusement world as one of its strongest and most powerful sectional factors.

Mr. Turner is survived by his widow and six children, the youngest a son five years old. In his death the First National Exhibitors Circuit suffers the first loss of one of its original organizers and franchise holders.

W. A. V. Mack to Manage
New York Mutual Office

W. A. V. Mack, manager of the Buffalo branch of the Mutual Film Corporation, has been appointed manager of the New York exchange, succeeding Fred G. Sliter, who has accepted a position with the government. Mr. Mack assumed charge November 1.

Announcement also is made of the appointment of Edward L. McShane as manager of Mutual's Washington, D. C., branch. Charles R. Mason, resigned on account of ill health. Mr. McShane comes to Mutual from the sales force of Select, for whom he traveled out of Washington.

Earle Williams Back
At Hollywood Studio

Earle Williams, Vitagraph Blue Ribbon star, is back at the Hollywood studio. Mr. Williams went east to make one feature and was to have returned upon its completion, but a change in plans resulted in his coming back after a few weeks spent in New York and he is now preparing to start work in a new production.

Lee Ochs Returns

Having completed a tour extending to the Pacific Coast in the interests of the executive of the United Pictures Theatres of America, Lee A. Ochs, vice-president of that organization, has returned to his executive desk in New York City.

Waltuhl Signs With
National Film Corp.

The National Film Corporation of America has signed a contract with Henry B. Walthall for the exclusive services of the noted star for an extended period. The arrangement, signed for the world the eight Billie Rhodes pictures, as well as the forthcoming series of Walthall dramas.

According to present plans Walthall will make eight pictures during the next twelve months. William Parsons, general manager and treasurer of the National Film Corporation, declares that Mr. Walthall will receive the highest salary of any individual male star in the motion picture world. Several stars may receive a greater return on the fact that they own their own producing organizations, but Mr. Walthall will take first place among salaried stars, declares Mr. Parsons.

This Jersey Theatre
Was Open and Closed
At the Same Time

Operating a motion picture theatre on the boundary line of two townships has its advantages and disadvantages, according to D. J. Shepard, general manager of the U. S. Palace Theatre, Orange-East Orange, N. J.

The U. S. Palace Theatre is located on the dividing line between Orange and East Orange, and when the health boards issued orders to close all the theatres on account of the influenza, Mr. Shepard received two notices. Last week the health officials of Orange sought to rescind the closing order, while the East Orange authorities decided that the theatres must remain closed until the influenza was controlled. Having competition in Orange, Mr. Shepard was confronted with a difficult problem. If he reopened his house for business he would violate the laws of East Orange. If he continued the suspension his patrons might jump at the conclusion that he was closed on account of unsanitary conditions. Manager Shepard then hit upon the plan to keep within the law and still keep up appearances.

Accordingly he divided his theatre into two sections, seating all patrons on one side and roping off the other side. The Palace has a seating capacity of 1,200. Under his arrangements, he reduced the capacity to 600, which was a real "fifty-fifty" proposition. Mr. Shep- pard further placed his willingness to serve the law by keeping the closed sections of his theatre in total darkness.

Mr. Shepard will take advantage of initiative and resourcefulness, Mr. Shepard goes to the head of the class.

Terry Ramsaye Leaves
Mutual Film Company

Terry Ramsaye, for several years connected with the Famous Players Lasky Corporation, has resigned. His new connection will be announced this week, Mr. Ramsaye states.

Mr. Ramsaye came into the motion picture business from the metropolitan newspaper and advertising field. He joined the Mutual organization as director of publicity in June, 1915, going into the organization as a member of the staff of John R. Freuler, the newly elected president. In the following three years Mr. Ramsaye worked with a number of the Freuler projects and Mutual subsidiary concerns, conducting the publicity promotions of the Mutual's regular output, several serial projects and the now notable and historic Charles Chaplin campaign for the Lone Star Corporation.

Fairbanks Starts Tour
To Get War Work Funds

Douglas Fairbanks, Artcraft star, is on a new patriotic tour of the country. Following his successful campaign in the interest of the Fourth Liberty Loan, he was notified that he had been selected to serve the United War Work body in the capacity of special national publicity representative.

Cancelling his Pullman reservations for his return to California, "Dough" plunged into the work immediately. It was announced that he would travel from coast to coast, holding meetings at New York, Washington, D. C., Charlotte, N. C.; Spartansburg, S. C.; Atlanta, New Orleans, San Antonio, El Paso, Tucson, Ariz.; San Francisco, and Los Angeles.

Lightless Nights Off
Soon, Chicago Report

According to reports in Chicago, the Fuel Administration at Washington probably will call off lightless nights throughout the county, now that the war is over.

One state, Illinois, called off the lightless nights before the armistice with Germany was signed.

Confident that the fuel situation was satisfactory, Raymond E. Durham, state fuel administrator, last week announced that all restrictions were off, excepting that exterior illumination would not be permitted between sunrise and sunset.

New Ira M. Lowry Film
Gets Big Loew Booking

Ira M. Lowry's patriotic screen spectacle, "For the Freedom of the East," a drama of the defeat of the Hun in Siberia, featuring the screen's only Chinese star, has been given a strong booking on the Marcus Loew metropolitan circuit, comprising New York City and its suburbs.

Officials of Goldwyn, distributors of the picture, regard this as a striking testimonial to the wide appeal of the subject.
Heads of Affiliated Buy Mutual
And Plan to Enlarge Its Activities

Corporation to Have Advisory Board Composed Solely of Theatre Men—Employees to Remain

Control of the Mutual Film Corporation last week passed into the hands of the officers of Affiliated Distributors’ Corporation. It was announced that the new organization would be linked up with the various units of Affiliated, having an advisory board composed entirely of theatre men.

William J. Clark, vice president of Affiliated, is president of Mutual. H. A. Brink, president of Affiliated, is vice president and general manager.

James M. Sheldon, who was Mutual’s president, becomes chairman of the board of directors.

H. C. Cornelius, secretary-treasurer of the Affiliated, becomes secretary.

Paul H. Davis, treasurer under the old regime, remains treasurer of the new.

A. S. Kirkpatrick, assistant general manager before, retains that position.

Hugh G. Davis is the auditor and Charles C. Pettijohn becomes general counsel.

Personnel Remains Same

It is declared in a statement issued by Mr. Brink that the personnel would remain the same, the same managers being retained at the twenty-nine branch offices and the same exchange forces. It is the intention, however, to build a stronger organization, using the present nucleus. Additional branch offices are contemplated. The home office will remain in Chicago.

It is announced that the deal does not affect Affiliated except insofar as Affiliated may link up with Mutual at a later date. The new organization will continue to distribute the Affiliated product as before, in addition to other pictures.

The deal was made public by Mr. Brink on Thursday, November 7, and the following Tuesday a conference was held at which the initial plans were made for Mutual’s future. Those attending the conference were William J. Clark, H. C. Cornelius, Paul H. Davis, H. A. Davis, James M. Sheldon, C. C. Pettijohn, A. S. Kirkpatrick, Frank Rembusch and Louis Frank. Mr. Rembusch and Mr. Frank are prominent members of the Middle West unit.

Brink Explains Deal

An official statement announcing the acquisition of Mutual, and signed by Mr. Brink in part, is as follows:

“We this day took over Mutual Film Corporation. Announcement is made by the Mutual Film Corporation that H. A. Brink, William J. Clark and H. C. Cornelius, president, vice president and secretary-treasurer, respectively, of the Affiliated Distributors’ Corporation, have acquired on behalf of themselves and the exhibitors of the country the financial and managing control of the Mutual Film Corporation.

“This new move will mean that the exhibitors throughout the United States and Canada will be the controlling factors in the Mutual distributing organization.

“This movement does not in any way affect the releasing of productions through Affiliated and in no wise changes

its plans, but guarantees exhibitor-controlled distribution through a corporation which is independent and can render the most efficient distribution obtainable.

“The officers of the new organization are: President, William J. Clark; vice-president and general manager, H. A. Brink; chairman of the board of directors, James M. Sheldon; secretary, H. C. Cornelius; treasurer, Paul H. Davis; assistant general manager, A. S. Kirkpatrick; auditor, Hugh G. Davis, and general counsel, Charles C. Pettijohn.

“In addition to the above there will be appointed an advisory board of prominent exhibitors representing each section, corporation and zone in the United States and Canada, who will be substantial stockholders in the Mutual Film Corporation.”

Exhibitors Indorse Action

Another statement, signed by exhibitor members of Affiliated, indorses the action of the Affiliated boards, as follows:

“The Affiliated Distributors’ Corporation, recently organized by Messrs. H. A. Brink and William J. Clark of Grand Rapids, Mich., to establish a plan of producer-to-exhibitor-direct, have secured control of the Mutual Film Corporation and their system of branch offices through the United States for physical distribution of the combined product of Affiliated and Mutual companies.

“The undersigned exhibitors have thoroughly investigated the plan and possibilities of this union of forces, and we believe that every exhibitor and producer—in fact, the entire industry—are now offered a great opportunity to bring about conservation, economy and business standards in the motion picture business.

“We urge all exhibitors to join the Affiliated organization because it will give them absolute control of their product and eliminate speculation and juggling in the film market, and bring about a great saving in film rentals through wholesale buying on the part of exhibitors on the whole circuit.


Frank G. Hall Prepares

To Open Exchanges for Film Clearing House, Inc.

Frank G. Hall, supervising director of Film Clearing House, Inc., a new distributing organization that was launched last week, this week prepared to open exchanges in all of the leading centers.

It was stated that Film Clearing House will handle the product of independent companies, and will distribute the product as a separate show and giving a weekly accounting to the owners. Only physical handling will be accorded, the producers being required to maintain their own sales forces.

Ashbel P. Fitch, New York lawyer and director of many large corporations, is president of Film Clearing House, while the board of directors includes Col. Jacob Ruppert, owner of the New York Yankees, and William M. Seabury, one of the organizers and general counsel of the old Motion Picture Board of Trade.

Launching of the new company follows rumors in the trade for months that such an organization would be formed, with Col. Ruppert as one of the principal backers.

Booking Agent Wins

Suit for $108,339

NEW YORK—Mrs. Cora C. Wilkening, a New York booking agent, secured a verdict against Mary Pickford, the Artcraft star, in the Supreme Court, for $108,339.07 last week for services rendered.

Miss Wilkening claimed she secured a contract with Adolph Zukor by which Miss Pickford was paid $1,083,000. Her commission was 10 per cent.

Vitagraph Laboratory

Is Almost Completed

The new laboratory which is being built at the Vitagraph studio in Hollywood is now almost completed. It will be one of the finest on the coast. It will be fully equipped for printing on a large scale and soon will be in operation.
N. A. M. P. 1. Asks for
Extension of Time on
New Regulations

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, has entered into negotiations with the Bureau of Explosives, relative to having the period when the motion picture companies must comply with the new regulations of the bureau in regard to film shipping cases extended for a period of six months.

When the new regulations affecting the shipment of motion picture film were put into effect there was a provision that companies which had purchased the old style shipping cases prior to May 31, 1918, could continue to use them until December 1, 1918.

Owing to war conditions and the difficulty in obtaining sheet iron, of which material the new cases must be made, it has been practically impossible for the exchanges throughout the country to obtain the new cases. As the period of grace expires in less than a month's time an extension has been asked for until July 1, 1919.

Talmadge Company
Returns to New York

A message received at the Norma Talmadge Studios at 318 East 48th St. this week stated that Miss Talmadge, her director, Stanley A. Franklin, Thomas Meighan, Gladden James and other members of her company would start for New York on November 12, having finished the "Heart of Wetonza," Miss Talmadge's next production.

Miss Talmadge intends to stop off at the Grand Canyon a day or two to get one or two location scenes for "The Probation Wife," which she will produce in the cast.

Following "The Probation Wife," Miss Talmadge will do a series of original stories by Eugene Walter, the famous playwright.

Woody Gets New Post

J. S. Woody, former field manager for Select Pictures Corporation, has been appointed by General Manager Arthur S. Kane to the position of general sales manager, with offices in New York City.

Mr. Woody is a Seattle man and is known to motion picture exhibitors and producers in every corner of the country, having already enjoyed a long and successful career as a distributor. Mr. Woody's meteoric rise from field manager, a position which he held for only a few months, to the important and commanding position of general sales manager will undoubtedly delight his friends in every state.

S. L. Rothapfel to Edit
"Under Four Flags" Film

The remarkable work done by S. L. Rothapfel, director of the Rivoli and Rialto theatres, New York, in assembling and editing "America's Answer," is responsible for the decision of the Committee on Public Information to turn over to him the task of putting "Under Four Flags" into shape. This film, which will portray the activities on all the important battle lines in Europe, will be given its premiere presentation at both the Rivoli and the Rialto simultaneously, during the week of November 17.

World Gets Texas Guinan

World announces the engagement of Texas Guinan, the well-known stage and screen actress, for an important role in "The Love Defender," which Tefft Johnson will direct. Others in the cast are June Elvidge, Frank Mayo and Madge Evans.

Charlie Chaplin Weds
Miss Mildred Harris

Charlie Chaplin, the million-dollar comedian of the First National Exhibitors Circuit, has married Mildred Harris, Universal star.

News of Chaplin's marriage became public last week when R. S. Sparks, marriage license clerk at Los Angeles, admitted that the two had been secretly wed on October 23.

Why Chaplin and his bride kept their marriage a secret was not disclosed.

Conrad Milliken Is Now
S-L Pictures Executive

Arthur H. Sawyer and Herbert Lubin, founders of the S-L Pictures organization, announce that Conrad Milliken has become associated with their motion picture enterprise.

Mr. Milliken has long been recognized as one of the most able executives of the film industry, until recently having been vice-president of the Petrova Pictures Company.

When seen at the S-L Pictures' offices at 1436 Broadway, Mr. Milliken declared that he considered his new alliance the most important he had ever made, and that he firmly believes that the S-L banner would sponsor some of the greatest moving pictures of the future.

U. S. Consul General
Praises Adolph Zukor

A remarkable tribute was paid to Adolph Zukor, president of the Famous Players-Lasky Corporation, in London, the other day. Addressing a luncheon held by members of the motion picture industry of England, Robert P. Skinner, consul general for the United States, said no American citizen had worked harder or longer in the united interests of the Allies than Mr. Zukor.

Mr. Skinner prefaced his praise by announcing a contribution of £1,000 from Mr. Zukor to His Majesty King George's Fund for the Disabled.

Price Goes to Pittsburgh

C. B. Price, former manager of the Washington office of the Fox Film Corporation, has been transferred to the Pittsburgh branch, replacing Frank Burnham, who has resigned.

Gets Metro Foreign Rights

Sidney Garrett, president of J. Frank Brockliss, Inc., announces that the Export & Import Company now controls the distribution of Metro subjects for the whole of continental Europe, Brazil and Argentina.
Mary Pickford Signs Contract With First National Exhibitors Circuit

Receives $1,500,000 for Six Plays—Becomes Her Own Manager and Producer—Builds New Studio

The much-discussed question of Mary Pickford's new affiliation was definitely settled last Saturday evening at the Hotel Knickerbocker, New York, when she signed a contract with the First National Exhibitors Circuit, to make pictures for them for one year.

The First National, as well as several other concerns anxious to secure "little meeting the First National Exhibitors Circuit, Inc., was represented by Harry Schwalle. That the discussion came to naught is evident by the signing of Miss Pickford at the million and a half figure in the face of the argument that such a salary would make profits impossible.

New Studio Planned

Miss Pickford has had under consideration for some time plans for a new and up-to-date studio on the west coast, construction of which was held up by the war. These will be pushed to completion as soon as the material and workmen are to be had.

Under Miss Pickford's recent contract with Artcraft she was to receive $1,040,000, or $10,000 a week for 104 weeks, $300,000 bonus and $40,000 for four weeks' services while going over scenarios submitted. Miss Pickford recently testified in a suit against her in the Supreme Court, New York, that she had received $1,080,000 on her present contract with the Famous Players-Lasky Corporation.

Under her new agreement she will make fewer pictures and receive a sum considerably in excess of her present contract.

May Boost Prices

Philadelphia—Zone committees were appointed at a special meeting of the Exhibitors' League to discuss the advisability of increasing admission prices so as to recoup the losses caused by the influenza shut down.

Becomes Own Manager

Miss Pickford, under the stipulations of her new agreement, becomes her own manager and producer, and will choose her own plays and engage her own casts and directors. She has already secured the rights to two stage successes, it is said, having paid $40,000 for the screen rights to "Daddy Long Legs" and $38,500 for "Pollyanna."

Miss Pickford, it is understood, will receive $250,000 for each finished production delivered to the First National. The contract, which is the largest so far recorded in the history of the motion picture industry, was signed by Miss Pickford and J. D. Williams, general manager of the First National Exhibitors Circuit in the presence of Miss Pickford's mother.

On October 23 a meeting was held at the Hotel Astor in New York, at which the mooted question of the little film star's salary was discussed, and an agreement was proposed, it is said, to prevent competitive bidding for the services of film stars at enormous salaries. At this

Colvin W. Brown Now Mutual Publicity Chief

The publicity and advertising department of the Mutual Film Corporation, which moved from Chicago to the New York branch July 1, have been moved back to the executive office in Chicago under the merger with the Associated Distributors.

Removal was under the supervision of Colvin W. Brown, advertising manager of the Mutual, who became acting head of the department upon the resignation of Terry Ramsaye.

World Resumes Business With Two New Films

The resumption of business by World Pictures will be made on November 15, on which day this company will present "Just Sylvia," with Barbara Castleton starring and Johnnie Hines featured. Others prominent in the cast are Jack Drummin, Gertrude Berkley, Anthony "Pee," and Theresa Maxwell Conover. The story was written by Harry O. Hoyt and screenorized by Hamilton Smith. It was directed by Travas Vale.

On November 25, Montagu Love will be presented in "The Grouch," which was written by Forrest Halsey, Dorothy Green is the heroine of this picture play dealing with the mystery of the Great Dismal Swamps. Oscar Apfel directed the picture. Prominent in the cast are Albert Hart and Margaret Lindon.

Much Interest Is Shown In Showmanship Contest

The first National Exhibitors' Circuit reports that keen interest has developed in its showmanship contest on "The Romance of Tarzan.

The prediction is made that 75 per cent of First National clients will take part. The contest closes December 30.

TENSE SCENE FROM "THE ADVENTURE SHOP"

Corinne Griffith is the star of this forthcoming Vitagraph Blue Ribbon Feature
Trade Review Seeks New Affiliations Is New York Report

Reports that the Exhibitor's Trade Review would shortly change ownership have again been going the rounds. It is said that Louis F. Blumenthal and the Haring brothers, who took over control of the publication from the Exhibitors' League of America at the Boston convention last summer, are getting very sick of their bargain and would like to get out, even if at considerable financial sacrifice.

While similar rumors have been current at different times during the past year, the present report gained credence by reason of the fact that the recent suspension of advertising by the leading companies had resulted in serious embarrassment. Recently it was said overtures were made to the Universal Film Manufacturing Co., with a view to making a private arrangement, whereby the control of the Trade Review would be taken over by Mr. Laemmle.

It was said no action as yet has been taken by the Universal officials, but that the offer was to remain open until the meeting of the National Association on Thursday, Nov. 14, when no action had then been taken, the paper would be offered to the National Association of Motion Picture Industry, to be used as the official organ of that body. This plan was reported to have received the approval of Executive Secretary F. L. Elliott.

The report that the paper had been offered to Universal, although later denied by R. H. Cochrane for that company, gained currency largely because of the recent affiliation of the Hearst-International interests and Universal in the projected news film service which will be distributed through Universal exchanges.

Talk has been current for some time that W. R. Hearst would like to acquire a trade paper in the motion picture field to protect and promote his rapidly growing film interests and this gossip has given color to the report, of which later events only will prove the authenticity.

First U. S. A. Series Ready December 23

The World Film Corporation, which is to distribute the new "U. S. A. Series," which will comprise twelve two-reel pictures, to be produced by the Division of Films of the Committee on Public Information, has notified its exchanges that the first picture, "When Your Soldier's Away," which visualizes the work of the work of the field hospitals in a new and interesting way, will be issued immediately December 23. The original date for the first film was December 9, but delays, largely caused by the prevalence of the influenza and the necessary rearrangement of bookings, have made it advisable to delay the first public showing. The other pictures of the series will follow regularly, two each month.

Fox Film Men Meet

C. W. Eckhardt, J. R. Grainger, E. H. Wachter and Clayton Sheehan, district managers of the Fox Film Corporation, were in New York the past week attending a conference.

UNIQUE ADVERTISING

For "A Perfect 36," Select's New Feature

The Service Department of Goldwyn has announced to exhibitors the preparation of an original exploitation campaign for "A Perfect 36," Mabel Normand's second Goldwyn Star Series production.

The title and subject of this comedy offers opportunities for unique exploitation, and exhibitors who want to establish new box office records are being urged to use this novel method.

The advertising herald in the shape of a corset, a 36 model, is the stunt conceived for "A Perfect 36."

The herald is printed on white stock, with attractive hand-lettering in black. The circle at the top of the herald—the section that shows the head of Mabel Normand—is cut to permit of hanging the heralds on doorknobs.

The plan for the distribution of the corset heralds is simple. Boys may be engaged to place them on the doorknobs of every home, prior to the showing of the picture, and should distribute them as hand bills. The heralds may also be enclosed in envelopes and used for direct mail campaign.

Careful Editing Given "The Panther Woman"

The unusual interval since the issuance of the last Petrova picture, "Tempered Steel," has been caused by extraordinary efforts exerted in the matters of film editing and advertising for the fifth of the star's special vehicles. For a period of two months a group of cutters and film editors have been devoting their entire working hours to perfecting the continuity and titling of "The Panther Woman."

This extraordinary effort was put forth because of the nature of the story, which calls for a constant use of flashes and cut-backs. It deals with the fight for the life of a woman unjustly condemned for murder.

The executives of the Petrova company decided that the greatest possible assistance could be obtained only through expert use of the scissors. The results have more than justified their hopes.

The picture has been termed by the First National Exhibitors' Circuit, which handles the distribution, as "the fastest moving Petrova production we have yet seen."

Miss Agnes Marc Joins Famous Players Lasky

Agnes Marc, one of the best known of the younger character actresses on the American stage, has just been added to the stock company of Players-Lasky Corporation on the Western coast. Miss Marc recently finished her season with Otis Skinner, playing one of the principal roles in "Mr. Antonio." She has also played in a number of Eastern productions and was a member of the group of Players, devoted to the production of plays for the spoken drama.

THE TRADE WILL LEARN WITH CONSIDERABLE SATISFACTION THAT HAROLD BOLSTER, VICE-PRESIDENT OF THE GOLDWYN DISTRIBUTING CORPORATION, HAS BEEN AWARDED A CAPTAINSHIP IN THE INTELLIGENCE DEPARTMENT OF THE UNITED STATES ARMY. CAPTAIN BOLSTER REPRESENTED A TYPE OF PROGRESSIVE, CAPABLE AND CONSCIENTIOUS EXECUTIVE UPON WHOM THE FUTURE OF THE INDUSTRY RESTS AND IT IS ONLY THE EXPECTED RESULT THAT HIS WORK IN THE INDUSTRY HAS CREATED FOR HIM A BRILLIANT REPUTATION AND A WIDE CIRCLE OF FRIENDS WHICH WILL PERHAPS SEVERE EVEN THOUGH HIS GOVERNMENT WORK Necessitates AN INDEFINITE ABSENCE. EVERYONE WORTH While IN THE TRADE WILL REJOICE IN CAPTAIN BOLSTER'S GOOD FORTUNE, WHICH IS ALSO THE GOOD FORTUNE OF THE INTELLIGENCE DEPARTMENT.

Schwab and Hurley in "Safe for Democracy"

Charles M. Schwab, director general, and Edward M. Hurley, chairman, of the United States Shipping Board, Emergency Fleet Corporation, are prominently in several scenes of J. Stuart Blackton's new six-part feature, "Safe for Democracy," which he is now completing for early showing on Broadway, New York.

Through the courtesy of Henry R. Sutphen, vice-president of the Submarine Boat Corporation, Commodore Blackton was permitted to take his cast of players and working crew to the company's Newark Bay shipyards for special scenes. By special arrangement the producer was allowed to use the "location" on the day that "The Allies" and "The Consort," two new boats recently completed, were officially launched.

EXHIBITORS HERALD AND MOTOGRAPHY
Thousands of Houses Will Close
If New Taxes Stand, Says Brief
New York Exhibitors File Formal Protest With Senate Finance Committee, Outlining Grievances in Detail

Predicting that thousands of motion picture theatres will be forced to quit business unless the doubled admission and film rental taxes in the eight-billion-dollar war revenue bill are more equitably distributed in the different branches of the industry, the Motion Picture Exhibitors' League of New York State has lodged a formal protest with the Senate Finance Committee.

The protest, in the shape of a brief, was drawn up and approved at the state conference in Albany on September 24, but was withheld from publication until filed at Washington.

Hardly had the brief been filed until the Senate committee had changed the film rental tax so that the distributors will pay the tax instead of the exhibitors, as provided in the House bill. Whether this provision is to stay changed will depend upon what takes place in conference between the two houses following the Senate's passage of the revised bill.

Calls Exhibitors "Doughboys"

The brief starts out by fixing the status of the exhibitor as the same relatively occupied by the private soldiers in an army. "The doughboys of the motion picture industries" is the description applied to the theatre man. "Our protest is based on these two main facts," says the brief:

"The proposed new tax (meaning admission tax) is oppressive, discriminatory and confiscatory.

"The proposed new tax will fail of its purpose to increase government revenue."

Then the brief takes up the seating tax and declares that no protest is lodged against it.

"As a matter of fact we wouldn't think of protesting against the doubling of this tax," says the brief. "To pay it we deem a privilege and a patriotic duty."

Admission Tax a Burden

Then the admission tax is taken up and the following is said of it:

"On the face of it this tax is borne by the public. Indirectly it has become a burden on the exhibitor because indirectly he paid the increased admission price reduced the attendance at the smaller houses by 25 to 30 per cent and resulted in the closing of about 25 per cent of the smaller theatres."

Of the film tax the following is said:

"This tax was, of course, intended to tap the manufacturers' pockets. Instead of doing so it was promptly passed on by the manufacturers and distributors to the exhibitors in an aggravated form. The exhibitor was absolutely helpless against this extortion."

New Taxes Arraigned

Under the heading, "How the Proposed New Taxes Will Affect Exhibitors," the brief continues as follows:

"We submit the doubling of these is oppressive, particularly so to the majority of the exhibitors, who are men of small means and are, as matters stand now, often struggling for mere existence.

"We further submit that the taxes as they now stand are discriminatory and that instead of increasing such measures should be taken for their distribution on a basis of equity. The seating tax and the film tax fall directly upon the exhibitor. The admission tax falls indirectly upon his shoulders by lowering attendance. Developments have shown that the exhibitor has, unintentionally, we admit, been made 'the goat' for the entire amount of all three taxes.

See Disaster Ahead

"We further submit that if the taxes as they now stand are doubled and trebled they will become confiscatory as far as the small exhibitor is concerned. To pay double the amount of seating tax, to pay a flat 10 per cent on rentals, which would approximately treble the present tax, and to see in addition to this a falling off in attendance which may amount to anywhere from 40 to 50 per cent, owing to the doubling of the admission tax, is more than he can possibly stand.

"The larger houses will survive. They would possibly find a way of passing some of the increased burden on to their public, which is financially in a position to pay higher prices. But the small house, depending for its patronage on its immediate neighborhood and catering to the families of smaller means, would be unable to do so. Under no circumstances would the small exhibitor, because of the increased admission tax, pay higher prices. The small house, depending for its patronage on its immediate neighborhood and catering to the families of smaller means, would be unable to do so. Under no circumstances would the small exhibitor, because of the increased admission tax, pay higher prices."

Await Tax Change

Since the protest of New York exhibitors was lodged with the Senate Finance Committee, the war has been ended, and with the ending of hostilities, it is to be presumed that the entire revenue program of the government will undergo a revision. It is also to be presumed that with the lessening of the government's fiscal requirements many of the extreme taxation measures under consideration by the government during the period of the war will be abandonded.

The hope has been generally expressed that among the radical measures which will be summarily dropped will be the one providing for a twenty per cent admission tax.—The Editor.

Majority Small Houses

It is then pointed out that "80 per cent of the 16,000 motion picture houses throughout the United States have a seating capacity of only 600 or less," and that "these 80 per cent are the backbone of the exhibiting end of the industry."

"The new taxes would close a majority of these houses, the brief says the taxes would "kill the birds that lay the golden eggs—and the egg basket of the government will be the worse for it."

In closing the brief suggests that "in the proposed new legislation stringent measures should be provided to prevent the manufacturers and distributors from passing any taxes imposed upon them on to the exhibitors."

The brief is signed by Sydney S. Cohen, as president of the exhibitors' body; Charles L. O'Reilly, chairman of the committee on taxation, and Samuel I. Berman, executive secretary.

Greater New York

Film Theatres Show
"America's Answer"

"America's Answer," the U. S. official war picture issued by the Division of Films, Committee on Public Information, and distributed by the World Film Corporation, was shown in Greater New York during the week of Nov. 11, at the Lincoln, Madison, Victoria, Boulevard, National, American and Orpheum theatres. Nov. 14-16 the picture will be seen at the Avenue "B," Metropolitan and Capitol theatres. Nov. 17-19, at the New York and 15th Street, 42nd and Bijou, Nov. 14; the Broadway and 116th Street, Nov. 15. All the above are in the Loew circuit.

Other houses where the government picture was shown are the Hamilton, Nov. 11-13; Bunny, Washington and Clairmont, Nov. 11; Odeon, Nov. 12; Flatbush, Nov. 13; Flatbush, Nov. 13; Flatbush, Nov. 13; Flatbush, Nov. 13; Flatbush, Nov. 13; Flatbush, Nov. 13; Flatbush.
Two Select Features  
Starring Young and Brady for November

Select Pictures Corporation announces two new pictures for the month of November. These will be "The Road Through the Dark," the Maud Radford Warren story of the war in which Clara Kimball Young is starred, and Alice Brady in a typical New York story, "Her Great Chance." While there is no definite date for either attraction, the Clara Kimball Young picture will probably follow "Her Great Chance."

"The Road Through the Dark" is a story based on the early period of the war. Miss Young has the part of a young French girl in Paris who is betrothed to an American. At the outbreak of the war she is made captive by a German officer. She promises to become his companion in order to save a village from destruction, and in this manner becomes a valuable aid to the allies. Kathryn Stuart wrote the scenario and it was directed by Edmund Mortimer. The cast, in addition to Miss Young, includes Jack Holt, leading man, Henry Woodward, Eleanor Fair, Bobby Connolly, John Stepping, Lilian Leigh, Elmo Lincoln, Edward M. Kimball and Eugenie Besserer. "The Road Through the Dark" was photographed by Robert Edeson.

Select's other November picture will be Alice Brady in "Her Great Chance." This is the story from Fannie Hurst's novel, "Golden Fleece." Charles Maugham wrote the scenario and also directed the picture.

"Her Great Chance" is a story of a clever shopgirl who is in love with one of Broadway's spendthrifts, "Million Dollar Charlie Cox." The action of the story is divided between New York City and a famous roadhouse perched on the highest peak of the Palisades overlooking the Hudson river.

Miss Brady has the part of Lola, the shopgirl. Others in the cast are David Powell as the leading man, Nellie Parker, Spaulding, Gloria Goodwin, Gertrude Barry, Hardy Kirkland, Ormi Hawley, C. A. de Lima and Jefferson de Angelis. The photography is by Leo Rossi.

Carolina White Makes Debut With Caruso

Appearing opposite Enrico Caruso in the leading feminine role in the great operatic star's first Artcraft picture, "My Cousin," is Carolina White, one of the best known of native American grand opera singers. Miss White is a Boston girl, and made her debut as an opera singer in the San Carlos Opera House at Naples, Italy, in 1910. She was engaged later by the Charles O'Curry Company, with which she created the role of Minnie in "The Girl of the Golden West." The same season she was seen in the leading roles of a number of successful productions, including "Cavalleria Rusticana" and "Aida."

As a star she shared honors in the organization with Mary Garden, Tetrazzini, Marguerita Sylva, John McCormack, Dalmore, Renaud, Sammarco and other world famous artists.

First National-Herald Insert Attracts Wide Attention Throughout Film Trade

The most extraordinary advertisement ever carried in a motion picture trade journal was printed in the Nov. 9 edition of Exhibitors Herald and Moteography.

The advertisement was placed by the First National Exhbitors' Circuit, Inc., and was devoted exclusively to Miss Anita Stewart and the production, "Virgins, Wives," which will be the first "First National" picture in which Miss Stewart will appear.

The advertisement consisted of a 32-page insert, printed on a very fine grade of tinted stock. Sixteen distinct poses of Miss Stewart were given, in addition to sixteen pages of interesting and sales-compelling data concerning the forthcoming production.

The advertisement was prepared in such a manner that the various poses of the star could be preserved and retained for lobby display and other advertising purposes.

Since the production of the insert Exhibitors Herald and Moteography has been flooded with commendatory letters from exhibitors in every state in the Union, and also from many points in Canada. In many cases requests were made for additional copies of the issue carrying the insert.

The insert also attracted considerable attention among advertising agencies outside the film trade, whose uniform comment was that the 32-page Anita Stewart insert was a record-breaking newsworthy event in trade journalism.

The insert was prepared by the advertising and publicity department of the First National Exhibitors' Circuit, Inc.

Famous Players Make Many Office Changes

The Famous Players-Lasky Corporation announces the following changes among the officials of its branch offices: Harry H. Buxbaum, who for the past several months has been special representative to exchanges, has been appointed manager of the Chicago branch office, succeeding L. W. Kniskern, resigned.

W. R. Scales, as announced in the Herald and Moteography, has been appointed manager of the Chicago branch, succeeding F. M. Brockell, resigned, and G. W. Erdman has been promoted from sales manager of Cleveland office to succeed E. T. Gerrish, who has resigned.

United Makes Progress In Detroit and Toledo

C. R. Seelye, secretary of United Picture Theatres of America, interrupted the tour which he is making in the interests of United, and was at his desk in the Mecca building, New York, last week.

Mr. Seelye reports further results in the middle west from the lead taken by C. H. Miles, prominent Detroit exhibitor, in joining United. The Rialto, Gladwyn Park and Dawn theatres, Detroit, the Orpheum, Ann Arbor and Temple theatres, Toledo, are among the new members.

Families Provided For

Under the group insurance plan recently adopted by World Pictures, the families of Arthur Thompson, Chicago, and Harry Glass, New York, have received a substantial sum of money from the Aetna Life Insurance Company with whom the World insured all of its employees. Mr. Thompson as a result of charges to the employees' companies. The deaths of these two popular salesmen is a real loss to the industry.

Vitagraph Managers Predict Big Season As Theatres Reopen

A. W. Goff, assistant general manager of the Vitagraph distributing organization, and E. Anger, eastern division manager, have just completed a swing around the eastern circuit, and Mr. Goff is of the opinion that exhibitors are destined to have one of their most prosperous seasons as soon as the theatres are reopened.

"We visited Chicago, Cleveland, Detroit, Cincinnati, New Orleans, Atlanta, Washington and Philadelphia," said Mr. Goff, "and while the theatres were closed in most of these cities, the exhibitors, looked at the situation philosophically. They realized that the closing order was a vital necessity in the interest of public welfare, and they are using their time to plan for the future. All of the exhibitors seemed to feel that just as soon as the ban on theatres is lifted that business will be greater than it has ever been before."

"We found Vitagraph's business better than at any time in the history of our distributing organization. Every office is packed with contracts for future business on all Vitagraph units, the Blue Ribbon features, Big V Special Comedies and Serials, and despite the closing orders there is a general feeling of optimism for the future. There has been a big increase in Blue Ribbon feature business since we put our rotating star series plan into effect, and more theatres are now showing these than ever before."

Mr. Goff said that the people in the closed sections are eagerly awaiting the reopening of theatres, and that in his opinion, exhibitors will do bigger business than they ever knew.

"People are theatre-hungry," said Mr. Goff. "They never knew what the motion picture theatre meant in their lives, and they are just as eager to have the ban lifted as are the exhibitors."
Artcraft

The Great Love (D. W. Griffith production).—Capacity for four days. Title plus producer plus stars is the answer. A safe bet for any class house. If you have a competent orchestra be sure to get the music score.—W. L. Ainsworth, Orpheum Theatre, Fond du Lac, Wis.—Middle class patronage.

Barbary Sheep, with Elsie Ferguson.—Personally we consider this a truly great picture and Elsie looks like a corner, but the great fault of this picture is that it appeals to high class audiences only and certainly is not suitable for an ordinary house.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

The Man from Painted Post, with Douglas Fairbanks.—Best Fairbanks ever shown in our house. Drew fairly well and sent them out shouting. Film in fine condition.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

Bluebird

The Dream Lady, with Carmel Myers.—The poorest Bluebird I have shown in some time. No story.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

First National Exhibitors Circuit

My Four Years in Germany.—The best picture on the war. Will draw and please. Showed it in connection with Liberty Loan and raised over $15,000. Every theatre should show it for the good propaganda it spreads.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Fox

Western Blood, with Tom Mix.—A very good picture. Good photography. Film not in good condition. Ends too abruptly.—A. J. Hill, Glen Theatre, 2951 Logan boulevard, Chicago.—Middle class neighborhood.

The Fallen Angel, with Jewel Carmen.—A beautiful star, but a poor story. Average box office value.—W. L. Ainsworth, Orpheum Theatre, Fond du Lac, Wis.—Middle class patronage.

American Buds, with Jane and Katharine Lee.—Good picture, but print was old and out of frame. Fair business only.—Lewis and Bristo, Princess Theatre, Elwood, Ind.—General patronage.

Her Price, with Virginia Pearson.—Star is a beautiful woman, but if she doesn’t get a real story pretty soon she will be worthless from a box office standpoint.—W. L. Ainsworth, Orpheum Theatre, Fond du Lac, Wis.—Middle class patronage.

General

Gift o’ Gab, with Jack Gardner. —Jack is best boy. We can do with him fine.—J. O. Merchant, Isis Theatre, Alice, Tex.—Mixed patronage.

Pants, with Mary McAllister.—One of the cleverest and most interesting portrayals of American kid life I have shown. Please all.—Deserving picture.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Jewel

For Husbands Only, with Mildred Harris.—One of the classiest productions I have ever played, but went over the heads of most my customers. Title will bring them if intelligently advertised.—W. L. Ainsworth, Orpheum Theatre, Fond du Lac, Wis.—Middle class patronage.

The Kaiser, the Beast of Berlin, with Rupert Julian.—Gets the money. Well liked here.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

The Kaiser, the Beast of Berlin, with Rupert Julian.—Good drawing card, but the picture is not a companion to Over the Top in any respect.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

Metropolitan

A Pair of Cupids, with Bushman and Bayne.—A good light comedy with Bushman acting more like a human being. The sooner he gets over that tin god, idol stuff the better he will please.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

To Hell With the Kaiser, with Olive Tell and Lawrence Grant.—Broke all records. Ran two days at 50 and 75 cents admission.—Dixie Theatre, Athens, Ala.—

A Successful Adventure, with May Allison.—Good average program picture.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Mutual

Please Help Emily, with Ann Murdock.—Went over very good and pleased most of my audience. Miss Murdock not known here. Film in fair shape.—F. E. Noyes, Lyric Theatre, Cornell, Wis.—General patronage.

Snap Judgment, with William Russell. Book this by all means if your patrons like good snap comedy. Russell at his best.—F. E. Noyes, Lyric Theatre, Cornell, Wis.—General patronage.
Her Country's Call, with Mary Miles Minter.—This was one of the best we have run in a long time and pleased everybody. Film in good condition.—E. E. Noyes, Lyric Theatre, Cornell, Wis.—General patronage.

Paramount

Paramount Program.—The following will corroborate Miss Benes's report in regard to Paramount-Artcraft. When he gave me quotations on their Paramount and Artcraft productions, the manager of their nearest branch said I would have to take all—four subjects a week—or none. What do you suppose I took with me when I left this gentleman? Nothing. Down with the Kaiser over there. Down with autocracy over here.—William M. Roob, Grand Theatre, Port Washington, Wis.

The Cook, with Fatty Arbuckle.—Feature comedy. It is worth it. Supporting cast is very good. Contains many laughs. Buster Keaton's Salome dance will make any grouch laugh. Kids will stay and see it twice. Weather fair and warm. Charged 10 and 15 cents.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

The Source, with Wallace Reid.—Picture pleased. Contains some rough stuff. lumber camp story. Star's work is good. Ordinary advertising. Weather threatening. Charged 5 and 10 cents.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

The Varmint, with Jack Pickford.—Like so many of the Paramount program pictures this one appeals to a very limited class only. Not suitable to the ordinary house. Film in wretched condition. Very poor business and failed to please.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

Love Me, with Dorothy Dalton.—A good picture. Glad to see star in something beside wild west barroom stuff.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

The Hostage, with Wallace Reid.—Rather poor picture. Failed to draw and did not please. Film in scandalous shape and barely three reels in the whole thing.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

Bab Pictures, with Marguerite Clark. These Bab stories are all good. I have not used other Chas. pictures.—T. H. Tomter, New Grand Theatre, Highmore, S. D.—Small town patronage.

Moonshine, with "Fatty" Arbuckle.—Strikes me this is every bit as good as any of his others.—R. J. Relf, Star Theatre, Decorah, 1a.

The Guilty Man.—A good picture, but being without a star failed to pull.—R. J. Relf, Star Theatre, Decorah, 1a.

Pathe

Harold Lloyd Comedies.—In our opinion these are the only single reel slapsticks on the market worth running in our house. They surely cannot be beaten for quality, as each one seems to be better than the preceding one. If Lloyd has any rival at all it may be Chaplin, but we doubt if Charlie surpasses him.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

The Other Woman, with Peggy Hyland.—A fair picture and drew fair attendance, but this story has been done over and over again.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

Kidder & Co., with Bryant Washburn.—Just an average comedy. Not up to Washburn's standard.—W. L. Ainsworth, Orpheum Theatre, Fond du Lac, Wis.—Middle class patronage.

Innocent, with Fannie Ward.—Good subject and star appeared to advantage. Drew fine and pleased.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

Select

The Lesson, with Constance Talmadge.—A clean picture with two clever stars, Talmadge and Tom Moore. Miss Talmadge does not bring much business as yet, but I have hopes.—W. L. Ainsworth, Orpheum Theatre, Fond du Lac, Wis.—Middle class patronage.

Over There, with Charles Richman.—A good patriotic picture. A money maker.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

The Studio Girl, with Constance Talmadge.—Very good. Fair business.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

Triangle

The Shoes That Danced, with Pauline Starke.—A fair production, but a poor title with no drawing power.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

Vitagraph

MITCHELL LEWIS, Star of J. Stuart Blackton's Feature, "Safe for Democracy."

The Regenerates, with Alma Rubens.—Very good picture. Pleased most of patrons.—William M. Roob, Grand Theatre, Port Washington, Wis.

An Heiress for a Day, with Olive Thomas.—Quite a bit of good clean comedy in this and it seemed to get over O. K. Drew well.—M. B. Donovan, Portsmouth Theatre, Portland, Ore.—Middle class patronage.

Law's Outlaw, with Roy Stewart.—Roy is coming slowly, but surely.—William M. Roob, Grand Theatre, Port Washington, Wis.

Marked Cards, with Margery Wilson.—A good story. Good photography. Acting good.—A. J. Hill, Glen Theatre, 2951 Logan boulevard, Chicago.—Middle class neighborhood.

Old Hartwell's Cub, with William Desmond.—A very strong picture, one that will please your patrons.—Majestic Theatre, Wausau, Wis.—Mixed patronage.

Universal


Her Body in Bond, with Mae Murray.—Not a success will send your patrons away wondering where on earth it got its title. A good clean picture in spite of the name.—W. L. Ainsworth, Orpheum Theatre, Fond du Lac, Wis.—Middle class patronage.


Charlie Captures the Kaiser (Cartoon).—Just an ordinary cartoon. Did not get us a cent over any other comedy.—Majestic Theatre, Wausau, Wis.—Mixed patronage.


Song of the Soul, with Alice Joyce.—A very interesting story. Not much punch. In fairly good condition. Poor money.—A. J. Hill, Glen Theatre, 2951 Logan boulevard, Chicago.—Middle class neighborhood.

Blind Adventure, with Edward Earle.—One of Vitagraph's poorest.—Math. Gember, Grand Theatre Stanley Wis.—Mixed patronage.

World

The Heart of a Girl, with Barbara Castleton. — A good average picture that pleased, but not much of a puller. — R. J. Refi, Star Theatre, Decorah, la.

Leap to Fame, with Carlyle Blackwell. — One of the best this star has appeared in. — Majestic Theatre, Wausau, Wis. — Mixed patronage.

W. H. Hodkinson


Shackled, with Louise Glauin. — My patrons remarked that Glauin seemed out of place in this kind of a story, but picture got over alright. Drew only fair. — M. B. Donovan, Portsmouth Theatre, Portland, Ore. — Middle class patronage.

Specials and State Rights

Over the Top, with Arthur Guy Empey (Vitagraph). — Played this two days and lost money on it. This has been played to death here and the Vitagraph people insisted upon us paying them twice what it was worth and consequently our little neighborhood house lost on it. It seems to us that when these concerns do get hold of something worth while that it would be a fine thing for them to play fair with the small exhibitor and not be so informally hoggish. We explained this matter very clearly to Vitagraph before booking this picture, but all they said was that we could run it a few more days if we cared to at the same price they were asking for two days. Of all the ridiculous propositions that was the limit. Just how a little neighborhood house with a very small territory could run a big picture that had been run all over the city, and for three days, is beyond our ken. Our experience with two-day runs has been a packed house the first day and about half a house the second day. Presumably the third day would bring us about a dozen patrons or so. For brilliant logic some of the exchange people surely take the cake. — Gem Theatre, Peoria, Ill. — Neighborhood patronage.

The Unbeliever, with Raymond McKe and Marguerite Courtot (General). — The best this season, to big business.


Series and Serials

The Son of Democracy, with Benjamin Chaplin (Paramount). — Other remarks are justified. The best pictures for good of every picture fan. They do not draw, but they can't help but please. It should be compulsory for every child to see these. They will do more good than books and lectures and in many cases be the turning point in many a kid's life for the better. It's a shame and a disgrace that more interest is not taken in these pictures. Even the schools fail to support a 5 cent matinee. Can you beat it? Advertise some white slave subject and the house is packed with kids, parents and teachers. Oh, what's the use. Give 'em what they want. — Leo Peterson, Iris Theatre, Belle Fourche, S. D. — General patronage.

The House of Hate, with Pearl White and Antonio Moreno (Pathé). — One of the best drawing cards I have ever run. Very exciting. Kids and grownups both satisfied. — A. J. Hill, Glen Theatre, 2051 Logan Boulevard, Chicago. — Middle class neighborhood.


National Board of Review Reports

Shoulder Arms (First National). — Entertainment value, excellent; story, unusual; coherence of narrative, good; acting, exceptional; photography, good; technical handling, excellent; scenic setting, excellent; moral effect, excellent; as a whole, excellent.

The Man Who Would Not Shoot (Universal). — Entertainment value good; story, excellent; atmospheric value, good; scenic setting, excellent; acting, good; technical handling, good; coherence of narrative, good; photography, excellent; as a whole, excellent.

Under the Greenwood Tree (Paramount). — Entertainment value, excellent; story, good; atmospheric value, good; scenic setting, excellent; acting, good; technical handling, excellent; coherence of narrative, clear; photography, excellent; as a whole, good.

What Is the Picture's Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY's "What the Picture Did For Me" department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title
Star
Producer
Weather
How Advertised
Competition
Admission Prices
Remarks
Name of Theatre
Transient or Neighborhood Patronage
City and State

Sent in by...
The Periscope

The question arises will Mrs. Charlie Chaplin (see Mildred Harris) be able to control the comedian when she serves custard pie for dinner.

Uncle Sam on October 1 inaugurated a dollar dinner on his railroad dining cars and now you can't tell a motion picture actor or a film magnate from the common run of travelers in trans-continental trains.

And did you read about that California film star who cleaned up a cool million furnishing Uncle Sam with feather pillows for our boys over there. Pretty soft, eh?

Some of the Blessings of Peace

No more war films.

German spies and dastardly plots will become passe.

The American flag will not be used to save every other story from flapping.

Stories of film stars who intend to join the colors will not fill our pages.

What has become of the weekly story about the film that had its first showing at Sing Sing? Are the boarders up there kicking on the quality of the so-called features and walking out on the warren.

It took our great stars a long time to discover that they could have a clause inserted in their contracts which would prevent the showing of their old subjects until they were at least three years old, without their consent. Now they're all doing it. And there won't be so many heartaches hereafter.

We wish someone would settle the question of Priscilla Dean's engagement to Lieut. Eddie Richenbacker. The Universal star says she is and the premier American ace says she isn't, at least, not to him. And there you are.

Painfully Frank

Speaking of Priscilla's engagement the Chicago Evening American on Nov. 7 printed the announcement under this startling head: "The Brazen Beauty." Some crust, eh?

The streets of Chicago and New York last Thursday seemed to give the lie to the statement that there is a shortage of paper in this country.

Evidently Bill Hart thinks Chicago needs blue sky laws. He spent two weeks there recently waiting for the sun to shine twenty minutes.

New York has adopted a new walk, known as the "swagger sway." This is nothing new in Chicago. South Clark street has known it for years.

Things to Be Thankful for Nov. 28

That the Authors' League of America didn't write the Liberty loan scenario.

That lightless nights are off.

That the war's cessation will end the "kaiser" films.

That the "essential industry" is once more back on the job.

That Mary has signed that contract.

That "peace celebrations" don't come every week.

That C. Spencer Chaplin's nuptials have been definitely settled.

Do you know how a film magnate decides when it is time to star a particular actor or actress? No? Well, the secret is out. Here it is direct from Samuel Goldfish himself: "How do we know when the public has made up its mind that an actor should be starred? By the size of his mail every morning. If it fluctuates or is only moderately large I know I have a popular leading man and needn't worry. But when it reaches a certain steady volume — say 300 letters a day — then we know he must be starred."

J. R. M.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Belle" (Sawyer).—Reel 2, subtitles: "The Crossroads, on murder bent!" "The murder in the snow!" theft of money belt; robbery of body of money belt: "Destruction of body in the lime kiln" and throwing body into kiln.

"Rose of Walfville" (Vitagraph).—Reel 1, coach holdup scene; two other holdup scenes. Reel 2, handit disarming sheriff in jail; becket jail door after holding; subtitle: "Anybody smart enough to trick us this way?"

"The Brass Bullet," No. 11 (Universal).—Reel 1, shooting man through hole in floor; throwing man in river. Reel 2, gagging and tying girl.

"Fair Exchange" (W. H. Pro.4).—Stabbing man in seat with knife; Chaplin pulling girl's skirt under her knees with cane; Chaplin sticking pin into policeman's seat.

"The Slave's Beau" (W. H. Pro.).—Reel 2, Mahal jabbing girl in seat with fork; jabbing fork into man's seat.

"Ashes of Love" (Graphic).—Reel 6, shooting of man.

"All the World for Nothing" (Pathe).—Reel 3, butler stealing jewels.

"An Enemy of Soup" (Pathe).—Two scenes of apparently nude girl on bank.

"The Mantle of Charity" (Pathe).—Reel 2, closeup of five dollar bill. Reel 5, subtitle: "I can't make enough money washing, so my husband has sent me out to walk the streets!" woman striking man on head with poker.

"Secret Strings" (Metro).—Reel 5, gagging and binding girl; two scenes of thieves at panel; emptying jewels from tray into bag.

"My Lady's Slipper" (Rainbow).—Girl sitting on bed holding up man's pajamas.

"Tell It To the Marines" (Paramount).—Reel 3, two closeups of man and girl struggling on ground.

"Just Sylvia" (World).—Reel 5, that portion of scene in which woman bending over jewels on dresser exposes her breasts.

"New York" (Pathe).—Adult only permit. Reel 2, subtitles: "Edna enjoys the luxuries with which King provides her!" (And thus Oliver King becomes a benefict, Reel 3, two views of nude model.

"The One Woman" (Select).—Reel 4, subtitles: "Established in Kate Ransom's home." Reel 6, last chocking scene.

"The Three Mounted Men" (Universal).—Reel 1, last chocking scene. Reel 2, second part of letter reading: "If you try to get me, etc." Reel 4, scene of girl at bar. Reel 3, subtitles: "I am going to prove I am your friend, etc."

"Stabbing scene." The stage will reach Red Outhat nine o'clock. Reel 6, first stage hold-up scene.

"The Brass Bullet," No. 10 (Universal).—Reel 3, slugging scene. Reel 2, subtitle: "Send me her dead body and I'll give you $5,000."

"Hands Up," No. 8 (Pathe).—Reel 1, slugging girl in cabin. Reel 2, stabbing man; binding girl; two scenes of tying girl to horse; two scenes of horse dragging girl.

"The Border Raiders" (Pathe).—Reel 3, shooting in fight scene; slug ng Chimian after he is pulled from horse. Reel 4, Chimian suggestively leaning at girl on couch; two closeups of man with rope around neck. Reel 5, Chimian tying girl; three shooting scenes where men fall.

"The Pretender" (Triangle).—Reel 5, theft of money.

Chicago Daily News Travel Series, No. 15 (Pathe).—Two views of nude girls.

NEW COMO THEATRE, ST. PAUL, MINN.

ONE OF ST. PAUL'S COZY NEIGHBORHOOD HOUSES. IT SEATS 500 AND HAS A $3,000 PHOTO-PLAYER. ELLSWORTH CAMERON IS MANAGER.
Pershing Theatre
On Lincoln Avenue
Throws Open Doors

Lubliner & Trinz House
Seats 1,700—Record Crowds
At Opening Night

The Pershing, the new Lubliner and Trinz theatre at 4614 Lincoln avenue, opened amid a blaze of glory on Wednesday evening, Nov. 6. This is the tenth theatre owned and controlled by this progressive firm and is in keeping with their other houses in appointments and beauty.

An attractive electric sign with “Pershing Theatre” outlined in light, surmounted by a flying eagle, adorns the front. The entrance is also outlined in hundreds of electric lights, which can be seen for several blocks.

Seats 1,700 Persons

A spacious lobby faces the street with a marble ticket office at the right. The whole makes an inviting appearance. The lobby opens directly upon the auditorium proper, which seats 1,700 persons, all on one floor. The theatre is 176 feet long and 100 feet wide. Eight stores front on the street, with up-to-date flats over them.

The decorative scheme is ivory and gold with a cream tint on the ceiling. An immense pipe organ flanks each side of the screen and an orchestra pit stretches across the front of the house. The comfortable seats are finished in grey with leather upholstery. The floors are covered with deep blue velvet carpets.

Manager Is Honored

Daniel Lubliner is the manager of the Pershing and on the opening night was the recipient of many beautiful bouquets. An eight-piece orchestra conducted by Charles Schoening furnishes music.

The theatre was designed by W. W. Ahlschlaeger and built for Lubliner & Trinz by G. H. Gottschalk & Co. Small boys were quick to grasp the opportunity on the opening night to make a little pocket money. They lined the sidewalk selling highly colored portraits of General John J. Pershing, “The Forbidden City,” with Norma Talmadge, was the feature attraction on the opening night and capacity houses greeted the film for three performances.

Affiliated Feature
Has Special Showing

The Exhibitors Booking Corporation of Central Western States, which is a branch of the Affiliated Distributors Corporation, entertained a number of Chicago exhibitors and the press at an informal luncheon at Hotel Sherman on Wednesday, Nov. 6. Preceding the luncheon a special screening of Leonce

Chicago Gets 28 Prints
Of New Chaplin Comedy

Manager Harry Weiss of Central Film, distributors of the First National product, says the demand for Charlie Chaplin’s new comedy, “Shoulder Arms,” is so great that twenty-eight prints will be put to work in this territory. Mr. Weiss claims that this sets a record for the number of prints of one subject in Chicago and vicinity.

Film Clearing House
To Open Branch Here

Film Clearing House, the new distributing company of which Frank C. Hall is directing head, is planning to open an exchange in Chicago. The location has not been announced, but it is reported that the organization will occupy the offices in the Film Exchange building just vacated by the George Kleine System.

PERSONALS

These be great days between victory and the reopening of the theatres, according to J. W. Weber & Co., manager of the Vitagraph exchange. Although much of his territory is closed, Mr. Chatburn reports more business than ever before. The chief reason, he asserts, is because Vitagraph permitted exhibitors to pass subjects that they missed due to closing, with the result that the exhibitors felt so good that they made room for the old pictures, thereby swelling Vitagraph’s business.

Ditto prosperity, says J. Van Ronkel, manager of the Goldwyn branch. Ever since the theatres started to reopen, Mr. Van Ronkel claims that Goldwyn has been swamped with business.

R. C. Cropper, manager of Bee Hive, joins in the prosperity chorus, and says he also is doing more business than ever. Mr. Cropper says the reason is that exhibitors are diversifying their programs more than they formerly did, using more short subjects.

Mr. Cropper announces that he will establish a branch in Indianapolis, probably this week. He planned to be in Indianapolis several days in connection with the preliminaries.

W. F. Rodgers, general sales manager of General Film, was scheduled to visit the local office of General the early part of this week.

Carl Laemmle, president of Universal, is another expected to visit Chicago this week. The nature of Mr. Laemmle’s visit is not disclosed.

Max Ascher was in town last week on a visit from Los Angeles. He is meeting the Army’s “agreement” with Max, his friends say, but will he be happy to get back in civilian harness again, now that the Allies have won the war.
Harry Weiss, manager of Central Film, plans to leave next Monday for St. Louis on business. He will be gone a week. Have a good time, Harry, but watch your step.

Aaron Jones of Jones, Linick and Schaefer, is in New York on business.

Among last week's out of town visitors were the following: W. W. Watts of the Gavety Theatre and Harry Thorn- ton of the Vaudette, Springfield, Ill.; Carl Mueller, Spencer Square, Rock Island; George Diahl, Mirror Theatre, Motorola; H. H. Hine, Auditorium The- atre, South Bend, Ind., and Mrs. J. Sirk, Gem Theatre, North Manchester, Ind.

A. Tietel, of hillum cleaning fame, proudly announces a compliment he has received from the H. Lieber Company of Indianapolis. "Replying to your letter regarding 'My Four Years in Germany,' which you just cleaned for us," writes Floyd Brown of that organization, "I beg to advise you that your work was entirely satisfactory. We have always been pleased with the work you have done for us and appreciate the promptness with which you handle our shipping."

Billy West, the well-known brother of George West, of the Bee Hive exchange, was due to visit Chicago this week en- route to the coast from New York.

Lee Herz, of the Siloe exchange, proudly announces that "Five Nights," a picture without a star, produced by the Classical Motion Picture Company and handled in this territory by Siloe, is being shown all this week at the Star Theatre, 68 West Madison street.

### On the Firin' Line

H. R. Thayer, formerly with General Film at St. Louis, has joined the Vitaphone forces and will travel in Northeastern Illinois, with headquarters in Peoria.

E. Mitchell, formerly with Mutual here and more recently with Mutual at Omaha, has returned to the Chicago office. He will sell films on the South Side.

George W. Malone, of Minneapolis, is another who has joined the Mutual organization. Malone comes to Chicago to work for his old boss, Dan Donigan, who until taking charge of the Chicago branch of Mutual, was manager of the Minneapolis exchange. Welcome to our city, George.

Joe Lyons, who was one of the main- stays of the Sherry organization, has joined General Film, which has taken over the Sherry product.

Frank J. Flaherty, of the Producers' Distributing Corporation, made a flying trip to Milwaukee last week, returning with a large batch of contracts.

William Hodge has taken charge of the Bee Hive auditing department.

Chris G. Whelan, representative of the George Kleine System, is getting into his stride in his new quarters with the General Film Company.

G. H. Johnson, formerly a bookkeeper with the George Kleine System, has taken a similar position with General Film.

It's hard sledding these days for George West of the Bee Hive outfit. When the rumor spread last Thursday that Germany had signed the peace arm- istic, George went out celebrating and when Germany really signed the peace terms he had to do it all over again. Poor George!

Henri Ellman, colleague of George, says he is glad to announce that the Clybourne Hippodrome, 1608 Clybourne avenue, is doing business again. Go to it, Henri. We hope you can get all the business possible there.

M. G. Watkins, formerly treasurer of the Reel Fellows' Club, and M. L. Spar- r of the Village Theatre, Wilmette, have joined the Vitaphone Force Corps for post-war service. They are at pres- ent stationed at Camp Scott, 61st street and Cottage Grove avenue. They expect to remain abroad for two years.

Just because the armistice with Ger- many has been signed is no reason that the boys in khaki should receive no more letters from their friends, writes William Weiss, formerly a salesman at Central Film, to Manager Harry Weiss. "Bill is at Camp Logan, Houston, Tex. Address your letters Co. B, Fifth Develop- ment Battalion.

Harry D. Charness, another former Central Film salesman, who is now in France, also would like to hear from his friends. Harry's address is Medical Department, 106th Engineers, A. P. O. 716, Base, 5, A.E.

Glendon Supports Love

When Bessie Love's first Vitaphone Blue Ribbon feature, "The Dawn of Un- derstanding," is published, J. Frank Glendon will be seen playing opposite her. Mr. Glendon was one of the fea- tured stars in the Vitaphone serial, "The Woman in the Weh."

Big Ad Campaign
For "Common Cause"

Although the definite date of publication for "The Common Cause" has not been fixed, the Vitaphone Distributing organization, through which Com- modore J. Stuart Blackton's drama is to be offered, is going ahead with its plans for an extensive campaign in the United States and Canada. For two weeks, it is announced, artists have been busily engaged in making sketches for the paper and advertising material that is to be supplied to exhibitors, and work is well advanced on it.

In connection with "The Common Cause," the Vitaphone distributing or- ganization offered exhibitors the same units of adver- tising service that it did on "Over the Top," "Within the Law," "Womanhood, the Glory of the Nation," "The Girl Phillippa," "The Battle Cry of Peace" and its other important productions.

Advance prints on "The Common Cause" have been loaned to all the branches of the Vitaphone distributing organization and will be available for showing to exhibitors this week, it is announced.

### Club of 1,200 Attends
Each Fairbanks Show
At Seattle Theatre

Greater Theatres Corporation, which controls a chain of theatres throughout the Northwest, visited Douglas Fairbanks recently at the latter's Southern California studio, delivered to the actor-producer a reel of film of twelve hundred Seattle fans who have formed a Douglas Fair- banks club, turning out in full force every time a Fairbanks picture is shown at the Coliseum Theatre.

The 1,200 fans are planning a visit to Los Angeles, which is responsible for the exception, since Mr. von Herberg, trip to the exhibitor center to make arrangements with Mr. Fair- banks for the entertainment of the club.

The camera photographed Douglas ac- cording to the star's big- treasuring Mr. von Herberg that the club would be given every consideration to make their visit memorable. This film will be pro- jected at the Coliseum Theatre, including a series of subtitles, excerpts from a speech of welcome by "Dough" to his twelve hundred admirers.

### Stage Folk Welcome
Jobs Before Camera

Members of the "Chu Chin Chow" company and a few smaller companies, which have been playing in Philadelphia, had a welcome and wholly unexpected windfall recently when Charles Miller, who is directing the "screen classics" super-feature, "Wilson or the Kaiser?" engaged them to appear in the picture while exterior scenes for the production were being shot in a small Pennsyl- vania town. The stage players had been thrown out of employment by the closing of the theatres due to the Spanish In- fluenza, and were glad to take advantage of the opportunity to make some money.
Prosperity and Patronage

Both are at hand for the exhibitors of America with the coming of Peace, providing the exhibitor guarantees and insures the reputation of his house by booking Quality Pictures.

Goldwyn Pictures

are the most consistently good productions available in the entire market. On 8,000 screens of the nation Goldwyn is bringing prestige and popularity to the nation's best theatres.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President
Edward Selwyn, Vice President
16 East 42nd Street
New York City
"Projectionist Ray Says:

"Few people ever get rich entirely by their own efforts. They get others to work for 'em.

"Does your audience work for you? Mine does, 'cause I always run a Power's. After the show every one in the audience becomes a press agent for the house.

"Use a Power's and you'll have your house freely advertised also. Give the folks what they want—good pictures PROPERLY PROJECTED—and they'll give you what YOU want—a snug bank account.

"Satisfy your public and you'll have a line in front of the box office that'll make a merry jingle of the coins in your little old till.

"Power's Cameragraph is the best satisfier ever. Why?

"It Puts the Picture on the Screen"

Nicholas Power Company
INCORPORATED
Pioneers of Projection
90 Gold Street, New York, N.Y.
When buyers of "prints" are more interested in standards of quality than they are in mere price, true economy will be established.

When you buy "prints" you are not buying raw material. You are buying the screen reproduction of your valuable negative investment.

When you dicker about cost you are not really talking price, you are dickering on the way your "picture" will appear in the theatre.

It is not the fraction of a cent per foot you are "saving," but the pleasing and pulling power of your picture you are sacrificing.

*Our Way Secures Quality and Satisfaction.*

**Rothacker**

There are reasons—Come and see them.
Joseph L. Plunkett and Frank J. Carroll present

Julia Arthur as EDITH CAVELL
The British Red Cross Nurse

IN "THE CAVELL CASE"
The Woman the Germans Shot

Picturized by Anthony Paul Kelly
Directed by John G. Adolfi

THIS splendid feature is offered to the theatres of the country as a SELECT PICTURES SPECIAL ATTRACTION ready for immediate showings. Book through the Select Exchange in your territory.

NOT A LINE HAS APPEARED THAT HAS NOT BEEN A BOOST!
The Great Nine

This Million-Dollar Group of Feature Pictures Will Give You the Biggest Profits You Have Ever Known—Book Now

THE NINE PICTURES—Book Now

WILLIAM FARNUM in "FIGHTING BLOOD"
A thrilling lumber camp and mining town story about a man who "came back" after unjust imprisonment—a typical Farnum money-maker.

THEDA BARA in "UNDER TWO FLAGS"
The best photoplay version ever made of a big stage success—Miss Bara's greatest non-vampire role—Ouida's most famous novel.

RAOUl A. WALSH'S "REGENERATION"
Vibrant—colorful—spectacular! Steamboat fire—rescue of children—gang fights! Director Walsh's first William Fox picture.

WILLIAM FARNUM in "THE BROKEN LAW"
A colossal picture of love, romance and conquest and the free, easy life of the highways. A wonderful cast and a big revenue producer.

THEDA BARA in "THE SERPENT"
A play memorable for its big battle scenes, the bear hunt and its surprising climax. Miss Bara considers it her greatest picture.

"INFIDELITY" (Based on the novel, "DR. RA-MEAU")
The greatest melodrama ever released by William Fox or any other producer. Thrills with sobs, ripples with comedy, tense with human interest.

VALESKA SURATT in "THE SOUL OF BROADWAY"
The box office sensation of three years ago! Wonderful aeroplane scenes—Atlantic City fashion parade—Broadway night life exposed.

THEDA BARA in "THE DARLING OF PARIS"
Based on Victor Hugo's wonderful story, "The Hunchback of Notre Dame," Parisian atmosphere—costly—gorgeous—spectacular!

WILLIAM FARNUM in "THE NEW GOVERNOR"
One of the most famous photoplays—originally released and widely successful as "THE BIGGER." In certain territories option of another William Farnum picture is given.

9 REASONS TO BOOK NOW

They are the biggest successes William Fox has produced in the last five years—successes proved by the books and reports of thousands of exhibitors.

They are the pictures on which William Fox's reputation as a producer was founded—pictures that established his business because they made money for exhibitors!

They are known to exhibitors and the public everywhere as the biggest, best, strongest stories shown on the screen. They are the pick of a stock of more than 250 negatives!

They will attract millions of persons who did not patronize pictures houses when these productions were first released. The patrons who have seen them will be their best advertisement.

They present in minor roles more of the famous stars of today than are seen in a year's average releases. They have casts that it now would be impossible for any producer to assemble.

They can be rented reasonably. You don't have to pay the top rentals based on new stars with inflated reputations. Yet the box office value is greater than for any other series of pictures.

They are re-edited and re-titled, shortened to 4,500 feet and crowded with action in every foot. They are newly printed, newly tinted—are 1919 editions of the biggest successes in the history of pictures.

They have swept the whole world by storm—been played in every civilized country—and hold all records for big box office receipts. They are undisputed, unquestionable, proved money-getters.

They are released as a group on a strictly independent basis—first come, first served! The time to investigate is NOW, while this remarkable opportunity still is open to you.

Book the Great Nine Now

FOX
FILM CORPORATION
Arlene Pretty
The Appealing

Under the Management of
E. LANNING MASTERS

Suite 1615
501 Fifth Avenue
ONE of the most powerful subjects in which William Russell has ever appeared. Magnificent supporting cast. Exhibitors seeking to recoup the losses incurred by the nation-wide closing of theatres will find this attraction just the sort necessary to win back their patronage and add new picture-goers to their clientele.
Your new serial, "The Iron Test," which I am now running in my theatre, appears to be the best yet. And it will have to go some, too, to beat "The Fighting Trail," Vengeance and the Woman," "The Woman in the Web" and "A Fight For Millions."

The public has learned to expect something big when Vitagraph serials are announced, and as a result my audiences from the first episode of "The Iron Test" have been large and enthusiastic.

Mgr. Arcade Theatre, Astoria, L.I.

It's Smashing Success Wherever Shown Proves That It Will Rival the Enormous Popularity of its Forerunners

"The Fighting Trail"
"Vengeance and the Woman"
"The Woman in the Web"
"A Fight For Millions"

15 Episodes of Melodramatic THRILL

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY
Directed by Paul Hurst

VITAGRAPH
Albert E. Smith
President
Editorial Comment of the Week

INDUSTRY AIDS WAR WORK CAMPAIGN—GOVERNMENT PICTURES ON NEW RENTAL BASIS—PEACE AND TAXES

By Martin J. Quigley

In the United War Work campaign the motion picture industry gave new testimony of its ability to marshal public opinion quickly and concretely in behalf of any good cause. In addition to this, the industry itself, under the able leadership of that expert in collecting for charity, William Fox, acquitted itself creditably and proved a realization of its responsibility in this very good and very necessary work.

* * *

Some day the reputable producers of pictures are going to band themselves together and brand as an outcast the maker of pictures based on lurid sex themes. As everyone knows, the few pictures of this type that are made are responsible for censorship as it exists today, and as time goes on they will tighten the reins of censorship everywhere pictures are exhibited. As a matter of self-protection and for the future good of the industry, some action should be taken barring from recognition and from the councils of reputable producers the individual or company whose pictures will not bear the test of decency.

* * *

There has been worked out by D. J. Sullivan, manager of domestic distribution of the Division of Films, under the direction of Charles S. Hart, head of the Division, a plan which appears to be eminently fair and equitable for the distribution of government propaganda pictures.

The plan calls for a straight rental price of one-third of the average business of the house, plus twenty-five per cent for the additional business expected through a government film.

This plan appears basically sound and admits of no partiality against either large or small theatre. In addition it will accomplish what actually is the most important thing in connection with the distribution of government pictures, namely, it will allow the picture to be shown in every theatre regardless of what price the exhibitor can afford to pay.

The Division is to be complimented on the adoption of this progressive plan, which certainly is welcomed enthusiastically by exhibitors everywhere.

* * *

It is very fortunate that a committee of the industry is not scheduled to appear before Congress in the near future to plead the poverty of the industry following the publication in the daily press of the country of the fact that Mary Pickford received considerably in excess of one million dollars for services rendered during the past year.

If such an appearance occurred we wonder what would be the comment of the chairman of the finance committee of the Senate who said, in effect, after William A. Brady and Walter W. Irvin had been discussing a few weeks ago the finesses of the business that they spoke as if they had just escaped from St. Elizabeth's (an insane asylum near the Capitol).

* * *

Metro's "To Hell With the Kaiser" apparently was a good forecast as well as a good picture.

Peace brings another ray of sunlight to brighten the prospect. Owing to the cessation of hostilities the government will be able to decrease the tax upon business of all kinds. That the film business will share in this lightening of the burden of taxation may be presumed. The principal levies upon the film industry were emergency measures coming under the heading of "war taxes." With the passing of war there is an excellent chance that these taxes will be lifted in the immediate future.
WANTED—A NATIONAL BODY THAT'S "ON THE JOB"

At a meeting in Chicago last week of the Chicago Motion Picture Commission, an organization appointed by the City Council of Chicago to investigate censorship and the subject of motion pictures generally, it was disclosed that William A. Brady as head of the National Association of the Motion Picture Industry had ignored the request of the commission for a statement of the industry's views.

This attitude assumed by Mr. Brady in his official capacity is strangely reminiscent of similar action on other occasions of the National Association of the Motion Picture industry.

This body, assumed to be the official custodian of the welfare of the motion picture industry, has times without number allowed dangerous movements to get well under way before any effort is made to curb them; has allowed legislation to be introduced in various cities and states which has been inimical to the best interests of the business and has not raised a voice in protest.

When a crisis finally is reached through neglect of matters of this kind it has been the practice of those charged with the destinies of the National Association to gallop madly about in a wild eleventh-hour effort, calling together committees, sending out representatives who are partially capable and wholly unequipped in a futile attempt to forestall what has already been effected, and what might have been eliminated at the very start if a little decisive action was taken at the proper time and place.

In the absence of Mr. Brady or some one designated by him to present the views of the industry on censorship, Mr. George Kleine addressed the commission. Mr. Kleine unqualifiedly endorsed censorship, but very fairly stated that it was his personal endorsement and that he did not come before the commission as the formal representative of the industry.

The attitude of the majority of the members of this commission is for censorship of the most stringent nature. This majority regards the censorship of pictures as only a part of the work necessary to be done. They believe that every lithograph, every photograph, every slide, every window card and every other bit of advertising coming into the Chicago territory should be censored.

But the commission thus far is not prejudiced; it is willing to give attentive ear to the claims of the industry for a free and independent screen; they are willing to entertain arguments on the technical difficulties of submitting advertising matter for censorship in a single territory. In other words, before deciding on what legislation the city of Chicago should enact in reference to motion pictures they are seeking guidance from the industry which would be affected by such legislation.

In event of failure to supply such guidance the industry will have itself to blame if a disastrous ordinance is enacted.
Industry Back in Stride After Long Shut-Down

Producers Issue New Pictures and Last Three States Remaining Closed Because of “Flu” Lift Ban on Theatres

Following the epoch-making production shut-down for five weeks, the motion picture industry got back into its stride last Sunday, when the ban on new pictures was lifted by the producers and exhibitors.

Simultaneously the last three states completely closed because of Spanish Influenza removed the state-wide ban and now every state in the country is open territory again. The three states in question were California, Oregon and Washington. The majority of the theatres in these states are not yet doing business, but the state health boards have permitted local health boards to assume authority, and as a consequence cities and towns well rid of the “Flu” have removed restrictions.

Conditions Everywhere Better

Conditions elsewhere throughout the country are improving rapidly, with the result that at the beginning of the present week, when distribution of new subjects was resumed, fully ninety-five per cent of the theatres were open again, according to the best estimates, while another week is expected to see every house in the United States doing business as usual. Every large city is now open, only small towns being closed.

The industry resumes its normal course under auspicious circumstances. Halted almost entirely at a time when the war was reaching its crisis, the business takes hold again with peace established and the people returning to the routine of civil life.

Doubled taxation, a menace at the beginning of the shut-down, now promises to disappear with the war. That heavy taxation will continue is a foregone conclusion, but according to the best information from Washington there is little prospect of the radical theatre measures being enacted.

To Revise Tax Bill

Revision of the eight billion dollar revenue bill has been decreed by Secretary of the Treasury McAdoo and congressional leaders already are taking steps to reduce the items of the big war measure to a peace basis. Exactly what will be the fate of the theatres and the industry as a whole cannot be foretold, but in the opinion of the majority, the present admission tax of 10 per cent will remain, probably the present seating tax, while uncertainty prevails over how the film rental or real tax will be solved.

Meanwhile conditions for the exhibitor will improve with the mobilization of the nation’s 3,500,000 fighting men. Troops in the United States, of which there are 1,750,000, will be mobilized at the rate of 30,000 a day, while troops of the expeditionary force will be returned at the rate of 300,000 a month, which would mean the return of the greater part, if not all, within seven months.

4,000,000 New Patrons

The addition of 4,000,000 men to the ranks of patrons means a tremendous thing to exhibitors. Hungry for pleasure, following the rigors of military life, these men will become better patrons than ever of the motion picture theatres.

Freed of worry, the wives and families of fighting men also will become better patrons. The theatres thus face an era of record business, while their burdens are not likely to be reduced.

At the present time exhibitors are so relieved to be emerging from the gloom of the “Flu” shut-down that they are not particularly mindful of the opportunities of the future.

Joy Great on Coast

Nowhere is the jubilation greater than in the big cities of the Pacific Coast—Los Angeles, San Francisco, Portland, Seattle, Spokane and Tacoma. Of the three Pacific Coast states, Washington was the first to open.

Seattle theatres resumed business on Tuesday, November 12th, doing a rushing business. Tacoma, Spokane and many of the small towns resumed at the same time.

Oregon followed on Saturday, November 16th, Portland theatres resuming that day to record business. San Francisco opened with a general celebration. Previous to notice given that the ban was off, theatre managers had met and decided to usher in the event with special programs and the result was that all houses played to capacity business.

Nine States Backward

Only in nine states was the situation so bad that at the beginning of the present week the majority of the theatres remained closed. These states were: California, Oregon, Washington, Idaho, Arizona, Kansas, Kentucky, South Dakota and West Virginia. The end of the week, however, will see practically every theatre in these states open once more.

In Canada the ban was lifted on the eastern half of the dominion last Monday, November 18th, Ontario, of which Toronto is the capital, opened a week earlier. With the exception of small communities the entire dominion is now open.

Philadelphia Houses Raise Their Prices

Increase Is General as Result of Campaign

PHILADELPHIA—The Exhibitors’ League of Philadelphia has succeeded in increasing admission prices throughout the city as the result of a campaign.

The league divided the city into zones, a committee being appointed for each zone to bring together the theatre men of that locality.

In some scattered sections the refusal of one theatre to enter the agreement prevented the other theatres from raising the prices, but on the whole the results were satisfactory.

In the South street territory the Keystone, the Hippodrome, the Model, the Crystal and the Auditorium increased their prices to 10 and 15 cents. The Olympia remained at 5 and 10 cents.

All of West Philadelphia, with the exception of one theatre, added a nickel to the admission prices.

Some of the other houses throughout the city to raise their prices were the Green and Altman Theatres, Arcade, Richmond, Bell, Star, Victor, West Allegheny, Cambria, Lehigh, Apollo, Eureka, Century, Frankford and Midvale.

The increase of admission prices was made necessary by the rising cost of film and operating expenses and the loss suffered by the “Flu.”

Whartons Get Big Order

The Affiliated Distributors Corporation has issued a franchise to the Wharton Brothers to make approximately twenty-four productions for their new program.

Calls “Herald” Big Aid

To Exhibitors Herald and Moutergraphy:
I find a great many things in the Herald that are valuable to the exhibitor, and I have gotten so used to reading the reviews of pictures and the news about producers and exhibitors of the country that I could hardly do business without it. I consider that the Herald gives the most comprehensive information and aid to the exhibitor of any magazine I have seen.

(Signed) F. E. Noyes,
Lyric Theatre, Cornell, Wis.
George Kleine, distributor and pioneer producer, gave unqualified endorsement to censorship of motion pictures before the first regular meeting of the Chicago Motion Picture Commission in the City Hall, Friday, November 15.

Mr. Kleine, as an authority on the subject of motion pictures generally, was invited before the commission to express the attitude of the industry on censorship and to give his personal views. At the outset of his discussion he indicated that he was speaking for himself personally and that he did not represent any formal organization of the industry.

Chairman T. D. Hurley announced that no response had been received from an invitation sent to William A. Brady, president of the National Association of the Motion Picture Industry, to present the views of the industry before the commission on censorship. Mr. Hurley stated that his formal invitation on behalf of the commission had not even been acknowledged by Mr. Brady.

**Cooperation Urged**

"If Mr. Brady is the authorized representative of the motion picture industry, as he claims to be, then the motion picture industry seems little interested in presenting its views on censorship to this commission," said Mr. Hurley.

"It is safe to say that the commission to give all parties concerned an opportunity to be heard. Now is the time for the picture people to cooperate with this commission and not come on later with their complaints after an ordinance has been enacted."

Mr. Kleine, opening his discussion of the subject, said that in the history of official censorship in Chicago he had never detected any partiality or prejudice. He said he was not a "critic" of Maj. M. L. C. Funkhouser, former head of the Chicago censor board.

**Kleine Cites a Case**

Mr. Kleine said, however, he had noted many absurdities in the rulings of the board which he ascribed to the fact that the censors either were not allowed, or did not make use of, sufficient discretion. He cited an instance some time ago of the elimination of a scene showing the assassination of Julius Caesar with the reason that it came under the general classification of "stabbing."

"I can state my position as being unequivocally in favor of censorship," said Mr. Kleine. "But I am against the board of three or not more than five censors of broad training and culture. A more numerous board is a mistake because of the practical certainty of disagreement when there are too many censors with too varied viewpoints."

Mr. Kleine's endorsement of censorship came as a big surprise to several members of the commission who have been active in censorship work and have previously found representatives of film interests strongly opposed to censorship in all forms.

**Prominent Exhibitors Present**

Mr. Kleine was invited to present a written statement of his position which will be considered by the commission at its next session scheduled to be held Friday, Nov. 22, at the City Hall.

Joseph Hopp, pioneer film man and exhibitor, M. A. Choykinski, prominent exhibitor, and Don Donnellan, Chicago manager for Mutual Film Corporation, attended the session and advised the commission that they would cooperate in supplying any information desired about the film trade.

**Division of Films to Continue Under Private Control is Report**

Department Has Been a Money-Maker for Government—Large Supply of Film on Hand

With the official announcement by George Creel that the various domestic activities under his direction will be terminated early in December, thus bringing to a close the work of the Commission on Public Information, of which the Division of Films is a part, speculation is rife as to the future of the latter organization.

While the ending of the war necessarily calls for the curtailment of many government activities, which previously required large expenditures, it is pointed out that the Division of Films is not one of these, as almost from its beginning it has more than paid expenses, with every week of its existence showing an increasing balance on the credit side of the ledger.

Consequently on the ground of cutting down expense there would seem to be no valid reason for the government discontinue the department. On the contrary, if it should still be found valuable as a means of informing the public about various government activities and for the advancement of trade propaganda in foreign countries there would seem to be many good reasons for maintaining it, if not in its present form, at least as an adjunct of one of the government's numerous departments.

**Department Self-Supporting**

This was the opinion of a man whose relations with the Division of Films place him in a position to know just what is planned by those who control its activities.

It was pointed out, that inasmuch as the organization was on a profit-making basis, that the government might not care to continue its operation in competition with private concerns now that war-time necessities no longer were the dominant consideration.

While this was admitted to be the case it was suggested that some arrangement might be made with the government in fact, it was strongly hinted that steps had already been taken in this direction, to reorganize the Division of Films under private control, while retaining the official standard control and supervision of the federal authorities.

It is known that the Division of Films already has a supply of picture material on hand, and on the way to them, which should last well into next fall and that further supplies will doubtless become available within the next two or three months. Most of this film would be junked in all probability should the government actually discontinue the department, or refuse to permit it to continue under private direction.

**Valuable as Propaganda**

It would then be a complete loss as far as the government was concerned, or at least bring in little or nothing if thrown on the open market.

Under the suggested arrangement, however, it could doubtless be made to pay at least a fair return to Uncle Sam on the money expended for it, besides being of distinctly propagandistic value.

While no names can be mentioned it is believed that the progressive men who have indicated the Division of Films would be quite competent to undertake the direction of a private corporation formed for the purpose of carrying on this work and it is this possibility, and what may develop from it, which is just now interesting many of the wiseacres in the motion picture industry.
Set Aside One-Fifth of Investment
As Reserve, Advises Robert Lieber

Well-Known Indianapolis Exhibitor Declares
Knowledge of Finance Is Essential to
All Theatre Men

A knowledge of finance is necessary to an exhibitor, whether he runs a large house or a small one, in the opinion of Robert Lieber, owner of the well-known Circle Theatre of Indianapolis.

Mr. Lieber asserts that every theatre should have a reserve or sinking fund of at least 20 per cent of the sum invested, which he asserts is the exhibitor's safest insurance against the risks of the business; for instance, such a crisis as was caused by the influenza shutdown.

Mr. Lieber, besides being the owner of the Circle Theatre, is president of the First National Exhibitors' Circuit, Inc., and head of the H. Lieber Company, owners of the First National's Indianapolis franchise, so his words, coming from a man of such caliber, take on unusual significance.

**Explain His Point**

"If the Circle Theatre closed its doors tomorrow for an enforced shutdown of one year," declared Mr. Lieber, "we could reopen the house at the end of the twelve months with colors flying and our finances in excellent shape for the carrying on of the business, even if the face of severe competition or adverse circumstances of any character. We are adequately protected against even that remote possibility—simply as a matter of sound business judgment—so it is reasonable to presume that we could weather any probable storm of lesser intensity and fall.

"An exhibitor is liable to reverses. The jeweler conducts his store for a period of months in the year on a gross income which is little more than enough to pay his operating costs. But during the holiday season his sales reach their highest point, and he gets his year's profit from the Christmas trade. He has to divide that profit between dividends to his stockholders and himself and a reserve fund on which he can draw, if necessary, during the spring, summer and fall when there are months that show a loss. The retail clothing business has much the same financial problem. In the average town he has two profitable seasons—spring and fall.

"The exhibitor has the summer months to consider in arranging his financial program for the year. He knows that there will be weeks without profit and that it would be economy for him to close the house. Perhaps competition makes such a course unwise. To his standards of quality in entertainment he must make no curtailing in rentals. The fixed overhead charges for the theatre remain the same. Perhaps there is a sudden and unexpected loss due to an epidemic similar to the influenza shutdown. There are a score and more of possible happenings which may occur with a serious effect on any theatre's bank account.

**Duty to Protect Theatre**

"The exhibitor owes it to himself and to his stockholders, if there are any, to provide financial protection against any emergency. Otherwise his investment in the theatre is in constant jeopardy. I believe that one of the reasons why many bankers look with distrust and doubt upon the retail branch of the motion picture business is because many exhibitors have bank balances which do not give proper protection to their investments.

"Surplus funds can be safely invested in one or more of several good securities. The most timely one is Liberty Bonds. The cash reserves for the Circle Theatre are invested in Liberty Bonds, and this will continue to be our outlet for surplus cash as long as the Government needs Liberty loans. Other securities, of a peace time character, are state, county or city bonds. These are easily converted into cash, their market value remains almost stationary, and there is no element of risk attached to them. When an exhibitor is in doubt about an investment on which he can realize quickly, if occasion demands, his banker is the best source of advice.

"I have heard exhibitors say that they prefer to divide their account between two or three banks, instead of confining it to one institution. Of course, in some communities there may be reasons why this method is preferable, but in the average city or town I believe that an exhibition of greater moral co-operation if his account is deposited exclusively in one bank."

**ROBERT LIEBER**

The Division of Films, Committee on Public Information, has appointed an exhibitors' advisory board to aid in working out a distribution system that will be to the interest of all theatre owners.

The following exhibitors have consented to serve on the board:

- C. D. Cooley, Tampa, Fla.
- Louis H. Frank, Chicago.
- W. C. Patterson, Atlanta.
- Ernest H. Horsmann, Boston.
- Alfred S. Black, Rockland, Me.
- Mike Shea, Buffalo.
- Peter J. Schaefer, Chicago.
- Charles Weigel, Cincinnati.
- Henry H. Lustig, Cleveland.
- E. M. Mandelbaum, Cleveland.
- E. H. Hulsey, Dallas.
- Harry Noll, Richmond.
- Charles H. Seaman, Grand Rapids.
- Frank Rembusch, Sheboygane, Ind.
- Glenn B. Hollander, Los Angeles.
- George Tally, Los Angeles.
- Charles H. Brangam, Minneapolis.
- Theodore L. Hayes, St. Paul.
- Josiah Pearce, New Orleans.
- E. B. Richards, New Orleans.
- S. L. Rothafel, New York.
- H. R. Thomas, Omaha.
- Lawrence D. Moss, Philadelphia.
- Mike Comerford, Scranton, Pa.
- Harry Davis, Pittsburgh.
- Jean H. Roth, San Francisco.
- Sidney Grauman, Los Angeles.
- Alfred T. Tanzer, Milwaukee.
- Sydney S. Wells, Minneapolis.
- J. Von Herberg, Seattle.
- H. B. Varner, Lexington, N. C.
- Harry M. Crandall, Washington, D. C.
- Jake Wells, Richmond, Va.
- G. C. Gildersleeve, Kingston, N. Y.
- George J. Schade, Sandusky, O.
- C. E. Geoghegan, Chase City, Va.
- Samuel H. McCormick, Indianapolis.
- Henry F. Harring, Brooklyn.
- Thomas Saxe, Milwaukee.
- A. L. Stalling, Salt Lake City.
- John E. Weinig, Cincinnati.
- John Manheimer, New York.
- Joseph Grossman, Cleveland.
- Samuel I. Berman, Brooklyn.
- Charles S. O'Kelly, New York.
- William Reaver, St. Louis.
- Hector M. E. Pas'mezoglu, St. Louis.
- Thomas Furniss, Duluth.

Charles S. Hart, director of the Division of Films, in letters to these exhibitors inviting them to become members of the board, said he believed the theatre owners were the principal factors in the trade.

**Advertising Man Dies**

Leonard C. McChesney, for the past sixteen years head of the advertising department of the Thomas A. Edison Company, died at his home in Orange, N. J., November 10, of heart disease.
Bushman and Bayne Start Work
On Their First Vitagraph Feature

Francis X. Bushman and Beverly Bayne, former Metro stars, have started work on their first Vitagraph feature under the personal supervision of Albert E. Smith, president of the Vitagraph company. Henri Houry, French playwright, actor and director, will direct the popular pair.

Albert E. Smith and Cyrus Townsend Brady, co-authors of several Vitagraph serials and other productions, wrote the play, which is described as a romance of the present day and one in which the stars will be called upon to face many hazardous situations. The title of the production has not been decided upon as yet.

This production will be the first of four special features to be made by Vitagraph during the ensuing year, it is announced. In his outline of production plans for 1918-19, made some time ago, Mr. Smith stated that in addition to fifty-two five reel features for the Vitagraph Blue Ribbon program, fifty-two Big V Special comedies, and four fifteen-episode serials, his company would produce four super-productions during the year, these to be made under his personal supervision.

Strong Supporting Cast

Bushman and Bayne have been provided with an exceptionally strong supporting cast, Mr. Smith states, the more prominent players being L. Roger Lytton, Jean Paige, Charles Kent and Julia Swayne Gordon. In addition to

these well-known players, there are many others of lesser importance in the cast.

The company started work on Monday, November 11, the day the peace news thrilled the world, but quickly halted operations and joined in the celebration of the great event. On Tuesday, however, the stars and their support got down to serious business and went out on location for the first scenes of the picture. These are being made at a point “somewhere on Long Island.”

Mr. Bushman and Miss Bayne both expressed themselves as being very happy in their new environment and also declared that they expect this production to be the finest in which they have ever appeared. The play, Mr. Bushman says, has all the elements of a big screen drama should possess. There is plenty of action, numerous dramatic situations, strong melodrama and an adixture of lightness sufficient to balance it and afford relief from the more serious moments of the play, he said.

Henri Houry Directs

Henri Houry, who is directing is a Frenchman who attained prominence in Paris as a legitimate actor, producer and manager before going into motion pictures. He is a veteran of the great war, having participated in many battles, including the first battle of the Marne, and has been in this country on leave for some time. He joined Vitagraph shortly after his arrival in the United States, first as an active producer and subsequently actor and director. Until now he has directed Corinne Griffith, having been responsible for the production of “Love Watches,” “The Clutch of Circumstance” and “Miss Ambition.”

“ROMANCE OF THE AIR”
HAS GOTHAM PREMIER
AT RIVOLI THEATRE

Carle E. Carlton presented “A Romance of the Air,” a seven-reel feature, at the Rivoli Theatre, New York, last week. This is a picturization of the book, “En L’Air,” written by Bert Hall and now being syndicated in two hundred newspapers of the United States.

Bert Hall, the creator of the famous Lafayette Escadrille, is featured in the leading male role, while Edith Day, who appeared with Lillian Walker in “The Grain of Dust,” has the principal feminine role.

Others prominent in the cast are Florence Billings, Stuart Holmes, Herbert Standing, William Thaw, Joseph Lertora, Franklin B. Coates and Warner Richmond. Mr. Coates also adapted the story to the screen.

The film is being exploited by the En L’Air Company, Limited, the firm having taken offices in the Times building, New York City, from which point it will conduct an intensive advertising campaign. Miss Birdie Livingston, New York, Potomac’s personal representative for more than two years, has been engaged to handle the publicity for the new company.

F. P.-L. Employee Dies
Upon the Battlefield

The death of Captain Ray Anderson places the first gold star on the service flag of the Famous Players-Lasky Corporation. Captain Anderson was a member of the Company, 8th Regiment, United States Marine, American Expeditionary Forces, and died of wounds received in action June 6.

Prior to his enlistment Sergeant Anderson was employed in the Philadelphia and Pittsburgh offices of the Famous Players-Lasky Corporation. He enlisted in the Marine Corps at Pittsburgh on May 25, 1917, and was first sent to Port Royal, S. C., later being transferred to Quantico, Va. His promotion was rapid and when he sailed for France on October 29, 1917, he had been advanced to the rank of Sergeant.

Exporters Voice Protest

At a meeting of Film Exporters of America, held at the Waldorf-Astoria Hotel, New York, Thursday, November 15, a resolution was adopted requesting an amendment to the House Excise Tax Bill, exempting the motion picture industry from taxation. The resolution was presented by David P. Howells of the exporters association and will be presented to all members of the House and Senate.

Hodkinson Publishes
“Made in America” Film

The W. W. Hodkinson Corporation will soon publish an eight reel production entitled “Made in America.” The scenario for this photoplay was furnished by the Division of Films and the United States Government has co-operated in its production.

It is being produced and directed by Ashley Miller and will be distributed, one reel each week, through Pathe Exchange, Inc. It is the story of the making of the American soldier from the time he signed his registration card for the first draft until he landed in France and won a glorious victory over the Hun.
Let U. S. Run Theatres, Pay Owners Interest and Salary, Says Exhibitor

Editor Exhibitors Herald and Mogenaphy:
Who is going to save the motion picture business from destruction? Interesting developments are now being reported by the war, taxes, etc., that recent session of the producers and distributors and policy outlined by Adolph Zukor in picture progress. I believe I speak correctly when I say that the Famous Players policy, "Pay more money for stars," originated with them.

Their road men were the first to call with little tablet in hand and inquire: "What pictures do you run?" What star takes best?" and so on, it down and send it in for benefit of exhibitors (7). They were laying the foundation of their super organization of today. They created the "star hazard," the worst hazard ever created in any business. No business ever invited more competition and more destructive competition never entered any other business. The industry must eventually be controlled by one organization. Up to date we take off our hat to the Lasky Corporation.

Who is the big man that Mr. Brady said must come forward to save the industry? The war has and will bring many changes. I believe the motion pictures offer to our government the best, the quickest and greatest source for revenue under government control. More taxes will put many out of business in small towns and many people in the country need this form of amusement to keep the young people home. It is the people's amusement and they should by all means have it.

Now I say, Uncle Sam is the big man. Let the government control the whole business, take it over for a source of revenue. We all know what it would mean to have Uncle Sam behind us with posters: "Do you go to the pictures once or twice a week? Everybody go for Uncle Sam," etc. Make the pictures pay for the war. Make people feel it is their duty to go once or twice a week. They would pay 25 cents and more and be glad to do it and wouldn't feel we were robbing them.

What do you say? Government control, owners to get five or six per cent interest on investments and salary according to the amount of business.

With Uncle Sam behind us, pictures would boom at least 2 cents and more. In millions and come quick. Can it be done? or, any kick coming—send it along.

J. KERR, Smithport, Pa.

Amend By-Laws to Admit Exhibitors

N. A. M. P. I. to Fulfill Promise Made Last Summer

That the exhibitors will have a fifty per cent representation in the board of directors of the National Association of the Motion Picture Industry immediately after the meeting on December 19, now seems to be an assured fact. At the regular quarterly meeting of the association held on Thursday, November 14, a motion was submitted by Arthur Friend, of Paramount, to amend the by-laws and give the exhibitors this representation in accordance with the promises made to them at the conventions last summer. A committee proposed amendment will be prepared between now and the next meeting by Peter J. Schaefer and Alfreed S. Black.

Representatives at the meeting were William A. Brady, Peter J. Schaefer, Arthur Friend, Ricord Gradwell, Ernest Horstmann, Alfred S. Black, Dr. Charles Grady, Paul M. Black, Thomas Wylie, Paul Gulick, James L. Hoff, Walter W. Irwin, P. A. Powers, Jules Brulstour, J. R. Cufial, Julian Solomon, Fred Brown, Messrs. Zukor, Schaefer, Gradwell, Hoff and Brulstour were appointed as a committee to attend the Reconstruction Com merce Committee of the United States Chamber of Commerce in Atlantic City, December 4 to 6. Messrs. Gradwell, Powers and Sherrill were chosen as a committee to investigate the work of the exhibition company and submit report.

Several new concerns were elected to membership and one, the Triangle Distributors, was reinstated. The concerns elected were the Robertson-Comer Company, John Olsen & Co. and U. Ono in the exporters division: Photoplay Magazine, Apelio Studios and Triangle Film Corporation.

Gov. Brumbaugh Refuses To Remove Health Chief

HARRISBURG, Pa.—The demand of the Western Pennsylvania Motion Picture Exhibitors League, made to Governor Brumbaugh, for the removal of Acting State Health Commissioner B. Franklin Royer for alleged incompetency in closing the theatres of the state for the period of thirty days during the recent influenza epidemic, fell on deaf ears.

The governor, it is said, has no intention of dismissing the health commissioner, as he has always been official in every act during the epidemic.

Nevertheless, it is reported, Dr. Royer will go when Governor-elect Sproul takes office at the first of the year, as a victim of factional differences in the Republican party.

It is considered quite likely also that at least two of the three members of the Pennsylvania State Board of Censors will lose their jobs. It is rumored that J. Louis Breitenger, deputy head of the board, we read of the war, was the target for much criticism from members of the motion picture industry for his alleged arbitrary attitude in that position, may be reinstated.

War Work Drive Ends; Credit to Industry

The Allied Theatrical and Motion Picture team of which William Fox was chairman and George M. Cohan associate chairman, put the motion picture industry "over the top" on Saturday night in the United War Work campaign.

At the team's headquarters, 110 West 49th Street, New York City, William Fox expressed keen satisfaction with the outcome of the drive. Ever since his appointment by John D. Rockefeller, Jr., three weeks ago, Mr. Fox has devoted his entire time to the task and marshaled together one of the largest voluntary armies ever assembled in theatrical and motion picture circles to work for the worthy cause.

Winfield S. Sheahan, general manager of the Fox Film Corporation, and J. E. McBride, chairman of the executive committee of the same company, lent valuable assistance, especially in the sale of tickets for the great Victory Ball which was held at the Hotel Astor, last Saturday night.

More than 5,000 tickets, it is said, were sold for this affair, which netted for the War Work fund a handsome sum. The tickets sold for $30 apiece and every box in the Gold room was auctioned off at a high figure.

New Branch Manager

T. Y. Henry, who has been connected with General Film for long periods during the last six or seven years in the Denver territory, has been put in charge of the Denver branch.

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Fox Launches “Great Nine” Series
Starring Farnum, Bara and Others

William Fox this week announces a new series of films to be known as “The Great Nine,” which will begin on December 29 with “Fighting Blood,” starring William Farnum. The series is described as a million-dollar group and one will be published each week for nine consecutive weeks.

In speaking of the launching of this new series, Mr. Fox said:

“President Wilson and all the Government officials have had nothing but words of praise for the part the motion picture industry has played in the conduct of war activities. Now, that the war is won, the conservation of man power and materials is a task which we must all undertake to the utmost. The necessity for economy continues.

Nine Important Plays

“For that reason the Fox Film Corporation at this time has decided to reissue nine of the most important pictures it has ever made.

“In two years motion picture audiences in this country have increased 100 per cent, so that to-day, pictures which were issued two years ago are entirely new to 50 per cent of the theatre goers. A large proportion of the other 50 per cent will want again to see pictures which are tried and proved successes. So that in addition to aiding by the reissue of material and man power, through the reissue of these successes, we are sure to bring unusually large profits to the exhibitor.”

Special attention has been given to the timing and toning of the new prints, it is said. The revising has been done personally by William Fox and his film editor, Hetty Grey Baker. Each has been limited to 4,500 feet and care has been taken to eliminate everything interfering with fast, snappy, sustained action. Many great stars of today will be found in the casts as portrayers of minor roles.

“Fighting Blood” First
The first will be December 29 and there will be subsequent releases at intervals of one week. The opening feature will be the picture made at the California studios of William Fox, “Fighting Blood.” Theda Bara will first appear in “The Great Nine” productions in “The Serpent,” which was made under the direction of R. A. Walsh. Miss Bara’s support includes George Walsh. Raoul A. Walsh’s first picture for William Fox, “The Regeneration,” will be the third production. Its success will be recalled by every exhibitor who was in the business two years ago.

Farnum in “Broken Law”

“Dr. Rameau,” based on George Ohnet’s celebrated play and novel, and now retitled “Infidelity”—will be the fifth of “The Great Nine.” The cast includes Frederick Perry, Dorothy Bernard, Jean Sutherland and Kittens Reichert.

Valeska Suratt in “The Soul of Broadway,” directed by Herbert Brenon, will be included in “The Great Nine” series.

Eighth with Theda Bara
The eighth picture will be the Theda Bara production, “The Darling of Paris.” It is based on Victor Hugo’s “Hunchback of Notre Dame,” and the settings are Parisian.

“Hoodman Blind,” featuring William Farnum, is to be the last production of “The Great Nine” features. Like “Infidelity,” this production has been retitled, having previously been released as “The Man of Sorrow.”

New lithographs, lobby photographs, publicity and advertising matter have been prepared for the above pictures. The campaign, which is to be nationwide, is in charge of James E. McBride, assistant to Winfield R. Sheehan, general manager of the Fox Film Corporation.

Ford Weekly Unique
In Amusement World

A product unique in the film business is the Ford Weekly which is handled by the Griever Distributing Corporation, of which Simon B. Griever, well known exchange man, is president. The Ford Weekly is a philanthropic enterprise of Henry Ford, the motor car magnate, by which he aims to assist in educating and inspiring the masses. At an expense of more than a half million dollars a year Mr. Ford produces the Ford Weekly, which consists of original scenic and other matter obtained in all parts of the world by Ford’s corps of expert cameramen.

The most extraordinary feature of the series is that it is given to exhibitors gratis with compliments of the flivver king.

The Weekly originally was an advertising stunt designed to exploit Ford automobiles. It expanded from this into the position of an educational and amusement institution which it now holds. Recently the Weekly was added to the regular program of the Rialto and Rivoli theatres, New York City. It is estimated that nearly seven thousand exhibitors throughout the United States are now regular users of the Weekly.

The Weekly is distributed nationally by the Griever company and is placed locally by about twenty-eight independent exchanges at principal exchange centers throughout the country.

Alpha Buys “Reclaimed”

Alpha Pictures, Incorporated, 126 W. 48th street, New York City, last week purchased through Chester Beecroft the world rights to “Reclaimed,” starring Mabel Juleene Scott and Niles Welch. The feature was produced under the direction of Harry McRae Webster. It will be sold in the open market and will probably be ready for a trade showing some time during the next fortnight.
Metro Pictures Corporation has started work on its new studios in Hollywood, Cal., located at Romaine Street and Cahuenga Avenue. The new plant will occupy an entire block and will be 280 feet by 665 feet. The operation involves an expenditure, it is said, of several hundred thousand dollars. The studios will accommodate from ten to twelve companies at the same time.

The undertaking is essentially a Metro one. Everything from the architect's plans to the building of the new plant, originates within the Metro organization. Richard A. Rowland, president of Metro Pictures Corporation, made a trip west several weeks ago to look the ground over for available sites, deciding on the Romaine Street-Cahuenga Avenue tract from among several offered. The property was purchased from Cornelius Cole, California ex-Senator. The financial consideration was $30,000.

**Nuese Draws Plans**

Plans for the new studio buildings were drawn by Carlos Nuese, an architect whose career started with the firm of McKim, Mead & White, of New York, and who has designed a number of the Fantages theatres on the coast as well as many buildings in Los Angeles. Mr. Nuese has been with Metro for several months as head of the art department. The new Metro plant is to embody the very latest ideas in studio construction. The administration buildings, which will house the executive officers of the motion picture company, are to be of the Colonial style of architecture. They will front on Romaine Street, facing north.

At the eastern extremity of the administration buildings will be separate offices for Director General Maxwell Karger, and his associate, George D. Baker, and for the studio manager, the scenario staff and the publicity department.

**Casting Director's Office**

Horace Williams, casting director, will have a large office at the western end of the administration building, with a separate entrance. His private office will be supplemented by a large reception room for motion picture players calling for registration, tests and engagements.

There will be three large stages, two open and one enclosed. The open stages will be 70x100 feet and the enclosed stage, for “light effects,” will have an area of 70 feet by 195 feet. To supply the lighting for the studios electricity will be generated by large dynamo.

The plans call for four projecting rooms to be equipped with the latest projection machines, and will enable four directors at once to look over their day-to-day results. Present plans also call for the construction of at least fifty light dressing rooms, ranging from elaborate apartments to be occupied by the stars to the less pretentious rooms used by the extra people.

**Pretty Garden Plots**

Elaborate landscape gardening will likewise feature the new plant. The administration buildings will be set well back from the street, on terraced grounds. Grass plots will abound within the studio walls, and a large space of “natural stuff” will be provided, with a view to erecting thereon exterior settings that could not be duplicated otherwise without a trip abroad.

The administration buildings, of concrete and frame construction, will be finished in green, with white trimmings.

It is planned to have the Metro equipment include a cafeteria, so that executives, players and other employees will not be obliged to leave the grounds for meals.

Studio Manager Butler estimates that it will take about ninety days to complete the building operations.

**Pioneer Announces Distribution Plans For “Prodigal Wife”**

The Pioneer Film Corporation, New York, announces that it will publish “The Prodigal Wife,” which was made by Pioneer Screencraft Pictures Company under the personal direction of Frank Reicher.

“The Prodigal Wife” stars Mary Boland and the supporting cast includes Lucy Cotton, who has made a name for herself upon the speaking stage. The story is an adaption of “Flaming Ramparts,” by Edith Barnard Delano, and is said to be an absorbing tale of mother love, a story that is sure to hold the interest of all age groups. The company can it and furnish entertainment of a very high quality.

Following “The Prodigal Wife” the Pioneer Company will place on the market a feature starring Mollie King, which is now in the making but which has not as yet been named, “Wives of Men,” starring Florence Reed, which this company also handled, has been booked for a week’s run at all of the Poli Theatres in New England.

**First of S-L Pictures Begun By Ralph Ince; E. K. Lincoln Is Star**

Arthur H. Sawyer, who with Herbert Lubin has formed the new S-L Pictures organization for the making of big specials, announces that production work has begun on the first Ralph Ince film attraction, which will be the initial offering under the new banner.

Plans for originating the S-L brand have been under way for several months, a definite policy having been outlined and carefully carried to completion. According to Mr. Sawyer, the only films which will be made are those which have a theme big enough to assure their success on the largest scale.

“The day the feature films has passed,” declared Mr. Sawyer. “Our definite plan is to make the biggest kind of big specials, for only by the creation of unusually fine and attractive and in the public interest in motion pictures be kept up.

“Overproduction of mediocre, program-type films has already sickened the public—but when an unusual tremendous picture is offered, they flock to it as never before. S-L pictures will cater to a public ever growing more discriminating and will never attempt any fixed number of annual subjects or any other plan which would detract from the high quality of production which is vital today to win success.”

E. K. Lincoln will be the star in the first picture of the new brand.
CHAPLIN SUES

**Seeks to Stop Showing of “Charlie in the Trenches”**

Charlie Chaplin has filed suit in the Federal Court of New York asking an injunction to prevent the exhibition of a picture called “Charlie in the Trenches” by Julian Potash and Isadore Peskov at the Crystal Hall Photoplay Theatre.

In addition he has sued Potash and Peskov for $50,000 damages, alleging that the two produced scenes with an imitation, then joined these scenes with old, patched, positive assembled from various of the comedian’s pictures of years ago.

Chaplin declares Potash and Peskov obviously are trading on the popularity of his latest First National comedy, “Shoulder Arms.”

**Exhibitors to Get First Healthograms Soon**

The K. W. S. Distributing Company announces that the first of its series of “Healthograms” will be published on November 21. Health officials throughout the country have indorsed the scheme and are lending every aid toward their exploitation. The subjects will be very short, running but four minutes each.

The films will endeavor to instruct the general public relative to treatment of individuals to keep them in perfect physical condition.

**Ford Weekly Shows How Earth Revolves**

What is claimed to be the first motion picture to show the earth revolving will be shown in “A Mile in the Sky,” the current Ford Educational Weekly, which is being distributed by the Griever Distributing Corporation, Chicago.

This was accomplished as a result of a “tail spin” made by an American battle plane containing the photographer which dove from a height of 5,000 feet. It is said to be one of the most interesting sights ever recorded by a camera.

**Thomas Ince’s Studios Near Completion at Culver City, Calif.**

The new Thomas H. Ince photoplay studios at Culver City are rapidly nearing completion. They are said to provide the last word in efficiency and expediency in motion picture production.

**Metro Prepares to Begin Production Anew In West**

Hale Hamilton will be the first Metro star to begin work on a new feature, following the industry’s cessation of activities. The star has gone to Metro’s west coast studio in Hollywood, where the first scenes of the new picture will be photographed.

Maxwell Karger, Metro’s director general, has chosen “The Fourflusher,” a comedy drama by Izola Forrester and Mann Page, as the star’s new vehicle. The rights to this feature were obtained by Metro for Mr. Hamilton some time ago, but it was decided to use “Five Thousand an Hour” first. “The Fourflusher” is considered by Mr. Karger the best possible production to follow up “Five Thousand an Hour.”

**Exellent Color Scenes In Gaby Deslys Picture**

The colored scenes in the Pathé special offering, “Infatuation,” starring Gaby Deslys, are said to mark a high point in chromatic cinema display, in which the house of Pathé was the pioneer more than twenty years ago.

The scenes show a performance on the stage of the spacious Casino de Paris with the “human flag” now reproduced at the New York Hippodrome. A company of girls mount a gigantic frame and the arrangement of their costumes furnishes the colors of first, the French tri-color, and then Old Glory.

**THREE SCENES FROM “THE MAN WHO WOULDN’T TELL”**

Earle Williams is said to have a particularly strong role in this his latest Vitagraph Blue Ribbon feature.
“The most valuable department in any motion picture trade journal”—is the comment frequently reiterated by exhibitors everywhere concerning Exhibitors Herald and Motography’s department,

WHAT THE PICTURE DID FOR ME

This department is an unfailing guide to box office value. It consists of exhibitors’ own reports.

Not conjecture, forecast or prophecy—but actual facts taken from box office records.

WHAT THE PICTURE DID FOR ME

is the most reliable booking guide obtainable. Thousands of exhibitors are insuring their programs against failure through information supplied in this department and are profiting by the experience of others.

WHAT THE PICTURE DID FOR ME

is the only box office guide that never fails.
DIGEST OF PICTURES OF THE WEEK

With the ending of the war there will doubtless be fewer so-called war pictures during the coming season, although those already under way will make a bid for favor with picture patrons. Those producers who determined to give us only cheerful pictures for the duration of hostilities, had just about gotten their stride. However, out of the great struggle grew several worthy efforts such as "Hearts of the World," "The Great Love," "The Beast of Berlin," "The Hun Within" and "To Hell with the Kaiser," as well as several others that have not been published as yet.

Of the pictures reviewed recently "The Forbidden City," "The Prodigal Wife," "My Cousin" and "Miss Ambition" stand out as superior entertainment.

Norma Talmadge is particularly pleasing as a little Chinese girl in the former play and the beautiful staging of the piece, the clear photography and convincing atmosphere give this Select drama an unusually high place among photoplays of recent make.

"The Prodigal Wife," Screencraft's first production, sets a high standard in picture entertainment. The play has been carefully directed and the former stage stars, Mary Boland and Lucy Cotton, give finished performances. It concerns the regeneration of a woman who forsook the path of duty when poverty confronted her.

Caruso, the tenor, will be able to keep the wolf from his door for many years to come, should he ever lose his voice, by his acting before the camera. "My Cousin," his first Arclight picture, is a clean, wholesome little comedy drama, full of pathos and humor. The noted singer plays a dual role and does it well.

Triangle presents William Desmond, in "Deuce Duncan," in a role familiar to moving picture fans for some time. It is a western story with cowboys, bad men, women in distress and Mexican border escapes, all well worked out with the usual finish.

"Miss Ambition," the Vitagraph five-part drama starring Corinne Griffith, relates the story of a girl who marries for wealth and then finds that money isn't everything in this world. Miss Griffith is especially convincing in the role of Marta, who poses for a statue, "Miss Ambition." A very good feature for any house.

Catherine Calvert returns to the screen in "Marriage," a Sherry production which lacks a convincing plot. While surrounded by a very competent company, including David Powell and Thomas Holden, Miss Calvert appears camera shy in this picture.

In Lucy Fox William Fox has a pleasing and most capable new star, who if given the plays will give a good account of herself. In "Why I Would Not Marry" her first production under her new affiliations is not up to the usual Fox standard. The play has been lavishly mounted and the various roles carefully handled.

Maurice Tourneur's eight-part drama, "Woman," from a photographic standpoint is perhaps one of the most satisfying pictures that has been produced in some time. As to the story, however, considerable doubt remains as to whether the average picture patron will accept it, especially the feminine contingent. It presents a series of historical incidents, and while pleasing to the eye, it is but a lengthy expose of woman's frailties.

"When Do We Eat" is the unusual title of a Paramount film in which Enid Bennett is starred. It is comedy of a rather forced sort with comedy farmers, small town house companies and crooks furnishing the fun. A fine company of players was used to interpret the various roles but the story rambles.

Mme. Petrova's latest vehicle, "The Panther Woman," taken from Gertrude Atherton's novel, "Patience Sparhawk," presents a very gruesome, depressing tale of a girl accused of murder who goes through all the mobbiness of being strapped in the electric chair, only to be saved by a rapproche. A capable company headed by Rockcliffe Fellows supports Mme. Petrova.

In marked contrast to "The Panther Woman" we have "Mirandy Smiles," a play that should play many return dates. Vivian Martin is at her best as the little scrub lady of the town opera house, who radiates sunshine and happiness wherever she goes. This is undoubtedly the best thing Miss Martin has ever done. We hope to see more "Mirandy Smiles" pictures.

"Little Women," taken from Louisa M. Alcott's famous story, presents a pleasing little story of Civil War days. The story is perhaps one of the best known in literature, and while the picture version is disjointed and at times unconvinced, the Brady production will be a money-maker for most exhibitors who know how to advertise it.

"The Woman the Germans Shot," Plunkett & Carroll's vivid picturization of the Cavell case, is remarkable for its strength and excellence of production. It is free from all cheap sensationalism and the leading role as interpreted by Julia Arthur is superb. An interesting story has been written around the incidents leading up to the tragic fate of the Red Cross nurse.

Theda Bara's latest picture presents the Fox star in a vampire role and for followers of this type of play "The She Devil" will doubtless fill the bill.
**REVIEWS**

Mary Boland and Lucy Cotton in

**"THE PRODIGAL WIFE"**

Screencraft drama; six parts; directed by Frank Reicher; published in open market

| Aas a whole | Exceptionally fine
| Story | Gripping
| Stars | Excellent
| Support | Very good
| Settings | Excellent
| Photograph | Unusually good

Without question "The Prodigal Wife" is one of the best pictures ever put on the screen. It deals with a vital theme of great human interest, is skillfully acted and directed and added to this the art titles are extremely beautiful. The result is a finished production that any exhibitor should be proud to show.

The story starts out with Dr. Frederick Farnham and his wife living a precarious existence in a cheap boarding house. Unhappy because she believes herself neglected, Mrs. Farnham (played by Mary Boland) goes away with another man, a boarder who says he has "struck it rich." Dr. Farnham returns home to tell his wife that their days of poverty are over, because he has obtained a position on the staff of a hospital, and finds that he and his little daughter, Marna, have been deserted.

The doctor tells Marna that her mother is dead and tells her to believe that her mother was a wonderful woman. Mrs.

Enrico Caruso in

**"MY COUSIN"**

Artcraft comedy-drama; five parts; directed by Edward Jose; published November 17

| As a whole | Very good
| Story | ...Holds
| Star | Exceptional
| Support | Exceptional
| Settings | Good
| Photograph | Very good

"My Cousin," written especially for the noted tenor by Margaret Turnbull, was an excellent choice for Caruso's debut upon the screen. It required no real acting or dubbing to create the dual role, the new Artcraft star's work is faultless and altogether pleasing. If Caruso can keep up the pace he has set himself in this picture, his success in the silent drama is assured. Exhibitors need not book the picture merely upon the famous opera singer's reputation as a concert artist. Here is a first-rate story, well directed and well acted.

Caruso appears first in the role of Tomaso Longe, a poor artist, who is played by Luella Haag in the opposite cast. His proud boast is that he is a cousin of Caroli, the great tenor, whom he greatly resembles. Tomaso is in love with Rosa Ventura, cashier in her father's restaurant, and though she flirts with him, he is the owner of the love. They go to the opera together, whereupon Lombardi becomes furious and jealous and ridicules Tomaso's claim of relationship to the tenor.

Carol in the support cast are Caroline White, the famous soprano; Joseph Ricciardi, G. Corbello, Bruno Zirato, Henry Leon and Master William Bray.

William Desmond, in

**"DEUCE DUNCAN"**

Triangle drama; five parts; directed by Thomas N. Heffron; published November 24

| As a whole | Good
| Story | Interesting
| Star | Very Good
| Support | Fair
| Settings | Excellent
| Photograph | Excellent

"Deuce Duncan," directed by William Desmond in another western thriller. The story is good, it is well interpreted and affords a pleasant evening's entertainment. Desmond dominates the production, as he usually does, and deserves the bulk of the credit for whatever success the picture may have.

The star has the role of a cowboy who wins the girl of his heart after many thrilling adventures. Ann Tyson, the girl, is played by Luella Haag and has a brother in prison for a crime he did not commit and when the brother escapes she helps him to flee across the Mexican border. In their flight the brother steals a horse, the couple only having one horse between them. When they meet, "Deuce Duncan" and when the cowboys find it tied to a hitching post in the border town of Rawhide they investigate. Ann claims the horse and as Duncan is attracted to her, he does not deny his property. Ann's brother is arrested, but Duncan obtains his release when the brother promises to supply information that will lead to the apprehension of a band of rustlers. Back in the freedom of his home, the horse belongs to Ann and when he learns that in reality he is in no relation to Ann, but a convict friend of the brother, who has duped the girl so as to get safely out of the country. He demands that Ann marry him to protect her honor. But Duncan denies Ann's claim to the horse because of the breath of the rustler chief whom he has betrayed.

Beside Desmond and Luella Maxim the cast includes Ed Prady as the false brother. George Field as the rustler chief and Joe Singleton as the sheriff.
EXHIBITORS HERALD AND MOTOGRAPHY

Catherine Calvert in "MARRIAGE"
Sherry-General drama; five parts; directed by James Kirkwood

As a whole: Fair
Story: Weak
Star: Interesting
Support: Sufficient
Settings: Good
Photography: Fair

Distinguished by beautiful lighting effects and odd subtitles, this production will undoubtedly please the majority, although the story is not convincing.

Miss Calvert enacts the role of Mrs. Jack Spencer, who is neglected by her husband and listens to Carter Ballantyne, a man about town. Importuned vigorously by Ballantyne, she consents to go away with him, when her husband suddenly announces that he has lost all his money and that his eyesight has practically been destroyed by overwork. Realizing that her husband really loves her and that she loves him, too, Mrs. Spencer remains loyal.

Spencer goes to Paris, where he is operated upon by a famous oculist and returns with his sight restored. He finds his wife living in luxury and accepts her explanation that she has made the money by teaching dancing and giving instructions in bridge until Ballantyne calls and hints that he and Mrs. Spencer are friendly. Then the husband goes away.

Ballantyne meanwhile discovers that Mrs. Spencer has made her money by cheating at cards and threatens to expose her unless she bends to his will. He attempts to carry out his threat, but Mrs. Spencer foretells him by confessing the whole situation. Spencer meanwhile has returned and overheard all. Mrs. Spencer's friends accept the confession and turns on Ballantyne, while the Spencers are happily reunited.

Miss Calvert wears some very pretty gowns and her beauty and personality command attention, but she is camera shy and causes one to doubt that she feels what she is acting. David Powell, as his husband, gives his usual creditable performance. Thomas Holden enacts the part of Ballantyne. Walter Hiers is seen as a society man and Ida Darling as a society woman.

The story is an adaptation of the stage play of the same name by Guy Bolton.

Lucy Fox in "WHY I WOULD NOT MARRY"
Fox drama; six parts; directed by Richard Stanton; published November 18

As a whole: Overdrawn
Story: Melodramatic
Star: Good
Cast: Good
Settings: Lavish
Photography: Fair

"Why I Would Not Marry" is billed as a great morality play. The plot closely resembles that of "The Eyes of Youth," the successful stage play. Briefly, it tells of Adele Moore (Lucy Fox) a girl beloved by four suitors, all of them admired, from whom she is unable to make a choice. Her father hopes she will marry the capitalist, but her affections incline toward a young man who is poor. She secures a crystal from a fortune teller, who tells her how to use it, and she gazes into its depths and foresees her life with each one of them. Each is more horrible than the other, and after each revelation she comes out of her trance so impressively that her suitors all run down the path leading from her father's house as if pursued. Seeing all four men leave in the same way is a little monotonous.

Although the scenes are often lavish and the parts played sincerely by the cast, the demands made by the author and director are strained to such a point as to be almost an insult to the intelligence. William Williams and John Webb Dillion contribute good work in one episode.

After the revelations in the crystal, Adele decides to follow a business career, whereupon she and her father leave suddenly the luxurious surroundings of their home. They are next seen in squall quarters conducting a country store in which they have invested their all. The store is a failure until a traveling salesman with ideas takes it over and gives them a vacation. When the girl and her father come back they find the store in such a flourishing condition that the girl marries the salesman without consulting the crystal.

Corinne Griffith in "MISS AMBITION"
Vitagraph drama; five parts; directed by Henri Houy; published November 18

As a whole: Good
Story: Fair
Star: Appealing
Support: Very good
Settings: Excellent
Photography: Very good

Relating the story of a girl who married for wealth and found out that money does not bring happiness without love, this production comes up to the Vitagraph standard, supplying good entertainment with a pleasing company of players.

Miss Griffith plays a part for which she is eminently fitted, that of Marta, a charming girl who fascinates all with whom she comes in contact. She is first seen in humble circumstances, with Larry Boyle seeking to have her become his wife. She tells Larry she would never be happy to remain in poverty and when fate offers her an opportunity to be the secretary of a wealthy young woman she gladly accepts. Larry tells her he will be waiting if she ever wants to come back, then proceeds to climb out of poverty himself.

Marta meanwhile poses for Dudley Kelland, a sculptor, who is making a statue called "Miss Ambition." Unknown to Marta Kelland is betrothed to Edith Webster, her benefactor. Kelland makes love to Marta. Edith sees Marta in his arms and the engagement is broken off. Marta, spurned by Edith, becomes the wife of Nowland Wells, a wealthy chairman.

Montgomery and Rock in "CHUMPS AND COPS"
Vitagraph Big V Special Comedy; two parts; directed by J. A. Howe.

Big V Special Comedies, introduced with the advent of the present season, have all been above the average. This one is particularly good. It is action from start to finish. There is not a lull from the first to the last flash. Montgomery and Rock are seen climbing over buildings like flies and performing in a tank like seals. Someone adequately describes their antics by saying that they almost outdid Douglas Fairbanks. It is a safe prediction to say that this comedy will please all.
VIVIAN MARTIN IN AN AMUSING SCENE FROM "MIRANDY SMILES" (Paramount)

Vivian Martin in
"MIRANDY SMILES"
Paramount comedy-drama; five parts; directed by William de Mille; published November 24

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Taken from Belle K. Mansfield's popular magazine story "The Littlest Scrub Lady," this well written and skilfully directed screen version offered the pretty little Paramount star splendid opportunities. And Miss Martin made the most of the part assigned to her, the result being a very satisfying and highly amusing screen play.

As the little scrub lady of the opera house in a small western town, Mirandy Judkins, as played by Vivian Martin, worms her way into the hearts of everyone. It is undoubtedly the best role she has ever had.

The picture is particularly good small-town atmosphere, is well photographed and is brimful of wholesome humor. Fine support is accorded Miss Martin by Douglas MacLean, Louis Willoughby, Mayme Kelso, Geo Bennett, William Freeman, Elinor Hancock and Frances Beech.

Mirandy's mother "takes in" washing and Mirandy scrubs the floors of the town opera house. Teddy Lawrence, who plays the piano at the theatre, is also organist at St. Mark's Church. The Mirandy upon Ted's invitation attends services and meets Rose White, who is in love with the minister. Mirandy

is given the work of laundering the surpluses and is entrusted with a note from Rose to the minister pinned to one of the frocks. The note falls out, however, and is not delivered until the minister is called to Mirandy's house to marry Judkins, a hotelier, to Annie May. Mirandy and Teddy come to an understanding also and manage to smile through their trials and tribulations.

Olga Petrova in
"THE PANTHER WOMAN"
Petrova-First National drama; five parts; directed by Ralph Ince

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Mme. Petrova does better acting in this picture than in any of her previous productions made for the First National. In addition she has very good support, while beautiful art titles abound.

As a box office production, however, it is woefully deficient. The theme is so morbid as to become gruesome at times, and the play leaves a very depressing feeling with the spectator.

Mme. Petrova is introduced as Patience Sparhawk, a girl who has been orphaned and reared by a dissolute stepmother. An inheritance of a good character, however, has kept her from being contaminated and when she gets the opportunity

Pauline Frederick as Creole Girl

Appearing as a Creole girl, Pauline Frederick in her newest Paramount picture, "A Daughter of the Old South," issued November 24, is said to have a role which will present the talented actress in a new and unusually interesting light to her many admirers. The authors of the story are Alicia Rainsley and Rudolph de Cordova. Margaret Turnbull is responsible for the adaptation.

Maurice Tourneur Productions drama; eight parts; directed by Maurice Tourneur; published on State Rights basis

"WOMAN"

As a whole | Unusual |
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<td>Script</td>
<td>Excellent</td>
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<tr>
<td>Setting</td>
<td>Beautiful</td>
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<td>Photography</td>
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From a purely photographic standpoint, Maurice Tourneur's "Woman" is one of the most satisfactory pictures of the day. One after another wonderfully beautiful picture is shown, often rivalling classic paintings in their loveliness. The entire production, however, leaves one with a puzzled feeling about such a point of view as Mr. Tourneur's: an angle that aims to show only such women as have lived useless or criminal lives in the great annals of history, annals compiled with so many splendid achievements of women that Maurice Tourneur convicts himself as a man of warped choice. Charles Whittaker, the author of this lengthy exposé of woman's failures, gave Mr. Tourneur the opportunity to lose himself in the mazes of a picture that pleases the eye but not the mind.

The cast includes Florence Billings, Warren Cook, Ethel Hallor, Henry West, Flore Revales, Paul C. Green, Diana Allen, Escamilo Fernandez, Gloria Goodwin, Chester Barnet, Fair Binney, Warner Richmond, and particularly fine work was done by Escamilo Fernandez.

A modern man and woman quarrel and in the reaction against his wife, the husband went to the Occident. He has left his wife and their child in a state of want and misery. He is subsequently forced to return and, upon finding his wife and child in need, he is filled with remorse and love.

The plot involves the consequences of Adam and Eve's decision to leave the Garden of Eden. Adam, who has been cast out, looks upon the garden and is filled with sadness. Eve, who has been cast out, is also sad.

Although written by C. Gardner Sullivan, "When Do We Eat?" has little to commend it as stable screen material. Save for the sub-titles, some of which are excellent, the story is about as commonplace as the title, which means nothing and has little to do with the development of the tale.

Enid Bennett, under the direction of her husband, puts plenty of life into the role of Nora, and the balance of the cast is all that could be desired. Robert McKim is especially good as the heavy villain and Frank Hayes, Jack Nelson and Al Hay are well cast.

The story concerns a young actress who quits a traveling "Uncle Tom's Cabin" tour after proving the town constable through a back drop. She eventually is locked up in a small town jail following a chase by a lot of comedy gunmen. A kindly lady, "Ma" Forbes, takes her into her home and there she is instrumental in rounding up a pair of crooks who had designs on the town bank. In the end she falls in love with James Forbes, whom she has saved from the crook's clutches.

Paramount comedy-drama; five parts; directed by Fred Niblo; published October 13

"WHEN DO WE EAT?"

As a whole | Pleasing |
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<td>Story</td>
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to break away by becoming the ward of Miss Tremont, a rich woman, she does so.

A feeling of gratitude to Miss Tremont she consents to wed Miss Tremont's nephew, Beverly Peale. Soon after this marriage she discovers her husband is a user of drugs and their married life is very unhappy. It is ended abruptly when Peale is found dead from an overdose of morphine. The evidence of Honora Mairs, who was enamored of Peale, was the deciding factor.

The day of the execution arrives and at the eleventh hour Peale obtains a confession from Miss Mairs that she committed perjury to save her husband. Peale is given a separate race to the prison with a reprieve and saves Patience as she takes her seat in the death chair and the execution prepares to turn on the current.

This is the lawyer's principal support, playing the role of the criminal lawyer. Others in the cast are Vernon Steele as Beverly Peale, Matilda Bara as Peale's mother, Gene Burnell as his sister, Frederick Truesdale as his father, Teft Johnston as the governor of New York, Violet Reed as Honora Mairs and Capt, Harry Lambert as Latimer Burr.

The picture is an adaptation of "Patience Sparhawk and Her Times," a novel by Gertrude Atherton.

**Julia Arthur in**

**"THE WOMAN THE GERMANS SHOT"**

Jos. L. Plunkett and Frank Carroll drama; five parts; directed by John G. Adolfi; distributed by Select

A Young Men's Literary and Artistic

Story ................................. Founded on fact
Star ................................. Superb
Star ................................. Superb
Super ......................... Splendid
Splendid ......................... Splendid
Settings ......................... Faithful
Photography ......................... Very good

Of all the war pictures thus far "The Woman the Germans Shot" is the most noteworthy and inspiring. The story is one that has touched the hearts of everyone the civilized world over, and in the screening it loses none of its dignity or majesty, for Julia Arthur is a most regal figure and her performance stands like a monumental commemoration of the martyred Edith Cavell.

If there remain among us those who need their hearts rung in order to serve their country joyously, let them see "The Woman the Germans Shot." The production gains a greater response from the mixed audiences than any picture filmed up to the present time. There is no moving picture sentimentality, no cheap sensationalism, but the true story of the most atrocious thing the Germans did in the name of their military law.

An impressive atmosphere pervades the picture. To Mr. Plunkett and Mr. Carroll unstinted praise must be given, for they have produced a picture worthy to go down in history. The subtitling which Joseph Farnham was called in to do is at all times psychological and electrifying and gives excellent aid to the great acting of the cast and the fine direction by John G. Adolfi.

Julia Arthur had in her support Creighton Hale, who gave an excellent performance of young Frank Brooks. Thomas Brooks, Joyce Fair, Sara Alexander, William Tooker, J. W. Johnston, George Le Guere and Paul Panzer all aided in making the picture one of rare dignity and value.

Edith Cavell is one familiar to most of us. Edith is beloved by George Brooks, but decides to follow the dictates of conscience and nurse the sick and suffering. George goes to war. In later years they meet again, he now being a blinded middle-aged man, with a fine young son in love with a lovely, fair young girl. Old times' sake Edith Cavell becomes his nurse when a delicate operation is performed that restores his sight. The great war breaks out and she returns to Belgium, where she teaches at a hospital and throws the wounded English into the foul cellar, she often slips down there to dress their wounds. She is discovered and arrested by the Germans. They have her watched, but in spite of them she manages to send her friend Frank Brooks there and get him away, sending her message to all England to fight. She is arrested, tried and executed in spite of the efforts of civilized nations to save her. But the shot that murdered her rang around the world and raised an army over night, an army supported by humanity, an army that will make forever impossible the repetition of such another atrocity.

**Theda Bara in**

**"THE SHE DEVIL"**

Fox drama; six parts; directed by J. Gordon Edwards; published October 24

As a whole .......................... Fair
As a story .......................... Fair
As a star .......................... Superb
As a setting .......................... Grand
As a production .......................... Excellent

Theda Bara's admirers have enjoyed seeing their favorite in "The She Devil," a story written clearly for Miss Bara's especial benefit. To discriminating audiences it will not measure up to the standards of a first-class feature picture. If in the original there was all that the Fox publicity claims for it, then Miss Bara's acting and J. Gordon Edwards' direction have left it undeveloped. Miss Bara draws a character based on most unattractive lines, bold instead of daring, coarse instead of frank, and repulsive instead of convincing.

In her support Albert Roscoe, as the artist she pursued, gave an excellent performance of a rather illogical character. George A. McDaniel shines as the Tiger.

The story concerns Lolette, a siren in a Spanish village, who falls in love with a traveling artist, and though he does not desire her, makes up her mind to win him. She flouts all the other men in the village and wins Frank. Later Maurice leaves for Paris, where Bara's Tiger to win her by money and jewels. He robs the stage coach, and during his sleep, she robs him of everything and escapes. She finds Maurice in Paris and takes up her abode with him. Lolette once more attracts undesirable attention. He takes her to see the Spanish dancers at the theatre. She leaps upon the stage and surpasses the professional dancers. The Tiger in the audience follows her home and while Maurice is absent the Tiger enters the room and forces her to return his jewels. Before he leaves she turns the tables on him and gets them back, but the Tiger escapes. Lolette signs contracts to dance for every manager in Paris and Maurice is forced to take her back to the little village to live in retirement until such a breach of business etiquette can be forgotten. There she again meets the Tiger who imprisons Maurice. In order to save her lover, Lolette flirts with the Tiger and persuades him to give a banquet and forgive her. She gets him intoxicated and then binds him in a chair, releases her lover and together they escape.

**"LITTLE WOMEN"**

William A. Brady drama; five parts; directed by Harley Knowles; published on State Rights basis

As a whole .......................... Excellent
As a story .......................... Fair
As a cast .......................... Good
As a setting .......................... Excellent
As a production .......................... Excellent

Louisa M. Alcott's "Little Women," does not lend itself easily to motion pictures. It seemed impossible to do anything but reproduce fragmentary scenes that gave a disconnected production and was more or less disappointing. To the countless lovers of the novel the quoted subtitles are fragments of the old days when the book was read so absorbingly, but the performance of Dorothy Bernard as Jo was the only one that did not contain a touch of regret. She gave a true delineation of character that was at variance with one's preconceived idea of the book character. Isabel Lamon played Meg very sweetly, Lillian Hall as Beth was languid, and Florence Flinn was a pert Amy. Mrs. March and Mr. March played by Kate Lester and George Kelson were rather inexpressive. Conrad Nagel as Laurie and Pauline Russell as Jo were satisfactory.

To tell the old, old story seems unnecessary. It is about an elderly New England clergyman who has gone to war as a chaplain, leaving behind in Concord, Mass., a wife and four daughters. She is provided for. Affectionate and sweet American girls are the "little women" of this family, and their struggles to exist, their pure-minded love stories, and their tender devotion to each other, constitute the story.

The costumes are as historically correct and very charming. The entire feeling throughout the piece is the same one feels in an old attic lovingly touching the old laces of bygone days. Although a good deal happens in the picture it does not hang together and seems absurd. The picture rather only reminds one of a series of scenes that are dear to the many readers of Miss Alcott's book. It will doubtless "fit" on the strength of the book.

24
Norma Talmadge in
"THE FORBIDDEN CITY"

Select drama; five parts; directed by Sidney A. Franklin
As a whole----------------Splendid Story----------------Absorbing Star-------------Fascinating Support----------------Excellent Settings----------------Beautiful Photography----------------Very good

Norma Talmadge will increase her following many fold by her work in "The Forbidden City." The story, which is from the pen of George Scarborough, and was adapted to the screen by Mary Murillo, holds the attention from the beginning. Beautiful settings, ingeniously designed, give the play the atmosphere of the Orient, and the whole is a very picturesque production, which reflects much credit upon the director.

Both as San San, and later as Toy, Miss Talmadge is pleasing and convincing. She is an adept at makeup and as the little Chinese maiden she rises to emotional heights hitherto undisplayed upon the screen. Thomas Meighan appears opposite Miss Talmadge and gives his usual well balanced performance. Reed Hamilton, Michael Rayle, A. E. Warren and L. Rogers Lytton complete the cast.

A brief outline of the story cannot begin to convey the picture's beauty. It tells of San San, a Chinese girl who marries in secret an American youth. Her father earns a livelihood teaching foreign students the Chinese language. He seeks the Emperor's favor by offering his daughter, and San San is admitted to the royal harem. A daughter thousand an hour," will be issued November 25. The picture was directed by Ralph Ince.

December 2 is the date announced for May Allison's next feature, "The Testing of Mildred VanE." George D. Baker adapted the story for the screen and it was directed by Wilfred Lucas.

"Hitting the High Spots," which will be published December 9, is the title chosen for Bert Lytell's next feature, written by himself and adapted by George D. Baker. It was directed by Charles Swickard.

Next in the list of All-Star Series subjects is "Sylvia on a Spree," an Emmy Wehmen feature, which will be seen for the first time December 16. Harry L. Franklin directed the picture.

"The Poor Rich Man" will be issued December 23. Francis X. Bushman and Beverly Bayne are co-stars in this feature, which was written by Elaine Sterne and directed by Charles J. Brain.

The final regular publication of the year will be "Her Inspiration," starring May Allison, December 30 being the date set for it. This subject was written by George D. Baker and Thomas J. Geraghty and directed by Robert Thornby.

Other productions besides those for which the publication dates have been announced will be distributed as soon as the theatres are in a position to handle them.

Galaxy of Stars Presented By World
In Variety of Plays for December

World Pictures has a notable galaxy of stars to present to the public in December. Louise Huff, Carlyle Blackwell, Evelyn Greetley, Lewis S. Stone, Barbara Castleton, Madge Evans and June Elvidge head the list.

Carlyle Blackwell and Evelyn Greetley in a story of love and redemption on the east side of New York come first. Their picture bears the title of "Hitting the Trail" and it will be published December 2. It is along the lines of comedy drama and was directed by Dell Henderson and written by Roy Somerville with continuity by Harry O. Hoyt. Fromm in the cast are Muriel Ostriche, George MacQuarrie and Edward Elkas.

Second on the month's program comes Lewis S. Stone, who appeared in "Inside the Lines." Mr. Stone's new picture is a different sort of a western play and bears the title of "The Man of Bronze." Supporting Mr. Stone in this production is Marguerite Clayton. It will be issued December 9. The story was written by Karl K. Coolidge and directed by David M. Hartford.

"Zero Hour" for June Elvidge

June Elvidge in "The Zero Hour" comes on December 16. This is said to be one of the most unusual stories ever filmed and added interest is given to its presentation by the fact that it was penned by Paul West shortly before this noted writer met his death in the Seine river in Paris. Supporting Miss Elvidge is Frank Mayo, Tony Merlo, Henry Warwick, Clu Ayres and others.

"The Love Net" in which Madge Evans stars will be published on December 23. The story is replete with human emotion and should appeal to all ages, it is said. Jack Drumier is featured with Madge in this production.

Last on the month's program is "The Sea Wait," starring Louise Huff with John Bowers as her leading man. This picture will be issued December 30. The story was written by Lillian and Henry Irving Young of the American Expeditionary Force, during his rest periods while serving his country in France. Frank Reicher directed the picture and prominent in the cast are Anthony Merlo, Henry Warwick, Robert Broderick, Clay Clement and Florence Malone.

Metro Has Eighteen Pictures Ready
To Be Issued Following Shut-down

Eighteen productions distributed by Metro, comprising twelve of the All-Star Series features and six Screen Classics super-features, were ready for exhibitors at the close of the five-week cessation of the industry's activities.

Metro's first contribution under this arrangement was a comedy drama starring Emmy Wehmen, entitled "His Bonded Wife."

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," formerly called "Wilson or the Kaiser," the Screen Classics super-feature written by Maxwell Karger and directed by Charles Miller, will be offered at an early date. Hale Hamilton's initial Metro starring vehicle, "Five

Arbuckle Burlesques Fairbanks

Roosce "Fatty" Arbuckle's newest comedy, "The Sheriff," which will be issued at an early date under the Paramount trademark, is said to offer much in entertainment for those who like to laugh. Unlike most of Arbuckle's recent pictures, this comedy is straight burlesque, the comedian emulating in a ludicrous manner Douglas Fairbanks and William S. Hart, the Artcraft stars, in a series of astonishing stunts. He climbs a lofty structure with the characteristic agility of Fairbanks and duplicates the two-gun exploits of Hart with a reckless abandon which is said to be side-splitting.
The Periscope

The fifth greatest industry is back on the job again. Several "conferences" were held last week.

Fast Work
The Australian rights to Mary Pickford's forthcoming First National Exhibitors Circuit pictures have been sold.

The Idlehour proved a particularly apropos name for a number of theatres scattered throughout this broad land of the free and home of the "fly." Waddeyer Mean, "Wally?" (From Wad's, Nov. 10.)

"The article mentioned in WID'S WALLY I think will help me get my rent back."

Triangle seems to be getting the short end of it in the U. S. Circuit court these days. The court of appeals has just decided William Hart didn't violate his contract by jumping onto the Triangle lot to follow Tom Ince.

The eleventh month, eleventh day and the eleventh hour will long be remembered by the world at large, but October, the tenth month, 1918, will go down in film history as a most remarkable epoch.

What Bill Would Do to Ex-Kaiser Bill
William Duncan, the Vitagraph star, says that if the Allied governments will turn the Kaiser over to him, he will ask Albert E. Smith and Cyrus Townsend Brady to write a special episode in "The Man of Might" exclusively for sweet Wilhelm. He promises that the episodes of all previous serials will pale to the shade of thin milk beside this one.

The "Closed for the Duration of the 'Flu' Epidemic" signs have been taken down and chopped up for kindling wood and the S. R. O. shingle is being dusted off again.

No, But Has It
Under the head of Current Features in the M. P. News we read that "Honey isn't everything" is a Pathé film for Sept. 29.

Out in Wilmington, Calif., there's an exhibit with a keen sense of humor despite the hardships of the recent shutdown. He boldly displayed this sign: Now playing "The Spanish Flu"

Tom J. Geraghty, the erstwhile Broadway scribe, but now one of those westerners who sing all day of the beauties of California climate, says there's a cemetery across the street from Paralido studios, where he used to work, which furnished him inspiration for his snappy subtitles. Metro doesn't have any graveyard and Tom is lost.

Among the applicants who answered Arthur MacHugh's advertisement for a director recently was a young man who stated he could fill the bill, he thought, having been a funeral director for ten years. Mac wouldn't undertake to hire him, 'tis said.

We've Noticed It, Too
An astute colored "portah" used during the filming of a recent Vitagraph picture asked the director why it was necessary to get on and off the train before the camera, to which the patient director replied to give him an exit and entrance before the players arrived. "Say," said the Pullman employee when the scene was finished, "motion picture stuff are impractical.

You know I always wondered what became of those red caps. I see them get on the trains but they never do get off again." J. R. M.

John Bowens Joints Goldwyn
Goldwyn announces the engagement of John Bowens to support Madge Kennedy in "Frimrose," written for her by Cosmo Hamilton. Mr. Bowens has been placed under contract and will be seen frequently in the near future opposite several of the Goldwyn stars.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Unexpected Places" (Metro).—Reel 1, stabbing servant in hotel room; subtitle: "This time we must not fail. Sweeten his coffee with this." Reel 6, muffing girl.

"The Road to France" (World).—Reel 7, shooting women.

"Come On In" (Paramount).—Reel 3, closeup of money.

"Jolfs in a Hurry" (Pathé).—Reel 3, slugging stage coach driver. Reel 6, subtitle: "Darn that nigger, etc."

"Hand Up" (Pathé).—Reel 1, first hula hula dance scene; girl sitting on table with arm around Mexican's neck; four salon bright scenes. Reel 9, first and third scene of man choking girl in bedroom.

"Wolves of Kultur," No. 1 (Pathé).—Reel 2, lighting gas fuse. Reel 3, shooting scene.

"The Diplomatic Mission" (Vitagraph).—Reel 2, subtitle: "Von Goetz is to stop Alice innocent one; they are his women?" "By heaven if you won't be my wife I'll have you another way."

"Bears and Bad Men" (Vitagraph).—Reel 1, man looking at goat and putting off his lap after water is seen pouring from bucket.

"The Fast Mail" (Universal).—Reel 1, gagging girl; slugging man. Reel 4, slugging three scenes of train robbery; man in auto shooting train engineer; slugging freight train engineer.

"Kiss or Kill" (Universal).—Reel 1, theft of bill book. Reel 4, attack on man and theft of key.

"Rival Masher" (W. H. Prod.).—Two scenes of stabbing man with fork; man at tree showing trousers falling off; man sticking shirt in pants.

"Five Nights" (Silee).—Reel 1, kissing scenes on couch. Reel 4, kissing scenes on model and artists; all scenes of sexual relations and kiss between Veronica and artist. Reel 5, kissing scene between artist and wife. Reel 7, man throwing word around woman's neck and strangling her; shooting in struggle scene.

"When Men Betray" (Graphic).—Adult only permit. Reel 1, two love scenes between Lucille and Raymond. Reel 2, similar cut as in reel 1. Reel 2, subtitles: "Come with me and sin itself will blush at my actions. Why do you betray your marriage vows?" love scene between Barton and McCall. Reel 3, woman's statement for cables; scene of girl and window registering guilt of misleading and also where she is to go. Reel 4, girl and man in hula; the fault is yours as mine. Reel 5, three scenes of girl confessing and subtitle: "Please don't tell Florence," "I betray. Why we all betray, etc." "Bob wronged Alice and I shall kill him. You see one wronged brings another, etc.; vision at avenue where young man is telling of betrayal. Reel 6, subtitles: "Why, Alice will wither away?" "Be my wife and hear the name which should be yours"; shooting scene.

"The Panther Woman" (First National).—Reel 6, testing electric chair.

"Oh! the Women" (Clover).—Two scenes of woman throwing legs up out of window.

"The Law That Divide it" (Plaza).—Reel 4, theft of jewels from wall safe. Reel 5, man locking door; man (fictively kissing girl) all struggle scenes except one where girl breaks away from man at door and runs across room; vision of struggle on table and girl shooting man (entire incident). Reel 6, girl being shot.

"The Iron Test," No. 1 (Vitagraph).—Reel 2, pouring poison into pitcher of water.

"The Iron Test," No. 2 (Vitagraph).—Reel 2, stealing locket. Episode 3, Reel 2, closeup of setting time bomb; pouring explosive into box. Episode 4, Reel 2, slugging and bundling man. Episode 6, Reel 2, firing waste of trapeze rope.

"Wolves of Kultur," No. 2 (Pathé).—Reel 1, fight scene in which man tears other man's mouth. Reel 2, pouring chloroform on handkerchief and putting it over man's mouth.

"The Grouch" (World).—Reel 3, subtitle: "I claim the Chair's right, etc." Reel 3, stabbing Chair. Reel 5, subtitle: "Dismiss the servants. It will be too much nicer.

"Hands Up," No. 11 (Pathé).—Reel 1, shooting old man. Reel 2, binding girl and old man. Episode 12, Reel 2, two scenes of shooting and men falling.

"The Transgressor" (Catholic Art Assn.).—Reel 6, two scenes of men working at safe; lighting fuse and blowing safe. Reel 7, man tearing telephone wires down; attack on guard at mill gate; reduce mob scenes to half size to include several scenes of action of property is shown; subtitles: 'The murderer, let's get him'; "Lynch him, lynch him." Reel 8, scenes of mob at door.

"Miss Ambition" (Vitagraph).—Reel 4, closeup of front view of nude statue; scene of girl putting a man up to time she turns face to camera.

"Wolves of Kultur," Episode No. 5 (Pathé).—Reel 2, slugging girl. Episode No. 6, Reel 2, men lighting fuse.

"The Doughnut Designer" (W. H. Prod.).—Reel 2, man kicking woman.

Hearte-Pate News, No. 87 (Pathé).—Eliminate part of scene showing man handling sea-lion.

"Unlucky Lock" (Tri-State).—All scenes of man and woman in bed together.
“What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1918

The criticisms contained in this department of Exhibitors Herald and Mutoscope are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write Exhibitors Herald and Mutoscope and the information will be sent you promptly. Using blank form on last page of department write your experience with the pictures you are showing. Address Exhibitors Herald and Mutoscope, 417 South Dearborn street, Chicago, Ill.

Artcraft

The Border Wireless, with William S. Hart.—The best Hart picture I ever saw. Scored a tremendous hit.—Strand Theatre, Birmingham, Ala.—General patronage.

Blue Blazes Rawden, with William S. Hart.—Nothing need be said. It was Big Bill.—C. G. Vaughn, Vogue Theatre, Kelso, Wash.—Small town patronage.

Bound in Morocco, with Douglas Fairbanks.—Poorest Fairbanks picture I ever saw. Did big business.—Strand Theatre, Birmingham, Ala.—General patronage.

The Silent Man, with William S. Hart.—Very good Hart picture, but he draws only fairly well for us.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

Headin’ South, with Douglas Fairbanks.—Good average Fairbanks subject. Print in good condition. Out of Minneapolis.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

The Goat, with Fred Stone.—A total failure, both as a picture and as a money-maker.—Strand Theatre, Birmingham, Ala.—General patronage.

Bluebird

E. M. Dale Mengers, with Lois Weber.—Poor. Costumes made it a sad comedy. Mr. Dale have been all right in years gone by.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

First National Exhibitors Circuit

Italy’s Flaming Front.—Did good business on opening night after being closed for five weeks.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

My Four Years in Germany.—A wonderful picture, which I played to capacity business for two days at advanced prices.—Jack Marks, Opera House, Clarksburg, W. Va.—High class patronage.

Tempered Steel, with Olga Petrova.—A good picture. Poor business.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

The Light Within, with Olga Petrova.—Opened with this with the lifting of the “Flu” ban. Business very bad. Subject fair. Star does not draw.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

Fox

When a Woman Sins, with Theda Bara.—Drew the crowds. Satisfied and caused favorable comment.—Maurice Choyanski, Newberry Theatre, 856 North Clark street, Chicago.—General patronage.

Roaring Lions on the Midnight Express (Sunshine Comedy).—Got as many laughs as any two-reel comedy we have shown. The lions are handled in such a way as to provide good comedy.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

The Cailaux Case, with Madeline Traverse.—Remarkably good. Star is of the first magnitude. Did not draw. Don’t know why.—Maurice Choyanski, Newberry Theatre, 856 North Clark street, Chicago.—General patronage.


General

Triple Trouble, with Charlie Chaplin.—This was a good Chaplin comedy but not in the class with A Dog’s Life.—Jack Marks, Opera House, Clarksburg, W. Va.—High class patronage.

The Fibbers, with Bryant Washburn.—Good light comedy, the kind everyone enjoys.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

Goldwyn

Laughing Bill Hyde, with Will Rogers.—My patrons liked this picture and as the star is well known it was a winner.—Jack Marks, Opera House, Clarksburg, W. Va.—High class patronage.

Jewel

The Geezer of Berlin (Comedy).—Business good. Picture poor. Rental too high. Don’t back up the posters, but no kicks were received owing to regular admission being charged. Weather good. Well advertised. Strong competition. Charged 10 and 15 cents.—A. D. Lassiter, Chestonian Theatre, Guester, S. C.

The Doctor and the Woman, with Mildred Harris.—One of the best Jewels. Good business.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

The Kaiser, the Beast of Berlin, with Rupert Julian.—The only big special we ever played that made us any money. At that Jewel “soaked” us too much for it.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

The Kaiser, the Beast of Berlin, with Rupert Julian.—The biggest drawing card I ever played. Anybody ought to make good with it.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

Metro

The Trail to Yesterday, with Bert Lytell.—This is an odd story. Very interesting. Star’s work is fine. A very good western picture. Business good.—A. J. Hill, Glen Theatre, 2951 Logan Boulevard, Chicago.—Middle class neighborhood.

The Avenging Trail, with Harold Lockwood.—One of the best I have shown. Big business.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

Myrtie Steiman,
The Famous-Players Lasky Star.
To Hell with the Kaiser, with Olive Tell and Lawrence Grant—Good. Ran it last night before closing order. Went over fine. Charged 22 and 50 cents.—C. G. Vaughn, Vogue Theatre, Kelso, Wash.—Small town patronage.

Red, White and Blue Blood, with Bushman and Bayne—Fine picture. Good business in hot weather.—L. A. Hasse, Majestic Theatre, Manitou, Wis.

Secret Strings, with Olive Tell—Very good picture in every way.—Parkside Theatre, 1350 North Clark street, Chicago.—High class patronage.

More Truth than Poetry, with Olga Petrova—Excellent. Pleased patrons well.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

My Own United States, with Arnold Daly—One of the best I ever played. In fact every exhibitor should show it and boost it. It's worth while showing and seeing.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

Blue Jeans, with Viola Dana—A dandy prize. Good business all the way through. Very good well. I certainly pleased those who came. Book it and boost it big.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

Breakers Ahead, with Viola Dana—All Metros are good. Wish they had more.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

An American Widow, with Ethel Barrymore—Star goes well with me.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

Mutual

His Birthright, with Sessue Hayakawa—Very good. Ranks up to, if not better, than what he made for Paramount.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

Beauty and the Rogue, with Mary Miles Minter—A good comedy drama. Star new with us, but fast winning popularity.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

Chaplin subjects—These average up fairly well as entertainment and draw.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

Pathé

Over the Hill, with Gladys Hulette—This little star always pleases. For consistently good quality and universal appeal the Pathé program cannot be equaled for neighborhood houses. Used on our Saturday program, together with

The House of Hate serial. Pathe features and serials pull us more than double the business we ever had on Saturdays.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.


The Border Raiders, with George Larkin—Poor No business.—Maurice Choyinski, Newberry Theatre, 846 North Clark street, Chicago.—General patronage.

Resurrection, with Pauline Frederick—Much better picture than we expected, but not the type for an average audience.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

Paramount

The Hun Within, with Dorothy Gish and George Fawcett—A picture that can truly be placed in Class A. The children will like it as well as the grown-ups. George Fawcett acts his part well.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

The White Man's Law, with Sessue Hayakawa—The star is a good drawing card here, and in very good to strong business.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

The Man from Funeral Range, with Wallace Reid—Pleased immensely. Business good.—Strand Theatre, Birmingham, Ala.—General patronage.


On the Quiet, with John Barrymore—I heard many complimentary remarks on this feature. Star acts his part well.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

Rimrock Jones, with Wallace Reid—Star and story fine. Reid is all right.—C. G. Vaughn, Vogue Theatre, Kelso, Wash.—Small town patronage.

A Woman of Impulse, with Lina Cavalieri—Poor business. Star not liked.—Strand Theatre, Birmingham, Ala.—General patronage.

Antics of Ann, with Ann Pennington—This one is a crackjack. Kept audience rippling with laughter all the way through. Very good well. I certainly pleased those who came. Book it and boost it big.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

The Judgment House (Blackton production)—Not what we expected. Broke even.—C. G. Vaughn, Vogue Theatre, Kelso, Wash.—Small town patronage.

The Source, with Wallace Reid—An excellent production, but star is better liked in "Dressed up role."—Strand Theatre, Birmingham, Ala.—General patronage.

The Hired Man, with Charles Ray—Both star and production good.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

Select

Shirley Kaye, with Clara Kimball Young—Something different for the star and pleased better than her pictures for some time.—Leo Peterson, 1st Theatre, Belle Fourche, S. D.—General patronage.

The Lone Wolf, with Bert Lytell—I class this as one of the very best. Poor business.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

The Marionettes, with Clara Kimball Young—One of Clara Kimball Young's best. Fair business.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

The Secret of the Storm Country, with Norma Talmadge—A fine picture to good business.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

Triangle

Keith of the Border, with Roy Stewart—Great. Packed them in. Would have done 25 per cent more business, but posters were not received in time for display.—John A. LeVoy, Colonial Theatre, Hopewell Va.

The Case at Law with Dick Rosson—Fair. This and "cissy" are the poorest Triangle subjects I've run.—William M. Roob, Grand Theatre, Port Washington, Wis.


Without Honor, with Margery Wilson—A very good northwestern picture and story.—William M. Roob, Grand Theatre, Port Washington, Wis.


I Love You, with Dandy picture to big busi M. Roob, Strand Theatre, Wright, gton, Wis.

By Proxy, with Roy cograph program pictur and scenery g Theatre, 2851 Log.—Middle class ne.


Nance Comes Home, with Myrt Lind—Fair.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

Universal


Vitagraph

The King of Diamonds, with Harry Morey—Star very well liked. A good drama well put up. Drew well.—Maurice Choyenski, Newberry Theatre, 856 North Clark street, Chicago.—General patronage.

A Bachelor's Children, with Harry Morey—Good picture. This star is a good drawing card for me and always pleases.—Albert Metzer, Fairy Theater, Knox, Ind.—Rural patronage.


World

The Road to France, with Carlyle Blackwell and Dorothy Carlton—A big chance wasted. “Not too bad” and wild-eyed people, who, when compared with some of the others, are not so good as the high-priced ones. Film good; as good as any other.—Fourche, Ind.—Rural patronage.

To Him that Hath, with Montague Love—Good picture, but poor title.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

Special and State Rights

The Jan, with Walker Whiteside—Without question one of the best pictures ever flashed on this screen. Here is a smashing big production. It played all the good houses and made a success. No complaints were heard. It was well acted. The story was well told. A good picture.—First National.—Chicago.—Rural patronage.

First National

The Unbeliever, with Raymond McKee and Marguerite Courtot (General-Kleine)—Was late in playing this picture on account of the “Film.” I consider this the best of all war pictures. It pleased all my patrons and they are asking for more pictures like it. Received more complaints on it than I did on My Four Years in Germany. Film in first-class condition. If you haven't used it, book it and boost it to the skies. Admission 15 and 25 cents.—Albert Metzer, Fairly Theatre, Knox, Ind.—Rural patronage.

Pershing's Crusaders (U. S. Official—First National)—This official government picture drew good crowds for a two-day showing.—Jack Marks, Opera House, Clarksburg, W. Va.—High class patronage.

Mother, with Elizabeth Risdon (General Enterprises)—A fair picture. Foreign settings and acting a handicap, the mother being the outstanding part of the picture.—Leo Peterson, Iris Theatre, Bell Fourche, S. D.—General patronage.


The Crucible of Life, with Grace Darmond (General Enterprises)—Very good. Drew well and was appreciated.—Maurice Choyenski, Newberry Theatre, 856 North Clark street, Chicago.—General patronage.

Christie Comedies—Good, clean comedies that are pleasing to all. Give us more like them.—A. J. Hill, Glen Theatre, 2951 Logan boulevard, Chicago.—Middle class neighborhood.

The Barrier (Rex Beach)—Fine picture. Fair business.—Math. Gember, Grand Theatre, Stanley, Wis.—Mixed patronage.

Series and Serials

The Woman in the Web, with Hedda Nova and J. Frank Glendon (Vitagraph)—About the poorest serial we ever ran.

The popular goldwyn actor, in a scene from his second starring vehicle, written by thompson Buchanan.

National Board of Review Reports

Woman (Maurice Tourneur)—Entertainment value, excellent; story, episodic; atmospheric value, exceptional; scenic setting, exceptional; acting, excellent; technical handling, excellent; coherence of narrative, disconnected; photography, exceptional; as a whole, excellent.

Captain Kidd, Jr. (Paramount)—Entertainment value, fair; story, slight; atmospheric value, good; scenic setting, good; acting, fair; technical handling, fair; coherence of narrative, fair; photography, good; as a whole, fair.

Marriage (Sherry)—Entertainment value, good; story, good; atmospheric value, good; scenic setting, good; acting, good; technical handling, adequate; coherence of narrative, good; photography, good; as a whole, good.

Me und Gott (First National)—Entertainment value, fair; story, fair; atmospheric value, fair; scenic setting, fair; acting, fair; technical handling, fair; coherence of narrative, fair; photography, fair; as a whole, fair.

She Hired a Husband (Universal)—Entertainment value, good; story, fair;
What Is the Picture’s Box Office Value?

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**Remarks**
- atmosphere, good; scenic setting, good; acting, good; technical handling, good; coherence of narrative, fair; photography, good; as a whole, good.
- Tongues of Flame (Universal)—Entertainment value, good; story, good; atmospheric value, good; scenic setting, good; acting, good; technical handling, good; coherence of narrative, clear; photography, excellent; as a whole, good.
- The Way of a Man with a Maid (Paramount)—Entertainment value, good; story, good; atmospheric value, good; scenic setting, good; acting, good; technical handling, good; coherence of narrative, clear; photography, good; as a whole, good.
- A Lady’s Name (Select)—Entertainment value, good; story, good; photographic value, good; scenic setting, good; acting, good; technical handling, good; coherence of narrative, clear; photography, good; as a whole, good.
- Tell It to the Marines (Fox)—Entertainment value, poor; story, none; atmospheric value, slight; as is, acting, fair; technical handling, fair; coherence of narrative, slight; photography, good; as a whole, poor.
- The She-Devil (Fox)—Entertainment value, fair; story, slight; atmospheric value, good; scenic setting, good; acting, good; technical handling, fair; coherence of narrative, adequate; photography, good; as a whole, fair.
- The Vagabond of France (Pathé)—Entertainment value, good; story, strong; atmospheric value, fine; scenic setting, unusual; acting, excellent; technical handling, good; coherence of narrative, strong; photography, fair; as a whole, exceptional.
- Todd of the Times (Pathé)—Entertainment value, good; story, fair; atmospheric value, good; scenic setting, good; acting, good; technical handling, fair; coherence of narrative, adequate; photography, good; as a whole, good.
- The Kaiser’s Finish (Warner)—Entertainment value, good; story, fair; atmospheric value, fair; scenic setting, fair; acting, fair; technical handling, fair; coherence of narrative, adequate; photography, fair; as a whole, fair.
- The Prodigal Wife (Screencraft)—Entertainment value, good; story, strong; atmospheric value, good; scenic setting, good; acting, good; technical handling, good; coherence of narrative, adequate; photography, good; as a whole, good.
- Fan Fan (Fox)—Entertainment value, fair; story, insignificant; atmospheric value, fair; scenic setting, unusual; acting, fair; technical handling, fair; coherence of narrative, clear; photography, good; as a whole, fair.
- The Squaw Man (Famous Players-Lasky)—Entertainment value, good; story, good; atmospheric value, convincing; scenic setting, good; acting, good; technical handling, good; coherence of narrative, strong; photography, good; as a whole, excellent.
- The Gypsy Trail (Paramount)—Entertainment value, good; educational value, fair; story, sustained; coherence of narrative, strong; acting, good; photography, good; technical handling, sure; scenic setting, convincing; moral effect, good.
- The Light of Western Stars (United Theatres)—Entertainment value, excellent; educational value, good; story, good; coherence of narrative, good; acting, good; photography, excellent; technical handling, good; scenic setting, excellent; moral effect, good.
- The Master Crook (Harry Raver)—Entertainment value, good; story, fair; coherence of narrative, fair; acting, acting, photography, fair; technical handling, fair; scenic setting, fair; moral effect, fair.
- Too Many Millions (Famous Players-Lasky)—Entertainment value, fine; story, clear; coherence of narrative, good; acting, good; photography, unusually fine; technical handling, excellent; moral effect, good.
- The Mystery Girl (Famous Players-Lasky)—Entertainment value, excellent; story, sustained; coherence of narrative, clear; acting, good; photography, fine; technical handling, well done; moral effect, good.
- The Woman Who Gave—Entertainment value, good; story, good; coherence of narrative, good; acting good; photography, good; technical handling, good; scenic setting, good; moral effect, doubtful.
- When Do We Eat? (Famous Players-Lasky)—Entertainment value, good; story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, convincing; moral effect, good.
- Reckoning Day (Triangle)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, adequate; moral effect, good.

Ross J. Baldwin, formerly of the Universal Film Exchange, Milwaukee branch, is now in the same firm, which is located at the American Rest Camp, Winchester, England. Ross has been in England for the past six months and expects to be coming home soon now that the war is over.
California Theatre,
Los Angeles, to Rank
Among Best in U. S.
Music Will Be Supplied by
An Orchestra of 45, Led
By Donitelli

LOS ANGELES, CAL.—The Califor-
nia Theatre, which will be opened here
on Thanksgiving Day or before by the
Miller Brothers, will be one of the finest
houses in the country. It will cost $500,-
dozen and seat 2,000.
A trip from entrance to turret, more
than three stories, is a visualized lesson
in the progress of the industry. A foyer
on the first floor and a mezzanine the
same size, directly above it, each paneled
with mirrors, gives the interior the ap-
pearance of an opera house.
Good Ventilating System
Beneath the main floor a ventilating
system is installed, which will insure new
air all the time for all parts of the house.
The stage, with a 60-foot curtain, has
a width of 54 feet. Leading to it, a broad
stairway has been built for decorative,
rather than useful purpose. And at the
head of this the director of a 45-piece
orchestra will stand during all perform-
ances.
The Millers, who are devoting prac-
tically all their time to the details of
this new building, point with special pride
to the arrangement of their projection
room. It will be directly opposite the
screen. This insures against the possi-
bility of any person getting a distorted
view of a film.
"No matter where you sit," says Roy
Miller, "you can get the right view of the
picture. This is the only theatre in the
city that will have that particular and
important improvement."
Club Chairs in Balcony
A feature of the balcony will be 20
rows of Morris club chairs, instead of the
regular balcony seat.
The general color scheme will be blue
and gray with many harmonizing shades
woven in for effect.
The building is unusually well arranged
for exits. It is fitted with special tele-
phone booths for men and for women,
big rest rooms on the mezzanine floor,
and a room for testing and showing pic-
tures on the third floor.
Musical programs will be arranged
under the supervision of W. A. Bishop
who has been directing similar work in
the Rialto in New York. Donitelli, re-
cently leader of Grauman's orchestra,
will have charge of the California or-
chestra when the theatre opens.

Cincinnati Theatres
To be Made Into One
If Deal Goes Through
CINCINNATI, O.—Preliminary work
ward toward the merging of the Alhambra
and Lubin Theatres into one large house
has been completed. I. Frankel and a num-
er of men associated with him pur-
chased the Alhambra some time ago, and
negotiations are under way to obtain the
store building which separates the two
theatres.
It is understood that the Colonial
Theatre, 140 West Fifth street, may also
be included in the general plans for one
big theatre if Mr. Frankel and his part-
ners in the Colonial, Frank W. and John J.
Huss, can come to an agree-
ment regarding the disposal of the
property.
In case the partners cannot agree the
theatre may be divided and Mr. Frankel
take the west half to add to the other
holdings he has acquired, while the Hug-
brothers may take the east side and with
additional property adjoining construct
another large theatre.

Southern Theatre Owner
Buys Exchange Interests
CHARLOTTE, N. C.—R. D. Craver,
owner of the Broadway Theatre here
and other theatres in the Carolinas and
Virginia, has acquired a half interest in
the First National Exhibitors' Circuit of
North and South Carolina, Virginia,
Georgia, Florida and Alabama. Mr. Cra-
ver also has an option on the remainder
of the stock.
General offices of this unit of the cir-
cuit will be maintained in Charlotte with
branches in Atlanta, Ga., and Richmond,
Va.

Owner of New House
Will Give Red Cross
First Day's Proceeds
SAN FRANCISCO, CAL.—Samuel H.
Levin, owner and manager of the new
Coliseum Theatre, Ninth avenue and
Clement street, who will dedicate the
house when the influenza ban is lifted,
tends to make the dedication noteworthy
by giving his first day's proceeds to the
Red Cross.
Manager Levin has equipped his new
theatre at a cost of $250,000. Roomy,
airy and comfortably furnished, the Coli-
seum will seat 2,200 persons.
Al Levin, brother of the owner, will
assist in the management.

Fine New House Opens
At Jacksonville, Fla.
JACKSONVILLE, Fla.—The New
Casino Theatre, which has been under
course of construction here for the past
few months, opened on November 3.
The theatre is located between Hogan
and Julia streets on West Bay street,
and is owned by L. D. Joel, who has
been conducting the Liberty Theatre here
for some time and who has been identi-
fied with numerous Jacksonville amuse-
ment enterprises for years.
The new theatre cost $50,000 and is
one of the handsomest of its kind in the
state. It is attractively furnished in-
side and contains adequate seating facili-

Two Spokane Theatres
Will Increase Prices
SPOKANE, WASH.—With the open-
ing of the theatres at the close of the
influenza quarantine the Liberty and Clem-
mer will raise prices.
They will charge adults 20 cents admis-
sion, plus the war tax of 2 cents. Chil-
dren will be charged 10 cents, plus the
war tax of 1 cent, while on 35-cent box
seats the war tax will be 4 cents.
This will make the admission prices
11, 22 and 39 cents, as compared to 10, 20
and 35 cents heretofore.
Sam J. Cohn, manager of the Lib-
erty, said:
"The Seattle houses have been charg-
ing these prices for some time, and I ex-
pect that the other Spokane theatres will
also add the war tax to their present rates."

Modesto, Cal., Exhibitor
Is Victim of Pneumonia
MODESTO, CAL.—A. A. Berard, 35,
of San Francisco, manager of the Mo-
desto Theatre, is dead after an illness of
ten days with pneumonia.
Berard was well known in San Fra-
cisco theatrical circles. The body was
taken to San Francisco for burial in
charge of the Masons.
Muncie, Ind., Houses Bar Persons Who Have Colds

"This theatre is fumigated and all persons sneezing and coughing are forbidden to enter," read signs that greeted patrons of Muncie's picture shows when the theatres were opened for the first time since the "Flu" epidemic.

The display of these signs was one of the precautionary means adopted by the city board of health.

Exhibitor Briefs

Fort Wayne, Ind.—W. C. Quinby, manager of the Jefferson Theatre, has reopened his house following the "Flu" shut-down with the addition of 130 seats. The house now accommodates more than 1,000 patrons and is one of the finest in this section.

Antioch, Ill.—A new theatre, the Majestic, has been opened here.

Forrest, Ill.—C. L. Buckley, manager of the Varsity Theatre, is mourning the death of a daughter, who was a victim of influenza.

Cedar Rapids, Ia.—Arthur E. Weld, formerly on the editorial staff of the Los Angeles Evening Express, has taken charge of the Strand Theatre here, succeeding Arthur G. Stolte, resigned.

Manville, Wyo.—P. G. Armbrus, owner of the Dorotha Theatre here, has purchased the Strand at Lusk and the Royal at Gering, giving him a string of houses.

Manitowoc, Wis.—Zalmon G. Stebbins, owner and manager of the Crystal Theatre for the last three years, is dead from a complication of diseases.

Gillespie, Ill.—John Peart has purchased the Colonial Theatre from J. M. Fisher.

Los Angeles, Cal.—The Miller Theatre, Main, Spring and Ninth streets, will be renamed Ray's Garden Theatre. The theatre takes its new name from the owner, Carl Ray.

Litchfield, Ill.—W. B. Kneedler has been appointed manager of the new theatre here.

Milwaukee, Wis.—Joseph D. Cullen, who opened the Jackson Theatre after it had been closed for a year, has taken over the Lyceum Theatre and will manage both houses.

Bluefield, W. Va.—The American Theatre, which recently opened here, has leased the Welch Theatre, owned and managed by E. H. Lopinsky. It is understood that both houses will be under the management of the Welch.

Galesburg, Ill.—A. A. Nelson, manager of the Colonial Theatre, is reported seriously ill.

Dorchester, Mass.—The Strand Theater has been opened here by the Gordon Theatre Circuit of Boston. The theatre cost a large sum to build. One of the features is a $50,000 organ.

Pontiac, Mich.—Fred J. Stafford, a pioneer exhibitor, has purchased the Central Theatre, which he sold to Helmar George two years ago. Since selling the Central Mr. Stafford has been running a theatre in Kalamazoo, which he sold to permit his removal to Pontiac.

Ottawa, Ill.—The Majestic Theatre was destroyed by fire. The loss is approximately $20,000.

Kalamazoo, Mich.—The Majestic Theatre, which has been devoted to vaudeville the last few years, reopened following the "Flu" shut-down with pictures exclusively. The house has been renamed the Majestic Gardens.

Tampa, Fla.—Herbert LaBelle has taken charge of the interests of the late A. H. LaBelle, who owned the Grand Theatre. Herbert LaBelle is a brother of the deceased.

Portsmouth, O.—J. F. Potts has sold the Temple Theatre to William Spitzer and Frank Eakins. Mr. Potts has purchased a theatre in Detroit, which he will devote his entire time to in the future.

Los Angeles, Cal.—Sid Grauman, manager of Grauman's Theatre, has installed a $50,000 pipe organ of the Hope-Jones make. The theatre is being renovated in anticipation of the lifting of the "Flu" ban.

South Bend, Ind.—The lease of the Castle Theatre has been taken over by E. Rhodes of the LaSalle Theatre and the Castle will be run in connection with the LaSalle. An interchangeable system of tickets will be installed, good for either theatre. The Castle has been conducted by Max Barnett and Edward Lebold for the last year. Both men are residents of Chicago and have returned to enter business there.

Kansas City News

By Jack H. Roth

The Motion Picture Exhibitors Association held a "get-together" luncheon in the ballroom of the Hotel Muehlbach last Friday. The motion picture, "legitimate," and vaudeville theatres and film exchanges were represented. Harmony and good fellowship prevailed throughout.

The ballroom was beautifully decorated with Allied Flags. A very pretty spectacle was the lowering of a Union American flag from the ceiling while the gathering stood and sang "The Star Spangled Banner."

Frank L. Newman, owner of the Royal and Regent theatres, spoke a few words on "Co-operation," asking that all lay aside their swords and push the wheel forward as one man.

J. B. Fitzpatrick of the Shubert Theatre addressed the gathering on "Friendship, Harmony and Unity of Action," being followed by L. D. Balsley, manager of the Metro office, who gave the bunch some "reel" facts.

Lawrence Lehman of the Orpheum Theatre spoke on "Organization," after which Mrs. J. M. Miller of the Kansas State Board of Censors stated the Kansas board would continue to uphold the standard of motion pictures with the cooperation of the exhibitors.

William Flynn of the Richlyn Amusement Company then related how the Chicago Theatre League and the Kansas City used the "steam roller" on the theatres during the late "flu" epidemic, closing them up.

W. D. Tuteur, president of the Exhibitors Association, appointed a committee consisting of F. L. Newman, G. W. Curtis, L. D. Balsley, Lawrence Lesman, J. B. Fitzpatrick and Charles W. Hardin to proceed with the organizing of the following branches of the theatrical industry in Kansas City: Motion picture, legitimate, vaudeville, variety theatres and film exchanges.

Credit is due Mr. Tuteur, L. D. Balsley of Metro, Carl Weiss of the Lincoln Theatre and Lotus of the Pathé Exchange for their efforts in arranging this enjoyable luncheon.

"Fighting for Freedom"

Profits Do Not Go to British Government

Through a misunderstanding it was reported recently that the British government was receiving profits from the distribution of "Fighting for Freedom," the serial being published in this country by the Universal Film Manufacturing Company. The fact is that the revenue is paid by the Universal company to the Official Government Pictures, Inc., and not to the British government. The British Ministry of Information, through its New York office, announces that it has leased the United States rights to "Fighting for Freedom" to the Official Government Pictures, Inc., and that the British government has no financial interest in the earnings of the picture.
Lubliner & Trinz
Buy Lakeside From
Ascher Brothers

Report That It Will Be Run
As a “Cheap” House
Is Denied

Lubliner & Trinz surprised the trade last week by purchasing the Lakeside Theatre, 4730 Sheridan Road, from the Ascher Brothers.

The Lakeside was established by the Aschers a little more than two years ago and until the erection of the Pantheon by Lubliner & Trinz at Sheridan Road and Wilson Avenue, enjoyed an excellent business.

It was regarded as one of the principal theatres in the city and received the patronage of the elite of the North Side. Upon the opening of the Pantheon, however, the Lakeside was compelled to relinquish its exclusive patronage and the Pantheon, a $500,000 house, was the gainer.

The subsequent opening of the Riviera at Broadway and Lawrence avenue by Balaban and Katz further dimmed the future of the Lakeside until it was losing money rapidly, according to reports. The Aschers, it is said, then began negotiations with Lubliner & Trinz with the result that the deal finally was consummated.

No Change in Policy

It is the intention of the Lakeside’s new owners to continue the business along the same policy, charging 17 cents as before, in competition with their own house, the Pantheon, which charges 22, and the Riviera, which charges 33.

Following announcement of the deal it was rumored that the Lakeside’s new owners planned to make it a “cheap” house, charging 12 cents and lowering the quality of the shows. E. Stern, who has been placed in temporary charge, denied the report, however, and said Lubliner & Trinz contemplated no new policy.

A stiff fight is going on in the Wilson Avenue district for business and with the Lakeside continuing with its former policy some interesting developments may be forthcoming.

Besides the Lakeside, Pantheon and Riviera, there are two other theatres in the district, the Kenmore at Wilson and Kenmore avenues, and the DeLuxe on Wilson Avenue just west of the elevated station. Both of these houses charge 17 cents. The 17-cent competition thus continues between the Lakeside, Kenmore and DeLuxe, while the Riviera and Pantheon fight for the higher class patronage.

Draw From Whole City

The Riviera and Pantheon are not entirely dependent, however, upon the patronage of the people in their district, as theatre-goers come from all parts of the city to these beautiful houses to hear the excellent musical programs and witness the attractive settings that are part of the performances, and which they cannot get elsewhere in the city, with one or two exceptions.

Acquisition of the Lakeside now gives Lubliner & Trinz thirteen houses, including the L. & T., at Clark street and Devon avenue, and the Wilson at Western avenue and Madison streets, which are under construction. The L. & T. is a 1,500 seat house and the Wilson will seat 2,000. The Lakeside has a seating capacity of 1,000.

By selling the Lakeside the number of the Ascher theatres is reduced to fifteen, including the Midway at Rockford.

M. S. Ludick Succumbs To Anaemia Following Illness of One Month

M. S. Ludick, until three weeks ago owner of the Melrose Park Theatre and a prominent member of the Motion Picture Exhibitors League, died last Thursday of anaemia after an illness of more than a month.

The funeral was held Saturday and attended by a delegation from the league.

Among those in the delegation were Fred W. Hartmann, M. S. Johnson, Harry Kofman, William J. Sweeney, Abe Cohen, John Freeman and William E. Heaney.

Mr. Ludick had been an exhibitor for six years, most of which time he belonged to the league and took an active part in its affairs. For two years he was a member of the executive committee.

Purchasing the Crystal Theatre at Milwaukee avenue and Diversey Boulevard as his first venture, Mr. Ludick ran this house for three years and made a success of it. Then he acquired the Melrose Park Theatre, the only one in the suburb of that name. So successfully did he conduct it that no one ever thought of starting opposition.

Mr. Ludick had many friends, all of whom will mourn his loss and sympathize with his family.

Colvin Brown Confirmed As Mutual Publicity Head

Colvin W. Brown, who returned to Mutual headquarters last week from New York as acting director of publicity when the publicity offices were moved to this city, has been notified by President William J. Clark that his appointment will be permanent.

Mr. Brown had been advertising manager of Mutual for some time, going to New York early in July when it was decided to move the publicity department to the first city. His promotion is the reward of hard work and his many friends are offering their congratulations. Mr. Brown succeeds Terry Ramsaye, resigned.

W. W. Hodkinson Branch Moves to Pathe Office

S. J. Stoughton, local representative of the W. W. Hodkinson Corporation, installed himself in the Pathe Exchange this week, in line with the Hodkinson withdrawal from General Film. With Mr. Stoughton is William Cook, outside man.

The removal was superintended by W. R. Shortleff, general sales manager of the Hodkinson service, who spent several days in the city.

Three organizations are now represented at the Pathe Exchange—American, Hodkinson and Pathe. With quarters already cramped, Frank G. Rogers, Pathe manager, fears he will have to obtain more room.

New Mutual Officials In Gotham on Business

William J. Clark, president of Mutual, H. A. Brink, vice president and general manager, and H. C. Cornelius, secretary are in New York this week, following their acquisition of control in the Chicago distributing organization.

It is reported that they will make an announcement upon their return that will be a surprise to the industry. According to gossip the announcement will give complete details of Mutual’s future plans. New productions also may be disclosed.

PERSONALS

By “Al”

Maurice Fleckles, president of Screen- craft Pictures, was “in our midst” last week. Between renewing his acquaintance with many old friends and meeting new ones, he hobnobbed with Joseph Friedman, president of Celebrated Players, who is handling the first Screencraft production, “The Prodigal Wife.” Incidentally we saw “The Prodigal Wife,” and in all truth it is one of the best pictures that was ever put on the screen.

L. E. Davis, Chicago representative of the Division of Films, is back at his desk in the World office after a six weeks’ battle with the “flu” and pneumonia, which followed. His many friends will be glad to hear of his recovery.

Joe Hopp, Chicago representative of the American Film Company, surprised everybody last week by announcing that he had handed in his resignation.

Henry Dollman, president of the Doll- Van Film Corporation, spent last week in New York. It is expected upon his return that he will announce the purchase of several pictures.

Charles Christie, business manager for the Christie Film Company, which
makes the Christie Comedies, visited Chicago last week on business. 

Lee Herz of the Silee Exchange spent Thursday and Friday last week in Indianapolis on business. Among the many things he did was to show "Ashes of Love" to the trade.

The Select Exchange is one of the busiest offices in Chicago these days. Three new specials—"The Woman of the German Shot," "The Midnight Patrol" and "The One Woman" explain why.

D. M. Vandawalker, Jr., vice-president of the Doll-Van Film Company, made himself solid with us last week by calling EXHIBITORS HERALD AND MOTOGRAPHY the one best bet. "It's the first trade paper that I look at," he said. "I'm particularly interested in 'What the Picture Did for Me.' I hope that department gets better every week. It certainly is the best thing of its kind going."

One of the best film offices in the city, in our opinion, is the World Exchange. L. A. Rozelle, the manager, and F. P. Ishmael, his able assistant, always have something agreeable to say about somebody else, but they're reticent about themselves. Hence this mention.

Among the out-of-town visitors last week were Miss L. K. Collins, owner of the Burke Theatre, Kenosha; Charles Lambo of the Palm Theatre, Rockford, Ill., and John Kolars of the Colonial, Rock Island.

Max Goldstone, district manager of Paramount-Artcraft, has returned from a visit to New York.

**On the Firin' Line**

George N. Montgomery, manager of General Film, last week put three new salesmen to work. They are Max Cutler, Harry Terry and J. Hensler. All three formerly were employed by the George Kleine System.

Bob Roland of the Celebrated Player, who has been laid up with the "flu," is back on the job, traveling in Indiana. Bob was sick for three weeks, and gosh, how he's glad to be out.

Barnett Lyon, Wisconsin representative of World Film, ran into us on Saturday. The best thing he knew, he said, was that the end of the war was having the effect of increasing interest in the government features instead of decreasing it. Mr. Lyon is covering both Wisconsin and Illinois now, since the death of Art Thompson, who was World's Illinois representative.

F. H. McMillan, Indiana representative of Select, says neace is booming business in Indiana. Every town in the state he visited last week reported capacity crowds.

H. R. Thayer, who has just been added to the Vitagraph sales force, surprised the old timers by leading all others of the local office in sales last week. H. R. is covering northeastern Illinois, with Peoria as his headquarters.

R. R. Nehls of American
Back From West Coast

R. R. Nehls, general manager of the American Film Company, is back at his desk in the executive offices, 6237 Broadway, after spending a month at the studios in Santa Barbara, Cal.

Mr. Nehls expressed the belief that the exodus of eastern film companies to California will continue until there will be few companies, and those small ones, producing anywhere else.

**Keystone Theatre Sold**

**By Charles J. Schaefer**

Charles J. Schaefer has sold the Keystone Theatre at 3912 Sheridan Road to the firm of Tague & Small.

Charles Wolf, former manager of the Keystone, is now with the War Camp Community Service, supervising the presentation of pictures at various cantonments.

**Earle Williams turns**

**Hand to Play Writing**

Earle Williams, Vitagraph star, has turned his hand to literary work and soon will be seen in a Blue Ribbon feature of which he is co-author. The play, which was written by Mr. Williams in collaboration with H. H. Van Loan, is a mystery drama with an American aviation as the central figure and has been given the title of "The American Ace."

Mr. Williams is now at work in the production at the Vitagraph studio in Hollywood, Calif., under direction of James Young. Mr. Williams recently came East to make a five-reel feature, but it was decided that he should start in "The American Ace" first, and he immediately returned to the Pacific Coast.

**Intensive Advertising**

**Planned for Serial**

The new Pathé serial, "The Lightning Rider," starring Pearl White, is to have a national advertising campaign of the first magnitude. The serial is to be advertised on the billboards of the country and in the national magazines and on a scale hitherto never attempted by Pathé. It is said that the plans for this elaborate campaign have been completely worked out, all details perfected and that an official announcement will be made some time this week.

**Select Gets Man Star;**

**Signs Mitchell Lewis**

Select announces the acquisition of Mitchell Lewis as a series star. Lewis is popularly known for his characterization of "Poleon in "The Barrier" and for other creations.

His first picture for Select already has been made and titled "Code of the Yukon." The Lewis series for the first season will include six features. Lewis is Select's first man star.
Winnipeg Officials
Draft Drastic Law
Covering Exchanges

J. A. Wilson, Universal Manager, Voices Protest of Others—Measure Unjust Is Claimed

City officials of Winnipeg, Man., are truly up in the air in connection with the move to pass the proposed film exchange by-law, which provides that all exchanges must be housed in one-story fireproof buildings and also that films must be handled in a prescribed way. Mayor Davidson has given his word that he will not support the measure and various officers have been looking up the records to determine if the city has the legislative power, or not, to order the exchanges to make drastic changes when the premises were only recently changed to comply with city orders.

The situation has been summed up in a letter written to the city by J. A. Wilson, Winnipeg manager of the Canadian Universal Film Company, in behalf of all local exchanges. Mr. Wilson says in part:

“Film exchanges have not suffered a fire as yet and, owing to the restrictions of the electricians’ department, lately put into effect, there is some possibility of any occurrence of this kind.

Restrictions Too Drastic

“The idea of a separate building, one-story high, is impracticable as so much valuable land would be occupied that rentals could necessarily be beyond our means.

“The restrictions suggested regarding enclosed magazines for use in the handling of film has been harped upon by practically every state in the Union to the south of us as well as in different localities in Canada, but to no avail. It has been proved conclusively that this is an utter impossibility, as films cannot be inspected while enclosed in anything, and, not being properly inspected, would and have caused more theatre fires than any other known reason.

“We are restricted now by the electricians’ department to the extent of supervised and approved lighting systems and thoroughly fireproof vault accommodations, each and every film not in transit to be stored therein. Films in progress of inspection and packing are the only ones exposed and, as smoking is strictly forbidden in the shipping room, it is impossible to cause a fire to start in a film exchange.

Only Seven Exchanges

“Were fire to start in some other part of the building, the fact that there was a nominal quantity of film exposed would no more jeopardize life and property than would common Kodak film in a camera and supply store. These matters need the consideration of parties interested who can properly demonstrate the impracticability and drastic tendency of the proposed restrictions. Our city is small, there being only seven exchanges in Winnipeg. Is there, then, justice in your proposed demand? Who will build quarters similar to those required for gross rental of $200 to $250 per month? Wherein is the necessity for the new regulations?”

Heast-Controlled News Weeklies in Canada After the War

Now that the war is over Canadian exchange companies are waiting with interest to see what action will be taken by the Dominion Government with regard to news pictures controlled or marketed under the name of William Randolph Hearst, whose newspapers and films have been under the ban in Canada for many months.

The news that Hearst had acquired the Universal weeklies and the Mutual Screen Telegram was soon received in Toronto. With the end of the war it is thought possible that the International Newsreel, may be admitted into the country, although they will be subject to censorship in the usual manner. Pathé news films in Canada during the past year or two have not borne the name of Hearst and they were admitted only after the Pathé organization in Canada made declaration that Hearst had nothing to do with Pathé news weeklies in the dominion.

A. L. Guinness, formerly manager of the Playtorium, Danforth avenue, Toronto, and more recently in control of the Victoria Theatre, Yonge street, Toronto, has retired from the moving picture business to take up the study of medicine. He has been an exhibitor for a number of years.

Confusion Results Over Health Board’s Reopening Orders

The exhibitors of Montreal, Que., were handed a rough passage by local and provincial authorities before they gained permission to reopen their houses; after five weeks of enforced idleness on account of the “Flu.”

First they were assured by the Montreal Board of Health that the ban would be raised on Monday, November 11, and they proceeded forthwith to advertise in the daily papers the coming attractions. The day after the meeting of the board the Provincial Health Board announced that the opening could not be arranged before Thursday, November 14.

The exhibitors and exchange operators immediately went up in the air. A considerable number of bookings to start on November 11 had been arranged and other details, including advertising and printing, had been ordered. A meeting of local film interests was held on November 8 at the Imperial Theatre and it was decided to ask for consideration from the health board.

Board Changes Date

At noon on Saturday, November 9, the board finally announced that the opening of theatres on the following Monday would be permitted, but the announcement came at such an hour that little or no use could be made of the Saturday theatrical pages. In addition, all bookings had to be changed again and the employees of the various exchanges worked all hours on Saturday and Sunday night to revise the dates. There was also a great rush for posters and photos.

Early on Monday, November 11, the great news came that the war was over, and there were more confusions. The big celebration broke and a considerable number of exhibitors decided not to reopen after all. The Allen, Imperial and other houses decided to hold off until the following day. This caused more confusion for the exchanges. Added to this transportation facilities were abolished for the day and exchanges had great difficulty in making deliveries of film in and around Montreal on Monday morning.

The local exchanges never experienced such a trying time in all their existence, but there was consolation in the fact that there would probably be another occasion for such a grand celebration.

Allens Sell and Buy Victory Loan Bonds

Through the holding of the three outdoor shows in front of the Allen Theatre, Toronto, for the Fifth Canadian Victory Loan campaign, when numerous loan pledges were written, the theatre itself was closed, bonds to the extent of $120,000 were sold, it has been announced. On Saturday night, when the third outdoor demonstration was
staged by the Allens, $45,000 worth of bonds were sold. Messrs. Jule and J. J. Allen took active part in the demonstrations and made many bond purchases.

During the first week that the Toronto house continued in the week of November 4, Victory Loan speakers were given fifteen minutes at every performance and every purchaser of a bond was promised an autographed photograph of Douglas Fairbanks. During the following week the same arrangement was continued with the exception that photographs of Mary Pickford were promised to bond buyers as souvenirs.

Musicians' Benefit

The city of Regina has promised the free use of the city auditorium for a benefit recital for members of the Musicians' Union who have suffered because of the closing of theatres in Regina. It has been suggested that perhaps a concert for the holding of the benefit performance on the evening previous to the reopening of theatres, the date of which has not yet been determined. The musicians asked for some financial relief, such as a rebate of theatre license fees. The city came back with the suggestion of a benefit recital in which the musicians themselves could participate.

Corinne Griffith Is Fifth Vitagraph Star

Vitagraph will inaugurate the Corinne Griffith series of nine Blue Ribbon features on November 25 with "Miss Ambition," a modern drama based on an original story by Rex Taylor. Miss Griffith is the fifth of Vitagraph's star sextette to appear on the program since the announcement some time ago of the company's new booking plan whereby exhibitors are supplied with stars and film dates a year in advance. Up to now the Blue Ribbon features under the new system have been: "Earle Williams in "A Diplomatic Mission," Gladys Leslie in "The Matin," Harry T. Morey in "The King of Diamonds," Alice Joyce in "Everybody's Girl." The latter is listed for the week of November 18, immediately preceding "Miss Ambition."

Bessie Love, the sixth of the Vitagraph feature stars, is scheduled to make her first appearance on the Blue Ribbon program, December 2, in "The Dawn of Understanding."

Red Cross Outrage

A Very Timely Theme

A peculiar timeliness is added to "The Woman the Germans Shot," which deals with the shooting of Edith Cavell, by the turn of affairs in Europe in the opinion of the producers, Plunkett & Carroll. Red Cross nurses are more necessary than ever showing the true of life propaganda pictures, such as this one. That no greater crime than the execution of the British Red Cross nurse has been committed is a matter of general knowledge. "The Woman the Germans Shot," in which Julia Arthur makes her motion picture debut as Edith Cavell, tells in all its detail the story of the execution of this heroic figure. The story was written by Anthony Paul Kelly and directed by John G. Adolph.
LEADERSHIP

in motion pictures is now being determined by the quality and power of a company's productions and stars.

Goldwyn Pictures

are today the best-made Quality Pictures in the entire market. It is impossible to think of good pictures without thinking of Goldwyn first.

'This is a Goldwyn Year!'
To The Men Who Sign The Checks For Motion Picture Producing Companies

Owing to the new and patented method of developing motion picture positive used by the Spoer-Thompson Laboratories, We can and will print and develop your Positive Film at a lower rate per foot than you can obtain anywhere.

Furthermore there will be no extra charges of any kind. And the quality is the supreme effort of the art.

Write or call upon our sales manager for details.

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Telephone Bryant 1490
A Million-Dollar Group of Feature Pictures that make Big Profits Absolutely Certain

The Million-Dollar Feature Pictures Booked as a Group on a Strictly Independent Basis

Book Now!

Don't Wish for Luck Grab the Great Nine

Theda Bara in
THE SERPENT
Big boar hunt—battle scenes—surprising climaxes—R. A. Walsh's direction—Miss Bara's greatest work of character portrayal—assure big crowds and big profits.

UNDER TWO FLAGS
Ouida's most famous novel—a rapid fire picture with a 100 per cent proved record for box office hits—a non-vampire role and a story known to millions.

The DARLING OF PARIS
Based on Victor Hugo's "The Hunchback of Notre Dame"—a gorgeous, costly spectacle with scenes of thrilling action that insure a splendid clean-up.

Valeska Suratt
in
SOUL OF BROADWAY
This story of the fashion parade at Atlantic City and expose of the night life of Broadway was a box office sensation three years ago, and will repeat.

R. A. Walsh's
great melodrama
THE REGENERATION
You will recall the big scenes—the steamboat fire—the rescues—the gabling fights—the great success of the picture—and will book it certain of turn-away business.

INFIDELITY
based on George Ohnet's novel
DR. RAMEAU
A wonderful melodrama with a cast including Frederick Perry, Dorothy Bernard and Jean Southern—a play developing the big appeals that mean box office returns.

William Farnum in
FIGHTING BLOOD
Swift, tense action—the story of a battling clergyman who "came back." Profit? Well, this picture has played a greater number of days in all parts of the world than any other William Fox has released.

THE BROKEN LAW
Love—romance—conquest—the free and easy life of the highway. Its great cast and powerful heart theme will make it one of the biggest of The Great Nine revenue producers.

HOODMAN BLIND

FOX FILM CORPORATION
Joseph L. Plunkett and Frank J. Carroll present

Julia Arthur

as

EDITH CAVELL

The British Red Cross Nurse

IN

"THE CAVELL CASE"

The Woman the Germans Shot

Picturized by Anthony Paul Kelly
Directed by John G. Adolfi

THIS splendid feature is offered to the theatres of the country as a SELECT PICTURES SPECIAL ATTRACTION ready for immediate showings. Book through the Select Exchange in your territory.
"I'm satisfied that 'The Iron Test' is even stronger than 'A Fight For Millions,' and am signing a contract now for your next serial on the strength of it. We went back to the old days on this serial, and gave out the red checks. Not only did it break box-office receipts, but the crowds broke my door trying to get in."

HARRY FOGARTY
The Screen Theatre
8th Ave. and 149th St
New York City

---broke the doors to get in to see

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

15 SMASHING EPISODES OF ACTION

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

"YOU may book for our use 'The Iron Test,' to start Saturday, December 21. Send contracts for my signature. We have tried at several times the — serials and also the — , but Vitagraph has them stopped.

"In the future we will not experiment with other concerns, but book Vitagraphs continuously."

GLOBE THEATRE
St. Johnsbury Vt.
By H. A. GRAVES

VITAGRAPH Albert E. Smith
President
WANTED FOR MURDER

WANTED FOR MURDER
WANTED FOR MURDER

A GRIPPING PRODUCTION OF THRILLS—ROMANCE—ADVENTURE

WRITTEN BY S. JAY KAUFMAN DIRECTED BY FRANK CRANE

STARRING

ELAINE HAMMERSTEIN

NOT PROPAGANDA BUT THE MOST TALKED OF SUBJECT OF THE DAY

WHEN OUR BOYS COME BACK HOME

LIVE LOCAL PUBLICITY AND ADVERTISING STUNTS FOR EXCHANGES AND EXHIBITORS

IF YOU WANT A REAL MONEY GETTER BOOK

WANTED FOR MURDER

HARRY RAPF PRODUCTIONS

1564 BROADWAY NEW YORK CITY
WORLD PICTURES present
MONTAGU LOVE in
"The Grouch"
with
DOROTHY GREEN
Story by
Forest Halsey
Directed by
Oscar Apfel

"Good
c o m e d y .
A t t r a c t i v e l y
set while the photo-
gr a p h i c w o r k i s a l w a y s
commendable."—M O T I O N
PICTURE NEWS

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sired. Incidental bits will be accorded
praise."—EXHIBITORS' TRADE REVIEW

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produced under the World Film trade
mark."—SUNDAY TELEGRAPH

"Swamp scenes are most extraordinary
and have been excellently photo-
gr a p h e d ."—M O T I O N P I C T U R E
NEWS

"Just the sort of thing that will
catch the fancy of nine out of
ten patrons because of its
pungent seasoning of ro-
mance, adventure, love,
revenge and general-
ly thrilling epi-
sodes."—EXHIB-
ITORS' TRADE
REVIEW

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"REBUILDING BROKEN LIVES"
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A Wire From Loew's:
Charlie Chaplin in "Shoulder Arms" broke all records at Lowe's Valentine this week, both in attendance and receipts. Hope to do even better next week with "The Romance of Tarzan."
E. H. GERSTLE, Mgr.

A Wire from "The Circle," Indianapolis:
Charlie Chaplin in "Shoulder Arms" breaks all Circle Theatre attendance and receipts records. Solid week to such tremendous business that we were compelled to run extra midnight performances each day; attendance even exceeds the remarkable run of "My Four Years in Germany."
S. BARRET McCormick, Circle Theatre

Now in its 6th week at the Broadway, New York and running all over town at the same time

First Come—First Served on Repeat Dates

Charles Chaplin in his terrific 3 reel assault on the Huns
"SHOULDER ARMS"
Book through First National Exchanges
BELGUITM—The Kingdom of Grief

A Historic Pageant NOT a War Film

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
Founded 1824
Department of Education

Director,
Charles D. Atkins

Gentlemen:
The Members of the Institute appreciated the opportunity of viewing your great Film Picture entitled "Belgium, The Kingdom of Grief." Every chair in our Hall, seating about 2400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our Members that two additional presentations of the Picture will be given.

Yours very truly,
CHARLES D. ATKINS,
Director.

The pictorial paper furnished with "Belgium, the Kingdom of Grief," is from Original Drawings by noted French and Belgian Artists and has never been equaled by any Motion Picture publicity. Twenty four, eight and six sheets, two threes and three one sheets, lithographs, designed by a noted Belgian artist and printed in National colors. The National Song, La Brabannecon, for souvenir. Also story in attractive book form entitled Belgium, the Kingdom of Grief.

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Classic Film Distributing Co.
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Eastern Representative:
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729 7th Ave.
"The most valuable department in any motion picture trade journal"—is the comment frequently reiterated by exhibitors everywhere concerning Exhibitors Herald and Motography's department,

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This department is an unfailing guide to box office value. It consists of exhibitors' own reports.

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WHAT THE PICTURE DID FOR ME

is the most reliable booking guide obtainable. Thousands of exhibitors are insuring their programs against failure through information supplied in this department and are profiting by the experience of others.

WHAT THE PICTURE DID FOR ME

is the only box office guide that never fails.
St. Joe Reports:

4000 “SHOWN”

When the St. Joseph (Mo.) Civic Festival Association featured “America’s Answer” at the Auditorium, not long ago, they had 1,000 people at the matinee and 3,000 at the evening performance:

This is typical.

From all over the country come reports of packed houses, thrilled audiences and storms of applause bestowed on this marvelous war picture, which was filmed in France by the U. S. Signal Corps and sent to this country under the direction of General Pershing.

When you book “America’s Answer,” you do two things:

1—You sell out the house, automatically, for each showing of the film.

2—You render the Government a distinctly patriotic service by giving the people of your city an opportunity to visualize this nation’s glorious part in the great war, through the medium of the People’s Films.

If you have not yet booked “America’s Answer,” you had better do so right away. The rental has been figured on a basis that will permit of showing at regular admission price.

War features produced to date under the Government’s auspices are:

THE OFFICIAL WAR REVIEW (Weekly) Pâthé
PERSHING’S CRUSADERS FIRST NATIONAL EXHIBITORS
“AMERICA’S ANSWER” WORLD FILM CORP.
OUR BRIDGE OF SHIPS GENERAL FILM COMPANY
UNDER FOUR FLAGS WORLD FILM CORP.

All Presented by

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

FESTIVAL SHOW CROWD
LAST NIGHT WAS 3,000

GREAT WAR PHOTOPLAY
AWES CROWDS

Large crowds, twice as large as the first day, witnessed the showing of “America’s Answer,” the patriotic official American war picture in five reels, and the three vaudeville acts, the program offered by the St. Joseph Civic Festival association, at the Auditorium yesterday afternoon and last night. The crowd numbered 3,000 last night, and 1,000 at the matinee.

How Government Made Soldiers

“America’s Answer,” which shows the remarkable achievements of the United States government since taking up the fight against the Hun, was well received. It shows how the government made soldiers of 10,000 American boys and transported them to France to fight for liberty on French soil.

Considerable attention is devoted to the work of the various war work organizations among the men, the Salvation army, the Y. M. C. A., the American Red Cross, the Y. W. C. A., and the Knights of Columbus.

McNutt’s Band Plays

The program of McNutt’s band, which adds much to the show, was varied and appropriate to the occasion. The program was mainly patriotic with touches of the national anthems of the Allied nations.

Official Seal of the People’s Films

NOTE—The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Exhibitions, presented by the U. S. and Allied Governments.
Editorial Comment of the Week

OUTRAGES IN NAME OF “MORAL PROPAGANDA” — CHICAGO’S STAR EXHIBITORS — RESULTS OF BEING “SOLD” ON A PICTURE

By Martin J. Quigley

The greatest number of outrages against art and decency which have been committed by the motion picture have been committed in the name of “moral propaganda.” “Is Any Girl Safe?” “The Devil’s Playground,” “The Girl Who Didn’t Think,” “Enlighten Thy Daughter,” “Who’s Your Neighbor?” “It May Be Your Daughter,” “The Little Girl Next Door,” “Traffic in Souls,” etc., etc.—all this rot has been foisted upon the public under the guise of being a warning to the unwary, being able to inculcate some principle for good.

The only warning that these pictures afford is an indication of just how far certain unscrupulous producers would bury into the mire the motion picture if they are given free rein. The only lesson taught by these pictures is the world-old lesson that certain individuals will stoop to any depths for profit—or the prospect of it.

No intelligent person even imagines that these pictures ever were sent out in the hope of doing any good, with the possible exception of those hollow-pated “reformers” who lend their endorsements, which, of course, are offered as much in greed for publicity as desire to do good.

This industry, in protection of its good name, must some day make a public pronouncement of its attitude regarding pictures of this type.

* * *

Just as the Chicago Censorship Commission was listening calmly to arguments for and against censorship up bobs “The Finger of Justice” asking for a permit to get itself shown. From the impression the picture made upon the commissioners it might almost appear that the introduction of the film in the controversy now pending was a coup of the proponents of most stringent regulation for motion pictures.

* * *

Two names that are being written high on the honor roll of conspicuously capable exhibitors are Balaban and Katz of Chicago. First with the Central Park theatre and now with the Riviera in addition, these men are showing just how to conduct a picture theatre when given the necessary physical equipment. That these men know well the essentials of their business is being proven daily. In the matter of general presentation even Broadway, N. Y., might occasionally receive a hint of value from these expert showmen.

* * *

From surface indications the current Chaplin publication will demolish all records of previous issues. One reason for this that seems very obvious is that exhibitors, having been compelled to pay a good price for the picture, immediately proceed to make the public pay a good price for the picture, and in so doing they advertise, boost and bally-hoo as if they themselves were convinced that they had a real “special.” The result of this is that the public becomes convinced that the picture is a real “special,” and they then lose no time in getting into the nearest theatre exhibiting the film. There is a big lesson in this for the exhibitor in reference to every picture he shows. He must first convince his patrons that he himself is “sold” before he can hope to “sell” them.

* * *

Final obsequies for the lamented exposition held in New York in October seems to be surrounded with an ominous silence. Apparently, both the good and the bad of it is being interred with its bones.
E X H I B I T O R S  H E R A L D  A N D  M O T O G R A P H Y

WORK NOW WILL PREVENT CONVENTION FIASCO

Last Summer in Boston and later in Chicago the industry witnessed the spectacle of a national convention of exhibitors with a numerical representation that would not have done credit to a local meeting in a fifth class city.

With much chagrin those present dismissed the unpleasant fact with the declaration that the “next” meeting would be different.

But the next meeting will not be different unless an aggressive campaign is immediately commenced to bring the rank and file of the exhibitors of the country into the national body.

The need for real organization is great today—as it has been for a long time. The nucleus for an effective association of exhibitors was accomplished in Chicago last Summer. William A. Brady, in a resounding forensic, demanded that a certain course be taken. The demanded action was taken. Then Mr. Brady withdrew quietly, possibly to prepare another address for the coming convention.

But Mr. Brady and others can rock the timbers of the convention hall annually, can go away from every meeting exulting in the belief that they told the exhibitors what’s what, yet if the high promises that are made from the convention platform are not carried out during the year, exhibitor organization will not progress one step beyond its present status.

It is not possible to bid a real organization of exhibitors to arise miraculously at convention time. It is necessary to make every day in the interval between conventions count. It is necessary that those charged with the destinies of the organization avail themselves of every means within their power to win converts through the year by instilling into the minds of every theatreman the necessity and the advantage of organization.

Valuable weeks are being wasted. The bright promise of what was started in Chicago in September is becoming tarnished. Thousands of exhibitors who are possible members of the organization must be reached individually and convinced of the necessity for enrolling. This is not a work for a day, or a week, but the sooner it is undertaken the nearer will be the prospect of real exhibitor organization.

Let us get busy now and forever prevent the recurrence of the incident in which the governor of a great state walked out disgustedly when asked to address what purported to be a national meeting of a great industry and what was in reality the gathering of a handful of individuals.

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Present Ten Per Cent Tax Remains In Force

Industry Wins Big Victory Before Senate Finance Committee—Rental Tax Reduced—N. A. M. P. I. Committee's Hard Work Brought About Changes

A big victory for the industry—and particularly exhibitors—was won in Washington, Monday, November 25.

The Senate Finance Committee, which has had under consideration raising the admission tax from one cent on each ten cents of admission, to one cent on each five cents of admission, has decided to allow the existing tax to remain in force, according to advice just received from Washington.

This means that the "admission tax" which even under its present form has proved so burdensome to exhibitors will not be increased, and as the public now has become accustomed to paying the one cent tax on a ten cent admission and two cents on fifteen and twenty cent admission, it is believed that the present tax will have an excellent effect on theatre attendance.

Another big victory was scored late last week.

The "rental tax" which in the original draft of the bill was placed at ten per cent was reduced to five per cent. This reduction alone will save the industry a vast sum of money and it is particularly welcomed at this time following the severe burdens the industry has been subject to during the influenza epidemic, when practically its entire revenue was cut off for several weeks.

It is understood that the five per cent "rental tax" is to take the place of the obnoxious "fifteen cent a reel tax" which has worked a great hardship upon the business since its inception.

Credit Brady's Committee

William A. Brady and committees of the National Association of the Motion Picture Industry are entitled to considerable credit for their work in Washington which apparently did much to influence the Senate committee to allow the concessions in reference to the rental and admission taxes.

Last week when the matter came up before the Washington committee Mr. Brady made a hurried trip to the Capitol and forcibly presented the situation as it actually exists: namely, that the industry at large suffered a terrible mishap in the spring of the influenza epidemic and the consequent closing of practically every theatre in the United States and Canada for an average period of from three to four weeks.

Mr. Brady demonstrated that this resulted in a reduction of practically one-twelfth in the total annual revenue of the industry, starting with the theatres and working up through the industry, creating a situation in which practically every factor in the trade has suffered severely.

Trade Welcomes News

The news from Washington indicating an adjustment on both the admission tax and the rental tax undoubtedly will be received with a great deal of enthusiasm through the trade as it forecasts a period of prosperity which will enable theatres, distributors and producers to recoup from the blow administered by the epidemic.

Since the introduction of the original war taxes upon the film business the industry has been operating under a severe handicap as it was compelled to meet the additional expense of the taxation against no such increase in revenue as every other industry which was subjected to heavy taxation for the purpose of war financing. In addition the epidemic came at a time which menaced the entire prosperity of the industry.

The decision of the Senate committee was a wise one as any attempt to enforce higher taxes at this time would very likely create disastrous results. The theatres reopened after the period of the shut-down facing a net loss incurred during the period their houses were closed. The producers and distributors, compelled to maintain their organizations during the suspension, found themselves facing a big deficit for the period.

Less Revenue Required

Any other course than an amelioration of taxation at this time would have worked a big injury and would have entitled the industry to voice a loud protest.

Another encouraging feature of the situation is that with the government requiring less revenue for the next year than originally forecasted, due to the suspension of hostilities, the industry may confidently expect further concessions because the taxes which will remain permanent during peace undoubtedly will be levied on those businesses which are so constituted at this time that they will be able to carry them without serious results.

Ban on Theatre Construction Off; Hundreds of New Houses Assured

The way is now open for the expansion of the motion picture theatre business. The Non-War Construction Bureau of the War Industries Board last week removed the ban on building of all kinds, which permits exhibitors to go ahead with new and delayed projects.

As a result of the removal of the ban many new theatres on which work was ordered stopped several months ago will now be finished in the next few months, while many theatres will be commenced.

Hundreds of New Houses

It is regarded as a conservative statement by well-informed persons in the motion picture industry to say that hundreds of new houses will be opened in the ensuing year, the expansion being uniform throughout the country.

News from Washington that the revised tax measure eliminates the 30 per cent tax on theatre admissions is expected to be a spur to theatre building activities, as exhibitors are assured an opportunity for fair profits with only the 10 per cent tax to figure upon.

Statement Explains Action

The removal of the building ban was announced in the following official statement:

"The action taken permits all building operations of whatever character, held up in the interest of the war program, to proceed. No further permits will be required from the War Industries Board or the state councils, through which control over the situation in each state was maintained."

On November 1, with a view to assisting the industry back to a complete peace basis as quickly as possible, a careful canvass has been made of the conditions in each state with respect to building materials, transportation, and the supply of fuel and labor.

Replies from All Sections

"In this investigation the non-war construction section sought the views of the industry itself and of the State Councils of Defense. The replies received, coming from practically all the states, showed a unanimous opinion in favor of such action."

Praises "Cut-Out" Dept.

To Exhibitors—Herald and Motography: I only hope you will continue printing the cut-outs of the various films made by the Chicago censor board. I think this is one of the best things you can do for the exhibitors. (Signed) George H. Hines, Auditorium Theatre, South Bend, Ind.
Chicago Operators Demand More Pay From Theatre Men

Allied Amusement Association Prepares for Hard Fight

The Chicago Motion Picture Operators' Union last Saturday served notice on the Allied Amusement Association that its members wanted a substantial increase in pay.

Formal demand was made for $1.35 an hour and double time on Sunday as compared to 75c an hour and time and a half for overtime as at present.

Major Presents Terms

Thomas E. Maloy, business agent of the union, broached the new terms in a conference with Peter J. Schaefer, the allied president. Mr. Schaefer is also president of the Exhibitor Branch of the National Association of the Motion Picture Industry. He had just returned from New York, where he has been arranging for the formal merger of the exhibitor locals with the N. A. M. P. I., when Maloy, accompanied by other union officials, called at his office in the Rialto Theatre Building and talked behind closed doors for several hours.

Developments Are Secret

What transpired at the meeting was kept secret by both sides at the controversy, but it is reported that an agreement was reached to hold the matter up a week until Mr. Schaefer could make another trip to the ground and return. In accordance with this decision, Mr. Schaefer departed again for New York Monday.

Despite Mr. Schaefer's absence officials of the Allied Amusement Association immediately started a series of conferences on the new demand. It was said the association would oppose the pay increase on the ground that the operators have a five-year agreement with the theatres, which still has several years to run. The operators combat this defense, however, on the ground that the war made all labor contracts void.

Has Big War Chest

The Allied Amusement Association still has a big war chest from the fund it raised last spring when a demand for higher pay was effectually stopped by threat of concerted action. Indeed, it was the prospect of a wage demand that brought about the organization of the Allied body.

While the union anticipates a fight, it is reported that the union officials are prepared to meet the issue this time and as a result a serious situation may occur. There is reason to believe, however, according to the well-informed, that the operators would accept a compromise in preference to going on strike.

Theatre Panic in Spain Costs Lives of Score

CASTELLON, SPAIN.—A fatal panic occurred in a motion picture theatre here November 17 when an unidentified person fired a pistol. The theatre was crowded, most of the spectators being children, and twenty children and one soldier were trampled to death. Twelve children were injured severely and twenty-five slightly.


Charges Misrepresentations in Labeling of Hart Pictures

Alleging misrepresentations in the labeling and sale of old pictures featuring William S. Hart, produced prior to July 1917, the Federal Trade Commission has issued a formal complaint against the W. H. Productions Company. Officials of the W. H. Company were cited to appear before the commission in Washington December 23rd to give reasons why they should not be restrained from the practices alleged.

Hart Welcomes Action

The action of the trade commission was hailed by Hart and other film stars who have been fighting reissues of pictures over which they have no control as a great victory. Hart is also said to have expressed confidence that the W. H. Company would be found guilty of the charges.

The charges, according to information from Washington, are based upon the changing of the titles of the subjects, giving to theatre patrons the impression that the pictures are new, when in reality they are old subjects which the patrons probably have seen.

The outcome of the case will be awaited with interest as it affects a vital question in the industry. Not only will it affect the standing of the W. H. Company, but the standing of other companies as well. A decision forbidding the changing of titles would be a hard blow to such distributors, and in the opinion of some, would kill the "re-issue games."

Defendants Issue Denial

The W. H. Company denies it has been guilty of any fraudulent practices. A statement from the company reads: "It is true that a proceeding has been commenced against us by the Federal Trade Commission, charging us with stifling and suppressing competition in Hart pictures. We believe that this proceeding has been instigated by business competitors who have missed the Federal Trade Commission with respect to the actual situation. "As a business matter every one in the trade knows that we have not suppressed competition but that our handling of the Hart re-issues increased competition and was a Godsend to many small exhibitors. The charges of fraud and fooling the public are ridiculous, because if our re-issues were not popular the theatres would not take them, and therefore the state rights buyers would not patronize us, whereas the same people who are now buying our new re-issues have bought our original Hart re-issues."

"We are therefore convinced that we are stimulating a fair competition to the benefit of the whole industry and we are prepared to fight this proceeding to the last ditch in the interest of the rights of producers to re-issue popular pictures and the rights of exhibitors to show them, and in order to prevent the attempts of stars from monopolizing the market for their new and high-priced pictures."

DOROTHY DALTON
And Her Two Prize-Winning Boston Terriers, Rosie June (Right) and Honey Blossom, at the Left.

Karger Given Party; Metro Staff Leaves For Sunny California

With the departure of Maxwell Karger and Viola Dana for the coast early this week, the entire Metro artistic staff has now left the East with the exception of Emmy Wchlen, who also expects to leave within a few days. Miss Dana has entirely recovered from her recent illness and will start work at once upon a new feature, the name of which is not yet announced.

A few nights before his departure Mr. Karger was given a farewell party by President and Mrs. Richard A. Rowland, at their Riverside Drive home, which was largely attended.

Many tokens of the esteem in which he is held by his associates were tendered Mr. Karger, including a handsome watch and several other articles of jewelry from President and Mrs. Rowland, the Metro board of directors, the studio staff and others who wished to record their regret at the genial director-general's departure.

Mr. Karger took with him his entire household as according to present plans he will remain on the coast at least two years.

June Elvidge Marries British Army Officer

NEW YORK.—The marriage is announced of Miss June Elvidge, World star, and Lieut. Frank C. Badgley, M. C., who has been in charge of the British bureau of information in this city. The marriage took place Tuesday, November 19. The bride has been in motion pictures about three years. Lieut. Badgley went overseas in 1914 with the First Canadian expeditionary force.
New Stanley Theatre, Philadelphia, To Be Erected at Cost of $2,000,000 Will Have Seating Capacity of 4,000 and Orchestra of 50—Finest House in Country Is Aim

PHILADELPHIA.—With the modification by the government of the rules laid down for building operations during the war, architects, contractors and builders are getting plans into shape for millions of dollars' worth of new work in Philadelphia, and one of the biggest contracts to be awarded as soon as conditions permit will be that for the new Stanley Theatre, which will be erected at a cost of $2,000,000 at the southwest corner of 19th and Market streets.

This announcement is made by Jules E. Mastbaum, head of the Stanley interests, and he further states that had it not been for the war the erection of the new theatre would have been begun two years ago and completed by this time.

When the government made its call for labor and materials of all kinds the Stanley Company felt that it was its patriotic duty to postpone the building until the war was over, Mr. Mastbaum stated. Now that the conditions are changing plans for the new house, already prepared, are being gone over to the most minute detail and as soon as matters are settled in the labor and material fields the contracts will be awarded and the erection of the new house begun.

Country's Finest, Aim

The new Stanley, according to the plans which were prepared under the personal supervision of Mr. Mastbaum, will be the most elaborate of any motion picture house in the world. It will be essentially modern in every respect, equipped with all the latest scientific appliances for sanitation and also for the comfort and convenience of patrons.

The plans call for no stairways in any part of the building, approach to the balconies and to the main floor being by ascending and descending inclines. There will be a seating capacity of 4,000, and an innovation will be a roof garden where patrons can enjoy the air during the summer.

The new Stanley will follow the policy of the present popular house at 16th and Market streets—that of being the headquarters in Philadelphia for first run of all big photoplays, together with first run of comedy and other film features. As at present music will be an important adjunct to the pictures—in fact, a distinct adjunct in itself.

Orchestra of Fifty Planned

In the present Stanley there is an orchestra of twenty-five members, and they have won the reputation of being second to none of all theatre orchestras in this section of the country and are classed among the best in the entire United States.

In the new theatre the orchestra will be augmented to fifty musicians and it is the intention of Mr. Mastbaum to have from time to time vocal soloists, possibly choruses, making the new house a mecca for music lovers as well as picture fans.

Call Meeting to Give Theatres Equal Vote

A special meeting of the National Association of the Motion Picture Industry has been called for Tuesday, December 10, for the purpose of considering the question of amending the by-laws so that the newly created exhibitor branch may have a fifty percent representation on the Board of Directors and all committees of the Association.

The meeting will be held at the Association rooms in the Times Building at eleven o'clock in the morning. This meeting has been called pursuant to the action taken at the last quarterly meeting of the board of directors as by-laws can only be amended by the members of the organization.

Horton Vs. Triangle
First Shut-Down Case

Whether the recent influenza epidemic was sufficient cause for laying off, when a contract was in force, will be decided in the suit reported to have been brought by Clara Horton against the Triangle Film Corporation. This is the first case of the kind that has come up and will be in the nature of a test case. It will be watched with interest by other motion picture concerns as on the court's ruling, if favorable to the plaintiff, numerous other actions of similar character will hinge.

Chairman Wm. Fox Reports $38,782 in U. W. W. Campaign

With several companies still to be heard from when the drive closed Wednesday night, November 30, the total reported to Chairman William Fox, by the Industrial Division of the Allied Theatrical, Motion Picture, Music and Entertainments Committee in the United War Work Campaign was $58,792.73.

When all of the companies which this division solicited have reported in full it is expected that this total will exceed $10,000. Frederick H. Elliott, chairman of this division, feels very much gratified to think that such successful results were obtained from the rank and file of the entertainment field when the enormous obstacles under which the campaign was conducted are taken into consideration.

The first two days of the drive were of little or no value, it was far as obtaining subscriptions was concerned, owing to the fact that the news of the actual signing of the armistice came upon the day on which the campaign started.

For this reason much of the circulization work of the committee had to be done on the spur of the moment. Many serious concerns called up to say that in the confusion of the peace celebration and the days immediately following news of the armistice, the appeals which the committee had sent out had been mislaid.

Another feature of the campaign that made the collections extremely difficult was the fact that many companies did not feel that they could solicit their employees to contribute a percentage of their weekly salaries when they knew that every one of them had made individual contributions through some other agency.

With all of the adverse conditions to contend against Chairman Elliott and his committee feel extremely gratified that the total reached the substantial proportions reported and especially gratified that over eighty per cent of it was made up of the subscriptions of the motion picture companies.

Catherine Calvert Signs With Lasky

Catherine Calvert, the well-known screen star and actress of the legitimate stage, has been engaged by the Famous Players-Lasky Corporation to play a leading part in the big Salvation Army picture which this company is about to produce in conjunction with the big charity organization. Miss Calvert, shortly after signing her contract last week, left New York City for the Lasky studio in Hollywood, Calif., where the film will be made under the direction of Edward Jose, the noted French producer.

Photo of Catherine Calvert

W. A. V. MACK

of Buffalo, N. Y., Who Has Been Appointed New York Manager of Mutual Film Corp.
Influenza Epidemic Dies Hard; Indiana Situation Serious Again

Patrons of Theatres in Hoosier Capital Compelled to Wear Masks—Several Cities In North Closed Again

The "Flu" epidemic, which stopped the wheels of the motion picture industry for five weeks in the production and distribution branches and for periods of from two to six weeks in the exhibiting department, is almost a memory in the trade last week.

Every theatre in the country is not open yet, and quite a few small towns are still closed tight, but the grip of the epidemic has been so effectively broken in the big cities and large towns that it is a foregone conclusion that everything will be normal soon.

Indiana Situation Backward

Only in Indiana is the situation serious. The fact will strike many as strange, as the Hoosier state probably suffered fewer casualties than any other in the country. Suddenly, however, the disease has sprung up again here and the local health authorities are taking stringent measures to prevent a serious situation. Fifteen per cent of the state is said to be closed, with the prospect of the entire state being closed unless conditions improve.

In Indianapolis all patrons of the theatres, exhibitors and attendants are required to wear masks. Patrons of hotels also are required to wear masks. The result is that there has been a great decrease in theatre attendance, while travelers are avoiding the city owing to the hotel restrictions.

In the northern part of the state, Gary, Michigan City and LaPorte all were closed last week, while Richmond, between these cities and Indianapolis, near the Ohio border, also were closed. Kewanee was closed in Illinois.

Boston Worried Too

Reports from Boston and Milwaukee said there had been a revival of the disease there and health officials were threatening to close the theatres again, but it was not believed they would take such drastic action unless they were unable to check the spread.

In the west Los Angeles was expected to open this week, which will mean that all big cities on the west coast are open once more. In the mountain states the situation is improving slowly, and in Denver, owing to a recurrence of the disease, all theatres have been closed for a few days. Elsewhere the situation continues to improve, with some exceptions.

Smith and Brady
Write First Story
For Bushman and Bayne

Unusual interest has been manifested throughout the entire industry in the Vitagraph announcement that it would publish early next year a super-feature starring Francis X. Bushman and Beverly Bayne.

The name and character of the production has not been announced but it is intimated that it is a romantic drama, giving both Mr. Bushman and Miss Bayne the type of roles that have endeared them to thousands upon thousands of motion picture fans.

The play was written by Albert E. Smith, president of the Vitagraph company and Cyrus Townsend Brady, who have collaborated on all of the record-breaking Vitagraph serials and whose other productions on the Vitagraph program have been noteworthy releases.

The entire production is being made under the personal supervision of Albert E. Smith. Harry-Houri, actor, director and playwright, is the director of the feature.

Brady Sells "Little Women"

Paramount-Artcraft has purchased "Little Women" from William A. Brady. It will be distributed as a special attraction some time in January.

Aviator Who Played
In Rapf Production
Meets Sudden Death

Allen Adams Killed on Long Island—Furnished Thrills in "Wanted for Murder"

A few days after he had completed a series of daring flights for the Harry Rapf production, "Wanted for Murder," Allen Adams, a United States government pilot attached to the ordinance department, was killed at Central Park, L. I., on November 18, when his plane in which he was just starting on a flight, became unmanageable and crashed to the ground. Adams was selected to portray the part of the pilot in the airplane scenes which form an important feature of the "Wanted for Murder" production. Some of the feats which he had performed, and which were faithfully recorded by the camera, were of hair-raising order, and he was warmly congratulated by Mr. Rapf and Director Frank Crane, who is staging the picture.

Elaine Hammerstein is featured in the film which is described as a story dealing with an international theme, semi-military in character, but by no means propaganda. One of its chief aims, it is said, is to depict the close friendship existing between the United States and France. Director Crane has paid particular attention to detail, and it is a finished production in every way. Mr. Rapf declares, and one with exceptional box office drawing power.

Some five hundred American soldiers play an important part in the picture. They were filmed at the time when the popular vaudeville team of Irene Franklin and Burton Green were duplicating the entertainment they gave for the boys in the trenches "Over There." The names of these soldiers with their home address have been procured and will be supplied to exhibitors for local publicity purposes. The results to be obtained from this feature are self-evident, and exhibitors no doubt will welcome the opportunity to book a film in which there is really local interest. Aside from this, however, the story itself is a timely one, and Mr. Rapf is satisfied he has a surefire success that will be a money getter wherever shown.
THE following comprehensive review of the controversy in reference to exhibitors' salaries has been received from Mr. J. D. Williams, manager of the First National Exhibitors Circuit, Inc. The statement lucidly and forcibly presents the argument that the great remuneration paid to certain exhibitors is due simply to the figure automatically placed upon their services by public demand. Mr. Williams points out that a great evil of distribution as generally carried on is that the star productions of the star players are used as a lever to increase the sales of inferior productions on the various programs.

The statement, while an able presentation of Mr. Williams' views on the entire subject, in certain points is not in accord with the position assumed by this publication. In consequence, the subject will be re-opened editorially in a subsequent issue.

Mr. Williams' communication follows:

Mr. Martin J. Quigley, Publisher, Exhibitors' Herald and Mutoscopic, 417 South Dearborn Street, Chicago, Ill.

Dear Mr. Quigley: In your issue of November 16th, you publish an editorial criticism of the contract recently concluded between First National Exhibitors Circuit and Miss Mary Pickford as an action which "resolves itself into one of great import to the entire industry, as it is carrying on a practice which must one day be abandoned unless the entire industry is content to work for the extravagant remuneration of a handful of players." As a simile for the relations between exhibitors, distributors and producers, permit me to ask you whether Exhibitors' Herald and Mutoscopic owes its"

success and popularity with its readers to the mechanical portion of your equipment which sets its text in type and prints the pages and the mails which distribute it to your subscribers, or to the executive ability and editorial genius of Martin J. Quigley? Does the fact that your printer has a big investment in plant and materials necessary to the actual printing of your trade journal warrant a charge to you for performing that service each week which would leave you a comparatively small net profit for your efforts and the ability manifested in your work?

Would you, with your liberal and revolutionary views in many directions, feel that it would be fair if the post-office department should place a tax on your subscribers: "You cannot receive Mr. Quigley's publication through the government mails unless you also subscribe to Motion Picture News, Exhibitors Trade Review and the Moving Picture World."

We know that certain individuals among you consider Mr. Quigley's trade journal pre-eminent, but these other publications represent an income to this department for handling and you cannot have the paper you want without paying for and receiving the other as well. There is no alternative. We have a monopoly of the talents and abilities of these trade journal publishers, because we control distribution to their markets—the exhibitors. You will either take all of them each week, so that our revenue may increase, or do without Mr. Quigley's paper."

Such a dictum from the postoffice department would arouse you to a fighting pitch. And yet you defend an almost identical condition in the motion picture industry. And it is a condition which is the greatest obstacle in the path to success traveled by your readers—the exhibitors.

On what precedent do you predicate your statement that "those who are responsible for the continued success of this business are the men of intelligence and executive ability who have invested their money and who have made "jobs" for the players."

The theatre-going public has established the values in our industry. And we are certain that if you will check off a list of individuals among stars and producers, you will find a surprisingly small percentage, in comparison to the total number, who are more than ordinary in their personal ability to win public favor by quality and who then can retain that favor through continued and consistent quality.

Is it fair to the exhibitors, who, in the last analysis, pay the bills, is it fair for the individual star or producer of unusual ability and consequent exceptional popularity with the public, for a distributor who has the productions of that particular star or producer under contract, to compel exhibitors to book releases featuring players of minor import to place in their programmes, with the penalty and premium for renting the productions they know will pay them a good profit?"

I should like to challenge you to invite fifty representative exhibitors among your subscribers to state, for publication, the amount of money they have been compelled by exchanges to
spend in the last year in rentals for unprofitable pictures—productions which they knew, in advance, would not bring business to their theatres to obtain the productions of stars of known box-office value. The result would be interesting.

It is a fact that when exhibitors are relieved of this indemnity in booking Pickford or Chaplin productions on an open market basis, they can actually afford to pay more money in rentals for those particular releases and still make a greater profit than is possible on a program service contract.

The industry and the public know that Chaplin's greatest success has been as an independent producer, unhampered by specific program release and with his releases available to all exhibitors without the burden of productions which cannot earn a profit on their own merits.

The same achievements in quality of output and freedom in distribution will characterize Miss Pickford's future work.

There is no law of business, of fairness or of equalization of values which seeks to prevent individuals of exceptional ability from realizing the full market value of their particular talents. Neither is there any law, written or unwritten, in the theatrical or motion picture world, which says that the strong shall carry the weak and suffer financially thereby.

You say: "The vast remuneration that is paid to certain players is not due to the grip of these players upon the industry. That is correct. It is due instead to their grip on the public. You continue: "If every one of the very popular players would drop dead today the industry would go on just the same." That also is true, but the argument does not imply that so long as the "very popular players" are alive and active they should not enjoy the full benefits of their ability and its attendant popularity.

* * *

This industry has been basically unsound for years. It is a structure with the foundation at the top. The exhibitors have been its bulwark. They have had to suffer in money and prestige for the errors, incompetency, egoism, extravagance and monopolistic ambitions of several groups of producers and distributors. There has been intermingling and alternating of good quality and bad in productions which has given the exhibitor a profit one day and robbed him of it the next.

Conditions have got to change, and they are changing. Some one has to be financially and directly responsible for exceptional quality or inferior quality. The only persons who can adequately assume that responsibility are the individual stars and producers. When the exhibitors compel them to stand on their own respective merits the industry will see a big improvement in the average quality of all cases.

Furthermore, the program premium policy in service contracts is going to be abolished, because the exhibitors will compel it. They will not continue to support incompetents and parasites at the expense of the capable element in production and to their own personal loss.

You remark that the reason for the alleged phenomenal incomes now enjoyed by certain independent stars who are their own producers is "the inability of the producers up to the present time to reach a working agreement on the subject of players' salaries." We can recall no time in the industry when the producers have controlled or regulated players' salaries. The regulation has come from the distributors and their faulty system of arbitrarily demanding that exhibitors support inferior stars at the expense of the worth-while players.

* * *

There never will be a time in the industry when the producers will regulate players' salaries—referring, of course, to the recognized stars as "players." The salaries supporting principals and "bit" workers are not in discussion. The public will determine the financial value of the stars. Public patronage will tell the exhibitors how much they can afford to pay in rentals for star productions. Any attempt at regulation from within the industry will defeat its own purpose. The box-office will be the regulating factor.

We do not deal with staple commodities such as steel, foods, or clothing, which are produced, marketed and retailed by methods that do not vary appreciably from year to year. Yuban coffee has the same quality today that it had a year ago. The Stewart-Warner Speedometer is identical in the quality and workmanship of its several parts with instruments of the same name sold a year ago.

In motion pictures we treat with the human element entirely. Every production is only the assembled ideas, thoughts and mental efforts of an individual. And they vary from picture to picture. Nor can the individual results be the same from each member of a group of stars or producers. Some of them are much more capable than others. Why should the more capable among them be restricted in the profits to which they are entitled by the fortunate combination of abilities with which heredity, nature and study have endowed them because others are less fortunate?

Any system which demands this restriction as its right to existence is basically wrong.

* * *

The growing alarm in the industry, which your editorial indicates, is due to but one thing—the dawn of an evolution which is going to put quality foremost. The statements in your editorial undoubtedly reflect the opinions of producers with whom you talked on your recent trip to New York. Among them are those who know that they will not be able to endure in our business when quality and ability decide their fates.

It would be well for every star, every producer, every distributor to keep in mind the fact that the law of supply and demand is just as firm and unyielding in this industry as in any other. Profitable demand results from exceptional quality. And exceptional quality will be remunerated only to the extent of the popular demand.

Sincerely yours,

J. D. WILLIAMS, Manager.
First National Exhibitors' Circuit, Inc.

Stoll Film Company
Representative Buys

More Goldwyn Films

George King, general manager for the Stoll Film Company, of London, England, who are the foreign distributors for Goldwyn, is now in New York City, on his first visit to America. He arrived on the Megantic. After the lightless nights he has experienced during the past four years, he says he finds it hard to accustom his eyes to Broadway's glitter.

Mr. King, who has come here because Oswald Stoll, his chief, who owns a chain of fifty-eight theatres in the United Kingdom, was unable to make the trip himself, is said to be concluding arrangements with Goldwyn which will greatly enlarge the scope of their present foreign sales.
Government Sends Hart Abroad to Study Film Conditions on Continent

Division of Films Continues Distribution of Pictures—Officials to Analyze Industry's Activities Is Rumor

With the departure for Europe of Charles S. Hart, director of the Division of Films, Committee on Public Information, and the authoritative announcement that despite the close of the war, all government pictures, now issued, or being assembled, will be distributed according to schedule, including the Official War Review, released through Pathe, which will be continued indefinitely, comes a further report that the activities of the Division of Films are not to end as speedily as some may have thought.

It is known that the principal one of Mr. Hart's trip abroad at this time is to study film conditions in England and on the continent, with a view to bringing about a closer co-operation between the various nations through the possibilities of motion picture propaganda.

It is said, also, that he hopes to gather information from the film industry overseas which will be valuable from an economic viewpoint if applied to the industry here.

Gathering Information

How this information will be applied is still a question, but it is one which just now is interesting many. Recently it developed casually that in addition to making and marketing films for government purposes, the Division of Films was also making a comprehensive and painstaking analysis of the motion picture industry. No announcement was made regarding this, nor could any confirmation of the fact be obtained, although it was recognized that with their unusual facilities information of a special and normally confidential character could readily be gathered.

At the time the report seemed to be just one more of those rumors which go the rounds in motion picture circles, and being without any official sanction whatever, it soon passed from conversation. Soon afterward there came a report that a movement was there on foot to appoint an administrator for the motion picture industry, much as Mr. Garfield controlled the fuel situation or as Mr. McAdoo directed the operation of the railroads. The object, it is said, was to increase the efficiency and effect certain economies in production and to do so well enough as to aid in conserving the different raw materials used in the industry.

Plan Has Been Submitted

A full report of this movement was made in Exhibitors Herald and Mognography at that time, but with the signing of the armistice the consequent lessening of the demands for war-time economies, it was felt generally that the need of such a drastic measure had passed. Now it appears that there was very much more in the report than appeared at first sight.

Further developments have developed into the belief that the Army is planning a centralization and control of all branches of the industry has been submitted to Washington, though whether by the A. F. O. M. or some other source is not made plain. In any case, it is stated that recommendations of some kind have been made which will give great powers to the Division of Films, if carried to their logical conclusion.

Pauline Frederick Makes Goldwyn Films Under Hobart Henley

Announcement that Hobart Henley was to direct Pauline Frederick in a new Goldwyn production, the first he will make under the new long-time contract which he has just signed with that corporation, effectually puts an end to the rumor that this popular star was considering again playing herself with Paramount Pictures.

This report had been current ever since Mary Pickford withdrew from Mr. Zukor's management to produce her own pictures, but whether there was any basis for it in fact will now hardly be known, unless Miss Frederick desires to make a statement.

During Miss Pickford's association with Famous Players-Lasky, the problem of obtaining adequate vehicles for this gifted star was found most difficult, but it was said that, with Miss Pickford no longer to be considered by the Paramount scenario staff, this problem would cease to exist. It was this fact doubtless which gave rise to the report that Miss Frederick was about to cast her lot again with her old employers.

St. Louis Film Co.

Buys "Kaiser's Finish"

Announcement is made by A. Warner of the sale of two additional territories for the "Kaiser's Finish" since the resumption of activities throughout the industry. This practically completes his work in disposing of the American state rights to the special right reel feature.

The New Gran: Central Film Company of St. Louis, Mo., has purchased the state rights for Missouri, while the Central Film Co., of Chicago has signed a contract giving it the exclusive distributing privileges for all of Illinois.

Virginia Exhibitors Get "Finger of Justice"

A contract was entered into between the Paul Smith Pictures Company, producers of the spectacular drama, "The Finger of Justice," and the First National Exhibitors' Committee of Wreath, whereby the latter company procured the rights to that production in the territory of Virginia, North and South Carolina, Georgia, Alabama and Florida. Negotiations have been consummated through the Arrow Film Corporation acting as agent for the producers.

Extend Time Limit On Old Film Cases

Bureau of Explosives Allows Plea of N. A. M. P. 1.

The National Association of the Motion Picture Industry has just received an official notice from the Bureau of Explosives in the form of a letter from W. S. Topping, assistant chief inspector, that the time limit on old film cases has been extended for six months or until July 1, 1919.

According to the amended regulations of the association relative to the shipment of explosives and other inflammable material the period during which the cases are now being used by the motion picture industry ended December 1, 1918. The new regulations called for a case radically different in style and construction from those now being used.

Nehls Sees Big Boom In Foreign Markets

Because of the ending of the war and the consequent changes in foreign film situation, General Manager R. R. Nehls of the American Film Company, made a trip to New York and Boston to confer with the principal exporters and distributors for foreign countries. Upon returning to the executive offices in Chicago, Mr. Nehls stated that there will be a sudden and unexpectedly large increase in foreign business.

He is of the opinion that subjects based upon international events are going to be of much greater demand than war stories or even romances based on or written around the theatres or incidents of the war. He returned with his report that the man who rides alone, a "super-western" featuring William Russell, made by the William Russell Productions for the American Film Corporation, and to be distributed through Pathé Exchanges.

The new arrangement whereby the entire sales force of Pathé Exchange, comprising more than 150 film rental representatives, has been added to the American's regular sales force of thirty-five men is going to prove an ideal one, according to Mr. Nehls.

Branch Managers Change

The Famous Players-Lasky Corporation has announced two important changes in the managerial personnel of its Kansas City branch office, among them the resignations of Mr. Weeks as manager of the Kansas City branch and of Mr. Weeks as manager of the Pittsburgh branch, with Mr. Weeks as manager of the Kansas City branch, and with Mr. Weeks as manager of the Pittsburgh branch.
Robertson-Cole Furnish All Films
For Exhibitors Mutual Distribution
Will Deliver One Feature a Week—Billie Rhodes, William Desmond, Henry Walthall, Sessue Hayakawa Among Stars

One of the most significant and constructive deals in the history of the motion picture industry was closed on Wednesday, November 20th, when a long-term contract was signed between the Robertson-Cole Company, the Exhibitors Mutual Distributing Corporation and the Allied Distributors Corporation.

The officials of the two corporations who have been in conference in New York since Monday with Walter Hoff Seeley, director of the department of motion pictures of the Robertson-Cole Company, are William J. Clark, H. A. Brink, James M. Sheldon, H. C. Finnis and Charles C. Pettjohn.

The transaction marks the entrance of staple business methods into the industry. The Robertson-Cole Company is a banking institution and was one of the country's most important exporting organizations before it became interested in the handling of pictures. Finding a steadily growing demand for American films in every part of the globe, they entered the motion picture business. At first they were interested in films solely for export. Realizing that, in order to secure the best in photographic production in the world market, they must also control them for this country, a domestic department was organized. From this, Robertson-Cole have been applying established business methods to the exploitation of their product.

**Furnish All Pictures**

Since their entrance into the field of motion pictures, Robertson-Cole have steadily demonstrated that they can make things differently. By the terms of the new contract, Robertson-Cole will furnish all the pictures for the Exhibitors Mutual Distributing Corporation. They have in full operation twenty-six exchanges in the United States and three in Canada, which guarantee a remarkable and consistent distribution.

The Robertson-Cole Company is now prepared to furnish to the exchanges of the Exhibitors Mutual Distributing Corporation at least one feature a week. They have acquired control of the world's rights to the series of de luxe features starring Billie Rhodes, of which eight will be produced monthly, starting with January, Frank Nissen, William Desmond, eight, will be Sessue Hayakawa, besides Martin Johnson's remarkable feature, "Cannibal of the South Seas."

Several other contracts of extreme significance to the exhibitors are now pending, including that of a number of super-films. One of these, announcement of which was authorized yesterday by Robertson-Cole, is "Hallic Ermino Rives" story of "Italian Temptation," which the National Film Corporation of America are producing with Henry B. Walthall in the stellar role.

**Names First Films**

According to Mr. Seeley, definite plans have been formulated for the following pictures:

Dec 8—Martin Johnson's "Cannibal of the South Seas."


Dec. 29—Henry B. Walthall in "And a Still, Small Voice."

Dec. 29—Bessie Barriscale in "A Fair Impostor."

Jan. 1—William Desmond in "In the Love of William."

Jan. 12—Sessue Hayakawa in "Bonds of Honor."

Robertson-Cole announce the deal will not affect its foreign business, which will continue to be expanded along the lines which made the organization one of the biggest factors in the world's general exporting trade.

Francis Ford Makes 15-Part Serial
In Which He Plays a Dual Role

Francis Ford is hard at work on a new serial which, says, will surpass all previous efforts in swift action and in the popular element of mystery. The new fifteen-episode thriller will be called "The Silent Mystery," and Mr. Ford plays the leading role in dual part—well as directs the serial. He has surrounded himself with a huge cast, picked principals whom he knows and feels he can depend upon, and provided a script that has a thrill for every line, it is said.

The first episodes are laid in Egypt, and, it is declared, the swiftest of paced stories is struck in the first few hundred feet. From then on there is no let-up, and there is action piled on action as the mysterious elements are developed.

**Interesting Story**

Mae Gaston, who has appeared with Francis Ford in former successes, plays the heroine, a beautiful American girl, wedded by an ambitious mother to a wealthy suitor who is found mysteriously murdered within an hour after their marriage. The mother herself is suspected of the theft of a sacred jewel known as "The Eye of the World" from a pagan temple, and its recovery is entrusted to the Priestess Tehy, a big part in which lovely Rosamary Tehy is particularly well cast. Peter Gerald, long associated with Ford in his big serial successes, has a prominent part, and also acts as technical director. The unusually popular character creation, Phil Kelly, soldier of fortune and some time secret service man, which Francis Ford's art has made a very real and familiar figure to the world over, is the star's only role, and in the wide scope afforded by a 15-episode drama he has had a splendid opportunity for the greatest development of this picturesque creation.

"The Silent Mystery" was well worked out as to plot long before production began, timely incidents and situations having been added in the most effective manner by the star-director. Of novels there are many, it is said, among them some extremely clever and effective elements, which Ford has had "up his sleeve" for some time.

With the sixth episode wild animals are introduced and anyone who has seen the star in an animal picture knows that there will be no lack of thrills in the animal scenes.

Hiller and Wilk to Handle

From the offices of Hiller & Wilk comes the announcement that the distribution of "The Silent Mystery" will be among entirely new lines, details of which are now being worked out. Mr. Wilk is authority for the statement that the new plan will prove most equitable and will affect the exhibitors a real opportunity for generous profits.

Chester Joins Vitagraph

George Randolph Chester, famous as the author of the "Get-Rich-Quick Wallingford" stories, has been engaged by Albert E. Smith, president of the Vitagraph company, to assist as literary adviser at the Vitagraph studio in Brooklyn, N.Y. Mr. Chester assumed his duties last week and is now actively concerned in giving to scenarios the sort of snap and sparkle which have made the Chester writings so popular with readers during the last few years.

Films to Teach Patriotism

Arrangements have been made by the Bureau of Naturalization to show films in schools and social centers throughout the country to teach Americanism to foreign-born children. The campaign will be carried on in the winter months.

Cameragraphs at Palace

The new Loew Palace Theatre, Washington, D.C., which opened recently, is said to be one of the most pretentious theatres in America. The projection room is equipped with two Powers’ 6B Cameragraphs.
“Finger of Justice” Causes Stir In Chicago Censorship Circles

Rev. Paul Smith’s Sensational Film Seeks Showing Under “Pink Permit”—New Commission Turns It Down

The determination of Second Deputy Superintendent of Police Frazier of Chicago to issue a “pink permit” for the exhibition of “The Finger of Justice” has opened wide the entire censorship discussion in Chicago and has created a condition fraught with possibilities of a sensation.

Members of the Chicago Censorship Commission learned last week that a permit was to be issued for this picture and a committee of certain members of the commission called upon Superintendent of Police Alcock and demanded that the picture be barred.

In answer Chief Alcock invited the commission as a body to review the picture at its regular weekly meeting on Friday, Nov. 22. Mr. Alcock at the same time viewed the picture for the first time. Following the exhibition of the picture various members of the commission delivered impromptu opinions with reference to the production. The unanimous opinion of the members who commented on the picture was that it was an unfit subject to be exhibited in a picture theatre.

Held Under Advisement

Chief Alcock did not state whether or not he would overrule the second deputy and withhold the permit, but said he intended to take the matter under advisement. In view of the expression of several members of the commission it is expected that no permit will be issued for the exhibition of the picture.

Following the exhibition Mr. Frazier, who is successor to Maj. M. L. C. Funkhouser, was interrogated by the commission in connection with his approval of the picture. He stated that the members of the censorship board, the official body which reviews and passes on pictures in Chicago, ordered various eliminations. He said after these eliminations were made the picture was again exhibited and this time the vote of the censors present was 5-5 with reference to the issuance of a permit. Following the tie vote Mr. Frazier decided to pass the picture.

Mr. Frazier stated that in his approval of the picture he was guided by the report of the National Board of Review and by endorsements of the picture which had been obtained from various civic bodies and ministers throughout the country.

The next regular meeting of the Censorship Commission will be held on Friday, Nov. 29, at which time it is expected some formal action with reference to the commission’s attitude toward “The Finger of Justice” and other similar pictures will be taken.

MAIN COGS IN VITAGRAPH’S SERIAL MACHINE

Lightless Nights Off Throughout Country

Exhibitors Can Now Go After Business as Formerly

Lightless nights are off.

By official decree of the Fuel Administration, restrictions on theatres and all other places of business were removed last week, effective Saturday, November 23.

The action of Fuel Administrator Garfield was hailed with enthusiasm throughout the motion picture industry, as it paves the way for the theatres to go after business with all the vigor of pre-war days.

The Lightless Nights were first ordered about a year ago, continuing all last winter and spring. The ban was removed during the summer, but restored this fall, when it appeared that conservation of fuel would be necessary owing to the continuation of hostilities.

Theatre managers are unanimous in believing that the ban, although effective only two nights a week in most of the country, was responsible in reducing patronage, and with the restrictions off look forward to an increase in attendance.

Ruth Roland Signs With Pathe Exchanges

Paul Brunet, vice-president and general manager of Pathe Exchange Co., announced that a new contract has just been signed with Ruth Roland for her appearance in a fifteen episode serial which will be ready for the screen immediately at the conclusion of Pearl White’s new serial, "The Lightning Raider." The new serial has been tentatively entitled "The Long Arm."

Select to Distribute "Woman Germans Shot"

Select Pictures Corporation and the firm of Plunkett and Carroll have made a deal whereby the Julia Arthur feature herefore known as "The Woman The Germans Shot" will be distributed by Select as "The Cavell Case." The former title will be used as a sub-title. The picture will be handled as a Select Special.

Wounded Marines See "Under Four Flags"

Several hundred wounded marines, many of them veterans of the engagements at Belleau Woods and Chateau Thierry, were the guests of Managing Director Rothfield at the Rivoli Theatre, New York, last Thursday afternoon at the performance of the official war film, "Under Four Flags."
“Why America Will Win” Changed
To Timely Victory Picture by Fox

“The Land of the Free,” a special production which shows the close of the great war, and American heroism and sacrifice, is announced by the Fox Film Corporation as having been completed and now ready for bookings.

The picture, including the epochal events that occurred up to and through the signing of the armistice, is described as being one of extraordinary timeliness and authenticity, and affords exhibitors a unique opportunity to give their patrons a photo-drama that pictures the closing chapters of the Allies’ and America’s triumph, including the capture of Sedan.

“The Land of the Free” is based on “Why America Will Win,” the William Fox photobiography of General John J. Pershing; but the revisions made in this picture have converted it into a picture that brings the war up to the minute.

Prepared for Change

With the announcement of these changes and additions, it is explained that in producing the original Pershing picture, William Fox took care, that it would be so arranged that important developments in the war situation could be satisfactorily met by revision of the film. Recognizing that the war was constantly changing conditions, and that the conflict might end at any moment, Mr. Fox prepared for any emergency. The result was that signing of the armistice found alterations already planned and new scenes prepared to bring the picture actually abreast of history.

“The Land of the Free,” said an official of the Fox Film Corporation yesterday, “is another example of the policy of ‘Service First,’ which actuates everything planned by the William Fox organization. Many exhibitors had already contracted for ‘Why America Will Win’ and were preparing to show it. By bringing the picture up to the second we are insuring to these exhibitors still larger profits. And, needless to add, it means more money for exhibitors who have not yet booked the picture, for ‘The Land of the Free’ is the first photo-play that carries the war to the very end.”

Pershing Picture Popular

In its original form, the Pershing picture already has established one of the really big successes of the year, according to reports received from various parts of the country. There is every reason to believe that “The Land of the Free” will not only continue this success, but will achieve a still larger triumph; for it is argued that the victory of America and Allied arms has stirred to even profounder depths the great public interest in the career and deeds of the man who led the army that came out of the war without a single defeat in its record.

Actual Views of Kaiser
And Crown Prince Seen
In New Warner Picture

Close-up, intimate views of the real Kaiser and Crown Prince, showing the latter to be ridiculously effeminate and silly, are to be seen in “The Kaiser’s Finish,” the new eight part state rights production made by S. L. Warner.

The pictures, according to A. Warner, who is in charge of sales for the production, are absolutely authentic, and were taken by a cameraman who was at the headquarters of the German General Staff as its guest during the early days of the war.

They show the Crown Prince standing with his father, balancing daintily on first one foot, then the other, hands on his hips, wiggling and wriggling whenever he is spoken to, and then holding one finger lightly on his chin, his eyes mocking the expression of a professional coquette, when his father and the staff walk away from him.

The scenes are used to picture the difference between the Crown Prince, court pet and spoiled dandy, and his unknown foster brother, Robert Buseh, reared in America, inculcated with American ideals and trained according to American standards of manhood.

“The Greatest Gift,”
Red Cross Film for Free Distribution

Perhaps the most elaborate and timely film of its kind is the single-reel novelty production, “The Greatest Gift,” just announced for free distribution by the American Red Cross Bureau of Pictures. This film is to be used in the same manner that the Liberty Loan films provided by the motion picture industry were used in the Fourth Liberty Loan drive. It is offered to all theatres in the United States free of charge for showing in behalf of the forthcoming Red Cross campaign which will be known as the “Christmas Roll Call.”

Intensive co-operation by prominent motion picture interests has made this special Red Cross film available. “The Greatest Gift” was produced for the Bureau of Pictures of the American Red Cross by courtesy of the Famous Players-Lasky Corporation, which employed the facilities if its eastern studios to carry out the ideas presented by the Red Cross people. Some of its most important players and directors aided in making the production attractive, and nothing was spared in the way of costumes and scenery. “The Greatest Gift” in fact is a spectacular achievement notwithstanding its length is confined to the footage of one reel.

A liberal number of prints of “The Greatest Gift” have been provided by courtesy of the Spoor-Thompson Laboratories, and these will be immediately available. Exhibition of the picture is expected to begin December 8 and to continue through the week of December 10-25, the period of the Christmas Roll Call.

Distribution of “The Greatest Gift” is by courtesy of General Film Company. This company’s offer to provide physical handling of the film was gladly accepted because of its extensive service facilities. The prints of the Red Cross picture will be obtainable at all of its exchanges.

Postpone War Film

INDIANAPOLIS.—The government showing of “Under Four Flags,” the third U. S. Official War Picture, at the Circle Theatre, has been postponed owing to a local revival of the influenza epidemic.
Select Throws Its Hat in the Ring With Four Pictures of Superworth

“The Heart of Wetona,” “Her Great Chance,” “The Cavell Case” and “Code of the Yukon” Are Titles

Select Pictures Corporation has entered what its officials believe to be the greatest period of its existence. Subjects just issued and about to be issued, according to these officials, will add prestige to the name of Select that will be remembered by the industry for many months to come.

A Norma Talmadge picture, “The Heart of Wetona,” just completed, soon will be ready for distribution, and it is claimed that the star will register stronger in this subject than in any she has made to date.

Alice Brady, in “Her Great Chance,” just appeared on first-run screens, and the prediction is made that she will attain new honors through the presentation.

Big War Picture

“The Cavell Case,” formerly “The Woman the Germans Shot,” with Julia Arthur as the star, is expected to break all records for war pictures.

A story of the first Mitchell Lewis vehicle under the Select banner is another of the group.

Following completion of “The Heart of Wetona,” Miss Talmadge is back in the east. She returns with the distinction of being an Indian princess, having been so proclaimed by the Indians among whom she worked in the film.

Filming Story in Itself

According to reports there were wild times at Idyllwild, an Indian reservation 6,000 feet above the level of the sea, where the star’s picture was made. Chief Darkcloud, who was scheduled to play “Quannah,” succumbed to the ravages of scurvy. Darkcloud was the ideal type for the character and it took several days to locate another redskin who could play the part. But at last one was found, a stalwart buck with a spine as straight as Hiawatha’s arrow, and after a deal of coaxing and prompting he managed to get through the difficult part in a manner that called forth genuine praise from Director Sidney A. Franklin.

Another calamity occurred when a big corn dance scene was staged. The weather was so hot that Miss Talmadge almost fainted, but she rallied her nerve and kept on the job. Later in the day, during a buffalo fox chase, one of the Indian’s horses stumbled, piling ten horses and as many redskins in a heap. Five of the Indians were seriously injured, and one was so severely hurt that only Miss Talmadge’s presence of mind and knowledge of bandaging kept him from bleeding to death.

Miss Talmadge and Miss Brady are west with the avowed purpose of making “The Heart of Wetona” a big thing. It is claimed that it will rank with the film in which Miss Talmadge is playing and in which she is playing. The screen story of David Belasco’s famous stage play is all that Miss Talmadge desired it to be.

Brady Story “Different”

“Something different, something new,” must have been Charles Maigne’s watchword when he directed Alice Brady in “Her Great Chance.

This picture is based on Fannie Hurst’s novel, “Golden Fleece,” from which Mr. Maigne himself adapted the scenario. Thus, the ideal of motion picture production gathering into the competent hands of one person the work of preparing continuity directing production and titling and assembling the picture has been attained in a manner that will make box-office history of this appealing story of New York City life. “Her Great Chance” is a story considerably different from anything in which Miss Brady has ever been seen. It is a story based on the life of a clever young saleswoman in one of New York’s big department stores. Miss Brady assumes the role of “Lola,” the shop girl, which she carries out with such conviction that it is difficult to realize that Miss Brady, as herself, and as “Lola” are two different persons.

Miss Brady’s leading man is David Powell, who will be remembered for his “woman’s role” in one of Miss Brady’s recent Select pictures, “The Better Half.”

Peace Not a Factor

Neither war nor peace will affect in any material sense the importance of “The Cavell Case,” Select’s big special attraction, which is based on the life and death of Edith Cavell, the British Red Cross nurse, whose unhappy fate is portrayed by Julia Arthur in the role of the woman the Germans shot.

“The Cavell Case,” Select’s big special verses the effect of peace because each day recalls more vividly the harrowing details connected with the nurse’s horrible fate. That reparation for her death will be one of the salient objectives of the peace conference is a foregone conclusion.

Hardly a day passes that there is not some mention from the press or pulpit bearing on the case. Recently the United War Work Association caused a editorial of 300 words to be broadcast over 634 newspapers of the country, impressing ourselves to get the death of this fearless woman.

“Remember Edith Cavell” has been used as a catch-line in every Liberty Loan and charity drive. Since this country entered the war, and its significance should prove even greater than the famous slogan of 1898, when “Remember the Maine” was on the tongue of every red-blooded American.

Await Lewis Picture

One of the really momentous announcements that greeted the resumption of activities in motion picture circles was the statement issued by Select that this firm had acquired Mitchell Lewis as a series star, and that his first attraction would be “Code of the Yukon.”

The cast for “Code of the Yukon” contains several names that are practically as familiar in motion picture circles as that of Mitchell Lewis. The first of importance next to the star is Talmadge, suitably well paid when the name of Vivian Rich runs a close second. The comedy end of “Code of the Yukon” is handled by Jack McDonald, familiarly known as “slapjack,” for the performance of that role in “The Spookers.”

Others are Goldie Caldwell, Margaret Landis, Franklin Hall, William Effe and Arthur Morrison.

Third Farrar Picture Announced by Goldwyn

With her second Goldwyn production, “The Hell Cat,” beginning its first run earlier this week in the important cities of the country, announcement is made of Geraldine Farrar’s third production in which she has the role of an Alaskan dance hall girl.

This production, like all of the others in the Farrar series, is directed by Reginald Barker. The title of the story, which was written by Willard Mack, is “Shadows.”

Drews Return to Screen On Paramount Program

The Famous Players-Lasky Corporation will make its first trip to N.Y., and Mrs. Sidney Drew comedies, to be issued once a month commencing next January and to be known as Paramount-Drew Comedies. The contract between the distributors and the V. B. K. Film Corporation, producers, was arranged through W. E. Shallenberger.

Thus with the signing of the contract for distribution through the Famous Players-Lasky Corporation, it is also announced that three attractions are already finished and including the “Mas- son,” written by Albert Payson Terhune, an adaptation from a story published in the Green Book, “The Amateur Liars,” by the same author, that will play almost simultaneously in the same magazine and “Ro- mane and King,” by Emma Anderson Whitman.

Exchange Sets Record on “Eyes of the World”

An enviable record is being established in Iowa, Kansas and Nebraska by the Globe Film Company of Omaha, distributors for the Union production, “The Eyes of the World,” by Harold Bell Wright.

At the time the influenza epidemic closed the theatres the picture had broken seven records out of eight town playing, including the Rialto Theatre, Des Moines, la.; Palace, Waterloo, la.; Palace, Cedar Rapids, la.; Strand, Council Bluffs, la.; Franklin, Grand Island, ne.; Broadway, Omaha; Garden, Atlantic, la., and Orpheum, South Omaha.

The picture is now back on the regular booking schedule, having started at the Strand Theatre, Fort Dodge, la., Tuesday, November 5.
Lois Weber Signed
To Produce Picture
At Enormous Salary

Will Receive $3,500 a Week
For Directing Anita Stewart

A contract, the details of which were settled by telegraph, has been concluded between Lois Weber and Louis B. Mayer, which gives Miss Weber the direction of Anita Stewart in "In Old Kentucky," second of her special productions for distribution by the First National Exhibitors' Circuit, at a salary of $3,500 a week, said to be the highest price ever paid in this department of production, with the possible exception of D. W. Griffith.

Negotiations with Miss Weber were started in a telegram from Mr. Mayer in which he offered her this sum. This brought a reply from the noted woman director for detailed information about "In Old Kentucky." A series of telegrams resulted in which questions were asked and answered.

Then came the following and final wire from Miss Weber:

Accepts Mayer Offer

"I am gratified with the prospects in our business association. Have engaged a staff. What is your idea of leading man and his salary? Have you bought any plays or stories for Miss Stewart? Have you any preference as to their character? Am anticipating most pleasant relations with her. Will exert every effort to pick best productions and will try in every way to justify your confidence."

To this Mr. Mayer wired a reply which is a brief of his production policy. It reads:

"Thanks for expressions of satisfaction with our business relations. It is mutual. Regarding my idea of leading man, it is the same as my idea of play and cast, namely the best. My unchanging policy will be great star, great director, great play, great cast. You are authorized to get these without stint or limit. Spare nothing, neither expense, time or effort. Results only are what I aim after. Simply send me the bills and I will O. K. them. Best wishes."

Denies He Is Extravagant

"That telegram," declared Mr. Mayer, "may sound extravagant to exhibitors if it is published in the trade journals. It isn't and they will help me to prove that it isn't."

"With me it is safety first. And when I protect my investment in a production by insuring quality in direction as well as in the star and story, I assure the exhibitor with equal fidelity to principles of good business because I am making for him a production that will have a box-office value which will be extraordinary in exact proportion to the extraordinary talents and abilities of Miss Weber as the director, of Miss Stewart as the star and of the story as screen material."

Committee Is Organized
To Co-ordinate Film Work
Of Government Branches

WASHINGTON, D. C.—To coordinate the film work of the various branches of the government, especially in the readjustment following the war, an organization has just been formed here. It will be known as the Joint Committee on Film Work of the United States Government and Allied Organizations. Representation on the committee is as follows:

Department of Labor, David K. Niles; general staff of the army, Capt. C. R. Dickinson; branch of ordinance, War Department, C. H. Moore; surgeon general's office, Maj. Thomas Evans; Department of Interior, Morton T. Lepold; Reclamation Service, Clarence J. Blanchard; National Park Service, Robert S. Yard; Naval Reserve Flying Corps, Lieut. W. L. Richarson; Department of Agriculture, Don Carlos Ellis; Treasury Department, Frank Wilson; Food Administration, R. W. Madison; Fuel Administration, F. M. Alexander; Railroad Administration, safety section, Austin F. Duffy and Charles W. Gregg; Committee of Public Information, Rufus Steele and Frank McCourt; Committee of Mail Service, Dr. Thomas Quinn Beclesly.

The following executive committee has been selected: Mr. Niles, chairman; Mr. Ellis, secretary; Mr. Alexander, Captain Dickinson and Mr. Steele.

Goldwyn Changes Title
Of New May Marsh Film

Because of the discovery that the title had recently been used by another producing company, Goldwyn has changed the name of Mae Marsh's next picture, now completed, from "Southern Pride" to "The Racing Strain." The new title, incidentally, was suggested by Rex Beach, who happened into a Goldwyn staff conference while the subject was under discussion.

"The Racing Strain" is a romantic story of Kentucky and the race tracks. It was written by Tex Charwate especially for Mae Marsh and is said to give a scope to her unusual gifts not hitherto afforded. Many of the scenes were photographed in the South and others at New York's famous Saratoga track at the height of the recent racing season.

AN INCIDENT FROM "WANTED FOR MURDER"

PEARL WHITE STARTS WORK ON GOVERNMENT COAL FILM

Pathé Exchange, Inc., has the honor of being the first company and Pathe's star, Pearl White, the first film celebrity, to make a government propaganda picture since peace was declared.

Paul Brunet, vice-president and general manager of Pathe, announced that at the request of the United States Fuel Administration, Miss White and her entire company have started work at the Pathe studio in Jersey City on this picture, which is designed to increase the production of coal per capita in the mining districts.

It will be the first of a number to be issued by the Fuel Administration in an earnest endeavor to bring coal production up to the maximum.

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AN INCIDENT FROM "WANTED FOR MURDER"
Paramount-Artcraft Has Imposing Array of December Films
Fifteen in List, Not Counting Short Subjects and Re-issues

The Famous Players-Lasky Corporation has compiled its list of new features for December, presenting one of the most attractive arrays of box-office attractions yet assembled for one month’s output by this organization.

Walter E. Greene, managing director in charge of distribution, announced that there will be nine Paramount subjects next month, five Artcrafts and one Paramount-Artcraft Special, aside from the short subjects and the re-issues of the Success Series. Four of the films to be offered in December were produced under the supervision of Thomas H. Ince, who is enjoying varying Paramount and Artcraft successes during the past year.

‘December 1 witnesses publication of “Sporting Life,” the picturization by Maurice Tourneur of the famous Drury Lane melodrama, which has been selected as the third Paramount-Artcraft Special, said Mr. Greene. “The same day we will issue ‘Under the Greenwood Tree,’ an Artcraft picture with Elsie Ferguson. On this date also is published ‘Fuss and Feathers’ a Paramount picture from the Thomas H. Ince studios, starring Enid Bennett.

“Two noteworthy productions will be issued under the Arctraft trade-mark on December 8. They are the D. W. Griffith production, ‘The Greatest Thing in Life,’ and Douglas Fairbanks’ screen version of ‘Arizona.’ The subject for that date is ‘Too Many Millions,’ an adaptation by Gardner Huntington of Porter Emerson Browne’s story. ‘Spring Is in the Air,’ in which Wallace Reid is cast in the stellar role.

“Fully as imposing is the trio of productions scheduled for December 15. William S. Hart will be presented in his new Arctraft picture, ‘Branding Broadway,’ a story by C. Gardner Sullivan. On the same day we will issue Cecil B. DeMille’s new version of ‘Edwin Meade’ and ‘Rodeo Bill’ starring Shirley Mason and Ernest Truex.

“Charles Ray, the Thomas H. Ince star, returns to the Paramount schedule December 22 after an absence of two months, in ‘String Beans,’ by Julian Josephson. Another Ince-supervised production is published the same day on the Paramount schedule, namely, ‘Quicksand,’ starring Dorothy Dalton. On this day also comes ‘The Mystery Girl,’ with Ethel Clayton starring.


Ford Weekly Gains Many New Friends
Increased Bookings Reported To Greiver Offices

The Ford Educational Weekly continues to be shown in more theatres. According to the Greiver Distributing Corporation of Chicago, national distributors of the feature, every exchange that handles the Ford Weekly is reporting increased bookings.

At New York Interstate Films, Inc., is now supplying more than 500 theatres with the weekly. Permanent users include the Rialto, Proctor’s, Eighty-first Street, Seventy-second Street, Scheyer, Harlem Opera House, Bushwick Palace, all the Loew and Fox houses and many other high-grade theatres.

Strong in Ohio

The Standard Film Service Company, Cleveland, counts among the users of the feature the Standard and Crescent Theatres of Cleveland, the Grand at Canton, O., the Colonial at Akron, O., and the Park at Youngstown, O.

The Bee Hive Exchange in Chicago, which handles the distribution for the second city, is in receipt of a praise-worthy letter on the weekly from M. J. Well, proprietor of the Castle, one of the popular houses in the loop. Mr. Well says:

“Worthy of Showing

“The Ford Educational Weekly is the only weekly we have been using in our theatre for some time. As you know, the Castle Theatre is one of the most exclusive theatres in the loop catering to a clientele composed of the highest classes.

“The weekly has well earned a place in our program and is looked forward to each week by our patrons. It was placed in the theatre only after a careful comparison of all the short subjects on the market and because we received it free of charge as the rental we would pay for a single reel makes very little difference in this theatre. May we express our pleasure at the continued excellence of your feature.”

Hodkinson Will Issue

First Arden Feature

The W. W. Hodkinson Corporation announces that it will issue on December 23 “The Challenge Accepted,” starring Zena Keefe, the first feature to be produced by Arden Photoplays, Inc. Edwin L. Hollywood directed the story from the original scenario by Donald Gordon Reid, who has been connected with the Division of Films of the Committee on Public Information.

“The Challenge Accepted” is the story of the natives of the Blue Ridge Mountains who fought a war and understood less about why they should have their freedom taken from them for something that did not interest or, as they thought, matter.

The cast includes such well-known players in support of Miss Keefe as Chester Barnett, John Hopkins, Charles Eldridge, Warren Cook, Sidney D’Albrook, Russell Simpson and Joel Day.
DIGEST OF PICTURES OF THE WEEK

A PROMINENT dramatic critic has discovered that the cinema up to date has used seventy thousand plots which means that it has used every possible plot several hundred times. "And that," he goes on to state, "without the variation achievable through speech. There remains nothing new that the camera can say, and painfully little that cries for utterance in the regular theatre."

So let us not be discouraged if we occasionally run upon a play that seems mighty familiar. The present week's output of screen dramas for this reason is remarkable. True, there are a number of war plays among them, but for the most part they are well produced and interesting.

D. W. Griffith has made but five plays during the last five years, "The Greatest Thing in Life" being his fifth. The production shows painstaking care in every particular and it will go down in the annals of filmdom as one of the greatest war films ever made, because of its sincere love story, its beautiful lighting effects, clever acting and wonderful direction.

Fannie Ward's admirers will not be disappointed with the little star's work in "The Narrow Path," an adapted stage play containing many tense moments and which has been splendidly produced by A. H. Woods for Pathé.

"The Spreading Evil" is a forceful argument in seven reels, for right living and strict morality. The picture, it is said, was approved by Hon. Josephus Daniels, and while it is pathological in theme, is entertaining and will prove especially valuable for specially chosen audiences.

Paramount's latest Ethel Clayton picture, "Woman's Weapons," is a very pleasing little story of a woman who outwits a siren in her own home. Elliott Dexter and Vera Doria support Miss Clayton.

J. Stuart Blackton's war picture, "The Common Cause," would doubtless have been more effective had it been completed and shown last summer, when our enthusiasm over recruiting and the need of men "over there" was at fever heat. The impassioned pleas for soldiers and the well-written subtitles will not be taken at their full value now that the war has ended. However, the picture is a credit to this genius of the cinema.

Another war picture, dealing with German spies, plotting and other propaganda, furnishes the basis for "The Kaiser's Finish," an interesting seven-reel production made by the Warner Brothers. The story is well told and Earl Schenck proves himself a capable actor in the leading role.

"Thirty a Week," Tom Moore's second starring vehicle under the Goldwyn banner, is a story in lighter vein and Moore's ingratiating smile and youthful actions carry the picture over with a will. A fine supporting cast surrounds the Goldwyn star.

William Russell comes back with another book-play, "All the World to Nothing," that is full of humorous situations and witty dialogue. The story of a poor youth married to an heiress to save her fortune, and who later frustrates a plan to mule her of her wealth is interestingly told and gives Russell a role particularly well suited to his talents.

"String Beans," Charles Ray's latest Paramount comedy-drama, starts off with a fight and ends up with one, so there is no lack of "punch" to this unique story of a country newspaper solicitor who gets into all sorts of trouble trying to block the scheme of a crook to sell stock in a bogus canning factory. The story is brimful of good wholesome humor and gives Ray one of his best roles.

Cecil De Mille made a screen version of "The Squaw Man," from the stage play, several years ago, which at the time ranked as a first-class production in every respect. Now, however, he has reproduced the play in much more elaborate form and it shows the strides that have been made in the last five years in this direction. A superb cast headed by Elliott Dexter and Katharine MacDonald interpret the various roles.

Roy Stewart's latest Triangle, "The Silent Rider," is a western play with an interesting story and the usual number of thrills called for in this type of picture. Stewart gives a god account of himself as Gideon, a cowboy who rounds up a gang of cattle rustlers.

M. H. Hoffman offers a five-part drama entitled "Suspicion," which lacks conviction in both story and action. It is a melodramatic tale of a suspicious physician, his beautiful wife and a mutual friend. A spy also figures in the final scenes.

William Fox has given us another excellent screen fairy tale in his production of "Ali Baba and the Forty Thieves." It was directed by the Franklins and the handling of hundreds of children in the manner in which they did must have been a colossal task. However, here is a play that will delight both old and young, for it is presented in a manner that cannot fail to hold your attention.
Lillian Gish and Robert Harron in
"THE GREATEST THING IN LIFE"
Artcraft drama; seven parts; directed by D. W. Griffith; published December

As a whole: Wonderful
Story: Engrossing
Stars: Convincing
Support: Excellent
Settings: Pictureque
Photographs: Pictureque

D. W. Griffith’s latest, although another war play, is an exceedingly fine piece of work. Griffith never does things by halves and in “The Greatest Thing in Life” he has given us a play that ranks well with his “Hearts of the World,” and “The Great Love.” In fact, it quite surpasses the later in plot material and suspense.

“The Greatest Thing in Life” is a notable accomplishment in construction, is superbly directed and acted and the narrative is interest-compelling and gripping from the first foot to the last. It is a play that will live long after the boys come home from France, and one which they will want to see, which cannot be said for most of the so-called war spectacles.

A TENSE MOMENT FROM “THE GREATEST THING IN LIFE”
(Artcraft)

The play begins in a quiet little shop in Greenwich Village, New York, where Jeanette Peret’s father sells tobacco. Edward Livingston, a wealthy youth, clubman and man about town, calls frequently to buy cigarettes ostensibly, but in reality to talk to Jeanette. He soon is in love with the little shop girl. M. Peret is suffering from nostalgia—homesickness for his native France—but is too poor to make the passage. Livingston, learning of their plight, sends a thousand dollars to the shop with a note that the money is in payment of a good deed. Peret readily accepts the money and they embark at once. In France M. Peret is restored in health, but suffers a broken leg. When news of the accident reaches Livingston he goes to France, seeks Jeanette and revives his love-making. He finds that he has a rival, however, in Mons Le Bebe, a grocer, and after forcibly embracing Jeanette one evening, he bids him begone from her sight forever. Jeanette is discouraged over Le Bebe’s fondness for garlic and his refusal to accept the beauties of “Chanticleer.” But a chicken is only a chicken to Le Bebe.

War with Germany is declared and Le Bebe marches off to battle with Jeanette’s blessing. The French soldiers are driven from the little town by the Huns and Jeanette, her father, aunt and little “Peaches” seeks safety in the cellar. To Jeanette’s father is disclosed the hiding place of a telephone and he volunteers to keep the French posted. In the defense of the town Le Bebe is shot in the leg. He drags himself to the cellar and Jeanette hides him beneath a pile of sand and he thus escapes capture.

Meanwhile Livingston has enlisted in the American army and although he despises his fellow soldiers, he is a brave man. In a charge two companies become mixed and he finds himself in a shell hole with a colored soldier who is dying. His manliness asserts itself as he compiles with the dying man’s final request.

Peret is discovered as he is listening to a German officer’s plans and is shot. He creeps to the cellar and Jeanette telephones to the French. The Germans reach the cellar and force their way in just as the American troops enter the town. Le Bebe is killed defending Jeanette and she is saved from death by the arrival of a scouting party headed by Livingston. Later in the bakery shop where Jeanette does out pies and cakes to the soldiers, Livingston renews his lovemaking and in the end Jeanette is happy with her American sweetheart. The war turns to a romance, but the ingenuity of the camera is shown to the best advantage of the story and many of the scenes are like Corot paintings. A wonderful picture, wonderfully well produced.

Fannie Ward in
"THE NARROW PATH"
Pathé drama; five parts; directed by George Fitzmaurice; published December 1

As a whole: Good
Story: Interesting
Star: Very good
Support: Average
Settings: Satisfactory
Photographs: Very good

“The Narrow Path” is an adaptation of the A. H. Woods stage play of the same name, which enjoyed a run at the Harris Theatre, New York. Mr. Woods also presents the picture in its picturized form, with Fannie Ward as the star.

Although the theme has formed the basis of many productions, both for the stage and screen, it is one that probably always will be acceptable, for it deals with a vital subject, the double standard of morals.

The picture involves the love affair of Marion Clark, played by the star, and Dick Strong, city editor on a morning newspaper. Gladys, played by Alden Ward, is Dick’s wife and they are discovered by Malcolm Dunn, a roué, and in shielding her Marion goes through martyrdom until the tangle is straightened out.

First she is made the co-respondent in a divorce suit filed by Mrs. Dunn, and then Dick, believing her guilty, tells her he cannot marry her. To protect Gladys, Marion remains silent and the two girls hide away and live by themselves.

Shortly before the suit comes to trial Dunn’s lawyer seeks to trap Marion so she will not testify, but Marion skillfully evades the trap and snares Dunn himself. Ignorant of the fact that his wife is listening behind the door, Dunn admits to Marion that he wronged Gladys and that he had not been intimate with her. Enraged, Mrs. Dunn shoots and kills her husband. Marion and Dick are reunited, and Dick, at Marion’s request, forgives his sister.

The picture is pleasing and will afford a pleasant evening's entertainment for any clientele. Adorers of the star will find her as attractive as ever. She is helped considerably by good support. Sam DeGrasse has the role of Malcolm Dunn. W. E. Lawrence is Dick Strong, Irene Aldwyn is Gladys Strong and Mary Alden is Mrs. Dunn.

Dustin Farnum Has Notable Cast

The cast supporting Dustin Farnum in the screen version of Roger Pocock’s “A Man in the Open” now in course of production at the Brunton studios, Los Angeles, for United Picture Theatres of America, Inc., includes Irene Rich, William DuBrae, Lamar Johnstone, Joseph Dowling and Herschell Mayall. Fred Myton wrote the scenario and Ernest C. Warde, son of Frederick Warde, the tragedian, is directing.
No lesser a personage than the Hon. Josephus Daniels has given this picture his heartiest approval. It is a most earnest propaganda picture warning young people and, Secretary Daniels hopes, will particularly place young men in the army and navy on their guard against the dangers of any life excepting that of a search for the unscrupulous turbine, in the midst of the condition of the poor when they fall a victim to a certain dread disease. A very interesting story accompanies the purposeful propaganda and is splendidly acted by an unusually capable cast.

The wife of a founder of a charitable hospital, Dr. Carey goes abroad in search of a chemist who will devote his time to discovering a cure which they wish to give to suffering humanity. They find Hartsell (Howard Davies), a German, who discovers the specific but then breaks faith with them and goes into partnership with a wholesale druggist, and they plan to make their fortunes. Dr. Carey tells Hartsell it will come to him. Carl Hartsell, the German, is in love with the chemist's daughter, and a date for the wedding is set. Much money is being made when the specific runs out and the discoverer is in Berlin and cannot ship the specific to this country. One of Dr. Carey's patients, in such condition that search for the formula will save him, helps Dr. Carey obtain the specific for her. Later Lennon (Caryl Wagner) meets Karl and he contracts the disease. He goes to Carey in distress and Carey appeals to the father, who still refuses help for his daughter, and decides to make a trip to Berlin in bringing the specific himself. Karl is obliged to send word to Alice that the wedding must be postponed. The submarine is sunk by U. S. coast defense boats and Karl dies. Dr. Carey continues on his journey and decides to go ahead. He reaps the benefit of his trip by saving the lives of many.

The entire picture is purely pathological, but nevertheless is told in such a way that it is entertaining and forceful. It deals fearlessly and directly with its hideous subject, and although it can scarcely be used for general entertainment, it is especially valuable for special audiences.

Ethel Clayton in
"WOMAN'S WEAPONS"
Paramount drama; five parts; directed by Robert G. Vignola; published November 24

As a whole...Interesting
Story...Novel
Star...Pleasing
Supporting...Excellent
Settings...Very good
Photography...Good

"Woman's Weapons" is a pleasing little domestic tale concerning an impressionable young author, very well played by Elliott Dexter, a siren who does illustrations for the young man's books in a deep shadowed studio in New York's Bowery and quarterly has a young actress who matches her wits against the vampire's wiles and wins in the end by her culinary art.

There are no highly dramatic moments, it being a homely little story for the most part of pith and pans and baby's bathtub. Beulah Marie Dix, however, has injected many humorous subtitles into its telling and Director Vignola has given the piece the proper home atmosphere. James Neil, two clever children of Moore, and Dorothy Moore, son of Mr. Rosher, Josephine Crowell and Vera Doria complete the cast.

Anne Elliott and her husband, Nicholas, an author, are happy till an attack of scarlet fever afflicts their two children and Anne is quarantined with them. Nicholas, in order to get away from the baby's bathtubs, Beulah Marie Dix, however, has injected many humorous subtitles into its telling and Director Vignola has given the piece the proper home atmosphere. James Neil, two clever children of Moore, and Dorothy Moore, son of Mr. Rosher, Josephine Crowell and Vera Doria complete the cast.

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What might have been an exceptionally strong box office attraction as a pre-peace offering now lends itself equally as well to an exploitation of the disposition of the kaiser.

The markets have been flooded with war pictures, some of which have been very good, while others have been horrible. While the picture which deals with spies, the kaiser and crown prince, it also brings much that is new to the screen and is really interesting. Furthermore, since this picture puts the kaiser where everyone wants to see him, it offers unusual opportunities for the astute exhibitor to advertise big and will no doubt draw well.

The story tells of a young man whose father is the kaiser and whose mother is a peasant woman. At the tender age of two years he is put in American home as the son of an American, with the idea that, grown to manhood, he will be of particular use to the fatherland. But once more the kaiser made a bad guess and when grown to manhood and told the story of his heritage, he goes off in search of the secret service of America and is directly responsible for the capture of a gang of spies, the death of the crown prince and the kaiser as well. All this because he loved a young woman supposed to be his sister. He has his name withdrawn from all the honor and later in order to protect himself from the onslaught of the German army, explodes a bomb which puts an end to them all.

Herbert Rawlinson and Sylvia Breamer in
"THE COMMON CAUSE"
Blackton-Vitagraph drama; seven parts; directed by J. Stuart Blackton; published through Vitagraph
As a whole...Excellent
Story...Excellent
Star...Well cast
Supporting...Good
Settings...Appropriate
Photography...Excellent

J. Stuart Blackton has never done anything finer than "The Common Cause" which will go down in film history as one of the big war plays of the year. It is introduced on the press sheet as "a war play with a laugh, a thrill and a throbb." It is all that and more, too.

A superb cast headed by Herbert Rawlinson and Sylvia Breamer enacts the various roles. The players include Lawrence Grossmith, Louis Dean, Hunley Gordon, Philip Van-Loan, Mlle. Marieke and the two delightful Blackton children, Charles and Violet. Hundreds of extras were used for the battle scenes also.

Through the co-operation of the British-Canadian Recruiting Mission, Commodore Blackton was given permission to use an immense tank, the "Britannia," which lends considerable realism to the British army scenes.

It is a picture with a prologue and an epilogue. These show Britain, Italy and America answering the call of Belgium and France, and the picture ends with a "league of nations" tableau that is worthy of the most costly stage plays France, Julia Arthur, Italy, Violet Heming is Britain, Effie Shannon, Belgium and Marjorie Ramsey in Columbia in the prologue. The story was written for the screen by the well-known playwriting team of Darger and Carlin, and the scenario was prepared by Anthony Paul Kelly.

Briefly it tells of an American girl, estranged from her husband through the attention paid her by a man about town. American sailors are the subalterns who go abroad with men from all walks of life upon steps of the Public Library, New York, to enlist. Her husband joins his company and goes abroad and she induces her friend to join the colors also. The scene then shifts to a little German home where she is next seen ministering to the wants of the wounded and destitute. The Huns invade the town and she remains to nurse those ill to be moved. A German officer enters her room and is about to assault her, as the Americans re-take the town and she is saved by her husband. There follows a reconciliation and the picture ends. Throughout the story many thrilling battle scenes are shown, incidents of trench life and humorous touches amid the French cafes.
Disclosing a story of great human appeal, which all minds can easily grasp, enacted by a skillful cast and intelligently directed, "Thirty a Week" constitutes a production destined to please practically everyone.

Tom Moore gives an even better performance in this picture, his second starring vehicle, than he did in his first, "Just for Tonight." His unaffected good humor and his natural handling of every phase of his role endear him to spectators, while Tallulah Bankhead, his leading woman, proves a very acceptable foil.

Tom's part is that of Dan Murray, a chauffeur with a modest wage, which gives the picture its title. He dares to love Barbara Wright, the daughter of his wealthy employer, and when he finds the girl loves him they wed in defiance of the girl's parents.

Every effort is made by the Wrights to get their daughter to leave her husband, but she proves loyal until Freddy Ruyter, a former suitor, poisons her mind with a story that Dan has given another woman $300. Then Dan's wife leaves him. Subsequently Dan's innocence is proved when his father-in-law learns that he has given the woman the money to take her sick husband to the Southwest. When the father-in-law welcomes Dan into the family. Husband and wife are reconciled and Dan goes into business under his father-in-law's guidance.

Alec B. Francis has the part of the father-in-law, Brenda Fowler is Mrs. Wright, Warburton Gamble is Freddy Ruyter, Grace Henderson is Dan's mother, and Ruth Elder is Minnie Molloy, the woman to whom Dan gave the $300. All of the supporting cast do creditable work. Grace Henderson is especially pleasing.

William Russell in
"ALL THE WORLD TO NOTHING"
American-Pathe drama; six parts; directed by Henry King

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

It would be hard to find a production as pleasing and yet as full of inconsistencies as this one. These inconsistencies, however, are probably due to the fact that the picture is an adaptation of a novel, which, teeming with details, could not be completely told even in six reels.

In spite of its shortcomings the spectator is compelled to like it for the story is intensely absorbing and holds the interest to the last flash, while the members of the cast are all very good.

Russell has the part of Richard Chester, a young million-
“THE SQUAW MAN”

Famous Players-Lasky drama; six parts; directed by Cecil B. De Mille; published November 16

As a whole: Excellent
Story: Grips
Cast: Good
Setting: Excellent
Photography: Excellently clear

Edward Milton Royle’s stage success has been made into a photoplay for the second time by the same director who made the first screen version. And let it be recorded to Mr. De Mille’s credit that he is one director who has kept abreast of the times and, save for one little incident, the time-worn one of bringing in the baby’s shoes, for heart interest, he shows us in various ways the thrilling scenes that have been made along this line in the last four or five years.

“The Squaw Man,” old as it is as a stage play, and familiar as the story may be to most picture fans, still holds on the screen the naturalism of a cowboy and a ranch. Everyone an artist in his own right. Elliott Dexter plays Jim Wynnegate; Katherine McDonald is Diana; Ann Little, Naturich the squaw; while Theodore Roberts, Jack Holt, Tully Marshall, Herbert Standing, Helen Dunbar and a dozen others well known upon the screen form the balance of the cast.

The plot concerns Jim Wynnegate, a young Englishman, who assumes the guilt for the embezzlement of trust funds which his cousin lost in speculation. He embarks for the United States to evade the law and settle in California, where he has a ranch. In a quarrel with Cash Hawkins, Jim is saved from death by Naturich, an Indian girl, who shoots the outlaw. He marries her out of gratitude and becomes known as the squaw man. Soon a son is born and Jim’s cousin meets death in an African jungle and Jim is summoned back to England to assume his title. Earl of Kerhill, he being exonerated by the deathbed confession of his cousin. Jim decides to send his son home. The parting between mother and son is most pathetic, and as Naturich is about to be arrested for the murder of Hawkins, she commits suicide, huddled among her baby’s playthings.

Roy Stewart in

“The Silent Rider”

Triangle drama; five parts; directed by Cliff Smith; published December 8

As a whole: Very good
Story: Interesting
Star: Good
Support: Well balanced
Casting: Excellent
Photography: High grade

This is a very good picture, of the western type. It is filled with action, abounds in thrills, has a pretty romance and is enhanced against a background of beautiful mountainous scenery.

Roy Stewart gives his usual satisfactory performance and in the face of a harder role than usual. He “busts” bronchos, fights running battles and captures a band of rustlers with as much equanimity as if it were all in a day’s work. He has the support of Ethel Fleming, who does better work than she did in her first pictures.

The star is the role of Bob Gideon, a new cowboy at the Ten Mile Ranch. Rustlers have been stealing cattle from the owner of the ranch, Jim Carson, and when Gideon comes to work the herd has been seriously depleted. The new cowboy gets a clue to the rustlers almost immediately learning that the foreman, Dave Merrill, is the leader of the outlaws.

Merrill subsequently accuses Gideon of being responsible for the theft of the cattle, and Gideon discloses that he is a state ranger who has come to the ranch as a cowboy to detect the rustlers. The new cowboy, without causing suspicion, then Gideon accuses Merrill. The latter fires at him and flees with his confederates, capturing Jean Carson, the ranch owner’s daughter, as they ride away.

And the loyal cowboys ride down the rustlers and Gideon saves Jean from Merrill, after being forced to kill him. The ranch owner offers Gideon the job of foreman, and learning that the cowboy and his daughter are in love, gives Gideon his daughter’s hand as well.

L. D. McKee plays the part of the ranch owner and is particularly well suited for the role. Leo Willis is the rustler chief and foreman. There are quite a few minor characters. All of the supporting cast are good.

Grace Davison in

“SUSPICION”

M. H. Hoffman drama; five parts; written by Thomas Bedding; published November 11

As a whole: Mollywood
Story: Weak
Star: Good
Cast: Fair
Settings: Adequate
Photography: Good

“Suspicion” is worth just what suspicion is usually worth in life; it leads nowhere. The name of the director is not given on the program or on the screen, so he certainly cannot be the man who directed this.” The film is, in fact, a through and through bad, one of the worst I have seen in the last year, and M. H. Hoffman, who produced it, are familiar with the needs, but this picture offers most illogical entertainment.

Madelyn (Grace Davison) is the wife of Dr. Forrest (Warren Cook) who has been commissioned by the government to work on special plans for an airplane. The wife is always with Leonard (Wilmuth Merkly) the physician’s partner, who is teaching her to play the violin. They are so constantly together that everyone becomes justly critical and the spineless husband feels the need for anything more than move safely about the house, weakly watching his wife’s every move. At the club there is a nazy fight between Leonard and a man who makes a remark about Madelyn. This brings things to a crisis. A spy breaks into the house to steal the doctor’s plans. He sneaks upstairs and is seen by the doctor, whose suspicions are aroused. The doctor follows and is shot in his wife’s room as the spy escapes. Convinced that Leonard is the man he accuses him. Later a secret service man assures the doctor that the man who shot him is killed and there is a reconciliation between the doctor, the partner and the wife.

All the scenes were strangely lacking in conviction and the work of the cast particularly weak. If the men had given more virile performances it might be more difficult to see the many faults in the story. The work of Miss Davison was singularly bad. She is an adequate actress, but can do better. For close inspection for it does not measure up to the standard of a first class feature.

“All Baba and the Forty Thieves”

Fox Extravaganza; seven parts; directed by C. M. and S. A. Franklin; published November 29

As a whole: Delightful
Story: Fascinating
Cast: Good
Photography: Very good

Few fairy tales in which the principal roles are enacted by children will so thoroughly satisfy picture patrons as William Fox’s screen version of the Arabian Nights story of “All Baba and the Forty Thieves.” With Ethel Mannin (who winsome Morgianna; Lewis Sargent a ferocious Haussain, and the balance of the cast showed skill in handling their roles.

“All Baba and the Forty Thieves” is going to prove a veritable treat for the ten-year-olds and the forty-year-olds, with its villains, lovely maidens, rich merchants and blood-thirsty robbers. They will revel in the wood chopper’s discovery of the case of jewels, the rescue of the dancing slave, and the jolly punishment meted out to the forty thieves hiding in the forty stone jugs, waiting for the signal from their master.

Bessie Love in “Enchanted Barn”

Under the direction of Dave Smith, Bessie Love has almost completely worked on “The Enchanted Barn,” said to be an absorbing love story by Grace H. H. Lutz, in which pure romance and melodramatic thrills are skillfully blended.
**Artcraft**

*How Could You Jean?* with Mary Pickford.—Very pleasing, but somehow didn’t bring in such good results as expected. People kind of afraid of the "flu," it seems.—Miss T. Benesich, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.

*Johanna Enlists,* with Mary Pickford.—Had for first-day run. Well advertised. Drew light crowd. Those that came liked the film. Have done better with almost every other Mary Pickford subject—Strand Theatre, Omaha, Neb.—Downtown patronage.

*Down to Earth,* with Douglas Fairbanks.—Just a fair picture. Not the kind they like to see "Douglas" in. Drew fairly well.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

*Mr. Fix-It,* with Douglas Fairbanks.—Star and picture great.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

*The Little American,* with Mary Pickford.—Although this is an old one and has been played to death in Peoria, we boosted it big, raised our prices and did a dandy big business for two days. We consider this picture just as good as *The Kaiser, Over the Top,* etc., and as it is rented to you at a sane price you can make real money on it. Paramount furnished us a nice new print, but fell down somewhat on the advertising end of it. Book this and boost it strong, as it fully equals any of the big specials now on the market and please all.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

*Bluebird and Butterfly Program.—* Good average pictures. The manager of the Fort Smith office, T. W. Sharp, is exceedingly careful in his service to exhibitors.—Garland D. Hamm, Joyland Theatre, Ozark, Ark.—High class patronage.

*First National Exhibitors Circuit*


*My Four Years in Germany.*—Ran two days to big business. Picture good.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

*Italy’s Flaming Front.*—People walked out on this. It probably shows all that is claimed for it, but it isn’t what they expect at that.—R. J. Relf, Star Theatre, Decorah, Ia.

*Shoulder Arms,* with Charlie Chaplin.—Can’t be beaten.—F. J. M. Williams,

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*The Brazen Beauty,* with Priscilla Dean.—Good picture. Star good in this role. Everyone liked it. Attendance fair.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

*A Society Sensation,* with Carmel Myers.—A very pleasing five-reeler. Good title. Used on an off night and proved very satisfactory.—Miss T. Benesich, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.
Grand Theatre, Madison, Wis.—Mixed patronage.

On Trial, with Sydney Ainsworth.—Good picture. Well balanced with bright comedy. Audience liked it.—Mrs. R. G. Jordan, Illinois Theatre, Lagrange, Ill. (Chicago suburb).—High class patronage.

True Blue, with William Farnum.—Good. Fair business.—Will F. Krahn, Lorin Theatre, Berkeley, Cal.—Suburban patronage.

On the Jump, with George Walsh.—Good. Star liked. Good business.—Maurice Choyinski, Newberry Theatre, 856 North Clark street, Chicago.—Middle class neighborhood.

The Kid Is Clever, with George Walsh.—Star fine. First two reels poor. Balance good. Not a great production. Good attendance.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

Kultur, with Gladys Brockwell.—A war picture the public will take. Good.—Maurice Choyinski, Newberry Theatre, 856 North Clark street, Chicago.—Middle class neighborhood.

Kultur, with Gladys Brockwell.—Did not draw as well as other Fox productions we have had, although it was undeniably a good film.—Empress Theatre, Omaha, Neb.—Downtown patronage.

Kultur, with Gladys Brockwell.—Like other war films it drew only a fair crowd.—Muse Theatre, Omaha, Neb.—High class patronage.

We Should Worry, with Jane and Katherine Lee.—A dandy. Pleased old and young. Strong box office value. Condition of film fair.—A. J. Hill, Glen Theatre, 2832 Armitage avenue, Chicago.—Middle class neighborhood.

Cleopatra, with Theda Bara.—A real production. Theda not popular here, but this one got 'em.—F. G. Heller, Starland Theatre, Anderson, Ind.—High class patronage.

Kultur, with Gladys Brockwell.—A fine film, but a poor house. Not the kind of a story my patrons like.—Grand Theatre, Omaha, Neb.—High class neighborhood patronage.

Goldwyn

The Kingdom of Youth, with Madge Kennedy.—Pleased my patrons immensely. Played to wonderful house.—Charles E. Hagen, New Kenmore Theatre, 1039 Wilson avenue, Chicago.—High class neighborhood.


Peck's Bad Girl, with Mabel Normand.—Did a nice business and seemed to please patrons. Great business on Sat-

urday kid matinee.—F. G. Heller, Starland Theatre, Anderson, Ind.—High class patronage.

Just for Tonight, with Tom Moore.—We like star. Very pleasing story.—Mrs. R. G. Jordan, Illinois Theatre, Lagrange, Ill. (Chicago suburb).—High class patronage.

The Turn of a Wheel, with Geraldine Farrar.—A fair picture. Farrar not well liked here.—F. G. Heller, Starland Theatre, Anderson, Ind.—High class patronage.

Money Mad, with Mae Marsh.—Fair picture. Poor business.—Will F. Krahn, Lorin Theatre, Berkeley, Cal.—Suburban patronage.

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian.—Did good business in spite of very stormy night. Picture in good condition. Large audience well pleased.—Garland D. Hamm, Joyland Theatre, Ozark, Ark.—High class patronage.

The Yellow Dog.—Great kid picture.—F. J. M. Williams, Grand Theatre, Madison, Wis.—Mixed patronage.

Kleine—General

A Pair of Sixes, with Taylor Holmes (Essanay).—Star in this picture outshines his previous effort and the picture went over in great shape with my audience. "Coddles" the kitchen mechanic, is worthy of special mention. For pleasing comedy entertainment you can't beat this attraction. I paid real money for this picture but, oh, man, what poor condition the film was in. Any exchange that puts film out in the shape this was sent to me certainly is obtaining money under false pretense. If George Kleine could have seen this print he would never have advocated letting out salesmen or stopping film releases unless he intended to quit business.—Joe Hewitt, Strand Theatre, Robinson, Ill.

Brown of Harvard, with Tom Moore and Hazel Daly (Selig).—Drew surprisingly well and pleased greatly.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

Our Mrs. McChesney, with Ethel Barrymore.—One of the best comedy dramas Metro has turned out in some time. Very good.—Charles E. Hagen, New Kenmore Theatre, 1039 Wilson avenue, Chicago.—High class neighborhood.

The Shell Game, with Emmy Wehlen.—Good.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

Our Mrs. McChesney, with Ethel Barrymore.—Exceptionally good. Most acceptable style of play.——Maurice Choyinski, Newberry Theatre, 856 North Clark street, Chicago.—Middle class neighborhood.

The Avenging Trail, with Harold Lockwood.—All of Lockwood's plays are liked well by my patrons.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

Under Handicap, with Harold Lockwood.—Fine picture. Star always draws well.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

The Claim, with Edith Storey.—Good.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

The Shell Game, with Emmy Wehlen.—Good picture. Good plot.—L. A. Hasse, Majestic Theatre, Mauston, Wis.
Lest We Forget, with Rita Jolivet—Had a two-day run to a good house. Film did better than most war pictures have done with me.—Joe Nepodl, Maryland Theatre, Omaha, Neb.

God’s Law and Man’s, with Viola Dana—Fine picture. Star always brings the crowd. —A. Hasse, Majestic Theatre, Mauston, Wis.

Our Mrs. Meschesey, with Ethel Bar- rymore—A little old fashioned picture, but very pleasing. Just the same, not much drawing power.—Miss T. Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.

Snap Judgment, with William Russell —Plenty of action. Went over very well.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Paramount

Missing (Blackton production)—Black- ton gets credit for producing this fine picture, but credit is due James Young for the direction and I say it’s "some" direction. Perhaps if Blackton had se- cured James Young for his earlier Para- mount productions he would not have taken such a flop in his first releases. Missing is truly one of the most artistic and timely attractions we have had the pleasure to show of late.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

The Make Believe Wife, with Billie Burke—Clean cut comedy. Drew well. Opposition very strong.—Harry Thomp- son, Pastime Theatre, Madison, near Clark street, Loop, Chicago.—Transient patronage.

The Land of Promise, with Billie Burke—Attention light. Picture good. Pleased audience.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

When Do We Eat? with Enid Ben- nett—Clever satire on stage life. Gets many laughs. Opposition strong.—Harry Thompson, Pastime Theatre, Madison, near Clark street, Loop, Chicago.—Transient patronage.

The Firefly of France, with Wallace Reid—Fairly good production. Ran the first day after the influenza ban was lifted. Drew pretty good crowd.—Miss T. Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.—Middle class neigh- borhood.


The Hired Man, with Charles Ray—This is the style of an after-the-war picture we like. Went big to large crowds two days.—Ben L. Morris, Olympic and Elk Grand Theatres, Bellaire, Ohio.—General patronage.

The Hun Within, with Dorothy Gish and George Fawcett—A fine picture, but can’t understand the poor business it did. —Strand Theatre, Birmingham, Ala.—General patronage.

Missing (Blackton production)—A fine picture.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

Love’s Conquest, with Lina Cavalieri—Poor. Keep away from it. Poor business.—Will F. Krahn, Lorin Theatre, Berkeley, Cal.—Suburban patronage.

Battling Jane, with Dorothy Gish—A splendid and likable picture. Business fair.—Strand Theatre, Birmingham, Ala.—General patronage.

The Amazons, with Marguerite Clark—Exceptionally good, but for some rea- son pulled up the poorest business in a long time. Think title killed it.—Gem Theatre, Peoria, Ill.—Middle class neigh- borhood.

Moonshine, with Fatty Arbuckle—Very good. Big business. Strong opposition.—Harry Thompson, Pastime Theatre, Madison, near Clark street, Loop, Chi- cago.—Transient patronage.


The Seven Swans, with Marguerite Clark—Grand settings. Beautiful picture. However, it is only pleasing to kids.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Summer Girls (Sennett comedy)—Just another of the usual comedy hits which Mack Sennett can produce. However, this one is above the average and worthy of extreme praise. Trained seals, a peli- can and Teddy, the dog, together with the nymphs certainly make this easy to look at and if you’d like a light- hearted time—Joie Hewitt, Strand Theatre, Robinson, Ill.—General patronage.


The Biggest Show on Earth, with Enid Bennett—A regular picture and one that went line with all classes.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

His Mother’s Boy, with Charles Ray—Very pleasing. Some good comedy which is lacking in so many photoplays. —J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Pathé

Daddy’s Girl, with Baby Marie Osborne—This little one always cleans up for us. Her pictures are just the thing for neighborhood houses. Pathé should fea- ture the cunning little Sambo more. Pat- rons crazy about him.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

The White Lie, with Bessie Barriscale—Picture very good. Patrons well pleased.—Charles E. Hager, New Ken- more Theatre, 1039 Wilson avenue, Chi- cago.—High class neighborhood.

Cupid by Proxy, with Baby Marie Os- borne—Little Baby Marie is very cute. Not much to the plot. Gets by.—Miss T. Benesch, Bell Theatre, 3064 Armitage avenue, Chicago.—Middle class neigh- borhood.

Winning Grandma, with Baby Marie Osborne—This star always appeals to the neighborhood here and this picture was no exception.—Mrs. J. A. Bostal, Ideal Theatre, Omaha, Neb.—Middle class neighborhood.

Select

The Silent Sacrifice, with Alice Brady—Poor vehicle for Miss Brady. Select should give this kind of a picture to Norma Talmadge. Dandy story.—Will- liam M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.


The Savage Woman, with Clara Kim- ball Young—Average business. Liked by majority.—Will F. Krahn, Lorin Theatre, Berkeley, Cal.—Suburban patronage.


The Safety Curtain, with Norma Tal- madge—Wouldn’t have played it if I had seen it first. A good enough picture, but

GLADYS LESLIE
In a Scene From the Vitagraph Feature, “The Beloved Imposter”
not for a family audience.—R. J. Relf, Star Theatre, Decorah, Iowa.

Her Only Way, with Norma Talmadge—Many compliments on this. Adequate in every way. Good for any audience.—Mrs. R. G. Jordan, Illinois Theatre, La Grange, Ill. (Chicago suburb).—High class patronage.

Woman and Wife, with Alice Brady—Very good. Photography excellent. Please all.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Triangle

The Price of Applause, with Jack Livingston and Claire Anderson—A picture with a real story back of it, well carried out.—Ben L. Morris, Olympic and Elk Grand Theatres, Bellaire, Ohio.—General patronage.

The Hard-Rock Breed, with Margery Wilson—If your patrons like thrills and a clean scrap, this one will fill the bill. Photography extra good.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Beyond the Shadows, with William Desmond—Pleased large business.—Ben L. Morris, Olympic and Elk Grand Theatres, Bellaire, Ohio.—General patronage.

The Pinch Hitter, with Charles Ray—Star takes well. Story good for a comedy.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

The Fuel of Life, with Belle Bennett—Good. Plenty of western stuff to make it interesting.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

Golden Fleece, with Joe Bennett—A very good program picture. Acting good. Condition of film good.—A. J. Hill, Glen Theatre, 2832 Armitage avenue, Chicago.—Middle class neighborhood.

The Ship of Doom, with Claire McDowell—Too gruesome. Some wonderful photography in the storm at sea.—William M. Roob, Grand Theatre, Port Washington, Wis.

Universal

A Woman's Fool, with Harry Carey—Fine western. Carey draws the crowd for us. Big business.—Lewis and Bisco, Princess Theatre, Elwood, Ind.—General patronage.

Bread, with Mary MacLaren—Very well received. Drew on a rainy night.—Maurice Choynski, Newberry Theatre, 556 North Clark street, Chicago.—Middle class neighborhood.

Roped and Tied, with Neal Hart—These two-reel westerns are excellent for short programs for small theatres.—Charles E. Baum, Globe Theatre, Stoughton, Wis.

Beating the Limited, with Neal Hart—Good two-reeler, Big attendance.—Lewis and Bisco, Princess Theatre, Elwood, Ind.—General patronage.

Vitagraph

Cavewoman of the Forest Rangers, with Neil Shannon.—An extra good western picture. Box office value good. Condition of film fairly good.—A. J. Hill, Glen Theatre, 2832 Armitage avenue, Chicago.—Middle class neighborhood.

Within the Law, with Alice Joyce—One of those big gripping dramatic pictures that make pictures worth while to everyone.—Ben L. Morris, Olympic and Elk Grand Theatres, Bellaire, Ohio.—General patronage.

Womanhood, the Glory of the Nation, with Alice Joyce—Out of date now. Advise exhibitors not to use it at any price. Parts of it funny now.—Ben L. Morris, Olympic and Elk Grand Theatres, Bellaire, Ohio.—General patronage.

Everybody's Girl, with Alice Joyce—Good all the way.—F. J. M. Williams, Grand Theatre, Madison, Wis.—Mixed patronage.

An American Live Wire, with Earl Williams—Just ordinary. Too much posing by the star. No punch to the story.—A. J. Hill, Glen Theatre, 2832 Armitage avenue, Chicago.—Middle class neighborhood.

King of Diamonds, with Harry Morey—Pine picture. Please. Star doesn’t draw with us.—F. J. M. Williams, Grand Theatre, Madison, Wis.—Mixed patronage.

World

To Him That Hath, with Montagu Love.—A sort of gruesome plot. Could be condensed, although we haven’t received any kicks on it. Photography and settings helped it along.—Miss T. Bensch, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.

The Road to France, with Carlyle Blackwell and Evelyn Grecely.—Fair. Did not draw.—Maurice Choynski, Newberry Theatre, 556 North Clark street, Chicago.—Middle class neighborhood.

The Appearance of Evil, with June Elvidge.—Most remarkable picture. Played to good business.—Charles E. Hagen, New Kenmore Theatre, 1039 Wilson avenue, Chicago.—High class patronage.

Just Sylvia, with Barbara Castleton.—As the name implies, just a picture.—Maurice Choynski, Newberry Theatre, 556 North Clark street, Chicago.—Middle class neighborhood.

Specials and State Rights

The Unbeliever, with Raymond McKeel and Marguerite Courtot (Kleine-General)—Far and away the best of all the big war specials. We lost money on a two-day run as the distributor “soaked” us too much for it. On account of the excessive prices asked by all of the big special producers it is almost impossible for a small neighborhood house to make money on this class of pictures after they have been played all over the city. Peoria is one of the cheapest picture towns in the country and it is possible for us to get only very slightly increased price for the specials. But in order to be in the swim we have to run them. The exchanges know that, so they sit tight and hold us up on the price.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

The Birth of a Nation (D. W. Griffith)—Played a return date after two years. Production still one of the best to date. “Flu” killed business.—R. J. Relf, Star Theatre, Decorah, Iowa.

The Struggle Everlasting, with Florence Reed (Masterpiece)—A remarkably good dramatic picture. Support, Milton Sills and Irving Cummings, who draw better than the star.—Ben L. Morris, Olympic and Elk Grand Theatres, Bellaire, Ohio.—General patronage.

Her Good Name, with Jean Sothern (Art Dramas)—My patrons like this kind of a story.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

Zongar (Physical Culture)—Very poor. Looked as though a bunch of amateurs made it in the lot out back of the theatre.—R. J. Relf, Star Theatre, Decorah, Iowa.
Series and Serials

Hands Up, with Ruth Roland (Pathé) — Good serial. Keeps them coming. Film in fine condition.—Charles E. Baun, Globe Theatre, Stoughton, Wis.

The House of Hate, with Pearl White and Antonio Moreno (Pathé)—Without question the best serial we ever played. Biggest money getter of them all. Every episode brings increased receipts and we are now on the fifteenth. Pathé serials never fail.—Gem Theatre, Peoria, Ill.—Middle class neighborhood.

Hands Up, with Ruth Roland—Now running Episode II and pulling fine. Started off with a stunt to let the kids in at war tax only and have had good children trade all through.—J. E. Ellsworth, Orpheum Theatre, Omaha, Neb.—Neighborhood patronage.

National Board of Review

Reports

Eye for Eye (Metro)—Entertainment value, excellent; story, good; coherence of narrative, clear; acting, excellent; photography, good; technical handling, good; scenic setting, good; moral effect, good.

The Cavell Case (Select)—Entertainment value, fair; story, fair; atmospheric value, fair; scenic setting, good; acting, fair; technical handling, fair; coherence of narrative, sufficient; photography, good; as a whole, fair.

Regeneration (Fox) — Entertainment value, good; story, fair; atmospheric value, convincing; scenic setting, good; acting, good; technical handling, good; coherence of narrative, good; photography, good; as a whole, good.

There’s No Place Like Home (Universal) — Entertainment value, good; story, good; coherence of narrative, good; acting, excellent; photography, good; technical handling, excellent; scenic setting, excellent; moral effect, excellent.

Hitting the Trail (World)—Entertainment value, fair; story, fair; atmospheric value, fair; scenic setting, fair; acting, fair; technical handling, fair; coherence of narrative, fair; photography, good; as a whole, fair.

The Road Through the Dark (Select) — Entertainment value, good; scenic setting, good; acting, good; technical handling, good; coherence of narrative, fair; photography, good; as a whole, good.

The Silver Girl (Pathé)—Entertainment value good; story, excellent; atmospheric value, convincing; scenic setting, good; acting, excellent; technical handling, good; coherence of narrative, good; photography, good; as a whole, excellent.

Star Journeys West
For Second Picture

Anita Stewart has left for Los Angeles to begin work on “In Old Kentucky,” second of the Louis B. Mayer productions for distribution by exchanges of the First National Exhibitors’ Circuit.

Lois Weber, who recently signed a contract to direct Miss Stewart in the fiction classic, is completing arrangements in the West for beginning of activities immediately upon Miss Stewart’s arrival there.

The star was accompanied by her production manager, R. W. McFarlane, her mother and Miss Virginia Norden.

Mr. Mayer purchased for Miss Stewart a life insurance aggregating $300,000 just prior to the departure for the West.

T. F. McTyer of General
Succumbs at Atlanta, Ga.

T. F. McTyer, southern district manager of General Film, died in Atlanta on Nov. 19, after a severe illness of two weeks, removing from the organization one of General’s most energetic and capable sales executives.

Before joining General Mr. McTyer was connected with the Paramount organization at Atlanta. He was one of the South’s best known film men and was noted for his successful methods. At the time of his death he was supervising the Atlanta, New Orleans and Dallas offices of General.

Official War Review
To Be Shown in Schools

Arrangements have been completed by the Division of Films of the Committee on Public Information, whereby schools, colleges and other educational institutions throughout the United States may obtain the official war review at a minimum charge from any Pathé exchange.

World Holds Men’s Places

World Pictures has sent a letter to each of its employees now in the U. S. service in the army, navy, or marines, to the effect that their former places with the company are being held open for them until they are mustered out of the service and ready to resume work in civilian life.
The Periscope

No, Maude dear, "Too Many Millions" is not the com-
plaint of a screen star. It's only the name of a recent feature.

Several Chicago film salesmen who heard that a drink of good whiskey and warm off the "love seat" started in to beat the disease to it several weeks ago and haven't returned to work yet, it is said. The fact that they read the directions wrong, and interpreted it "a good drink of whisky" matters not at all to them.

Walthall-Charleston

Got to hand it to "Hem" Walthall for speed. He got a divorce on Friday and the following Monday got "spliced" again.

Which moved the poetic sporting editor of the Chicago Herald and Examiner to burst into song as follows:

THE MOVIE P. A.

One time divorces were the rage
Among the folk who trod the stage.

The movies now
Have bought, somehow,
An option on the old front page.

To the exhib. who wrote in and asked if we don't think the producers made a big mistake by not advertising during the recent influenza epidemic, when they (the exhibs.) had lots of time on their hands to read the announcements, we can only quote what another great man once said: "Our mistakes contribute much to the wisdom of others."

Absent-Minded Chicagoans

Health Commissioner Robertson of Chicago found 3,400 pieces of chewing gum under the seats of one moving picture theatre recently. Patrons can secure same at the box office by proving their property.

St. Louis exchangemen are worrying, now that the war is ended, over what is to become of the war propaganda pictures. They should worry. Several producers who have sunk many good o' dollars into war film are doing a little worrying on their own hooks.

A canvas of the country only shows about 800 "Liberty" theaters and 1,200 "Pershing" photoplay houses to date. Well they're both good catchy names and no doubt there'll be more by and by.

Film magnates will welcome that new boat that can cross the Atlantic in three days. This will also give the press agents two stories a week about the boat; one when he leaves and another when he gets back.

Hurrah! The ban on building has been lifted. Now the companies that were just itching to start new studios can get busy, and those that were only bluffing will have to hunt up another excuse to sell stock.

The Mexican trouble is not all settled it seems. Those greasers have swiped two Vitragraph serials and are "doping" them for home consumption.

J. R. M.

"The Hope Chest" for Dorothy Gish

Mark Lee Luther, author of "The Crucible" and other well known novels, is responsible for "The Hope Chest," Dorothy Gish's second Paramount picture.

M. M. Stearns did the scenario and Elmer Clifton directed the picture. In the cast besides Miss Gish appear such well known names as George Fawcett, Richard Barthelmess, Sam de Grasse, Kate V. Toncary, Carol Dempster and Bertram Grasby.

Blackwell in "Love in a Hurry"

World Pictures announce that the recent production of Kenyon Gameri's Saturday Evening Post story, "The Black One-Eyed Man," will be distributed under the title of "Love in a Hurry," with Carlyle Blackwell and Evelyn Greeley as the stars.

OFFICIAL CUT OUTS MADE BY THE CHICAGO BOARD OF CENSORS

The Make-Believe Wife" (Paramount)—Reel 4, subtitles: "Marian!"; "Ethel!"; "Harry!"; "Louise!"; "Mike!"; "Me!"; "Golly, Geraldine!"; scene of man looking at picture on wall and at girl's underwear and nodding head; "I give you my word I don't know who is in that room"; "I thought my father was dead."

"The Squawman" (Artcraft)—Reel 4, subtitle: "By God, you've got to make her happy"; shotting of Cash Hawkins; shotting man from ambush in film; shotting of the transposition of scenes of baby moccasins, etc., to indicate marriage has taken place before intimacy of Irish girl and white man had begun. This can have place subtitle: "Send for the Justice of the Peace" before moccasin scene.

"Reckoning Day" (Triangle)—Reel 4, shooting girl.

"The Hand of Vengeance," No. 7 (Gaumont)—Reel 1, striking Uturs with cane.

"The Woman Who Gave" (Fox)—Reel 1, subtitle: "Cocette is not that kind"; entire struggle incident including closeups of man suggesting leering at girl's, girl's look of fear, drooling girl centered towards boy and subtitles: "Let me go or I'll kill myself!" "You are mine and there is no escape," Reel 2, all closeups of men at table looking salaciously at semi-nude girl on table; first and third scenes of semi-nude girl and flash second scene. Reel 4, man pulling gown off woman's shoulder and kissing her.

"Hands Up," No. 13 (Pathe)—Reel 1, slugging guard at door. Reel 2, slugging man on cockpit.

"Sporting Life" (Paramount).—Reel 2, subtitles: "Please tell father you want to marry me—if he ever learns the truth, etc." "The night before Epson Downs, Kitty endeavors to tell her father her pitiful secret." Reel 3, subtitle: "If you had left him alone he would have married me."

"Hands Up," Episode No. 14 (Pathe).—Reel 2, shooting by Killman; shooting Killman; closeup shooting scene.

"Whose Little Wife Are You?" (Paramount).—Reel 1, view of men's suggestions where a man is; closeup shooting scene. "The Fatal Marriage" (Sunshine)—Reel 1, scene in which monkey turns on hose; three scenes of pulling cactus from woman's seat. Reel 2, all scenes of stream of water coming through keyhole.

Chicago Post Travel Weekly No. 20 (Pathe).—Two front views of nude children.

"Wolves of Kultur," Episode No. 8 (Pathe).—Reel 1, holdup scene; binding man; slugging man; two shooting scenes; struggle between couple on front of man scene on setter. Reel 2, closeup of burning girl with cigar; shooting girl off horse.

"The Silent Rider" (Triangle).—Reel 5, cattle rustling. Reel 4, cattle rustling. Reel 5, dragging girl off horse and taking her into cabin; all except first and last scenes of girl fainting in man's arms.

"Submarines and Sims" (Vitagraph).—Reel 1, two scenes of man sitting on horse.

"Irish Eyes" (Triangle).—Reel 2, slugging man with bottle.

"Hitting the Trail" (World).—Reel 1, subtitle: "We got this off Third Ave.," showing of loot; three scenes of holdup of Goldburg. Reel 2, two scenes of girl leering at girl, picking her up, holding her on lap and slugging scenes up to where other girl comes in and strikes man on head; Carille stalking figure on bed; two closeups of chocking man. Reel 3, three closeups of Killman and girl dancing; Hunchback giving gun to man; shooting scene.

"Wolves of Kultur" (Episode No. 9 (Pathe).—Reel 2, shooting man.

"The Stafford Mystery" (Kleine).—Reel 3, three salon fight scenes; two scenes of man on floor shooting. Reel 4, shooting of old man. Reel 5, subtitles: "I swore I'd kill him!" "I killed him with my naked hand."

"The Narrow Path" (Pathe).—Adult only permit. Reel 5, wife shooting husband.

"The Goddess of Lost Lake" (Pathe).—Reel 5, subtitle: "I've as good as you."

"Eye for Eye" (Metro).—Reel 3, kissing between wife and lover. Reel 4, lover kissing woman on shoulder; kissing scene between married woman and lover for door. Reel 7, vision of party, nude women in group.

"Camouflage" (Jester).—Reel 1, first scene of woman undressing before detective.

"The Lure of the Circus," Episode No. 3 (Universal).—Reel 2, subtitle: "None of us last very long with him"; closeup of mayhem in tight and tearing man face.

"The Bombsiders" (W. H. Prod.).—Reel 1, man holding up ladies' underwear; man with glass sticking in seat and scene of man extracting same. Reel 2, Chaplin striking artificial leg on chair back of him; two scenes of car with artificial man's lap.

"The Brass Bullet," No. 19 (Universal).—Reel 4, stealing jewelry from bag; last three scenes of threatening girl with gun.

"Fatty Hocks a Dame" (W. H. Prod.).—Teft of bills from handbag.

"The Brass Bullet," No. 13 (Universal).—Reel 1, vision of taxi driver; girl at bar with man; all scenes where "mother" is shown; all scenes where girl in spangled gown is shown the one in which she recognizes Rosalind. Reel 2, all scenes of girl in spangled gown except scene where she is with Rosalind; all scenes of colored maid except where she helps Rosalind with gown; subtitle: "I just took a gold mine to mother's"; all scenes in ballroom; last part of scene where knife is descending slowly over woman on table.

42
$800,000 Theatre
Opened in Capital
By H. M. Crandall
Has Many Modern Features
Including Tunnel Promenades

WASHINGTON, D. C.—Crandall's Metropolitan Theatre, Washington's newest playhouse, erected at a cost of $800,000, was opened to the public on Saturday, November 23.

It is another link in the chain operated by H. M. Crandall, and is a Washington theatre in every sense of the word. It was financed by local capital, designed by a local architect and built entirely by local builders and contractors.

The entrance of the theatre is on F Street, between Ninth and Tenth streets. The lobby extends back twenty-eight feet to a rotunda promenade leading directly into the auditorium proper, which, extending at right angles, covers the remainder of the property on Tenth street, adjoining the historic old Ford Theatre.

1,000 Seats Downstairs
This affords a large area on the first floor, and there are 1,000 seats on the orchestra level alone. Extending over two-thirds of this space is a hung cantilever balcony and mezzanine. Private boxes and loge seats occupy the front section of the mezzanine.

The arrangement of this section of the theatre is novel in that it consists of a series of rises reached by a system of stairs and escalators.

This is declared to be utilizing such manner of approaches for the first time in theatre construction in the United States.

The house is of fireproof construction throughout, and the general architectural plan is of the Adams period. The front of the theatre on F Street is of colonial design, with an ornamental facade bearing the name plate of the house.

Walls Hung in Silk
The decorative scheme of the interior is mauve, lavender and Flemish gray, trimmed out with old gold, ivory and French "Blue Devil" blue. The walls are hung in silk of special design.

The stage, of permanent construction, is of ornamental plaster of shell-like formation. A central stage is flanked on either side with smaller semi-elliptical stages with panoramic backgrounds. The hangings, furnishings, and decorative fixtures are French "Blue Devil" blue and old gold.

A big organ has been installed, with a newly patented echo attachment. An orchestra of twenty-five will occupy an especially constructed pit, surrounded by an ornamental balustrade surrounded with growing plants and ferns.

Novel Lighting System
The lighting system is of the newest description, sixty-eight triple dimmers being included in the house and stage switchboard, which makes it possible to bathe the entire auditorium in nine distinct colors, blending almost imperceptibly into one tone.

A novel effect will be gained by throwing on an appropriate color corresponding with particular scenes projected upon the screen.

Another innovation is the installation of a synchronizer, an attachment running from the projection machines to the desk of the orchestra conductor, which automatically registers the time and speed of the projected picture.

The house is under the management of Arthur L. Robb, formerly identified with Crandall's Knickerbocker Theatre.

Defense Council Foils Strike of Operators
TULSA, OKLA.—Probing the last city in the country where a strike has been opposed by threats of inducing the strikers into the army is Tulsa.

Two days before the armistice with Germany was signed, operators who had given notice that they would walk out of the theatres because their demands for an increase in pay had been refused, were compelled to return to work by this procedure.

The Tulsa Council of Defense handled the controversy at the request of the exhibitors.

Exhibitor Is Wounded
In Last Days of War
DETROIT, MICH.—Frank Opalewski, formerly manager of a motion picture house on Joseph Campau street, Hamtramck, now a member of the 120th Infantry, Co. C, in France, is reported as slightly wounded in action, in a post-war casualty list received here.

Milwaukee to Have 3,000 Seat House
Site May Be That Occupied
By Schlitz Palm Garden

MILWAUKEE, WIS.—Announcement is made that outside interests will erect a motion picture theatre seating 3,000 in Milwaukee, which will eclipse any other house in the city. Work is scheduled to begin as quickly as the lease can be negotiated for the proposed site, which is at the corner of Grand Avenue and Third street, now occupied by the Schlitz Palm Garden.

The location for the new house is an ideal one as the corner is in the very heart of Milwaukee and more people pass it than any other place in Milwaukee.

The scale of prices ranging from 10 to 50 cents will be charged by the new house, and a very elaborate program will be presented. Under this scale it is planned to have 1,500 seats at 10 cents, and the balance ranging upward to 50 cents, making it possible to care for that large class of people who refuse to pay for the privilege of seeing the pictures and at the same time afford accommodations for the higher priced patronage.

The new theatre is to be equipped with a $50,000 pipe organ, it is said, and a stage of mammoth proportions.

The house is to be equipped for any sort of performance from grand opera to pictures and promises to be not only the biggest theatre in Milwaukee but the most modern.

It is expected full announcements of the plans and the names of those promoting the deal will be made within a short time.

Sunday Shows, Voted
In Suburb of Detroit
DETROIT, MICH.—By a vote of 2,406 to 1,055 Highland Park, a suburb, voted on November 5 to open its moving picture theatres Sundays. The town now has two theatres, and a third will be built at an early date. The move for Sunday moving picture entertainment was vigorously combatted by the churches.

Theatres Escape Rent
Because of Shut-Down
LOS ANGELES, CAL.—As a result of agitation by exhibitors here, the owners of theatre buildings, it is understood, will not demand rental for the period that the theatres were closed because of the influenza epidemic.

Exhibitors in other cities, it is reported, have tried to obtain the same concession, but without success, so far as is known in Los Angeles.
Frank Montgomery Dies at Kansas City; Was Pioneer Exhibitor

MEMPHIS, TENN.—Frank Montgomery, known to thousands in Memphis as “the moving picture man,” died in Kansas City Sunday, November 10, according to a telegram from his brother, R. E. Montgomery, to Bridges & Tarlton of the Majestic Theatre.

The cause of death was pneumonia, following an attack of influenza. R. E. Montgomery left Memphis Friday night for Kansas City when advised of his brother’s serious illness.

At the time of his death Frank Montgomery was in charge of a large vaudeville theatre in Kansas City. He did more to make picture shows popular in Memphis, perhaps, than any other one man.

During his two and a half years in local amusement circles he developed three big picture theatres, which prospered under his management. Before leaving Memphis he sold his interests to Bridges & Tarlton, who have since added one more to the chain.

Mr. Montgomery was born in Owensboro, Ky. He leaves a widow, but no children.

Exhibitor Briefs

Elmira, N. Y.—James E. Ryan, former manager of the Lyceum Theatre of this city, was recognized among the soldiers in “America’s Answer” at the Stone Opera House in Binghamton, of which Mr. Ryan was at one time treasurer. Mr. Ryan gave up the management of the local theatre to go to war.

Humboldt, Cal.—“Josh” Vansant, Jr., owner of the Empire Theatre, has purchased the Rialto and will close the Empress, retaining the Empress staff and those employees of the Rialto that he may need. George Thornton, retiring manager of the Rialto, has not announced his plans.

San Francisco, Cal.—E. M. Asher, of the Turner and Dahmen Circuit, has taken over the management of the Tivoli Opera House, though still continuing in the film exchange work. House Manager Costello will be associated with him at the Tivoli.

Florence, Ala.—M. M. Striplin and associates have organized the Florence Amusement Company for the purpose of entering the motion picture business.

Spokane, Wash.—Word has been received here of the death in Cleveland, O., of Victor Grover, formerly an exhibitor of this city. Grover’s body, with that of his son, Frank, who died in a hospital at the Brooklyn Navy Yard, probably will be brought to Spokane for burial.

Malone, N. Y.—Fred S. Kirk and F. Roy Kirk have purchased the controlling interest in the Grand Theatre. Fred Kirk has been elected vice president and treasurer, and will share the management with F. P. Meehan, president and secretary.

Danville, Va.—The Virginia and Carolina Amusement Corporation, formed for the purpose of conducting motion picture theatres, has been capitalized for $20,000. A. C. Conway, of Danville, is president; J. F. Pryor, of Danville, vice president, and George W. Pryor, of Greensboro, N. C., secretary and treasurer. It is understood that the concern will take over the theatres of Danville and several in the Carolinas.

Easton, Pa.—Charles Franklin Oldt, manager of the Third Street Theatre and secretary-treasurer of the Pomfret Realty Company, is dead from pneumonia, following influenza. Mr. Oldt was 40 years old. He had a wide acquaintance in exhibitor circles.

Camden, N. J.—Crossed wires in the projection room of the Princess Theatre, 1104 Broadway, caused a fire that did damage estimated at $15,600. About 100 patrons were in the house, but all filed out in order. Abe Greenberg is the owner of the house.

Mason, Mich.—Charles Clark of Lansing has purchased the Rayner Opera House here. He will remodel it into a picture theatre.

Pittsburgh, Pa.—Harry E. Rieff has taken charge of the Columbia Theatre on Fifth avenue. Mr. Rieff is an experienced showman, having been identified with the industry for twelve years, seven years as an exhibitor and five years as a salesman with Pathe and Metro.

Pontiac, Mich.—Helmar George, who recently sold the Central Theatre to Fred Stafford, has disposed of the rest of his theatre interests here. A. J. Kleist has taken over the lease of his Oakland Theatre and George’s half interest in the White Palace Theatre, which he and George bought and then closed. Kleist has been George’s rival, running the Howard and New Eagle Theatres in opposition to the Central and Oakland. Mr. George is planning to buy a house in Detroit.

Fort Worth, Tex.—Fire at the Blue Mouse Theatre did damage estimated at $8,000. Joe Smith, the operator, was hurt trying to calm the negroes in the balcony.

New Boston, Ill.—J. G. Ollwein has purchased the interest of his partner, J. P. Fleming, in the Royal Theatre. Mr. Fleming has been elected sheriff of Mercer County and will move to Aledo.

Tacoma House Reopens After Being Remodeled At Cost of Over $50,000

TACOMA, WASH.—The Victory Theatre, remodeled and re-equipped at a cost of more than $50,000, was reopened November 14 by Manager Edwin F. James.

Improvements to the Victory include an electric ventilating and heating system, a big pipe organ, a rest room for women and a smoking room for men, a writing room for women, incline walks, fifty loge seats and a drinking fountain. Arrangements have been made by the manager to open the theatre daily at 9 o’clock for the convenience of women who wish to rest after shopping or write letters.

The seating capacity of the Victory is now 1,375 and incline walks will make the balcony quite as attractive as the lower floor.

JAMES KEANE'S THE SPOREING IN SEVEN PARTS
Aschers Will Erect 3,000 Seat Theatre In Loop Next Spring


With peace a fact and the ban removed on building construction, exhibitors of Chicago prepared this week to launch several new projects.

Announcement was made by Joseph A. Schaefer, publicity director of Ascher Brothers, that the Aschers would go ahead with their plans for a loop house now and that by spring construction would be under way on a 3,000-seat theatre costing in the neighborhood of $750,000.

Whether the new house would be constructed on the site of the Inter Ocean Building, on which the Aschers have a 99-year lease, Mr. Schaefer was not prepared to say. The plans were in abeyance for two or three weeks, he said, when the members of the firm proposed to take up the proposition in earnest.

Finish Randolph Soon

Meanwhile Jones, Linick & Schaefer are going ahead with work on their new Randolph Theatre on Randolph street, just east of the Colonial, and according to Ralph W. Kettering, publicity director for the firm, the new house will be ready about January 1.

The Randolph will seat more than 1,000 persons and will be in charge of Louis J. Jones, brother of Aaron Jones. Mr. Jones has been in charge of the Lyric Theatre on South State street since Jones, Linick & Schaefer relinquished control of the Studebaker, and probably will continue to manage that house as well as the Randolph.

With at least two new houses practically assured of the loop, there are prospects for one or two more. One firm of exhibitors is known to have been figuring on a downtown location for the last year and only the building ban stopped the firm from going ahead.

Others Plan Theatres

Two other firms are likely to enter the loop field if the business situation continues to brighten. At any event, if only the proposed Ascher house and the Randolph are opened in the next year, it will be a distinct movement in the theatre end of the industry.

Chicago's lack of modern theatres in the loop has long been cause for country-wide lament, but with the projected enterprises launched, much of the adverse comment will cease.

Outside of the loop it is thought that many new houses will be constructed in the next year. Several big theatres already are under construction and now that the contractors will be able to get plenty of materials, their opening probably will take place soon.

M. E. Smith in New York

M. E. Smith, general manager of the George Kleine System, is due back from New York this week, where he has been transacting important business.

Peter J. Schaefer Demands Fair Play In Exhibitor Merger

Peter J. Schaefer, president of the Exhibitor Branch, N. A. M. P. I., returned from New York last Saturday and left for New York again on Monday of this week.

Mr. Schaefer is engaged in bringing about the severing of those inter-theatre agreements that are detrimental to the exhibitor. He is seeking to get the various exhibitor locals with the National Association, at the same time, to iron out many differences between the three branches of the industry.

According to one in close touch with Mr. Schaefer, the exhibitor leader is determined to omit politics from the N. A. M. P. I., before the formal merger, and has put all his cards on the table. At the same time he insists that the producers and distributors do the same.

How successful Mr. Schaefer is in bringing about peace and effecting the amalgamation will be seen on Tuesday, December 10, when the directors of that body meet to act upon the necessity of compelling the exhibitor locals to give up inequitable by-laws allowing the exhibitors 50 per cent representation.

Mr. Schaefer may be unable to remain in New York for the meeting because of the threatened strike of operators in Chicago.

Four Theatre Employes Arrested for Tax Fraud

Four employes of the Twentieth Century Theatre, 4708 Prairie avenue, were arrested last week charged with defrauding the government of the tax on tickets. The origin of the theatre owner was not questioned.

Blanche Gooding, the ticket seller, and David Smith, ticket taker, sold the same tickets repeatedly, it is charged, and split up the profits with Howard Ward and Martin Shy, negro porters.

United States Commissioner Foote agreed to compromise the case by having them to pay the tax which the government claims. The question of prosecution for defrauding the theatre is one with which the government is not concerned.

Two Stars and Author Are Visitors in Chicago

Chicago entertained two stars and an author last week. Anita Stewart and Eddy Polo were the stars and Henry Irving Dodge the author.

Miss Stewart was on her way to the coast when she worked on a new picture, "Old Kentucky," her second Louis B. Mayer picture for distribution through the First National Exhibitors Circuit.

Eddy Polo stopped off enroute to New York. While here he appeared at several theatres that are showing his new Universal serial, "The Lure of the Circus."

Henry Irving Dodge also appeared at several theatres that are showing his Jewel picture, "The Yellow Dog."
Many School Children
See "America's Answer"
In Theatres of Chicago

The Division of Films is having much success with "America's Answer" at children's performances in Chicago.

Saturday morning, November 16, the government feature was presented to a house full of children at the Vernon Theatre, 61st street and Vernon avenue. Only five cents admission was charged. Rain fell all morning, but this did not deter the children from being present.

Announcement of the showing had been made the day before in all schools in the vicinity. Several principals attended the performance and told a representative of the Division of Films they would recommend the picture to the Board of Education.

H. D. Nagle of Vitagraph
Is Dead, Chicago Hears

T. W. Chatburn, manager of the Vitagraph exchange, on Saturday received a wire from Seattle announcing the sudden death of H. D. Nagle, western division manager for Vitagraph.

Mr. Nagle was well known on the west coast, having been with Vitagraph many years and was held in high esteem by all with whom he came in contact.

Playhouse to Present
"Under Four Flags"

"Under Four Flags," the latest government war feature, will be presented under the auspices of the Committee on Public Information at the Playhouse beginning December 2.

R. E. Ricken, manager of the Chicago office of the Cred committee, is conducting an intensive campaign for the picture.

PERSONALS
By "Al"

Henry Dollman, president of the Doll-Van Film Corporation, visited Chicago Monday of this week and announced that he had purchased the Illinois and Indiana rights to "Wives of Men," with Florence Reed and "The Sub-Alarm," while in New York a fortnight ago.

Joseph Friedman, president of the Celebrated Players, is pretty chesty these days. The reason is his success with the first of the Screreacten production, "The Prodigal Wife." The picture has enjoyed a phenomenal booking. Among the theatres that will show it are the Lubliner and Trinz and Ascher houses. The Star, Madison near Clark, is running the picture all this week.

Leon Victor, manager of the Indiana "Hearts of the World" company for the Doll-Van Film Corporation, visited the local Doll-Van office last week. The war has had no effect in decreasing interest in the big Griffith production, said Leon.

Out of town exhibitors were conspicuous visitors last week. Among those who called at the various exchanges were Walter E. Owbridge of the Wood Theatre, Sycamore, Ill., Frank Fisher of the LaSalle Theatre, LaSalle, III.; A. B. Marcus of the Art Theatre, Gary, Ind.; Mrs. Anna Drum of the American Theatre, Moline, Ill., and Tom Saxe of the Saxe enterprises, Milwaukee.

Harry Berman, general sales manager of Jewel Productions, visited the Chicago offices of Jewel this week and last week. Berman is on a tour of the exchanges throughout the country.

Colvin W. Brown, publicity director of the Mutual Film Corporation, is expected back from New York this week. Mr. Brown has been in Gotham in connection with the plans of the new Mutual officers to launch something big.

Joe Roderick, manager of the Universal exchange in Milwaukee, and L. Gettelson, manager of the Jewel office there, visited friends here last Saturday.

William Schreiber, sales manager at the Goldwyn office, went to Milwaukee last week and returned with a large volume of business.

Lee Hoge of the Silex Exchange also took a whirl at the office of local theaters last week. Lee visited the towns along the North Shore.

Universal road men last week said goodbye to their Fords and took to the trains and traction lines for the winter. Meanwhile six Lizzies are champing at their chains in a downtown garage, awaiting the arrival of spring when they can get out and cavort around in the well-known Illinois mud again.

Along with the other film notables who visited the city last week came Tarkington Baker, who has charge of the editorial publicity of the Universal Company. Mr. Baker is engaged in installing publicity representatives in Universal exchanges throughout the country, which have been without such men. With such an impressive name, Mr. Baker should have little trouble in getting away with the job, say we.

One office Mr. Baker won't have to bother with is the local one, where Irving Mack wields the scepter. We'd feel sorry if he had to find a man for Mack's job, for Irving would be a hard man to replace. Besides handling the publicity Irving is sort of an advisory counsel to everybody in the Universal office. He's one of the busiest persons we ever knew. And he smiles while he's doing it all, too.

On the Firin' Line

George W. Malone, Mutual's new salesman from Minneapolis, has been given the Northeast Indiana territory by Manager Dan Donnellan and is now out scouting for contracts.

Al (Cootie) Silverman has taken a position with Celebrated Players as city salesman.

J. W. Brickhouse, the popular Pathe star (salesman) is said to be eating his lunches exclusively at Messenger's these days. As Mr. Post Toasties says, "there's a reason."

"Chub" Florine, another Pathe star (salesman), visited Milwaukee Sunday. What's her name, Chub? Gee, ain't we the jollers.

There was a dearth of scandal in the ranks of film salesmen last week. That, coupled with the fact that yours truly didn't have much time to breathe around is responsible for a slim firin' line. There are hopes, however, that the well known bunch of news hounds in the Pathe office will get on the job this week and a hot column is likely as a result in the following issue.

Olga Brookhouse, booker at the Select office, is on the sick list.

"Finger of Justice" Sold

The First National Exhibitors' Exchange, Richmond, Va., has purchased the rights for "The Finger of Justice" for Virginia, North and South Carolina, Florida, Alabama and Georgia. Paul B. Elliott of St. Louis secured the same feature for the state of Missouri. These two deals were closed by W. E. Shallenberger of the Arrow Film Company.

First National Gets
"Safe for Democracy"

Speculation as to the exploitation of J. Stuart Blackton's "Safe for Democracy," is set at rest by Commodore Blackton's announcement that he has entered into an agreement with the First National Exhibitors Circuit whereby that organization will distribute the production.

While no date has been set for the First National's publication of the picture, the negative will be turned over this week and it is understood that prints will be made up immediately.
Allens Acquire Two More Large Theatres

Windsor and New Grand Added to List—Now Control Thirty Houses

Messrs. Jule and J. J. Allen of Toronto, the Canadian moving picture impresarios extraordinary, have made further advances in connection with the extension of their business interests in the Dominion.

Announcement is made that the Allens have acquired the Windsor Theatre, one of the largest theatres in Windsor, Ontario. This house has had a mixed policy, but it will be the plan of the Allens to make it an exclusive moving picture theatre. The Warner Pictures were purchased from the former owner, a Windsor alderman.

George Rotsky, manager of the New Grand Theatre, St. Catherine and Stanley streets, Montreal, has been appointed general supervisor for Allen Theatres in the Province of Quebec. With this announcement, it is stated that the New Grand Theatre has also been acquired by the Allens, making at least two theatres in Montreal for them, in addition to the Francais Theatre, which the Allens have been operating temporarily for the showing of "Hearts of the World." It has also been reported that the Allens were negotiating for the lease of the Francais on a permanent basis.

Rotsky Made Manager

Mr. Rotsky will be the overseer of the New Grand, Allen Theatre, at Westmount; Auditorium of Quebec City, Royal Alexander, and other houses. The New Grand is not a new theatre, the structure having been converted from a church. It is centrally located, however, and is a good proposition.

Allen’s Bloor Street Theatre, Toronto, is nearing completion and will shortly be opened. There are many applications for the position of manager for this theatre; but the man is yet to be selected. Allen’s Theatre on Danforth Avenue, which was held up for several weeks on account of objections from rival exhibitors and clergy of the community, has hardly been started and it will be some time before it will be opened.

The new Allen Theatre in Edmonton and Regina are progressing nicely despite labor shortage and the epidemic.

The Allens now have approximately thirty moving pictures in Canada either in operation or in course of erection.

Observe “Siberian Day”

The Dominion Theatre, Ottawa, observed Monday, November 18, as "Siberian Day," the members of the Canadian Siberian Expeditionary Force who were in Ottawa for training purposes being the guests of Manager Hanitch at the evening performance on that date. Several members of the force contributed special vaudeville numbers for the entertainment of their comrades. The "Siberians" turned out 250 strong.

Ontario Exhibitor Decrees Plan of Two Canadian Exchanges

Secretary Thomas Scott of the Motion Picture Exhibitors Protective Association of Ontario, with headquarters at Toronto, has written an open letter to Adolph Zukor, head of the Paramount-Artcraft organization, in which he flays the plan followed by one or two Canadian exchange interests of carrying on a theatre business as well as conducting distributing arrangements. In a recent issue of "The Advance," Mr. Zukor pointed out the dangers which are encountered by having two irons in the fire, namely that of running theatres and also conducting a film exchange. One or the other is bound to suffer. In other words, no person can be a producer or distributor and an exhibitor at the same time and do himself justice, according to Mr. Zukor.

This point has become an issue in Canadian film circles, according to Mr. Scott, who intimated that the Ontario association has several envys engaged in securing details of a possible connection with a producer so that the association’s members will control some, at least, of pictures booked.

Duchess Co. Wins Long Legal Battle Over Family Theatre

The prolonged fight between the Duchess Amusement Company and Edmond Desmarteau and others, for the possession of the Family Theatre, Montreal, which has engaged the attention of Montreal courts since 1912, reached a decisive stage on November 19th, when Justice Tellier gave judgment maintaining the Duchess Company’s action to recover $4,058.33 as rent for the theatre, quashing the lease, upholding the seizure put upon the furnishings and ordering Desmarteau and his business associates to vacate the premises within forty-eight hours after the signing of the judgment.

Desmarteau had entered a cross-claim for $7,000 against the Duchess Amusement Company, but the court held that the counter-claim was proved only to the extent of $877, and judgment was given for this sum against the Duchess company, thus leaving due to the latter a balance of $4,081.33.

The theatre was originally operated by the Mark-Brock Enterprises, Limited, and the latter was succeeded by Desmarteau.

LIEUT. BADGLEY AND BRIDE, JUNE ELVIDGE, CENTER OF INTEREST

Ottawa, Ontario, has been the center of interest in moving picture circles of the Dominion as a result of two unusual happenings. One was the arrival of Lieut. Frank Badgley, Military Cross, formerly of the 14th Canadian Battalion, in Ottawa from New York City with his bride, June Elvidge, the World star, on November 20. The young couple received a grand reception in the Canadian capital.

Lieut. Badgley, who was born in Ottawa and served as a newspaper man in Ottawa and Montreal, went overseas with the First Canadian Contingent in September, 1914, as a private, but before he was attracted into the moving picture business himself, becoming attached to the publicity department of one of the New York producing companies. Lieut. Badgley is also an athlete, having been a member of the eight-oared crew of the Britannia Boat Club of Ottawa. He also played football with McGill University, Montreal, and hockey with the Ottawa Collegiate Institute.

Honeymoon in Ottawa

Lieut. and Mrs. Badgley spent their honeymoon as guests of the groom’s parents, Mr. and Mrs. C. W. Badgley, 841 Stewart street, Ottawa.

Another event of importance in Ottawa recently, was the arrival of Harry James, assistant director of Mae Murray Productions, Universal City. James returned to Ottawa, his home town, for the purpose of enlisting with the signal branch of the Canadian Engineers. He just reached Ottawa, however, when the big struggle was called off.

The Dominion Government is making rather elaborate preparations to use moving pictures to advertise Canada and James, who will remain in Ottawa, hopes to line up with the Department of Trade and Commerce to help along this work. James received his first start with the Dominion stock company which formerly played at the Dominion Theatre, Ottawa. He has been with number of film companies in California.

Operators Meet Jan. 5

The Moving Picture Operators’ Union of Toronto is scheduled to hold its annual nomination meeting on Sunday, December 1st. The annual election of the offices for the year ending Sunday, January 5, 1919. The Toronto local was unable to hold its regular November meeting because of the influenza epidemic. The Toronto local is described as being in its strongest position since its organization.
The exhibitors of Hull, Quebec, have been confronted with numerous difficulties in the way of reopening their theatres following the influenza epidemic. Hull theatres were closed early in October and it was not until November 11 that the local authorities decided that it would be safe to permit the resumption of operations. Every preparation was made to reopen on that date and everything looked rosy once more because the theatres of Ottawa, just across the river, had been permitted to re-open. The Hull theatres had hardly opened their doors when an order was received from the Provincial Board of Health, Quebec, to keep the lid on. Hull officials were also asked to keep their authority in granting permission for the theatres to be reopened. There was nothing for the Hull exhibitors to do but put up the shutters again.

The Quebec Board eventually decided to remove the ban four days later, though the same board had granted a special commission to the exhibitors of Montreal to resume operations on November 12. The Hull theatre men did not care whether they ever opened again or not, because the conflicting orders just about killed all chance for good business.

George Kleine Aids Victory Bond Sales

George Kleine showed his interest in the bond drive recently closed in Canada by making a substantial subscription to the Second Victory Loan.

The method taken by Mr. Kleine in furthering the patriotic movement in the Dominion was unique. He apportioned the profits from his film rentals through the General Film-Kleine exchange in Montreal, accruing during the period of the drive, to the subscription. The result was that the subscription to the bond amounted to $3,000. The subscription was made by T. S. Cooper of General Film Company (Canada), limited at Mr. Kleine's direction.

Ottawa Likes Chaplin

On account of the ban on public gatherings, it took a long time for Chaplin's "Dog's Life" to reach Ottawa, Ontario. There was lots doing, however, when the comedy did reach the Canadian capital. The picture was presented as the attraction in three of the leading theatres simultaneously on November 18, 19, and 20. This is going some for a city of 110,000. The theatres were the Imperial, Family and the Centre. The first two named are owned by Harry Brouse and the Centre is owned by Ben Stapleton, both of whom control the Eastern Canadian franchise of the First National Exhibitors' Circuit. Co-operative newspaper advertising and window cards were used to boost the attraction. Two prints were used, one

Gaby Deslys Cables Brutet, Pathe Head

Gaby Deslys, the world-famous actress who is soon to appear on the screens of this country in "Infatuation," the sensational Paris and London film triumph which will be distributed by Pathe Exchange, Inc., has just cabled Paul Brutet, vice-president and general manager of Pathe, expressing her pleasure that Pathe will handle her picture in America and at the same time extending on behalf of the French people their thanks to America for its share in the victory over the Hun.

"Infatuation" will be distributed by Pathe on December 1, and is a six-reel special feature which has achieved wonderful success in Paris and London, it is said. It was directed by Louis Mercanton, the celebrated French director, who was responsible for "Mothers of France," in which Sarah Bernhardt was starred.

World Installs New Heating Plant in Studio

During the temporary lay off at the World Studio, Fort Lee, N. J., a large heating plant has been installed. This indicates that the World will be active in the making of productions at their Fort Lee plant during the coming winter.

While in Kansas City Make Your Home at the

Westgate Hotel
200 Rooms 200 Baths
Rates $1.50 and Up—"Mostly $1.50"

Circulating Ice Water in Every Room
Every Room Has Private Bath

Absolutely Fireproof

Westgate Hotel
At the Junction On Main and Delaware at Ninth
KANSAS CITY, MO.

The Call of Humanity
is "Join the Red Cross"

William J. Shea Dies

William J. Shea, the oldest moving picture actor in the country in years of service, and the first comedian of the Vitagraph Company, died suddenly last Tuesday of heart disease at his residence in Brooklyn.

HARRY T. MOREY,
In a Remarkable Double-Exposure Scene from a
Forthcoming Vitagraph Blue Ribbon Feature.

print being bicycled between the Imperial and Family Theatres.

Predicts War Views Will Continue to Draw

L. Ernest Oumet of Montreal, president and general manager of the Specialty Film Import, Limited, Canadian distributors for Pathe and official British pictures, declares that news weeklies will now become more valuable than ever. This rather contradicts an impression that the "war views" will become less popular now that the war is over.

"The next six months will see many changes throughout the world," says Mr. Oumet. "The public is hungry for news and eager for detail. The motion picture is the greatest recorder of detail. The strict Government and military censorship will now be removed, as secrecy is no longer necessary. Cameramen will have more latitude. Think of the fund of information that will be released and how theatre patrons will want to see and know the inside workings of the wonderful military machine that crushed Prussianism."

Arthur Cohen Buys Serial

Arthur Cohen, president of the Exhibitors Distributing Corporation of Toronto, Canada, is a guest and stop- ping at the Knickerbocker Hotel, New York City. Mr. Cohen has purchased "The Silent Mystery" serial for the entire Dominion from Hiller and Wilk, who are handling the new Ford picture, and states he is in the market for other big pictures.

William J. Shea Dies

William J. Shea, the oldest moving picture actor in the country in years of service, and the first comedian of the Vitagraph Company, died suddenly last Tuesday of heart disease at his residence in Brooklyn.
GOLDWYN POWER proves itself each week in the greatest theatres of the nation where

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are presented. The audience-attraction of these productions is due to their quality and strength, to their convincing dramatic stories and to the most popular group of stars available to exhibitors through any one company in the industry.

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Try a Washburn Night Each Week!

If you haven’t played all of these Washburn comedy-dramas, you have missed something. If you have, every one is worth a repeat. They are filled with laughs, carry strong, intensely interesting plots, and are the essence of high-class entertainment. Try one a week and you will crowd your house and please your patrons.

BRYANT WASHBURN and HAZEL DALY in "SKINNER'S BABY"

BRYANT WASHBURN and VIRGINIA VALLI in "THE GOLDEN IDIOT"

BRYANT WASHBURN and HAZEL DALY in "SKINNER'S BUBBLE"

BRYANT WASHBURN and VIRGINIA VALLI in "THE FIBBERS"

BRYANT WASHBURN and HAZEL DALY in "THE BREAKER"

BRYANT WASHBURN and HAZEL DALY in "SKINNER'S DRESS SUIT"

BRYANT WASHBURN in "THE MAN WHO WAS AFRAID"
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"THE COMMON CAUSE"

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Lawrence Grossmith,
Charles and Violet Blackton
Huntley Gordon       Louis Dean
Mlle. Marcel and Philip Van Loan
and in the Prologue and Epilogue

Julia Arthur
Marjorie Rambeau
Irene Castle
Effie Shannon
and Violet Heming

Story by
J. HARTLEY MANNERS and IAN HAY BEITH

Scenario by ANTHONY P. KELLY

Musical Score by MANUEL KLEIN

VITAGRAPH
ALBERT E. SMITH President
High-Powered SERIALS
With Episodes That Are Thrillers—Not Fillers!
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Two Reel BIG
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Six Series of Rotating Star Series Totaling 52 Releases in the Year Which May Be Booked in Their Entirety, Rotating the Stars or by Individual, or Combination of, Star Series

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Up to the minute—and beyond! And always out first with Big Timely Pictures that record and make history. That’s William Fox. That’s part of the Fox Idea. That’s why progressive exhibitors—the live ones who want great feature dramas hot from the griddle of world events—are booking these smashing full-house attractions.

When are the patrons of YOUR theatre going to see these pictures?

Get busy today with a Fox Exchange

EVERY MOTHER’S SON
Written and Staged by Raoul A. Walsh

The picture of Reconstruction! It plunges boldly into the future and explores the new world that will rise from the war. The greatest mother drama ever filmed—Inspiring patriotic scenes that show the final downfall of the Hun —The Peace Conference at Versailles—Heroic deeds, romance and the fervor of youth—Filled to the gunwales with box-office values.

WHY I WOULD NOT MARRY
Staged by Richard Stanton

The most powerful morality play of the decade—a picture that will set society by the ears and strip from marriage the hypocritical shams that now wreck countless lives. The woman in this story LIVED. She learned the world and its ways—and men. Here is a revelation that goes straight home to every man and woman in America. Sure to be a popular sensation and a money-making clean-up.

THE PRUSSIAN CUR
Written and Staged by Raoul A. Walsh

Why did the Kaiser fall? What was the sinister system with which he long braved the world and made his power so hated and feared? Capt. Horst von der Golz, for ten years a secret agent of Emperor Wilhelm II., exposes in this astounding drama the whole dastardly German plot to throttle mankind. Show your patrons this great spectacle—and watch ’em raise the roof!

THE LAND OF THE FREE
Staged by Richard Stanton

The life story of General Pershing brilliantly picturized. What attraction could possibly draw bigger crowds at this time than the intimate record of the career of America’s greatest military hero? This absorbing drama follows him from his little Missouri village where he was born right up to the Hun lines—and through them into Germany!

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With Annette Kellerman

The world’s most shapely woman and hundreds of ravishing nymphs in a sub-sea phantasy that eclipses even “A Daughter of the Gods.” A vivid story, a stupendous spectacle, and marvelous scenes of surpassing beauty.

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* Barbara Castleton
* Frank Mills
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* David Powell
* Myrtle Stedman
* Herbert Standing, Jr.
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A FIGHT FOR A SOUL BETWEEN LOVE AND HATE!

WITH

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Directed by Harry MacRae Webster

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From the pen of Richard Field Carroll

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Ready to Talk Turkey
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THIS PRODUCTION IS BREAKING HOUSE RECORDS EVERYWHERE

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By HAROLD BELL WRIGHT

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OF LOVE ADVENTURE
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The Tremendous All-American Drama

American Feature Film Corporation
H. A. TANSIL, President

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“Hearts of Love”
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EDNA MAYO

Written for the Screen by THOMAS BEDDING

A Bewitching Romance Unfolded Against a Background of Epic Events

Spectacular! Thrilling! Impress!v!

How America Fought Its Own Battle of Democracy at Home and Made Itself Fit to Lead the World’s Advance

A STAR CAST AND A MAGNIFICENT PRODUCTION

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RALPH INCE FILM

ATTRACTION

Arthur H. Sawyer & Herbert Lubin

1476 Broadway
New York
"HERALD" ANSWERS J. D. WILLIAMS' ARGUMENT AGAINST LIMITING REMUNERATION TO STARS

Mr. J. D. Williams, Manager, First National Exhibitors' Circuit, Inc., 8 West Forty-Eighth Street, New York.

Dear Mr. Williams:

In last week's issue of Exhibitors Herald and Motography there is published a communication over your signature addressed to us in answer to an editorial in the November 16 issue, commenting on the contract recently concluded between the First National Exhibitors Circuit, Inc., and Miss Mary Pickford.

In an opening paragraph you agree with our contention that those responsible for the success and stability of every business are entitled to any big reward that may accrue from the operation of the business. In support of this position, you introduce an inquiry, asking if any success attainable by Exhibitors Herald and Motography is due to the mechanical portion of our equipment which sets its text in type and prints the pages or to the executive and editorial direction.

You then arrive at the logical assumption that the success of every business is due to executive direction, but you presently veer from our understanding of the logic of the situation by presuming that the relation between star and company is identical with the relation between the executive staff of this publication and the mechanical force. The executive staff is responsible for the existence of the property and without its intelligence, ability and industry there would be no "jobs" for the mechanical force. Likewise without the intelligence, ability and industry of the executives of the various film companies there would be no "jobs" for the stars.

* * *

You ask, "On what precedent do you predicate your statement that those responsible for the continued success of this business are the men of intelligence and executive ability who have invested their money and who have made "jobs" for the players?"

It is the world-old precedent of Business as exemplified in Cyrus H. K. Curtis, owner of the Saturday Evening Post, whose business ability makes possible the earning of a livelihood by such literary stars and artists as Irvin Cobb, Mary Roberts Rinehart, Clarence Underwood and Neysha McMein; by the General Electric Company, where the business ability of its executives and the investment of its stockholders create work for Steinmetz, the wizard of electricity. Similar instances almost without limit could be cited.

In a subsequent paragraph you say: "There is no law of business, of fairness or of equalization of values which seeks to prevent individuals of exceptional ability from realizing the full market value of their particular talents." Undoubtedly correct, but it does not follow from this dictum that producing, distributing and exhibiting factors of this industry should work with scant profit in order that stars may realize "the full market value of their particular talents." Moreover, "the full market value" of any star is very problematical unless backed by a competent executive force and a competent distributing organization.

Again, you state that as long as the stars are "alive and active they should enjoy the full benefits of their ability and its attendant popularity." This observation is altruistic rather than commercial and consequently we are not directly concerned with it here.

* * *

Replying to our statement that "the inability of the producers up to the present time to reach a working agreement on the subject of players' salaries" accounts for the phenomenal incomes enjoyed by certain stars, you state: "We can recall no time in the industry when the producers have controlled or regulated players' salaries."

Our memory serves us with a similar recollection and the existing fact as reiterated by yourself remains today the basic reason for the extravagant remuneration paid to certain players: namely, the lack of any understanding among film company executives as to the maximum remuneration which the industry will allow any player to earn.

Subsequently you say: "There never will be a time in the industry when producers will regulate players' salaries. . . . The public will determine the financial value of stars."

To this assertion we cannot subscribe, simply on the basis that the popularity of its stars, aside from every other consideration, is not the deciding factor in determining the dividend rate of a producing or distributing company. The public will determine just what players will enjoy the reputation of being great stars, but the profit-and-loss statements of producers and distributors will determine the remuneration to be
allowed players when the artificial standards created by competitive bidding are set aside.

* * *

In several paragraphs of your communication you touch upon the practice which has been current with many distributors of renting pictures with inferior stars of semi-popularity by strength of the leverage and threat invested in them through their jurisdiction over the productions of the genuinely successful players.

Undoubtedly, this is one of the crying evils of the business which has long shrieked for elimination. Probably more bona fide complaints of exhibitors are predicated on this question than on all other issues that develop between exhibitor and distributor.

The position you assume in this matter is one which will receive the fullest approbation of exhibitors everywhere because there probably is not a handful of theater men in the country who have not suffered through playing by compulsion inferior productions on a program in order that the star pictures which insure in advance a profit may be obtained.

* * *

But to revert to the major theme of the discussion: There is no precedent in the commercial world which dictates that stars who are merely instruments in the art industry should be rewarded in a measure that is out of proportion to the profits earned by the companies which create and maintain through the business ability of their executives opportunities for players to perform upon the screen. Yours very truly,

MARTIN J. QUIGLEY,
Publisher, Exhibitors Herald and Motography.

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Second Paragraph

The activities of the Famous Players-Lasky representatives in Washington, while widespread, have hitherto excited little comment in the industry, except perhaps among a very few who may have had axes of their own to grind.

Recently, however, considerable interest has been excited in motion picture circles by the report that certain individuals known to be identified with Paramount's interests in Washington have been unusually active with the members of the War Industries Board.

Hitherto Paramount has made no particular secret of its political activities. In fact, the contrary has been rather the case. So just what the nature of its sudden interest in the future plans of the War Industries Board may be is what has created the present talk.

It would seem that with the ending of the war the necessities which resulted in the creation of the War Industries Board might logically be expected to diminish and that eventually the board would be dissolved for this very reason. It is to be hoped, on the other hand, that until the actual signing of the peace treaty, and probably until several months thereafter, that the board will continue to be possessed of the plenary powers to direct and control the nation's industries which war-time necessity has conferred upon it.

Need for Economy Passed

Just how these powers might be applied to the motion picture industry, at least at the present time, is not quite clear. The war is over, to all intents and purposes; the pressing need for rigid economy in all war essentials is past. In fact, the ban has already been removed from many materials and manufactures which hitherto had been conserved almost exclusively for government use.

For these reasons it seems hardly possible that the War Industries Board would make any further ruling regarding the essentiality of the motion picture business.

The emergency which might have warranted such action, fortunately, is over, and only the emergency would furnish the excuse.

For the same reason the probability seems most remote that the War Industries Board would recommend the appointment of an administrator or committee to control and direct the film industry's activities, as a few weeks ago was reported to be contemplated.

Excites Curiosity

All this only serves to excite further curiosity as to why Paramount should have any special interest in the future actions of the War Industries Board. The very fact that the company directed by Mr. Zukor has its ear closer to the ground in all matters which may affect the film industry in Washington than of the leading companies is perhaps sufficient reason for this display of interest in the matter.

The expert work done by the Famous Players-Lasky organization in behalf of and in cooperation with the motion picture industry and its dominant place in practically all governmental activities which had to do with the screen during the war are too well known to require mention.

President William A. Brady was far-sighted enough to ask for and obtain, as the head of the National Association, places in the Treasury Department, Food Administration and Red Cross as representatives of the motion picture industry for Mr. Zukor, Mr. Friend and Mr. Lasky. They have all done splendid work.

Paramount Officials Reticent

Being thus represented in the three big government activities where motion pictures could be used, Paramount has come to be regarded quite naturally as the spokesman of the industry, it is said, and the Washington authorities could hardly fail to give much consideration to any plan which had its source in this quarter.

No one in the Paramount offices in New York could be found who was able to give any information concerning the credited activities in connection with the War Industries Board. The suggestion that it might have anything to do with a plan for the centralization of distribution or some similar scheme to reorganize the industry under government auspices was pooh-poohed as being quite out of the range of possibility.

The fact also that the leading producers have been holding frequent meetings during the past ten days behind closed doors was mentioned as possibly having something to do with the situation, but this, too, was discounted, although no definite information as to the matters under discussion at these meetings was claimed.

Over 400 Theatres Remain Closed

On Account of Influenza Epidemic

Situation Worst in Pacific Coast States and Improvement Is Slow in Middle West

The Spanish influenza epidemic continues to harass the motion picture industry. Despite the fact that it has been nearly two months since the health authorities opened war on the dread disease, it still exists in some communities and quite a number of theatres are still closed.

According to a conservative estimate about 400 theatres were still closed last week, but these were all in small cities and towns, with the exception of Los Angeles.

In that city the theatres were permitted to reopen Saturday, November 23, but the situation took a turn for the worse and the theatres were closed again on November 26. How long the second closed period would last was problematic.

Western theatres that are open are running under difficulties as the patrons, according to reports, are slow in coming back. Denver particularly reports poor business.

Northwest Slow to Recover

The situation also became worse in Portland and Seattle and theatres which were regarded as poorly ventilated were compelled to close again. Citizens
BONE DRY LAW TO BE BIG BOOM FOR BUSINESS

The initial step in the program to make the entire United States bone dry took place December 1, when the presidential order prohibiting the brewing of beer became effective.

The final step in the program of ruling out liquor in all forms will be taken July 1, 1919.

After that date there will be a tremendous readjustment along various lines which will have a direct effect upon the motion picture business.

In the city of Chicago alone seven thousand saloons will close. Throughout the United States undoubtedly in excess of one hundred and fifty thousand saloons and cafes will retire from business.

The passing of liquor will effect a big change in the personal habits of millions throughout the country. Of the millions of dollars now being spent for liquor a great portion will be expended for some amusement or diversion to take the place of the "workingman's club."

In several communities where liquor has been ruled out startling statistics are available to show that great benefits in the way of augmented patronage accrue to motion picture theaters where intoxicating drink is forbidden.

The passing of liquor will work a great hardship on many businesses in addition to the liquor business itself. But to the motion picture business it will come as an unmixed blessing.

The dawn of the bone dry era will simply create a new and vast army which may easily be converted into regular patrons of motion picture theaters.

In the execution of this plan exhibitors will have the full support and co-operation of municipal authorities and civic organizations, as it is generally recognized that something must at once be supplied to occupy the void created by the closing of saloons.

Of all the forms of amusement and diversion now within reach of the American people the motion picture is the logical form to fill this void. This statement is not predicated on supposition, but is an established fact proven by the record of local saloon closings.

The situation created by the prospective enforcement of the bone dry regulation is one of great interest and concern to exhibitors. While it is evident that certain benefits will automatically come to the motion picture theatre through the regulation, if the greatest advantage is to be obtained a systematic campaign should at once be inaugurated to welcome and hold the interest of that new army of prospective patrons.

All High Class Theatres Forcibly Oppose Salacious Pictures—Kleine

Producer Presents Interesting Statistics to Chicago Censorship Commission—Would Bar Cheap Banners

George Kleine presented a comprehensive statement on the development of the motion picture industry and on censorship before the Chicago Censorship Commission at a regular meeting on Friday, November 29.

Mr. Kleine's statement is regarded as one of the most important in reference to pictures exhibited. He pointed out that, with the evolution of the picture theatre from the small store-front nickelodeon to the present elaborate film theatres, representing huge investments, exhibitors, because of concern for the safety of their investments, are not willing to run the risk of showing salacious pictures and encountering the consequent friction with the authorities.

One of the most serious questions affecting the trade which is now before the censorship commission is the proposition to censor all advertising displays. In this connection Mr. Kleine, arguing from the premise that only a negligible percentage of advertising matter issued by regular producers and distributors is found objectionable, urged that only such matter as is privately prepared by exhibitors should be subjected to censorship. He argued against the complete elimination of such matter on the grounds that "showmanship" should be given an opportunity to assert itself, provided only that it be made to conform with recognized moral standards.

Mr. Kleine's censorship recommendations included the sanctioning of a censorship board of from three to five representative citizens, selected wholly on the grounds of intelligence, broad-mindedness and experience and without any consideration of creed, color or class. He recommended that these members be paid a minimum salary of about $5,000 a year and that they be supplied with a corps of assistants to view the "routine" pictures, such as topical, scenic, etc.

Withhold "White Slave" Permits

Mr. Kleine concluded his statement at a subsequent meeting.

A resolution was passed by the commission directing the superintendent of police to withhold permits for the exhibition of all "white slave" pictures pending the final report of the commission.

At the next meeting of the commission members of the Chicago censor board will appear to explain the procedure which is being followed in censoring pictures.


Metro adds another gold star to its service flag by the death of Private Alexander Duane, Co. B, 107th U. S. Infantry, reported killed in action on September 29. The first was that of S. Rankin Drew, only son of Sidney Drew, who was a Metro director before he went to France. Duane was in Metro's publicity department under Arthur James. He left Metro to go with the Seventh Regiment to the border, returning to his position after the regiment's muster out of federal service. He resigned again to answer the call of duty when America entered the great war.

Coming at this time, a fortnight after the signing of the armistice, the news of his supreme sacrifice is a distinct shock to the many who knew him in the Metro organization and hoped to see him soon again.

One hundred and twenty-five members of the Metro staff and exchanges have been in the service, but only two are known to have lost their lives in the great cause—S. Rankin Drew and Alexander Duane.
Peace Finds Fertile Field Abroad
For Producers and Distributors

Opportunity Revealed by Government Report
On 1918 Imports and Exports, Which
Also Shows Effects of War

A fertile field is open in foreign lands to producers and distributors now that the war is over, according to a report from the Bureau of Foreign and Domestic Commerce at Washington covering the imports and exports of motion picture stock during the first three quarters of 1918.

Imports and exports both show great reductions, but alone on account of the war, in the opinion of persons well acquainted with the situation, and with the world back on a peace basis the next report of the bureau should show the United States in a vastly better position.

Imports of sensitized, but not exposed film, during the nine months ended with last September, amounted to 22,048,979 feet, valued at $302,070. How greatly they have dropped can be seen from the imports of the corresponding period of 1917, when the country imported 30,671,136 feet, with a value of $756,522.

Negative Film Far Short

Negative film imported this year aggregated 387,036 feet, and was valued at $99,069. During the same period last year the total was 622,448 feet and the value $296,892, while during the first three-quarters of 1916 the country imported 757,246 feet, valued at $237,061, the lower value being by reason of the lower market prices then prevailing.

Positive film imported this year was only about a third of the imports of 1916, although the higher values kept the money total up. The country imported, during the nine-month period of 1918, 1,582,847 feet, worth $105,227. During the same period of 1917 the imports amounted to 3,870,097, valued at $189,492, and in 1916 to 4,355,726 feet, with a value of $189,016.

Equally pronounced, however, has been the war decrease in exports of film. But because the country has continued to produce, while the allied countries have devoted their energies mainly to war, it is in an excellent position for a rapid recovery of the ground lost in the last two years.

Export Values Up

Although exports of unexposed film this year were less in footage than those in the corresponding period of 1917, the value, due to the increased market price, was greater, the total being 46,753,178 feet, valued at $1,198,153, as compared with 49,742,097 feet, valued at $1,031,175.

The exports during the first nine months of 1916 totaled 53,041,995 feet, with a value of $1,675,569.

The exposed film exported has dropped from 128,362,032 feet, valued at $5,571,613, during the first three-quarters of 1916, to 10,422,901 feet, worth $4,793,998, during the first period of 1917, and again to 46,753,910 feet with a value of $3,467,875, during the nine months ended with last September.

The losses, of course, are chiefly confined to the countries which have been active in the war. The United Kingdom, for instance, which in 1916 took 75,092,199 feet, recovered only $2,347,006, last year imported 23,459,426 feet, worth $1,824,627, and this year only 13,132,998 feet, worth $866,192.

France, which in 1916 used 14,708,901 feet, valued at $412,336, last year took 9,027,550 feet, worth $236,998, and this year only 1,077,776 feet, with a value of $183,800.

Italy's Imports Drop

Italy, after increasing her imports from 7,698,938 feet, worth $102,516, in 1916, to 10,027,102 feet, with a value of $354,066, last year, this year dropped to 6,237,792 feet, valued at $14,889. Similarly, Canada, after showing an increase from 9,415,691 feet, with a value of $706,623, in 1916, to 11,070,514 feet, worth $837,841, in 1917, this year fell back to 9,065,514 feet, valued at $719,018.

Exporters in all lines realize that a most fertile field for American products is in the South American countries, and film producers are especially fortunate, inasmuch as the war has opened up two new markets in the southern continent—Argentina and Brazil. During the last nine months of 1918, Argentina took 3,358,196 feet, valued at $131,394, and Brazil 1,904,839 feet, worth $112,606.

The only country to show a steady increase in imports of American film is Australia, shipments to that country having increased from 5,701,499 feet, with a value of $150,047, in 1916, to 8,922,467 feet, worth $462,401, in 1917, and, this year, to 9,088,309 feet, valued at $476,137.

Canada Buying Little

Shipments to Newfoundland and Labrador are decreasing steadily, having dropped from 1,306,590 feet, valued at

MITCHELL LEWIS
New Select Star

$71,184, in 1916, to 1,149,600 feet, worth $44,429 last year, and to 1,082,905 feet, with a value of $32,932, during the first three-quarters of 1918.

Exports to other countries, the names of which are not specified in the bureau's report, after increasing from 13,773,465 feet, valued at $510,217, in 1916, to 24,478,818 feet, worth $1,132,726, last year, this year fell to 20,591,687, with a value of $942,919.

Rothacker Outdoor Pictures Available
Through Mutual Co.

Forthcoming short-real subjects to be issued by the Exhibitors Mutual Distributing Corporation, under which name the reorganized Mutual Film Corporation will hereafter be known, include the Rothacker Outdoor pictures.

"Bad Men and Good Scenery," the second in the series of outdoor subjects produced by the Rothacker Film Manufacturing Company for distribution through Exhibitors Mutual, will be available after November 24. It is a visit to the famous "Jackson Hole," notorious in the annals of the bad men of the West, who made it their rendezvous after a daring raid or hold-up.

"Peaks, Parks and Pines," ready December 1, shows scenes in the vicinity of Mt. Ranier, Wash., jealously called Mt. Tahoma by the inhabitants of Tacoma, Wash. For sheer beauty and the thrills of mountain climbing this "Outdoor" is said to be a gem.

Savages Produce Play

On the schedule of December 8 is "A Maori Romance," the first drama ever produced by a semi-barbarous tribe. The picture was made in New Zealand, the home of the Maori, and every actor is a full-blooded native.

Special attention has been given to the titling of these "Outdoor" pictures. The human appeal is conveyed by titles which connect the scenic episodes in narrative form, and the title expert has caught the spirit of the subjects and emphasized them with light and humorous touches.
Motion Picture Industry to Take Part in Reconstruction Conference

Brady, Elliott, Zukor, Schaefer, Smith, Irwin and Flinn to Attend Atlantic City Meeting

It is expected that the motion picture industry, represented by a committee from the National Association of the Motion Picture Industry, will play a prominent part in the War Emergency and Reconstruction Conference of the Chamber of Commerce of the United States to be held at Atlantic City, December 4, 5 and 6.

At the meeting of the Board of Directors of the Association, held on November 14, the following committee of five was appointed to attend and take an active part in this conference: Adolph Zukor, representing the producers' division; Peter J. Schaefer, representing the exhibitors' branch; Will C. Smith, representing the supply and equipment division; Walter W. Irwin, representing the distributors' division; and John Flinn, representing the general division.

This committee will be augmented by the two National Councilors representing the Association in the deliberations of the Chamber of Commerce, President William A. Brady and Executive Secretary, Frederick H. Elliott.

Many Concerns Represented

The conference will be attended by the industrial chiefs of the United States, as well as by a distinguished list of Government officials, including several members of the Cabinet. Representatives of over 3,000 companies will gather at Atlantic City to discuss problems that have been brought about by the war and the conclusion of peace.

This is the first time in its history that the motion picture industry has been placed on a par with the other great industries of the country and has become a part of the deliberations of a nation-wide business conference such as this gathering promises to be. And the fact that the motion picture industry is taking a prominent part in this meeting will be of untold benefit to it in solving the many problems that will confront it this coming winter.

It is expected that this conference will be the greatest gathering of the big business men of the United States ever held. The following industries have received invitations to be present: Banking and finance, railroads, steel, automobile manufacturers, airplane manufacturers, public utility corporations, oil companies, coal and coke companies, ship building corporations, and all of the allied chemical industries. The acute problems brought about as a result of the sudden cessation of hostilities, called the big men of the country together for the conference.

Moving Pictures of Meetings

W. H. Manss, director of the War Service Executive Committee of the U.S. Chamber of Commerce, who has entire charge of all the arrangements for the meeting, has requested that representatives of all the new weeklies be present to take pictures of the gathering, and these pictures will be circulated throughout the United States. Arrangements have been made by Frederick H. Elliott for the presence of the news weekly cameramen at the conference. Through a co-operative arrangement a complete print of everything taken during each day will be delivered to the Chamber of Commerce to become a part of its motion picture library and to act as a living record of the important event of the conference.

The work mapped out for the conference has been planned along broad and constructive lines. The industries of the country have been divided into ten major groups and thirty-five related groups. Negotiations are now under way to create a separate and distinct group for the motion picture industry.

Problems affecting each group will be considered by the representatives of those companies constituting that group. These groups, as they are called, will thrash out all of the various details connected with the different problems presented and will make recommendations which will in turn be reported to the major groups having jurisdiction over the related groups.

The ten major groups are as follows:

- Food Products, heat, light and power, iron and steel, metals and minerals other than iron and steel, textiles, wood products, chemicals, leather, earthen products, industrial professions.

Metro Forces Theatre to Make More Money

An unusual legal suit was instituted in Chicago last week by the Metro Pictures Corporation through Cresson Smith, Chicago manager.

Bartlestein and Gold, who operate the Gold Theatre, West Twelfth street, Chicago, had one of the first bookings on "Eye for Eye," the latest Nazimova production. Under the terms of the contract, it was claimed, the Gold Theatre was to charge a minimum admission price of fifteen cents but the management opened with a ten-cent admission.

Metro obtained an injunction and the Gold was compelled to raise the admission price. It is presumed that the Metro action has left the Gold management highly elated as "Eye for Eye" stood out on the sidewalk for about five nights straight—and that playing against the competition of the Central Park Theatre and the Twentieth Century Theatre about a block away.

TWO SCENES FROM FORTHCOMING VITAGRAPH PLAYS

LEFT—HARRY T. MOREY IN "HOARDED ASSETS." RIGHT—A SCENE FROM "THE IMPOSTER," FEATURING GLADYS LESLIE.

16
Division of Films to Be Dissolved
As Government Body Soon, Belief
Successor Will Continue Handling War Review,
But Additional Features Are Not Likely
To Be Made Up

While no definite announcement has
been made, it is reported that the Di-
vision of Films, Committee on Public
Information, will be discontinued in its
present form on or soon after January 1,
1919. Although plans are now being per-
fected to carry on the production and
distribution of the Official War Review
after that date, the Division of Films, it
is said, will thereafter cease to exist as
government organization, as at present.

Just what its future status will be is
not yet determined, or at least not an-
nounced. It is said, however, that al-
though the organization will be dissol-
vanced, its successor will receive the of-
icial sanction necessary to enable it to con-
tinue handling the vast variety of film
which the government now controls and
which will be added to greatly during the
months to come.

A report that an alliance was being
made with a big producing and dis-
tributing company for this purpose was
denied.

Conference Is Held
Whatever happens, however, it is now
certain that the Official War Review will
be continued just as long as the filmed
records of overseas events are of a quality
which makes them valuable from a news
or educational viewpoint. This was de-
cided at a conference at which were pre-
sent representatives from Pathé, the Bu-
reau of British Official War Films in the
United States and the Division of Films.
In the absence of Director Hart,
who is in Europe, the conference was
held in the office of Marcus A. Beeman,
acting director.

Mr. Beeman said that arrangements
would be made by Mr. Hart to cover the
peace conference thoroughly with the
camera. Pictures also will be sent here,
some of which are already on the way, of
the interesting events on the west front
since the signing of the armistice.

The surrender of the Huns, their evac-
uation of the cities of France and Bel-
gium, the return of the exiled people to
their homes, the entrance of the Allied
armies into Metz and Strassburg were
some of the many already filmed.

Fleet Surrender Filmed
It was announced by Capt. G. MacLeod
Baynes, in charge of the distribution of
British films in this country, that he had
been advised that the surrender of the
German fleet had been successfully filmed
and that thousands of feet of this film
shortly would be available for distribu-
tion. He stated further that much other
interesting material was now ready or
shortly would be, and that the British
portion of the War Review would con-
tinue to be of its previous high quality.

Whether the Division of Films will
issue another long subject is highly im-
probable. In fact, it has been definitely
decided not to do so, it is said. With
the abundance of material, however,
which there will be to draw from, this
decision may not hold after the dissolu-
tion of the division as at present consti-
tuted and its reorganization.

All Exchanges of
World Pictures Made
Government Branches

Because of the unprecedented number
of bookings secured by the World Film
Corporation on the second official gov-
ernment picture, “America’s Answer,”
all branch offices of the corporation have
made branches of the Division of Films,
Committee on Public Information. This
has been done through a special arrange-
ment with Charles S. Hart, director of
the division, and the honor has been ac-
ccorded the World because of its great
success in distributing this government
picture.

While all records for wide distribu-
tion of films were broken by “America’s An-
swer,” the indications are that this dis-
tribution will be excelled by the third
government picture, “Under Four Flags,”
which is also being handled by World
Pictures. Owing to the fact that every-
one was so interested in seeing the final
punches in the great war as they were
delivered by France, England, Italy and
the United States, “Under Four Flags”
is attracting a tremendous amount of
attention from exhibitors everywhere.

LEFT TO RIGHT—JACK HOLT, ELLIOTT DEXTER AND ANN LITTLE, WHO PLAY THE
LEADS IN THIS AIRCRAFT SPECIAL PRODUCTION.

J. Gordon Edwards III

J. Gordon Edwards, the Fox Film Cor-
poration director, was taken ill on Nov.
24 and was confined to his home in New
York City for several days.

U. S. Orders End
To Censorship of
Films for Export

Rumors were rife in the indus-
tery last week that the Gov-
ernment had placed a ban on vi-
one in films for export and in
this connection “Shoulder Arms,”
the new Chaplin comedy, and the
Selig feature, “The Still Alarm,”
were mentioned as coming under the
ban. Investigation by Ex-
HIBITORS HERALD AND MOTOGRAPHY

A BIG SCENE FROM “THE SQUAW MAN”

17
Frank Keenan Forms Own Company
To Make Series of Eight Pictures
Will Be Associated with Robert Brunton—Pathé
To Distribute Output

Paul Brunton, vice-president and general manager of Pathé, in announcing the signing of a contract with Frank Keenan for the distribution and exploitation of a series of eight pictures that the distinguished actor will produce within twelve months, characterized it as one of the really big enterprises of the year. Mr. Keenan will have associated with him in the undertaking Robert Brunton, who has a distinguished record on the stage and the screen.

"We consider ourselves fortunate, indeed," said Mr. Brunton, "in being associated with Mr. Keenan in this undertaking to which he will bring his ripe stage experience as both actor and producer, his concededly high personal gifts as an actor and his high ideals regarding the making of the quality of pictures. He will do big things in a big way, so far as artistry is concerned. His place as a screen star is secure and I am absolutely sure he will brilliantly achieve in shaping these pictures, made without restrictions and into which he can put the quality and convincing elements he considers essential to his ideals.

Mr. Keenan, in outlining his plans, announced that individual and independent production must bring a new and healthful era to the making, the distribution and the popular appreciation of the photoplay.

Will Be Unhampered
"I want to simply announce my object in making pictures independently," he said, "I have been for three years in the motion picture game and a rather close observer. Now I want to be an independent producer. I want to be able to produce motion pictures without dictation from any syndicate, from any personal manager, from any man, or men who can say to me:"

"I want a picture made in two weeks," not knowing I cannot make a good picture on that subject in less than four or five weeks.

"In other words, I am going into independent motion picture productions, the Frank Keenan Productions, Inc., to produce as good pictures as I can; to make as much money as possible to make under the circumstances, and to make them without the handicap that is part and parcel of wholesale production of pictures as an industry.

"To me, 'motion picture' industry is a warning title to the giving of the production of motion pictures. We know that all we want to make money. I am going to run the risk, this year, of making less money than I did last year and I shall be perfectly satisfied if I make less money, if I add to my reputation; and, better still, to the output of Frank Keenan Productions, Inc.

No Propaganda Illusions
"I want the public to feel that they are safe in seeing a Keenan picture. I have no illusions as to propaganda—I do not believe in it. The screen and the stage are a method above everything else of effective entertainment; and when we forget that, we forget what the public wants.

"I am going to try and I know I can do it. There are no 'ands' and 'buts.' I have been very careful in making my plans and I know that I can produce pictures and good pictures. I do not say that they will be spectacular. We will have spectacular pictures when the screen calls for it. We will do the best we can to produce everything as it should be produced; but, in my opinion, the exhibition and the releasing companies are at the mercy, to a great extent, of a basically wrong conception of production on the part of the producers.

"It is thoroughly understood in this, that I make no personal criticism of any producing company. But I know from my experience in theatricals that, as far as production is concerned, simple commercialism has never made anything better for art or drama in this country, when simple commercialism is the one thing that I thought of.

"Now in forming my company, I had this thought—and I want you to get this quite clear. Business and art are indissolubly united, that is, they must work together. There must be, in the natural course of events, a connection between a business proposition and an artistic proposition in order that the greater number of the public can understandingly get the best of the products of the screen.

One $20,000 Scene
"My idea of working with Mr. Brunton is that he is distinctly honest. I know he will perform; that is, I am working individually. I have one picture I am going to do this year in which I will have one scene that no mortal man can build for less than $20,000, that is $20,000 real money. It will not be done until the middle of the year, I am going to do it. Mr. Brunton may not make much money on it as he would on some other picture. We have bought the 'Wild Cat' from Albert Payson Terhune, which appeared in October, 1918, issue of the Saturday Evening Post. It will be our first production. Mr. Ernest Warde is my director. Mr. Warde's scenario will be done by Jack Cunningham."

"Made in America"

Ready December 22

The date of publication for the first part of "Made in America" has been fixed for Sunday, December 22. "Made in America" will be presented in a series of eight reels, with one reel to be published each week. It was produced by Ashley Miller with the cooperation of the Government through the Department of Films.

The picture differs from other plays based upon the war, it is said. Its dramatic action does not depend upon the horrors of the battlefield nor the exploitation of the vast German army or Wilhelmstrasse's devilish intrigue.

A story deals in a unique way with camp life from the day the draftee is "shot" with six million germs up to the time he is rewarded with the medal of honor for bravery under action and exceptional heroism.

Evert phase of camp routine has a part in this story and the "doughboy's" game of war will have interest for the kiddies, be they American or French, and his remarkable qualities as a warrior and great business and daring are shown in "Made in America."

"Made in America" is published and distributed by the W. W. Hodkinson Corporation through the Pathé Exchange, Inc.
Return of True Dramatic Story Is at Hand

Evolution in Thought of American People, Brought About by Events of War, Demands Big, Virile Dramas—Passing of Doll-Faced Ingenue

BY MONTE M. KATTERJOHN

The cessation of the great world strife, heralding a gradual return to the normal course of human events, ushered in the era for motion pictures entertainment. The amusements of the American people must now accord with new characteristics shaped out of the destinies of war, and our national viewpoint will unfailingly bring the plain, unvarnished story-drama back to its own.

With the signing of the peace and the mobilizing of almost four millions of men, affecting every home in the United States, the tendency will toward an appreciation for the true dramatic story, with its tension, pathos, laughter and heart-throb—toward exhilarating tales with resounding and tremendous punch. The signing of the armistice has lifted the nervous barrage so long suspended over the nation, and our future productions must reflect the spirited drama if they are to please a populace which no longer thinks in terms of war, but nevertheless in terms of confident, conquering, honest-to-goodness red-blooded Americans.

Clever satire, clean comedy and really original comedy-drama will always have their following; but the sugar and saccharine play, as assembled to exploit doll-faced ingenues of more or less ability, who pont through willy-nilly, tiddledy-wink stories, will surely fall into the discard.

Wholesome entertainment is something more than a filmy fabric of nothingness with a happy ending. The greater portion of American picture patrons have always demanded on the screen those things which they themselves may have felt or observed, but have been unable to properly clothe in imagination or express by words. And instead of catering to this natural inclination, we have for the past two years been presenting totally false pictures of life, with the laudable but somewhat mistaken idea of making a people's hardnors easier. Cheerfulness is always an absolute necessity of every story, but in our endeavor to create pictures with this quality—for a war-time public—we mistook silliness for gladness. The result has been a procession of productions in which our purity, although presented in its most advanced state.

* * *

Photoplays became meaningless. We knew sterling players in them, and never could be true, so we smiled and let them flicker their way across the screen. We were not especially delighted; but for the moment the horrors of war, but surely we were not entertained. We merely drove dull care away, and lowered the public estimation of our morally.

The present situation confronting us may be likened to the "novelty" period of yester-year, when the movements of the characters formed the attraction before real thought had been introduced to the screen play. Again we stand on the threshold of a great advancement, bound only to the past by the entanglement of a production precedent. The paralyzed thought of the war period has served to bring about a stagnation which has halted our march, even as the wheels of progress apparently seemed to turn.

Three years ago we were producing big, virile dramas, with as many six excellent productions as we could. Now each one of these players is alleged to be a star, although the public at large refuses to accept them as such or to put them at their exploitied valuation. The truth of the matter is that in no way are present-day productions on the high plane of quality that they occupied during the war, though they are not so highly thought of as here used, implies all-around entertainment value.

Since the temperament of the industry extend even to the executive offices of our leading producing organizations, an earnest effort toward motion picture reconstruction may hopefully be regarded as Bolshevian reform; but with the very financial future of the industry at stake it is high time that consideration were given to working a change in the system which has proven so disastrous.

* * *

But we cannot rebuild around the winsomeness or the charms of a few people. It means new groupings of sterling players who will discount the growing dislike for alleged star-pictures, or at least the lack of theCashews that we have been fighting against in the result of monotonous sameness and vacuous inanity.

It is of interest to learn that more than one big producing organization has recently discovered that their special productions are in greater demand than their star-pictures—this solely for the reason that the former are vastly superior in actual entertainment value to the star-productions. Review the conditions, brought about by the manufacturers themselves, have made a group of perhaps ten stars, and not the photoplay itself, the real drawing power of all cinema entertainment.

The productions on which we now embark must be shaped to meet the after-war conditions only if highlighted; they must accord with the progressive, combative spirit which has been kindled through winning the greater conflict, or, in other words, with the birth of a new and better national soul.

The full import of the motion picture's retrogression can only be realized through a study of the picture's of the past we have reviewed, even as a superficial review of the year's pictures is sufficient to show that the productions of the future will not be founded on the precedents of the past. A close study of the received accurate pictures already produced, but not yet released, should be instructive and valuable in indicating just how far we have missed the mark in providing true entertainment.

The pictures which endure will be those which accurately reflect our ideal as a nation, and which accord in thought with the present world era. The same noble spirit which made possible the creation of our national army will obtain in commercial pursuits, and the people will revel in the portrayal of virile thought and action with true character.

Now is the time to act upon the realization that through the manufacture of prune-pie merit there is nothing to mention a misstep toward commercial productions, we have built a Tower of Babel on shifting sands.

We face a golden era if we only know how to make it so.

Uncle Sam's Story of "Feeding Our Fighters"

Uncle Sam, judged from the standards of efficiency in production, transportation, supply and the preparation and serving of food, is the champion caterer of the world. One of the world's great conquerors said that an army travels on its stomach; it likewise fights and recuperates on its stomach. And that the "eats" is the basic necessity of an army is shown in No. 2 of "Winning the War," distributed by Pathe, December 8.

The scenario was furnished by the Committee on Public Information and is called "Feeding Our Fighters." The views show what an enormous proposition this has been and the wonderful organization operating with the precision of clockwork in meeting daily such gigantic tasks.
OVER 400 THEATRES CLOSED
(continued from page 13)

A letter received by Exhibitors Herald and Motography from Eller Metzger, manager of the Rialto Theatre there, said the wearing of the masks should cause a feeling of security.

"We are again confronted with the industry's worst enemy, the 'flu,'" Mr. Metzger in his letter, which was dated November 28. "When we opened up October 28 it took about a week before business became normal, but it started out then to gain momentum in great shape. Now things are going bad again."

"Our city council meets tomorrow for the purpose of putting through an ordinance making it compulsory to wear the mask. I believe this will cause a feeling of strain among the people and bring them out of their homes again and into the theatres."

Middle West Backward
Quite a few towns in Missouri and Illinois remain closed. In Illinois there are four towns that have been closed since the state ban was ordered more than a month ago and it is said the local authorities have not yet received word there to reopen until January 1. The four towns are Kewanee, Staunton, Benton and Marion.

In addition to these towns Collinsville, Monmouth, Newton and Caro were last week, but they are expected to reopen this week. Peoria was closed for one day, but is open now on the condition that the theatres maintain daily. Belleville was closed four days last week, but reopened Saturday.

In Indiana LaPorte is still closed and probably will remain so until January 1. The entire northern part of the state, it is reported, is likely to shut down again as long as there is an improvement in the health situation.

Richmond reopened December 1, after being closed a second time for about a week. The manager there reported 300 attended the first showing since the theatre reopened.

"Wings of Victory"
Second U. S. Film

"When Your Soldier's Hit," the first of the U. S. A. Series of two-reelers announced by the Division of Films, Committee on Public Information, will be published December 23. "The Bath of Bullets," which was scheduled for the second picture of the series, has been set back, and the first will be followed in January by "Wings of Victory," which tells the story of how, after seemingly insurmountable difficulties, the production of war planes in the United States reached notable proportions.

Every phase of the making of the Government airplane is shown.

"When Your Soldier's Hit," the first picture, shows the American people for the first time, the story of the people who were rescued from the battlefield, how they were cared for and moved back to field hospitals, and ultimately to base hospitals, on the way to the unknown even scientific care. The picture was made under the supervision of the staff of the Surgeon General of the United States, and is absolutely authentic. The making of six of the U. S. A. Series is now under way.

"Too Fat to Fight"
To Be Sponsored by Seven Organizations

Goldwyn, under whose direction has been produced the sex Beach picture, "Too Fat to Fight," will sponsor an unprecedented campaign on behalf of the exhibitors of the country by the seven organizations of the United War Work Campaign, comprising 29,000,000 members, and touching every community, large and small, in the entire country.

"Fat to Fight" will be ready for exhibitors on December 15. It was shown on December 1 at the Rivoli Theatre, New York, and simultaneous showings were held in a score of other cities.

"Too Fat to Fight" features Frank McIntyre, one of the best known players on the American stage, and already known to the picture lovers of the world through several highly successful pictures. The story is directed by Hobart Henley, who made the sex Beach success, "Laughing Bill Hyde," featuring Will Rogers.

S. JAY KAUFMAN
Well Known Dramatic Critic, Who Wrote "Wanted for Murder," the Harry Rap Production

Woody Confers With Atlanta Manager on Select's Special Film

J. S. Woody, general sales manager for Select, has gone to Atlanta, Ga., where he will be in conference with Branch Manager T. O. Tuttle of the Select Exhibitors' Agency of that city. Mr. Woody's first official trip since he became general sales manager for the Select organization.

The occasion of the visit to Atlanta has to do with the wonderful record in the placing of contracts and the securing of play dates which Branch Manager Tuttle has rolled up for the Select special, "The Cavell Case."

Accompanying Mr. Woody is Branch Manager T. O. Tuttle, a key man of Select's Washington Exchange. The territory served through the Washington and Atlanta Exchanges is contiguous and there are no artificial boundaries where distribution and service might be administered from either of the two offices.

"The Married Virgin"
First Maxwell Film

Joe Maxwell, known in theatrical circles as a prolific and successful author of vaudeville sketches, has turned photo-play producer and is launching his first picture under the brand of Maxwell Productions. He has staged a story by Hayden Talbot, which is described as a society thriller, and which it is said contains a unique domestic plot. The title, "The Married Virgin," applies to a complication which by an odd twist develops a happy ending for the drama.

Mr. Maxwell made the picture in Los Angeles and believes he has a very fine production. A quintette of screen favorites play the principal roles. They are Kathleen Kirkham, Vera Sisson, Rosdolpho di Valentina, Edward Jobson and Frank Newkirk. "The Married Virgin," in seven reels, will be distributed through General Film Company.

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The story from which the picture is made will be published simultaneously with the publication of the picture in the January issue of the Cosmopolitan Magazine, or on the news stands of the country Dec. 5.

Not a Comedy

It is not, as its title might indicate, a comedy, though it is human and filled with good nature. It is said to be a powerful drama of human emotions. To be re-issued to place in the mutter and thrilling picture of the work in America and Europe of seven great organizations of mercy and humanity—the Y. M. C. A., the Jewish Welfare Board, the Salvation Army, the National Catholic War Council, the Community Welfare Bureau, the Y. W. C. A. and the American Liberty Association.

These organizations are tied closely to twenty million persons in this country and through their city and town campaign managers, who are being linked up locally everywhere, with the showings of "Too Fat to Fight."

A nation-wide exploitation campaign is being waged in behalf of the production. In every city in which "Too Fat to Fight" will be shown, it is said, the local organizations mentioned above have signed their eagerness to help exploit and advertise the picture, and with the drama already officially indorsed by the leading officers of the Y. M. C. A. and kindred societies, it is assured that no production will have such universal individual and collective support as "Too Fat to Fight."

Many exhibitors, acting upon the suggestion of Goldwyn's Service Department, have announced their intention of specifying a certain night of the week to be turned over to one of the organizations represented in the United War Workers; for instance, Monday night will be billed "Salvation Army Night." Tuesday night will be billed "Salvation Army Night"—and so on. Other exhibitors have favored the plan of permitting the public to buy tickets to the feature "Too Fat to Fight."

This plan is sure to result in many hundreds of extra admissions that would never be sold any other way.
S-L. Pictures Bid for Leadership in Independent Field

Clara Joel Signs To Play Opposite E. K. Lincoln, Star

What may indeed be considered the biggest coup of the year comes this week in the statement emanating from the offices of S-L. Productions, announcing the special engagement of the legitimate stage star, Clara Joel, to appear in the first Ralph Ince Film attraction, now being produced under the personal direction of Ralph Ince.

In accordance with their previously announced intention of providing E. K. Lincoln, star of the production, with unexcelled support in the matter of prestige and ability, Arthur H. Sawyer and Herbert Lubin, the "S" and "L" respectively of the new organization, have signed the most sought after star of the current Broadway season.

Miss Joel will appear in support of E. K. Lincoln portraying one of the leading feminine roles of the play, a part especially created by the authors of the story it is said to suit her personality and rare ability.

Has Had Many Offers

Miss Joel has turned down several tempting offers from leading producers of the film world to star in her own personal company, it is said, and the signature which she placed to the contract offered her by Messrs. Sawyer and Lubin is considered a veritable triumph on the parts of these gentlemen. For the past three seasons Clara Joel has steadily climbed the ladder of theatrical fame, her work each year adding to her large following thousands of admirers from Coast to Coast. She scored a distinct personal triumph in a stellar role in "Common Clay" with John Mason, which enjoyed an unprecedented run at the Republic theatre, New York, and she appeared as the star of the now famous Broadway production "Kick In." Her claim to stardom was clinched during the current season by reason of her remarkable performance of "The Vamp" in "Business Before Pleasure."

Speaking recently of her forthcoming screen debut in the first Ralph Ince Film attraction Miss Joel said: "My reasons for choosing S-L. Productions as a medium for the first work of my career, in the silent drama are three-fold. Having given serious consideration to several flattering offers to appear on the screen, eventually turning them all down, I have become convinced that the organization under whose banner I will be seen offers me the opportunity to make a suitable debut in films. I have a deep admiration for the work and artistry of Ralph Ince and feel that my talents will be given a proper outlet under his direction. I am also pleased with the idea of appearing in company with E. K. Lincoln whom I feel to be one of the few real stars of the picture world, and an actor whose legitimacy is unquestioned. Thirdly, I will be identified with a particular role giving me the opportunity to display a versatility in the matter of acting, and the chance to duplicate the type of character which has made my Broadway success possible.

Believes in Coincidence

You know, I believe in coincidence. As you probably recall "Business Before Pleasure" is a delightful satire on "the movies," so-called. One entire scene is devoted to the workings of a picture studio and the various details which enter into the making of a film production. As I played that scene each night the thought often came to me. I wonder how it would feel to be doing this in a real studio. And now the unexpected has happened—I am to have the real thing. Coincidence is a funny thing, truly."

Miss Joel is a striking beauty of the brunette type, with beautifully expressive eyes and piquant mouth, possessing all the desired qualities which go to make for loveliness on the screen and delight the heart of the director.

Director Ince and Messrs. Sawyer and Lubin are particularly elated over the acquisition of Miss Joel to the cast of the production starring E. K. Lincoln and feel that movie-goers have a treat in store for them when the picture is presented.

Exceptional Array Of Screen Players In First Ince Film

Following the inroads in the past few years made on the legitimate drama by film producers in their efforts to assemble an imposing array of names, the industry and public alike have become ac-

E. K. LINCOLN

F. K. LINCOLN

customed to so-called "all star casts." In announcing this week the selection of the artists who will support E. K. Lincoln in the initial Ralph Ince Film Attractions, Arthur H. Sawyer and Herbert Lubin have truly sprung a surprise in the matter of important players of stage and screen engaged for this production. As a prominent member of the industry remarked after scanning the list "It reads like the program for an all-star benefit performance."

According to Messrs. Sawyer and Lubin, the feminine contingent of the S-L. production on which Director Ralph Ince is now engaged will be headed by two celebrities recruited from the silent drama and the legitimate stage; namely Grace Darling and Clara Joel. The popularity of either of these players would
ordinarily be considered of sufficient magnitude to alone carry the head-line honors of the average photoplay. Miss Darling is known to millions of motion picture goers fans from coast to coast by virtue of her appearance in several big feature pictures. She has also been the beneficent of the biggest and most unique publicity campaign ever accorded a star of the magnitude. The campaign was conducted through the medium of a country-wide chain of daily newspapers.

In the inaugural Ralph Ince Film Attraction, Grace Darling will portray one of the most memorable roles of her career. As was said, that is exactly suited to her peculiar talents and acknowledged physical beauty.

**Prominent Stage Actress**

Probably one of the best known young actresses of the legitimate drama, Clara Joel, especially chosen by Messrs. Sawyer and Lubin to enact a most important part in their first special feature offering. The bright particular star of "Common Clay," "Kick In" and more recently "Business Before Pleasure," all of which have been sponsored by Broadway and office successes during the past few seasons, Miss Joel has been hailed by critics and public alike as one of the few real legacies of Nora Bayes. Her acceptance of a leading role in the S-L production is considered remarkable, due to the steadfast consistency which with which she has turned down flattering offers from the leading film makers of the industry.

Her appearance on the screen under the direction of Ralph Ince and in company with E. K. Lincoln marks a recording from her position "not to appear in films." Her silent drama debut will be eagerly looked forward to by thousands of admirers who have witnessed her work upon the legitimate stage.

Hardly less in importance is the balance of the cast assembled by Mr. Ince to support Lincoln, W. B. Mack, familiar to thousands of theatre-goers through his appearances in support of such stage celebrities as Wilton Lackaye, John Drew, Sarah Bernhardt and Julia Marlowe, has been accorded a leading part in the male division of the cast. Another well known name will be recognized in the person of Irving Brooks. Equally familiar to the public through his appearances in the legitimate stage portraits, Brooks will be remembered for his appearances with Mme. Modieska, William Faversham and others. Following on the heels of his success in the recent Blackton feature "Safe for Democracy," John P. Wade will have a congenial role in the forthcoming E. K. Lincoln picture.

**Other Well Known Players**

Other well known names selected by Sawyer and Lubin include those of Leo Dwyer, their favorite screen player whose work is known, it is safe to say, to every patron of the cinema in the world. An additional note of authenticity is provided by the presence of Corporal Darby Holmes, returned war hero. Author of the famous song, "A Yankee in the Trenches," Holmes has loaned his talent to the film company and will be seen to advantage in a role specially prepared to fit his screen talk.

All in all, the list of names scheduled to appear in the cast of the first Ralph Ince Film attraction should prove as a guarantee to exhibitors and public alike that the producers have left no stone unturned to provide an absolute assurance as to drawing power and box-office value, two things essential to the success of any film special of the present silent drama type.

**Sawyer and Lubin Secure Services of Noted Screen Beauty**

One of the best known personalities of the motion picture screen has been engaged for a leading role in the Ralph Ince Film attraction, in the person of Grace Darling. Miss Darling, whose work during the past few years has established her as a favorite with motion picture audiences everywhere in this country, has been chosen by Arthur H. Sawyer and Herbert Lubin as one of the chief supports for E. K. Lincoln, who will be seen in the stellar role of the S-L production, the first under the direction of Ralph Ince. Her appealing blond beauty, together with marked ability in the matter of intrigue and leading parts, requiring intelligence and brilliancy of execution, influenced the organizers of the new company in making their choice from the best artistes of the screen world.

**Technical Experts Surround Ince to Insure Perfection**

In accordance with the pre-conceived policy of lending to the Graham Ralph Ince Film attraction every possible aid to insure perfection of the many mechanical and technical details, Arthur H. Sawyer and Herbert Lubin have gone to great lengths to assemble a competent camera corporation. The field of cameramen was thoroughly scoured for several weeks before a choice of two leading cameramen was finally made. William Black and Charles Fishback will be shown in the various scenes of the S-L production now being directed by Ralph Ince.

Both of these men are acknowledged experts of the lens, William Black has been responsible for several of the recent Metro features, the photography of which has been highly commended, while Fishback has turned the crank for practically all of the leading companies. They have introduced several novelties and innovations in the matter of side lighting, stereoscopic effects and impressionistic night scenes, and many surprises are said to be in store for those whose witness the live production on the screen.

The scenario calls for innumerable minute camera shots and scenically beautiful backgrounds, all of which have been in conference for several days past with Mr. Ince and his assistants. Working out the effects they propose to introduce, the hospitality of the United States has been provided in the persons of Charles Nelson and Harry Thomas, who will have charge of every department of the picture and still cameras, numbering ten in all. The multiplicity of photographic apparatus has been provided by Messrs. Sawyer and Lubin, each securing all shots from every possible angle, with the idea of eliminating the undesirable shots and preserving only the best ones.
J. Stuart Blackton Gives Views on “What Will Be Future of War Plays”

Sees An Era of Prosperity for War Play With Proper Theme—Points to Stage Successes as Example

One of the most important questions in the present day vocabulary of motion picture producers and theatrical producers alike is: “What will be the future of motion pictures and stage plays founded on or concerning the war? Will they continue to make a record as successful box office attractions and satisfactory entertainment?”

On this subject, J. Stuart Blackton, producer of “Safe for Democracy,” the work-or-fight picture which scored at the Rivoli Theatre, New York, recently, and of “Common Cause,” the feature filmed under the auspices of the British Canadian Recruiting Mission and now ready for Vitagraph distribution, states:

“There is a tendency to forget that will be the attitude of the public toward war plays and war pictures now that peace has been declared? And in answering it I am very glad to have the chance to express my opinion based upon a close and critical study of the situation during the past week or two, based also upon common sense, logic and human nature and, most of all, because most practical, based upon actual performances and conditions I have observed.

People Want War Plays

“Do people still want war plays? Emphatically yes. To substantiate this opinion, I sent around to the Cort Theatre the other day to get seats for ‘The Better O’Cle.” The house was sold out. And this was not on a holiday. The play is a dramatization of Captain Bairnsfather’s well-known sketches of life on the home front. It is war from beginning to end.

“The people still want war plays of the right kind, the proof being that every war play in New York is doing big business. They do not want any more horrors or atrocities, but the play or picture that is human, clever and funny, with a war background. They want to see that picture is going to get the money for its producers when many others are starving to death.

“There is a silly idea circulating among exhibiters that because the war is over all reference to war must be eliminated from screen productions. Is this real? I believe not. Do the people of the United States want to forget what Germany had done to the world? Do the three or four million families that sent their sons to France want to forget what their boys went for? Do the millions of our boys who come back want to find the stage and screen devoid of any reference to the work for which they consecrated their bodies and shed their blood?

Cites Several Instances

“My answer to this is that many of our boys will have to stay ‘over there’ for a year or more longer. Hundreds of thousands of them will be coming home during the next year and every homecoming will again arouse patriotic enthusiasm to fever heat. I believe we need war plays and war pictures and war literature lest we forget, and so far as my productions go I shall continue to make specials which will have as a theme the sublimest drama the world has ever known.

“At the Lamb’s Club today I asked the opinion of two well known writers, Bayard Veiller and Rex Beach. Mr. Veiller said, ‘The best answer to your question is ‘The Crowned Hour,’ a war play by Channing Pollock and Edgar Sevey, which played to 17,000 last week in Chicago. I find it impossible to interest myself in any dramatic theme that does not reflect in some way the greatest of all wars.’ Mr. Beach said, ‘It does not matter whether or not the public wants war pictures or war plays, they are going to get them, and keep getting them. The subject is in the hearts and minds of the people and it must continue to find expression.

‘Art, literature, the stage and the screen will all be influenced by it now and for years to come, and the producers and theatres that do not go to the extremes in either direction but give the public pictures that thrill, enthuse and amuse, these will reap their just reward and the alarmists and extremists and pro-Germans who are now trying to hush the echoes of Germany’s crimes and dim the splendor of America’s achievements will see the money going to their competitors.

“Now that the war is over I see an era of unbounded prosperity for the picture industry and the war theme properly handled will play a big part in bringing prosperity to the box office.”

Screen Classics, Inc

“Great Victory” Film To Be Shown Abroad

“The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollern,” the new Screen Classics, Inc., super-feature dealing with war and peace, will be published simultaneously in Europe and America, having received full government endorsement. Coman di Cipriano, who is representative of the Italian High Commission in America, will sail for Europe in a few days, taking with him a duplicate negative and positive prints of the film, it is announced by Metro. “The Great Victory” will then be exhibited in all leading European centers, foreign exhibitors having already spoken for the first-run rights in their respective localities.

“The Great Victory” is said to be international in scope and interest. There is no nation not represented in its impressive cast of characters. Moreover, it mirrors faithfully world events of the present time, and forecasts those of the future. Written by Maxwell Karger and produced under his personal supervision under the direction of Charles Miller, it has a cast of stars.

Henry Kolker plays the Kaiser: Joseph Kilgour appears as von Bissing; Margaret Wads as the martyred Edith Cavell; Florence Billings as Vima—and intensely dramatic role, and E. J. Connell appears as Paul Le Brett. Fred C. Truesdell plays President Wilson; Helen Ferguson is seen as Amy Gordon. Twelve hundred players were used in the production and there are more than fifty parts of real importance.

The entire story of the war and the beginnings of peace are shown in this surprising super-feature, which has in several instances anticipated history. It is a rare combination of romance and constructive patriotism.

Scene From The Tourneur Production, “Woman”
Red Cross Picture Shows Big Victory Celebration in Paris

How efficient and important a film organization exists in the American Red Cross Bureau of pictures is demonstrated by another big news heat it has scored in securing and distributing the first news reel of the big victory celebration in Paris. So timely and exclusive was this film that it was taken by all the Keith Theatres in New York as an added special for their Thanksgiving Day programs, where it made a sensation before the big holiday audiences. On the same day dozens of prints of the Paris Victory celebration were rushed to all points of the country to be distributed as an American Red Cross film through the General Film Company exchanges.

Coming on the heels of a similar beat by the Red Cross when it went into the Rivoli Theatre, New York, with the first mass柯ly French Fourth of July celebration in Paris, the present achievement demonstrates particular ability by the Bureau of Pictures to present live world events to the public of the United States through the medium of the screen. The Fourth of July achievement caused a stir in motion picture circles. The Paris Victory celebration is claimed to be a news heat upon an even wider scale than the former subject. It brings the Bureau of Pictures into redoubled prominence as a factor in topical subject legislation.

The undevolved negative of the Paris Victory Celebration was delivered at the New York office of the American Red Cross Bureau of Pictures near midnight, Tuesday, Nov. 26. To be exact, the hour was 11:30 o'clock. By 2 o'clock the next morning the negative had been projected in negative form, and titles had been sketched out for it. By noon of the sixth of the picture had been seen by J. J. Murdock of the United Booking Offices and had been adopted as a special Thanksgiving Day feature in all the New York Keith vaudeville houses. Then it showed at the Palace, at the holiday performance as an added feature, although this foremost theatre of the circuit already was programming a Red Cross film which had come to it as a regular feature.

Sixty Prints Available

Not less than sixty prints of the picture had been started to General Film exchanges all over the United States by Thursday, W. F. Waddell, director of the Bureau of Pictures, and his staff worked without respite from the time the undevolved negative arrived in New York until this was accomplished. The cameraman and agents of the Red Cross abroad are being kept in constant touch with all war areas and their work is beginning to make itself felt in the way of fine material coming back to this country.

Events from the London Victory celebration are also incorporated in the Paris film, but the scenes from the French capital predominate. The scenes are highly inspiring. Joy maddened crowds surging around the captured German kaiser which has across its breast a placard, "Assassin."
Jack Pickford Will
Make Three Films
For First National

Popular Juvenile Star Follows
Sister in Independent Field

First National Exhibitors' Circuit, Inc., has signed a contract with Jack Pickford to distribute three special productions which he will make as an independent producer and producer at the head of his own company.

Announcement of the contract was made this week. Jack Pickford and his mother, Mrs. Charlotte Pickford, left on Saturday of last week for Los Angeles, where they will join Mary Pickford, who, as the head of her own company, has already begun work on "Daddy Long Legs," her first production to be distributed by First National under the terms of the contract recently executed with that organization. The juvenile star will begin work immediately on his first release.

According to the statement by First National Exhibitors Circuit, Inc., the same general terms which are a part of its contract with Mary Pickford, governing the distributing arrangement, are the chief features of its contract with her brother.

He will have no time limit in which to complete each of the three pictures. He will be solely responsible for their quality and his popularity through quality product will be his own responsibility.

It is understood that the story for his first picture has been selected, but that no announcement of its nature will be made until a new title has been chosen for it. It is said to give him a role which splendidly suits him as a juvenile star.

Anna Q. Nilsson Will
Support Miss Young
In "Cheating Cheaters"

A remarkable array of talent is announced by Select Pictures for Clara Kimball Young's forthcoming Select feature, "Cheating Cheaters," containing as it does the names of Anna Q. Nilsson, Jack Holt, Tully Marshall, Mayme Kelso, Nicholas Dunaew and others, thus giving Clara Kimball Young virtually an all-star cast in her support for the screen version of the Max Marcin stage success.

Of Anna Q. Nilsson, who has one of the most important roles in the play, too much cannot be said in praise. Miss Nilsson belongs to that exquisite type of Scandinavian beauty with big blue eyes and a mass of golden hair. She came to America in 1907, after having already made a stage record in the Scandinavian countries, and immediately met public approval for her work in "Who's Guilty?" "Her Surrender," "In-fidelity," and the Selznick picture, "The Silent Master," with Robert Warwick. Her next, and perhaps the greatest success of her brilliant career, was in Select Pictures' special attraction, "Over There," in which Miss Nilsson co-starred with Charles Richman.

And there are other names to conjure with in the cast of Miss Young's production; for instance, Jack Holt, who will be her leading man. Important also is Tully Marshall, who before entering upon a screen career made a decided impression on the speaking stage under the management of the Messrs. Lee and J. J. Shubert. His efforts in the silent drama have been even more noteworthy, especially his work in "A Romance of the Red Woods," "Cecil B. DeMille's "The Squaw Man," with Wallace Reid in "Too Many Millions" and DeMille's production of "We Can't Have Everything."

Geo. Kleine Shows
T. R.'s Editorial is
100 Per Cent Untrue

Replying to an editorial in a recent issue of Exhibitors Trade Review, in which it was declared that George Kleine had recommended the censoring of electric light signs as used by theaters, Mr. Kleine has addressed the following communication to the above named publication.

Mr. Kleine's Letter

Again you honor me with unsolicited space in which to reply to the notion that is, as I am asked, from time to time, by movie people and others, I have made various statements, all of which are in the official record. Nowhere do I find any reference to electric signs.

You state that I endorse "censorship" of films. As for pictures. As this is 33 1/3 percent, I would have overlooked the little difference of 66 2/3 percent had it not been for the fate of your electric light discovery.

To be one-third correct might be considered an accomplishment, but to be 100 percent untrue is not good sportsmanship.

Very truly yours,

Geo. Kleine.

The exact statements made by Mr. Kleine in reference to advertising, as transcribed from the official record of the Chicago Censorship Commission, are as follows:

What He Did Say

Mr. Kleine: "I am familiar with the poster methods of the different manufacturing concerns as well as my own, and know that one poster is no standard poster—for any decent picture that is not absolutely clean."

Mr. Kleine: "What we call showmanship should be based on facts. A manufacturer may have a very competent exhibitor who has legitimate circus methods. He may have circus methods of exploiting his film and he might cover the entire front of his house with perfectly legitimate matter—that the state should not interfere with."

The record nowhere shows any reference made by Mr. Kleine concerning "censorship" of electric light signs.

Eastman Company Has
New Gelatine Plant

The Eastman Kodak Company at Rochester, N. Y., is erecting a huge new plant for the manufacture of gelatine, which was formerly obtained from Germany but which has been made in the U. S. A. in increasing quantities since the severance of commercial relations with that country.

The new factory will be 400 by 600 feet, three stories high, and will quadruple the present output of gelatine of the company's plant, it is said. It is to be situated just west of Dewey avenue, near the Kodak Park buildings.
DIGEST OF PICTURES OF THE WEEK

While plays still hold sway and no doubt will for some time to come, for the reason that considerable money has been spent on their production and in these days of conservation a company, even a wealthy one, cannot afford to shell 5,000 feet of good celluloid picturing Hun atrocities, J. Stuart Blackton says there is a bright future for the really big war play. Let us hope so.

Select comes through with a remarkably well written and carefully produced war play, starring Clara Kimball Young. "The Road Through the Dark" is one of the best vehicles Miss Young has had in a long time, and the picture played to capacity houses in a downtown Chicago theater for a solid week.

Another James Whitecomb Riley poem, "Little Orphant Annie," has reached the screen, and by reason of the superb settings and typical characterizations is a very pleasing bit of screen fiction. Colleen Moore is "Little Orphant Annie," and she makes the book character live again the scenes so familiar to readers of the Riley poem.

Louise Glauin displays her versatility as an actress of many parts as a quarter-bred Indian maiden in "The Goddess of Lost Lake." Here is a well-balanced story written about an Indian tribe's hoarded wealth. Wallace Worsley, who directed the picture, should share the honors with Miss Glauin for the wonderful direction and photography.

"Beyond the Law" is the first production of the Southern Feature Company, and they have every reason to feel proud of it. Emmett Dalton, one of the country's most noted outlaws, but now reformed, plays with naturalness and conviction a difficult role—in fact, three roles—and the whole is an excellent story well presented.

Gertrude Farrar's latest Goldwyn drama, "The Hell Cat," brings to light a new side of the noted diva. She plays the role of a maiden, half Irish and half Spanish, and as may be imagined causes no end of trouble for those who would oppose her. The lighting of this picture is wonderful and the whole an engrossing picture play.

The much-heralded spectacle, "Birth of a Race," opened in Chicago on December 1, and if the plaudits of the spectators in any criterion, the picture should prove a success. It tells a lengthy story dealing with biblical and current history, ending with the declaration of peace on the battlefields of France. It pictures the struggles of mankind down through the ages, where the strong dominate the weak. The photography is fair and the costumes the most part correct. The picture was taken in Florida under the direction of John W. Noble.

Nazimova's latest Screen Classic picture, "Eye for Eye," is declared to be a triumph in screen production and is a worthy successor to her other screen plays. The story is taken from "L'Occident," and is, therefore, oriental in theme and atmosphere.

World's starring vehicle for June Elvidge, "The Zero Hour," is not a war play, notwithstanding the title. Miss Elvidge has a dual role in this splendidly acted and carefully produced story of a young man's fight against dishonest charwomen.

Francis Ford's first serial, in which he plays a dual role, is brimming with action and tense moments demanded by followers of serials. The first six episodes should create a demand for the balance of the story by reason of the many unique twists given the story.

"Too Many Millions" presents Wallace Reid in likeable role, that of a youth who inherits $10,000,000, and while trying to spend it loses the whole thing through a dishonest bookkeeper. It is a rollicking story, with beautiful settings and a very good cast. One of the most delightful comedy-dramas that has come out of the Paramount bag in some time.

"Her Great Chance," with Alice Brady in the stellar role, tells a human story and is very well acted by a competent cast. It is the story of a shop girl who reforms a spendthrift son of Adam and the back to nature ending holds a good moral for most everyone.

H. M. Hoffman presents a rather crude drama entitled "After the War," with Grace Cunard and Edward Cecil in the leading roles. The story is poor and the settings, photography and general make-up of the play far below the average of present day screen plays.

Bessie Barriscale gets a lot of fun out of her role in "Two Gun Betty," directed by her husband, Alfred Hitchcock, who also wrote the story. Bessie goes to a ranch and tries to put one over on an impressionable young rancher by posing as "Bob" Craig. He discovers the girl beneath the disguise and makes life miserable for her for a while, until she 'fesses up.

Clara Williams and Lawson Butt are the principals in the Select play, "The One Woman," taken from Thomas Dixon's novel. Socialism is the theme of the play, and it holds one's attention by reason of the superb acting of the cast and the elaborate settings used.

"Borrowed Clothes" is Mildred Harris's latest Bluebird drama. It presents an interesting story in a pleasing, convincing manner, and under the careful direction of Lois Weber Mrs. Charles Chaplin shows her adaptability. Lois Weber also wrote the story.
Clara Kimball Young in
"THE ROAD THROUGH THE DARK"
Select drama; five parts; directed by Edmund Mortimer
As a whole: Well developed
Story: Sat. Convincing
Star: At her best
Support: Effective
Settings: Faithful
Photography: Excellent

"The Road Through the Dark" presents Clara Kimball Young in one of her best screen dramas of the year. It is a war play, with the main events taking place in a Hun-devastated village on the Meuse and is written around a French girl who attracts the attention and admiration of a German army officer, becomes his consort and later betrays the Kaiser's plans to her people.

Miss Young is Gabrielle Jardee, in love with an American—John Morgan—but whose suit is frowned upon by her frugal parents. To punish her she is sent to the home of an aunt in a little village some distance away. Then comes the war, the village is invaded by the Germans and little George, Gabrielle's brother, her sister and aunt are killed by drunken soldiers. Prince Karl of Streilitz offers Gabrielle safety and shelter if she will go with him and promises the safety of the people of the town. She consents. Later Prince Karl takes her to Berlin. She succeeds in securing valuable papers but is discovered before she can hide them. In the struggle Prince Karl is killed and Gabrielle escapes to France through Switzerland. As she presents the plans to the allied council in Paris she finds John Morgan is a member of the council. He learns how Gabrielle has acquired the information she has been sending through. Although crushed at first, realizes the sacrifices she has made and renews his protestations of love.

A capable cast appears in Miss Young's support. Jack Holt has the role of Prince Karl; Henry Woodward appears as John Morgan; Bobly Connolly is George; Elmo Lincoln has the role of a German soldier and Edward M. Kimball is Father Alphonse. The street scenes are especially realistic.

Colleen Moore in
"LITTLE ORPHANT ANNIE"
Pioneer film drama; six parts; directed by Colin Campbell
As a whole: Very good
Story: Excellent
Star: Satisfying
Support: Excellent
Settings: Adequate
Photography: Excellent

While James Whitcomb Riley's poem, "Little Orphant Annie," tells no story in itself, nevertheless it has formed the basis of a very good picture that holds a steady interest. The beautiful atmosphere of the Riley pen has been transplanted into the picture with realistic settings and typical characters that might have stepped right out of the pages of the Riley poems.

Colleen Moore, as "Little Orphint Annie," does some very good acting, going through her part just as we imagined the pen character must have lived when we read Riley's works. Miss Moore's work stands out with distinction and she envelops the part entrusted to her with a naturalness and earnestness that makes it all one delight.

The picture is from the studios of the Seig Polyscope Company who made into photoplay the other famous Riley poem, "The Hoosier Doctor." Colin Campbell, the director, seems to have caught the Riley spirit and happily transplanted it to the picture. The story has no dramatic complications but goes on sweetly connecting everyday situations in such a manner that the blaze picture-goer is going to find this a beautiful and sweet relief from the steady flow of problem pictures.

As a special picture for children's matinees it can serve at any season of the year and be thoroughly enjoyed by all.

Louise Glauin in
"THE GODDESS OF LOST LAKE"
Hedkinson-Pathe drama; five parts; directed by Wallace Worsley; published December 2
As a whole: Very good
Story: Satisfying
Star: Excellent
Support: Excellent
Settings: Adequate
Photography: Excellent

Louise Glauin as the quarter-breed Indian in "The Goddess of Lost Lake" gives one of the best characterizations of her screen career. The story is replete with beautiful scenes of the great outdoors, of tall pines, rocky mountains, Indians and prospectors. The splendid photography brings out the details of the surroundings in a way that calls forth exclamations of surprise at their wonderful beauty. Through it all runs an interesting story of a college bred maiden who determines to sound the depths of a young man's love, by posing as an Indian while he is hunting in the mountains near her home.

Miss Glauin is the Mary Thorne of the story; W. Lawson Butt is Mark Hamilton; Howard Mack, as Chester Martin, has the villain role, while Joseph Dowling is Mary's father, and Frank Lanning gives a fine performance as "Eagle," an Indian.

Mary Thorne, after receiving her college degree, returns to her father's cabin in the mountains. Thence comes Hamilton, an Englishman, on a hunting trip. Mary dons the dress and beads of an Indian maiden and accompanies them on their trip. During their absence Mary's father has grown in search of Lost Lake, where he is certain he will find gold. Fearing for his safety Mary returns. Martin follows and attacks her in her bedroom. Hamilton saves her from Martin's clutches. She also discovers her diploma on the wall and realizes she has been deceiving him. He leaves at once. The thirst for gold leads Thorne to the hiding place of the Indians' wealth and he is killed by the Indian on guard. The guard walks away, leaving the gold for Mary, she having inherited it from her mother, the ancient debt of blood having been paid by the death of Thorne.
EMMETT DALTON IN
"BEYOND THE LAW"

Southern Feature drama; six parts; directed by Theodore Marston; published on State Rights Basis

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

"Beyond the Law" is a romantic love story of the West featuring Emmett Dalton, one of the most noted outlaws, in the stellar role. The naturalness and simplicity of the story, coupled with the convincing way in which it is told, stamps it as a notable piece of the many which are so like in picture patrons seeking this kind of entertainment.

While the picture does not claim to tell a story, but merely relates historical facts, nevertheless it has succeeded in picturing a most interesting tale and to acknowledge a story as interesting means that everything that goes into the telling of such a story must be well done. This is true of "Beyond the Law." It harmonizes throughout. The proper touch has been put into the acting of all of the characters. They go about their business seriously and earnestly as men would naturally be dangerous undertakings.

There is nothing gruesome in the telling of the Daltons' story. Interest is sustained without bringing in unnecessary details. There are only three necessary touches. Bob, his partner, is forced to resort to force in order to gain their end. The story in its telling does not dwell on the exploits of these famed operatives so much as it shows convincingly what brought about the condition which caused the crime in question.

At the death of their brother Frank, Bob, Gret and Emmett took up his work as deputy marshal until they discovered that their man was double-crossing them. Joined by William McElhanie and Charles Bryan they strike out for New Mexico to start a ranch. En route they stop off and Bob plays the roulette wheel. The dishonesty of the gambler is discovered, and the Daltons prove to be good at their money back. This act branded them as outlaws and because of it they are later accused of a train holdup and one is innocently convicted. This starts them in earnest on their career of crime. Bob's sweetheart learns that the hiding place of the boys has been found and attempts to warn them but is shot by one of the posse. Her entry into the camp hanging from the galloping horse was a splendid piece of business. At her death Bob seeks a job with the cavalry at Fort Reno, Kan. The entire gang is wiped out with the exception of Emmett, who is seriously wounded. He is given a life sentence, and the pleading of his sweetheart and mother is pardoned after serving fifteen years.

The story is an adaptation of the serial written by Emmett Dalton for the Wide World Magazine. In the screen version Emmett Dalby plays the part of himself and his two brothers, Frank and Bob.

GERALDINE FARRAR IN
THE HELL CAT

Goldwyn drama; six parts; directed by Reginald Barker; published December 1

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

Chief credit for this production, in the opinion of the reviewer, is due to the person who chose the locations, for the country fits the story to perfection. It is a beautiful country, too. There are rolling miles of plains, great mountains and rivers. The locations, it is understood, are all around Cody, Wyo., where cattle and sheep ranches are the real thing.

The Hell Cat" is essentially an outdoor picture. Very few interiors are shown and these are all in the crude buildings of the ranches. The cowboys and sheppmen who serve as extras, it is said, are all genuine men of the plains and they look it.

Everyone from Geraldine Farrar down does good work. The star gives expression of a versatility that was unsuspected, while the supporting cast, such as John Sills and Tom Santchis. Sills is Sheriff Jack Webb, to whom Miss Farrar as Panchita O'Brien is engaged, and Santchis is Jim Dyke, the villain of the piece.

Panchita is half Spanish and half Irish. From that fact she gains the sobriquet of "the hell cat." She lives with her father, a sheep rancher. Jim Dyke, a cattleman, makes love to her and she spurns him. Then O'Brien begins to find his sheep with their throats cut. Jack Webb takes up the case. His sheriff suggests Jack, but he has not the evidence necessary to convict. Finally, in a drunken rage, Dyke and his cowboys raid the O'Brien home and destroy it, killing the father and a helper. Panchita is captured and taken to the Daltons' ranch, where Jack, playing the role of a girl, consents to wed Dyke and they start to town. In route she stabs and kills him. The sheriff appears, takes the blame for the death, and the way is open for Jack and Panchita to marry.

"THE BIRTH OF A RACE"

Birth of a Race Photoplay drama; eleven reels; directed by John W. Noble; State Rights photoplay.

As a whole......Impressive
Story......Impressive
Casts......Excellent
Capable
Photography......Good

After many vicissitudes ranging from trouble with cos-
tomers and actors to "Blue Sky" laws "The Birth of a Race" was given its first presentation before a large and appreciative audience at the Blackstone Theatre, Chicago, December 1. It is termed a "well-made picture," which gives but a faint idea of the scope of the serial play, for it practically gives the history of man from the time of Noah up to the present.

In scenic embellishments the picture leaves nothing to be desired. The biblical episodes are well handled, especially the hundreds of "extras" representing the Israelites in their jour-
ney to the Red Sea. The crucifixion of Christ was another piece of work that was carefully presented. Anna Lehr appeared to advantage as Mary the Holy Mother. The first part jumps from the historical event to another, such as the discovery of America, the signing of the Declaration of Independence, and Lincoln signing the Emancipation Procla-
ma

ination, January 1, 1863.

Details, which were designed by Ferdinand Piny Earle, are very artistic, although the old English lettering is at times tiresome to read. Those of the second part are much easier on the eyes.

The first part shows the Kaiser's Palace. The Kaiser has his war lords around him and he is about to attach the imperial signature to the edict of war. A stranger appears, dressed in the garb of the Creator—and pleads with the Kaiser for mercy. He is promised that he will be killed. "I rule it." The various phases of man's struggle are taken up and the first part ends with America's entry into the struggle.

The second part is devoted principally to the story of the Schmidts and the O'Briens. The Schmidt family consists of father, mother, two sons and a daughter. Here we have some of the best acting of the whole production. George LeGuerre appears as George Schmidt, Jane Godfrey as Jane Goldsberry, and Ben Hendricks gives a fine characterization as Fritz Schmidt and Alice Gale as Frau Schmidt. The work of the latter two lifts the ordinary story from the depths to which it would otherwise sink, by their splendid work. John Reinhardt plays the role of Oscar, the eldest son. Oscar goes to Germany, where he is made an officer in the German army. George joins the U. S. army, after being discharged from his father's factory for his anti-German tendencies. He has married Jane O'Brien, his father's stenographer, also against Herr Schmidt's wishes. He acquires himself gallantly in the trenches and when sent to a base hospital meets his sister, who is a Catholic nurse. He grows crazy with love and goes insane. He is returned to the front, not aware of his identity, and kills his sister. He is sent to a hospital, where he finds his secret codeword. George also loves him. He then threatens to turn his father over to the officials and the older Schmidt commits suicide. Returning to the trenches he leads the boys from the States in a charge, completely vanquishing the Huns, who sought to annihilate their trench.

The last or second part of the picture, if judiciously cut, would speed up the action of the story somewhat. There are too many longueurs in the picture, and the action is a bore here instead of entertain. There are a number of directorial slips throughout the picture—such as the wearing of a campaign hat by the hero in the trenches, while the others were all equipped with regulation steel helmets. Then, too, George wore no gas mask, and they all crawled through barbed wire.
entanglements, but never tore their clothes or disarranged their attire, which is some feat. The costuming of the characters in the prologue at times was also at variance with historical facts. However, for those who like two half-hour serials and pictures of our soldiers marching, trench fighting and German intrigue, we can think of no better picture than "The Birth of a Race."

June Elridge in
"THE ZERO HOUR"

World drama five parts; directed by Travers Vale; published December 16

As a whole: Good
Story: Unusual
Star: Excellent
Support: Very Excellent
Photography: Very good

The last story written by Paul West before his death in Paris, this production will go down as a fitting memorial to the noted author. It is as different from the ordinary picture plot as day is from night, having for its theme the exposure of fake clairvoyants and mediums, with a romance for the background.

June Elridge plays a dual role, that of Fanny and Evelyn Craig, sisters who are students at a fashionable boarding school. The girls are kept in the school by the sacrifices of their stepfather, Micah Parrish, and when the stepfather gets behind in payment for their tuition the girls are asked to leave.

Unknown to the girls Micah makes his living by telling fortunes. Evelyn, who has a taste for the occult, assists her stepfather when she learns his secret, while Fanny, resented, leaves the school on a position as stenographer to Bruce Taunton, a wealthy young lawyer.

Taunton has lost his mother, a victim of heart disease, when he with police raided the home of a fake medium where the girls are kept. This is one of her dead husband, and launches a campaign to drive clairvoyants from the city. He has Fanny get up as a list of the clairvoyants, then has the police raid their places.

Fanny marries her stepfather and sister of their peril and enables them to escape. Then she is killed in an automobile wreck and Taunton is heartbroken. Esau Brand, the fake medium who had attempted to mock Taunton's mother, angry at being conned to quit business, conceives an idea of making Taunton pay. He compells Evelyn to appear before him nightly as the ghost of her sister. On the last night of the ordeal, the night she is to get a big check from the lawyer, Evelyn rebels and tells Taunton all. Brand is captured and Taunton faces happiness with the counterpart of the girl he has loved.

Miss Elridge gives her usual good performance and is ably assisted by Frank Mayo in the role of Taunton, Armand Kalisz as Esau Brand and Henry Warick as Micah Parrish are very good. Others in the cast are Grace Henderson, Clio Ayers, Nora Cecil, Dorothy Walters and Reginald Carrington.

Nazimova in
"EYE FOR EYE"

Nazimova Productions drama; seven parts; presented by R. A. Rowland and Maxwell Karger; directed by Albert Capellani; distributed by Metro

As a whole: Superb
Story: Excellent
Star: Very good
Support: Adequate
Photography: Good

This production is a triumph for the art, the star, the director and the company. It is a strongly acted and directed film play that has been offered. Throughout the seven parts of the production the great Nazimova makes more secure her right to be called the most accomplished dramatic actress of the screen. She is a woman of the strongest character and has the ability to attract and appeal and it is on the whole a guarantee of satisfaction.

The screen play is adapted from the very successful stage play, "L'Occident," by Henry Kisteneckers. Its oriental atmosphere and view of the desert lend themselves effectively to the screen. The views of Arab's camps and villages on the border of the desert are especially effective. The setting throughout is in true accord with the very high standard of acting set by the star.

The story concerns the capture by Arabs of a French captain of Marines, played by Charles Bryant, who is subsequently enabled to escape by Hassouna, a Bedouin girl of the desert. The girl, abandoned to die by the irate sheik, is captured by marauders of the sand wastes and is sold in slavery to the manager of a small French circus. The captain at a show of the circus in a small French town near where his ship is anchored, finds the Bedouin girl, whom he takes to his home. When hearing that the captain's detachment has killed all of her parents in the desert she vows vengeance upon the Frenchman. She fails in the execution of her threat through love of the captain.

Francis Ford in
"THE SILENT MYSTERY"

Francis Ford Serial; directed by Francis Ford; published on a State Rights basis

As a whole: Gripping
Story: Mystery
Cast: Excellent
Settings: Excellent
Photography: Excellent

At last a really good serial, one that carries not a single disappointing feature, and one which will interest and entertain from start to finish. The story was written by Elsie Van Name, who also plays one of the important parts. Mae Gas-

A TENSE MOMENT FROM "THE SILENT MYSTERY," THE FRANCIS FORD SERIAL
Wallace Reid in "Too Many Millions"

Paramount comedy-drama; five parts; directed by James Cruze; published December 8

As a whole: Excellent
Entertaining: Very good
Story: Excellent
Star: Good
Support: Excellent
Settings: Splendid
Photography: Excellent

Porter Emerson Brown’s novel "Someone and Somebody" provided the plot for this delightfully amusing comedy, and while it presents little that is new in the way of story, it is so well acted and superbly staged that it furnishes a diverting evening’s entertainment.

Wallace Reid in the role of Walsingham Van Dorn is as likeable as ever, and upon his shoulders rests most of the comedy. However, splendid characterizations are given by Tully Marshall, as Wilkins, Winitred Greenwood, as a romantic waitress; Noah Beery and Percy Williams as the Bass brothers, and Ora Carew as Deseree Lane.

The Bass brothers are unscrupulous misers, while Wilkins is their confidential bookkeeper. They are afraid young Van Dorn, their nephew, will squander their ill-gotten gains and on the day they propose to execute a cut, cutting him off without a cent, both are killed in an accident. Young Van Dorn, who previously sold books from door to door for a living, proceeds to have a good time on the $80,000,000 left by his uncles. At an expensive New York hotel he takes a suite of rooms, where he wins and dines to his heart’s content, the only annoyance being the constant foreclosing of mortgages which the faithful Wilkins brings for his signature. Finally he gives Wilkins a power of attorney to sign everything and the next thing he knows Wilkins has turned everything into cash and skipped. He learns of his plight as Deseree Lane, whose home he has acquired by foreclosing a mortgage, is demanding the return of securities belonging to her father. The two start in search of Wilkins. They are driven from a New England cottage by fire at night and decide to get married. They settle in the little town and are ever so happy when Wilkins bursts in upon them and returns the stolen money. The last subtext takes the spectators into their confidence by asking "Mr. Audience what would you do in that case?"

Wallace Reid in a scene from "Too Many Millions" (Paramount)

Alice Brady in "Her Great Chance"

Select drama; five parts; directed by Charles Maigne

As a whole: Excellent
Plot: Excellent
Performance: Refreshing
Star: Good
Support: Very good
Settings: Excellent
Photography: Good

This picture contains everything essential to a successful production. It tells a story of great human interest, has a satisfactory cast and has been well directed.

Alice Brady does some very good work and is to be commended, for her role calls for extreme versatility and delicate handling. David Powell, her leading man, probably is equally deserving of praise, for he gives an excellent performance and his personality enables the production to register 100 per cent.

Miss Brady is Lola Gray, a shopgirl who loves and is loved by Charles Cox, dispossessed son of a wealthy father, and better known as "Millionaire Charlie.” He asks Lola to marry him, but Lola determines that she will not do it as long as he has money, because she knows it is his curse.

When she learns that her sister, secretary to a lawyer, that the elder Cox has disinherited his son, she becomes his bride. Charlie does not learn that he has been cut off until Lola tells him after their wedding, when they pick up a paper and learn of the lawyer’s death.

At the request of his bride, the couple go to live on a farm Charlie has inherited from an aunt, and all that he has left there Charlie redeems himself and the two find real happiness.

Beside Miss Brady and Powell the cast includes Nelle Parker-Spaulding as Lola’s mother, Gloria Goodwin as her sister, Hardy Kirkland as Charlie’s father, and Jefferson Douglas as Boniface, a hotel owner.

Grace Cunard and Edward Cecil in "After the War"

M. H. Hoffman drama; five parts; directed by Joseph De Grasse

As a whole: Poor
Story: Poor
Cast: Poor
Cost: Good
Settings: Fair
Photography: Fair

There is nothing in this picture to distinguish it from the ordinary run of subjects. Its proper category, perhaps, would be an ordinary program picture, and this means program entirely upon the audiences that viewed it as to whether they care to have sex questions discussed before their eyes with the problem unsolved at the finish. In some spots the players attempted to lift this picture out of the rut, but taking it in its entirety it lacked the many essentials of photoplay construction that go to make a worthwhile picture these days.

The story shows evidence of having been built for an entirely different audience. The one it now hears was undoubtedly picked for its timeliness, and an attempt to justify it was made by the use of rather long and sketchy sub-titles. The soldiers in the production were often referred to as "Huns," but their uniforms were not the kind that the people have been accustomed to viewing on the German soldier, and it undoubtedly was not the intention when making this picture to present the culprits as German soldiers.

The picture does not wind up with the usual ending but terminates with a question asked the audience. A question, the answer to which is very obvious and entirely out of place.

The story has to do with the capture of territory by the Germans and their occupation of the towns, but dwells more specifically on their relations with the women of the occupied cities. The final issue is whether the wife of the soldier, or the sweetheart, should have the illegitimate child? There is hardly any question to be asked in a situation of this kind and it could hardly be called an enlightening treatment of a subject of this nature. This, of course, happens after the villain has been killed by the vampire.

The cast included Dora Rogers, Herbert Pryor, Harry Carter, Gretchen Lederer, L. M. Wells and Gertrude Astor.

Constance Talmadge in "A Lady’s Name"

The Select publicity department announces that Constance Talmadge’s next feature will be "A Lady’s Name." It is described as an effervescent concoction of wit, humor and gaiety, and was taken from the stage play of the same name by Cyril Harcourt.

In "A Lady’s Name" Miss Talmadge will play a young and fascinating woman novelist who is looking for local color. She isn’t the short-haired, bespectacled type of writer, but a buoyant, whimsical young lady whose search for literary material leads her to advertise for a husband. The young woman played by Constance is Mahel Vere.

Applicants come thick and fast and according to reports the character angle develops at a rapid rate, but at last one of the suitors is accepted for further examination. Finally, after she has gleaned all of the information necessary for her book, she discovers that she is really in love with the supposed candidate for her hand and the man who has been her fiancé ungraciously withdraws.
Very Convincing the game order the should role, Mary's Good hundred said drama; Good wealthy fine. new bet wonderful operettas and off as a wild youth on a young and impressionable rancher, and then succumbs to his embraces after capturing a desperate cattle thief, forms the plot of "Two Gun Betty." The story was written by Alfred Hickman, and while it demands no serious thought, furnishes an hour's keen amusement.

Miss Barriscale as the pseudo cowboy is very funny. The role gives her many opportunities to display her versatility as a comedienne. Able assistance is given her by L. C. Shumway as Jack Kennedy, the rancher, and Albert Cody, as "Mushy" Evans.

Following the making of the hit Betty Craig goes to the Kennedy ranch under the nom de plume of Bob Craig. She is housed with the other cowboys, who get her into a game of poker. She surprises them, however, by winning a big pot, and they quit. They next stage a big time at an abandoned saloon, and invite "Bob" to go along and "hicker up." She accepts and when the "bad man" comes on the scene she gets the drop on him, only to discover that it is Kennedy, and that the many "murders" have all been staged for her benefit.

Thinking the report of the theft of a hundred head of cattle is also false, she finds the man who is guarding their hiding place and brings him back to the ranch at the point of a broken gun. Then Jack confesses he knows who she is and "Bob" becomes a girl again.

Clara Williams and Lawson Butt in "THE ONE WOMAN"
Select-Mastercraft drama; six parts; directed by Reginald Barker; published November 17

As a whole......................Excellent
Story.............................Convincing
Stars............................Very good
Support..........................Very good
Settings..........................Realistic
Photography....................Good

There is a picture that presents such a vital theme and rings so true that it should prove an unusually acceptable offering. It tells the story of a girl who finds happiness after narrowly escaping ruin.

Mary Kirk, the heroine, played by Mildred Harris, is the daughter of parents that are typical of the middle class—intelligent and upright, though forced to strive hard to make both ends meet.

Mary works in a florist's shop and attracts the attention of George Weston, one of the proprietors. Her sister, Louise, a cold-blooded girl, urges her to marry Weston, but Mary does not love him. Doubtful as to what she should do, Mary goes on an outing with Weston to the seashore. A fire causes a panic and the two are separated.

Mary consents to ride to the home of Stuart Firth, a man who has often sought to meet her in vain. There she sees great grand and goes home convinced she can never marry Weston. She leaves the florist shop and starts looking for another job. She receives scant sympathy from her family.

Hungry for affection, she yields to Firth's entreaties and goes to his home. From that time she finds herself bound, but at the danger point the police visit the house, having been sent there by Firth's former wife. Mary escapes, but is injured, and does not reach her home until early morning. The family is the worst construction upon her absence and she is shunned.

Meanwhile the sister and Weston have been engaged, but the sister hears Weston is hard up and leaves home to work in another city. Everything is ready for the wedding when the bride is discovered to be missing. Weston offers to wed Mary, "despite her disgrace." and Mary, like a martyr, consents. But Firth reappears, vows that his love is clean, demands Mary and gets her. Weston leaving in a rage Mary's hardships are over and happiness looms ahead.

Mildred Harris is an ideal star for such a role, and she gives a wonderful performance. Lewis J. Cody, as Stuart Firth, is excellent; George Nicholls, as Edythe Chapman, the mother and father, are well cast and do excellent work. Edward Beal is George Weston and Helen Rosson is Mary's sister.

Lois Weber deserves most credit for this production, as she wrote and staged it both; and the picture is one of the best things that she ever did.

Lee Children in New Picture "Smiles"

The Lee children, Jane and Katherine, who are out on the West Coast for the first time, have started their first picture at the William Fox Hollywood studios under the direction of Arvid Gillström. This newest Lee vehicle, entitled "Smiles," is from a story by Ralph B. Spence and is said to be the original in picture production. In the cast assisting the Lee kiddies are Ethel Fleming, Val Paul, Carmen Phillips, Charles Arling and Katherine Griffith.
The Periscope

Did jaw see where they rounded up 156 periscopes last week over dear of Lon?on way? Here's one they missed.

Why is it every time the police nab some girl for shooting some gent, marrying a wealthy gink, er blowing a safe, in the papers she's "a moving picture actress?" The latest is Anna Dorin, an air-plane inspector, who stole government plans for a Liberty motor, it is said. D' jever hear of her. No, neither did we.

Say, that's huntin' trouble we say. Henry Ford's going to start a weekly. Several names have been suggested for the publication. One starts with an "F" and ends with an "R" and has two "V's" in it.

Fable About a Lion and an Actor

An animal trainer approached William Duncan in the Vitagraph outdoor studio at Hollywood last week and asked Bill if he would use a nice lion in one of the episodes of "The Man of Might." The trainer had the King of the Jungle with him first attracted the Director-Star's attention by having the beast sniff at Bill's heels during the taking of a scene. Mr. Duncan objected to this playfulness and the trainer sought to assure him by explaining that the lion was very docile, having been brought up on milk. "So was I brought up on milk—but I eat meat now," said Duncan, as he requested the man to tie the beast outside.

There doesn't seem to be a whole lotta harmony in the Caruso family.

What's this? The livered office boy has just handed us a deckle-edged envelope with the Windsor Castle coat of arms on it. Probably some of the nobility trying to grab off a little space. Isn't it to what length some people will go to get their names in the papers.

Shaw; it wasn't anything but an advertisement for a new brand of pictures. Some people have a crust, using expensive stationery and getting one all fuzzed up.

Pete Schmid (excuse us again, Pete, our mistake—Smith) writes that he had a nice stewed piece of rubber boot for Thanksgiving. Some people have all the luck, eh? Also a goodbye to the P. A.'s. As for us, we had the side of a cow, the outside, with the hair removed, but it wasn't tender, nor stewed. Even the gravy was tough eatin'.

But speaking of eats, did you see that story about Dusty Farnum 'er Bill or Franklyn, anyway it was one of 'em. He looked a snake in the eye and made it quail. Can you beat that? Say, with an eye like that he hadn't ought to be in the picture biz. He ought to be out in the woods. Maybe if he'd look a sparrow in the eye he'd make it turkey, or fawny looking a tree in the trunk and making it bark. He'd get $5 a week in vodenville doing a turn like that at least.

If the government doesn't put a stop to it that airplane that's going to make a trans-continental flight will be loaded down with mail from the film colony and there won't be any space left for anything else. Doug's going to send Joe Tumulty a picture letter and now Mary Miles Minter has written the President in which she says she hopes she may be able to salute Mr. Wilson as our president for another term.

May We Ask What Diff. It Makes

The N. Y. Review asks who the Illusious movie star was who, when asked while at lunch in the Claridge hotel, if she took the Literary Digest, replied, "No, I take Pinkham's Little Liver Pills."

Say, didn't Tyroon Power hand the M. P. an awful whallop in that recent interview. Mr. Power (according to the interview) says: "Motion picture acting—is merely making faces."

"In the movies I have seen a director take a handsome young plumber's assistant and make a leading man out of him in three months." Wadja think of that? J. R. M.

"The She Devil" (Fox). Reel 2, first holdup scene, Reel 5, first holdup scene.

"Love's Pay Day" (Triangle). Reel 5, two closeups of choking woman, shooting scene; subtitle: "I did my best to give your child a father."

"Dance Duncan" (Triangle). Reel 5, shooting by Mexican; shooting at Dance.

"Milady of the Beanstalk" (Pathé). Reel 5, four prize fight scenes.

"Hugon, the Mighty" (Bluebird). Reel 4, two scenes showing man shooting at Hugon.

"Champs and Cops" (Vitagraph). Reel 1, flash first closeup of couple under awning on beach.

"The Planter" (Nevada). Reel 2, closeup of David as his lips form word "woman" after he is introduced to woman. Reel 3, shooting of slave girl; two closeups of chasing man in fight; two scenes of man placing foot on Indian's neck; two scenes of lashing Indian; Reel 4, entire incident of Andrea in David's room in which she endeavors to entice him to include all scenes between them up to subtitle: "Gualadulpe has the yellow fever"; three scenes of nude girl in vision; two scenes of girl naked to waist undressing in woods; two scenes of man on hank looking at nude girl in water; three scenes of nude girl in water where her breasts are exposed; closeup of girl's back as she turns in water. Reel 5, slugging slave; in scene where Hertzler is shown talking with girl, insert subtitle: "Until you consent to become my wife you will remain my prisoner". (This is to follow scene showing Hertzler tearing letter up); subtitles: "You need fear no more from me—a worse cruelty is in store for you!"; "Death would be too great a mercy, hamstring him, etc.; "Daughter, these beasts have hamstring me"; all but six rot scenes; (One eliminations to include actual shooting scenes, dragging old woman by her hair and hamstringing man).

"The Blood of His Fathers" (Art Dronas). Reel 1, Morgan Gray entering girl's room and embracing her.

"Oh, What a Day" (Jester). Reel 2, three views of fat man in lathing suit undecently exposed.

"Call of the Soul" Next Brockwell Film

The last picture made by Gladys Brockwell before the influenza shutdown has been titled "The Call of the Soul." The picture is from a story by Julia Burnham and a scenario by Dennison Clift. Edward J. Le Saint was the director. Miss Brockwell is now busy making another William Fox Victory Picture under the direction of Lynn Raynolds. This bears the temporary title of "The Framers."

Fair Biny In With Famous Players

Fair Biny has been engaged to play opposite John Barrymore in the new Paramount production, 'Here Comes the Bride,' under the direction of John Robertson. Her first work in the motion pictures was a prominent part she played in "Sporting Life" with her sister Constance.

SCENE FROM THE SENNET COMEDY, "HER FIRST MISTAKE"

The famous Mack Sennett dog, "Teddy," looks bored while Louise Fazenda teaches the two-year-old comedian in the tub his lesson. (Paramount.)
Mr. Fix-It, with Douglas Fairbanks—Subject very good. Condition of film bad. Readers so short had to run extra slow in order to read them.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

Stella Maris, with Mary Pickford.—Best picture little Mary ever made, Business good.—S. S. Vale, Pictorium Theatre, Dennison, O.

Headin' South, with Douglas Fairbanks.—This is clever and full of comedy. Just what they want these days.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Old Wives for New (De Mille special).—One of the best pictures we have ever run. Advertise it big. Raised our admission prices and cleaned up.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

The Whispering Chorus (De Mille Special).—Wonderful picture, but no drawing power. S. C. Vale, Pictorium Theatre, Dennison, O.

Old Wives for New (De Mille Special).—Great. Splendid two-day business—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (College town).—Suburban patronage.

A Doll's House, with Elsie Ferguson.—Rather deep for the average picture fan. Poor finish. Star is liked by the majority. Business getting back to normal.—Miss T. Benesch, Bell Theatre, 3084 Armitage avenue, Chicago.—Neighborhood patronage.

The Rise of Jennie Cushing, with Elsie Ferguson.—Light attendance. Picture average.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Headin' South, with Douglas Fairbanks.—Fairly good. Pulled half a house in spite of the "Flu."—R. J. Relf, Star Theatre, Decorah, la.

Hit the Trail Hollday, with George M. Cohan.—Fair. Poor business.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (College town).—Journey patronage.

Johanna Enlists, with Mary Pickford.—Very good. The kind the general public likes. Suits to Mary's talents. Business good. Let other producers who are asking what the people want measure up to this standard in making their pictures.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

Heart of the Wilds, with Elsie Ferguson.—Star miscast. Just an ordinary mounted police story.—Mrs. A. G. Jordan, Illinois Theatre, Lagrange, Ill. (Chicago suburb).—High class patronage.

He Comes Up Smiling, with Douglas Fairbanks.—A nice "peppy" picture with "Doug's" pleasing smile in evidence throughout the five reels. Title is a good one and it is the play that Fairbanks originally starred in on the speaking stage.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

Say Young Fellow, with Douglas Fairbanks.—We always pack 'em in with Douglas. This is not up to his standard, however.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.

The Danger Within, with Zoe Rae.—Very good. This little star is almost as good as Baby Marie Osborne.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

The Girl in the Dark, with Carmel Myers.—An exciting melodrama that proved very entertaining to packed houses.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

Barroom Film Scenes Opposed by Exhibitor

TO EXHIBITORS HERALD AND MOTOGRAPHY

Who will the film companies quit making western barroom stuff? I feel sure that this is the only reason motion pictures have not advanced 40 per cent more than they have. In fact it is the only chance that ministers have now to talk against picture shows. I hope there will be a law soon to stop the making of western barroom stuff. Outside of said kind of photoplays motion pictures are the greatest and best entertainment in the world.


Exhibitors Mutual

Hearts or Diamonds, with William Russell.—Just as good as some of the high-priced pictures.—G. O. Vail, Electric Theatre, Morrisville, Ark.—Mixed patronage.

Charlie Chaplin Pictures—These have been running here four times—two days each. Am repeating and doing big business. Town of 25,000.—J. E. Whitley, Colonial Theatre, Kokomo, Ind.—Middle class patronage.

The Impostor, with Ann Murdock.—Keep away from it. Sent our patrons out disgusted. Star cannot act for pictures.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

First National Exhibitors Circuit

Tarzan of the Apes, with Elmo Lincoln and Enid Markey.—This was a delayed screening, but it went over big. Advertise this like a circus. It will pay. Pleased immensely. Print in fine condition. Out of Milwaukee.—C. J. O'Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Small town patronage.

Tarzan of the Apes, with Elmo Lincoln and Enid Markey.—A most unusual picture that drew very good business and pleased all around.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

On Trial, with Sydney Ainsworth.—You can't make a mistake on this one. Boost it big. Don't fail to book it.—Loeffelfohl Brothers, Auditorium, Cuba City, Wis.

Italy's Flaming Front.—A big disappointment. Booked for three days. Pulled it off third day. With one of the strongest advertising campaigns we have ever used, even using full page ads, it fell flat.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

Fox

Other Men's Daughters, with Gladys Brockwell.—Fairly good. Small attendance.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

Mongrels (Sunshine Comedy).—A regular riot. Sun-shine comedies are in a class by themselves.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.
Rough and Ready, with William Farnum.—Great picture. Good business.—S. C. Vale, Pictorium Theatre, Dennison, Ohio.

Her Price, with Virginia Pearson.—Good picture. Fair attendance.—Lewis and Briscoe, Princess Theatre, Elwood, Ind.—General patronage.

General

Shame, with Zena Keene.—Star not well known, but capable actress. Story appealing.—H. P. Rorig, Orpheum Theatre, Elgin, Ill.—General patronage.

Goldwyn

The Auction Block (Rex Beach production).—This picture is sure a dandy. Don't miss playing it. Charged 6 and 15 cents. Wouldn't run it for less than 10 and 25, because it's worth all that and then some. Grab it quick and boost it.—William M. Roob, Grand Theatre, Port Washington, Wis.—Mixed patronage.

The Kingdom of Youth, with Madge Kennedy.—Pleased a big audience. Out of the ordinary.—Mrs. R. G. Jordan, Illinois Theatre, Lagrange, Ill. (Chicago suburb).—High class patronage.

The Venus Model, with Mabel Normand.—Clean, snappy and pleased all.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.

Jewel

For Husbands Only, with Mildred Harris.—Fine picture. Business extra good.—L. Rudolph, Virginia Theatre, 210 East 43rd street, Chicago.—Middle class neighborhood.

Crashing Through to Berlin—Misnamed. Good review of the war made up from weeklies.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Crashing Through to Berlin—Best of its kind yet played.—F. J. M. Williams, Madison, Wis.—Mixed patronage.

Kleine—General

Gift o' Gab, with Jack Gardner (Essanay).—Everyone liked this comedy.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Two Bit Seats, with Taylor Holmes (Essanay).—Dandy comedy.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Metro

Eye for Eye, with Nazimova (Screen Classics).—One of the best and biggest pictures of the hour. Played to three day's big business.—F. G. Heller, Starland Theatre, Anderson, Ind.—High class patronage.

To Hell with the Kaiser, with Olive Tell and Lawrence Grant (Screen Classics).—A big timely production with box office pulling power that will equal any.

Broadway Bill, with Harold Lockwood.—Good picture. Star is good drawing card.—L. A. Hasse, Majestic Theatre, Maunton, Wis.

Boston Blackie's Little Pal, with Bert Lytell.—Very good picture. Lytell is popular.—F. J. M. Williams, Grand Theatre, Madison, Wis.—Mixed patronage.

Red, White and Blue Blood, with Bushman and Bayne.—Good picture.—Cory Smith, Pastime Theatre, Manning, S. C.—High class patronage.

The Outsider, with Emily Stevens.—Good picture. Fair business on stormy night.—L. A. Hasse, Majestic Theatre, Maunton, Wis.

Paramount

Love Me, with Dorothy Dalton.—My patrons were well pleased with picture. Give us some more like it.—Allen C. Poe, Favorite Theatre, Covington, O.—High class patronage.

The Devil Stone, with Geraldine Farrar.—Exceptionally good picture. Sure to please anywhere. Drew fairly well. Film in good condition.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

Uncle Tom's Cabin, with Margarette Clark.—They must be trying to put this star down and out to hold her. Oh, for a real Clark film once again.—R. J. Relf, Star Theatre, Decorah, la.

Missing (Blackton production).—Very good. Pleased all. Good two-day business.—Will F. Krabhn, Lorin Theatre, Berkeley, Cal. (college town).—Suburban patronage.

Mrs. Dane's Defense, with Pauline Frederick.—Good picture, but rather slow for a mixed audience.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Bab's Matinee Idol, with Margarette Clark.—Not so good as the other Bab stories. Good subtitles. Some good comedy.—Avenue picture.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Spicy Madeleine (Sennett Comedy).—Pretty fair. Always a few new stunts in each of these comedies.—R. J. Relf, Star Theatre, Decorah, la.

Tom Sawyer, with Jack Fickford.—Fine picture. Liked by everybody.—S. C. Vale, Pictorium Theatre, Denison, O.—General patronage.

Rich Man, Poor Man, with Margarette Clark.—Poorest Clark we have had for some time.—Allen C. Poe, Favorite Theatre, Covington, O.—High class patronage.

The Petticoat Pilot, with Vivian Martin.—This picture will please almost any kind of an audience. Has a little comedy all the way through.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Law of the North, with Charles Ray.—Picture thrilling.—GooH. Did not please, however.—Strand Theatre, Birmingham, Ala.—General patronage.
Tom Sawyer, with Jack Pickford.—Title and star both drew well. Jack is a favorite here. Excellent picture.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

The Fair Barbarian, with Vivian Martin.—Good. Will suit any audience. Star getting better all the time.—Allen C. Poe, Favorite Theatre, Covington, O.—High-class patronage.

Double Crossed, with Pauline Frederick.—Star draws always. Picture ordinary. Attendance good.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Mollie Make-Believe, with Marguerite Clark.—Good.—Paul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

The Final Reckoning, with Pauline Frederick.—Poor. Poor business.—Will F. Krahn, Corbin Theatre, Berkeley, Cal. (college town).—Suburban patronage.

Whither Thou Goest.—Almost a program feature.—R. J. Reli, Star Theatre, Decora, la.

Sandy, with Jack Pickford.—A pretty fair offering. Nothing to rave about. Probably an average crowd.—Miss T. Bensch, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.

On the Quiet, with John Barrymore.—Poor audience. A few laughs. Those who spoke of it said they preferred a different type of story.—Mrs. R. G. Jordan, Illinois Theatre, Lagrange, Ill. (Chicago suburb).—High class patronage.

The Claws of the Hun, with Charles Ray.—Thomas W. Ince’s productions as a rule are always very interesting. Business good. Charles Ray well liked. Very good in this picture.—Miss T. Bensch, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.

The Firefly of France, with Wallace Reid.—One of the star’s best.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

A Desert Wooing, with Enid Bennett.—Enid Bennett getting better right along. Very good story. Business fairly good.—Miss T. Bensch, Bell Theatre, 3064 Armitage avenue, Chicago.—Neighborhood patronage.

The Source, with Wallace Reid.—Fine. Good pulling power both through name of Reid and renters of the Saturday Evening Post.—Eller Metzger, Rialto Theatre, Des Moines, la.

A Desert Wooing, with Enid Bennett.—A beautiful star and a good production.—G. O. Vail, Electric Theatre, Morrilton, Ark.—Mixed patronage.

Pathe

The Heart of Rachel, with Bessie Barriscale (W. W. Hodkinson).—A real picture. We endorse this and say Hodkinson has the goods.—Lewis and Briscoe, Princess Theatre, Elwood, Ind.—General patronage.

Annexing Bill, with Gladys Hulette.—A comedy drama with a broad appeal. Well liked by a large audience.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

The Great Adventure, with Bessie Love.—A delightful star in a delightful picture a la Pickford. Pleased 100 per cent.—C. J. O’Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Small town patronage.

A Burglar for a Night, with J. Warren Kerrigan (W. W. Hodkinson).—Popular star. Good picture. Well received.—Maurice Choyfusky, Newberry Theatre, 856 North Clark street, Chicago.—Mixed patronage.

Petitecoats and Politics, with Anita Krieger (Placer the Original).—Nothing new about it but the paper.—A. D. Lassiter, Chestonian Theatre, Chester, S. C.—Neighborhood patronage.

The Hillcrest Mystery, with Irene Castle.—Everybody said this surely was a winner. It is a great mystery picture. It will keep your audience guessing.—Loesfieldz Brothers, Auditorium, Cuba City, Wis.

The Heart of Rachael, with Bessie Barriscale (W. W. Hodkinson).—Splendid production in every way. Received a great deal of very favorable comment.—Eller Metzger, Rialto Theatre, Des Moines, la.


Call’s Vitaphone Friend of Small Teaterman

The Exhibitors Herald and Photograpeh

In a recent issue of Photograpeh we commented rather severely on Vitagraph’s excessive charge to us on their goods. It was our feeling that it seems that there was a mistake all around on this as Vitagraph has had usted matters satisfactorily and gladly use their featured square deal on this matter. They do not want the small exhibitor to lose on any of their big pictures, providing that the exhibitor will make known what he considers to be a fair price for his territory.

We are very well pleased with our treatment in this matter and it proves that Vitaphone really has the interests of the small exhibitor at heart, which is a good deal more than we can say for some of the other producers.

Gem Theatre, Peoria, Ill.

Good Night Paul, with Constance Talmadge.—A fine picture. Pleased big houses.—F. J. M. Williams, Grand Theatre, Madison, Wis.—Mixed patronage.

Up the Road with Sallie, with Constance Talmadge.—Good. Capacity on one-day showing.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (college town).—Suburban patronage.


Over There, with Charles Richman.—Not so timely now but the best war play around.—F. J. M. Williams, Grand Theatre, Madison, Wis.—High class patronage.

The Claw, with Clara Kimball Young.—Good. Good business.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (college town).—Suburban patronage.

Cecilia of the Pink Roses, with Marian Davies.—A fine subject, well acted. Should be in five reels. Folks liked it. Good chance to use for church benefit, etc.—E. C. Pearce, Amuzu Theatre, Winston Salem, N. C.—General patronage.

The Whirlpool, with Alice Brady.—A good picture, but star does not pull here.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.

The Better Half, with Alice Brady.—All the Selects have been fine so far. This one is good. Star is a clever actress. Picture drew extra well. Good picture indeed.—E. C. Pearce, Amuzu Theatre, Winston Salem, N. C.—General patronage.

The Lesson, with Constance Talmadge.—Why, oh, why, can’t we have more like this! Star is a favorite here and Select puts her in the right kind of plays.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.

Triangle


For Valor, with Winifred Allen.—A very good, patriotic picture.—William M. Roob, Grand Theatre, Port Washington, Wis.

From Two to Six, with Winifred Allen.—This picture seemed to please with a small house on account of weather conditions.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Fanatics, with J. Barney Sherry.—Very good.—William R. Calhoun, Grand Theatre, Port Washington, Wis.

Cactus Crack, with Roy Stewart.—Good picture. Fine acting. Good west
Peggy Hyland in "Caught in the Act"

The Talk of the Town, with Dorothy Phillips.—Good. All around good picture. Drew well. Pleased the crowds that came.—Maurice Choyynski, Newberry Theatre, 836 North Clark street, Chicago.—Mixed patronage.

The Mortgaged Wife, with Dorothy Phillips.—Everything in this one to please any class of patronage. Business good.—F. G. Heller, Starland Theatre, Anderson, Ind.—High class patronage.

The Talk of the Town, with Dorothy Phillips.—Good. All around good picture. Drew well. Pleased the crowds that came.—Maurice Choyynski, Newberry Theatre, 836 North Clark street, Chicago.—Mixed patronage.

Vitaphone

Everybody's Girl, with Alice Joyce.—Well received. Star a favorite. Good picture. Good business.—Maurice Choyynski, Newberry Theatre, 836 North Clark street, Chicago.—Mixed patronage.

Love Watches, with Corinne Griffith.—Fair picture. Didn’t pull. Star not known.—F. J. M. Williams, Grand Theatre, Madison, Wis.—Mixed patronage.

A Gentleman's Agreement, with Nell Shipman.—Good picture. Small crowd.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

Find the Woman, with Alice Joyce.—A good picture, well produced. Story by O. Henry. Pleased the few who saw it.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

A Game with Fate, with Harry Morey.—Poor. Our patrons did not like it and it is not up to the Vitaphone standard.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

World

A Soul Without Windows, with Ethel Clayton.—A good picture that pleased.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

T’other Dear Charmer, with Louise Huff and John Bowers.—Excellent. The kind of picture that will please everyone.—H. P. Rorig, Orpheum Theatre, Elgin, III.—General patronage.

The Appearance of Evil, with June Elvidge.—Good picture. Above the World’s average.—F. P. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

The Beloved Blackmailer, with Carlyle Blackwell.—Star at his best. The kind of picture that appeals to people of today.—H. P. Rorig, Orpheum Theatre, Elgin, III.—General patronage.

Spurs of Sybil, with Alice Brady.—Satisfactory. Book not too good. One is of course not more than pleased. Book it.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.


Specials and State Rights

The Unbeliever (Kleine-General)—Not one adverse comment on this remarkable production. Ours was a delayed screening, but the picture aroused just as much enthusiasm as though the war had not ended, which was very gratifying. We must compliment the exchange on the excellent condition of the film. Out of Chicago office of General.—C. J. O’Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Small town patronage.

Pershing’s Crusaders (U. S. Official—First National)—Broke all our house records. Some kind of business. Majority were more than pleased. Book it.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

The Belgian, with Walker Whiteside (Sidney Olcott).—Good picture. Book it. It is good. Will stand anything you say about it.—A. D. Lassiter, Chestonian Theatre, Chester, S. C.—Neighborhood patronage.

Over The Top, with Arthur Guy Empey (Vitaphone).—Extra good. Couldn’t be beaten. The scenery is wonderful and ticking great. If Vitaphone has anything like one on we surely want them.—Loefelholz Brothers, Auditorium, Cuba City, Wis.

The Crucible of Life, with Grace Darmond (General Enterprises).—One of the best pictures played, but box office value is poor.—A. D. Lassiter, Chestonian Theatre, Chester, S. C.—Neighborhood patronage.

Carmen of the Klondike, with Clara Williams (Seleart).—If your clientele likes this type of pictures, book it. Advertisement and raise your admission. Film is in fine condition. There’s a regular fight in this that is worth while.—C. J. O’Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Small town patronage.
Houdini Completes 15-Episode Serial

With the taking of the final scenes of the last episode, B. A. Rolfe, for the Octagon Films, Inc., last week completed at its Yonkers Studio the picturization of the fifteen-episode super-series, "The Master Mystery," which Houdini, the handcuff king, makes his starring debut on the screen.

That the producers are making heavy settings of relief now that the serial has been completed can be readily understood when it is made known that ever since work was begun on the picture four months ago the number of injuries sustained by star and members of his support cast has made studio reports resemble a casualty list from overseas after a local operation.

Nor is this surprising for "The Master Mystery" is said to be a serial replete with drama, mystery and thrills. In his extreme desire to make each of the feats he performs of greater interest than anything he had done before Houdini devised for this serial many new stunts of a particularly dangerous nature—so dangerous, in fact, that in the performance of one of them he suffered a broken wrist.

All of Houdini's feats are photographed in uninterrupted close-ups in "The Master Mystery," the first time Houdini has permitted such an operation.

With the conclusion of his first engagement before the camera, after four months of strenuous work, Houdini has persuaded the producers to grant him a respite, and has little rest before he starts his next picture.

Famous Players-Lasky
To Make More Specials

The Famous Players-Lasky Corporation has decided to add three more productions to its series of Paramount-Artcraft specials, making a total of twelve specials for the year 1918-19. Instead of making nine as originally planned, one of the specials will be a John Emerson-Anita Loos production, bearing the timely title, "When the Boys Come Home.

Two of the specials, "The Hun Within" and "Private Peat," already have been issued, "Sporting Life," the third, will be issued to first run houses November 24.

Two other specials have been completed. They are, "The False Faces," a picturization by Thomas H. Ince of the story by Louis Joseph Vance, and "The Silver King," a screen version of the famous old melodrama. In "The False Faces" Henry B. Walthall has the leading role, while in "The Silver King," William Faversham is starred, with Barbara Castleton as his leading support.

Fox Directors Changed

With the resumption of activities in the William Fox studios at Hollywood, changes were made in the assignment of Fox directors. Gladys Brockwell, who has just completed a new production, temporarily titled "The Framers," is now working under Lynn Reynolds, who has directed several of the most recent films.

Tom Mix is about to start work on a new picture, "The Wilderness Trail," under the direction of Edward J. LeSaint, who has directed Miss Brockwell for some time.

What Is the Picture's Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Mutoscope's "What the Picture Did for Me" department.

Your box office is the test of popularity. Fill in the blank below and send to Exhibitors Herald and Mutoscope, 417 South Dearborn street, Chicago.

Title...............................................................

Star..................................................................

Producer...............................................................

Weather..................................................................

How Advertised.......................................................

Competition.........................................................

Admission Prices...................................................

Remarks..................................................................

Name of Theatre.....................................................

Transient or Neighborhood Patronage...........................................

Title...............................................................

Star..................................................................

Producer...............................................................

Weather..................................................................

How Advertised.......................................................

Competition.........................................................

Admission Prices...................................................

Remarks..................................................................

City and State...........................................................

Sent in by.............................................................
SUCCESS!

A Story of a Printer Who Became a Leading Theatre Manager

OMAHA, NEB.—Suppose that you were a printer by trade—without much of a chance to break into anything but a type case, and you go on the hunch that you could look like a big way in the theatre game—what would you do?

A. G. Stolde, who has just arrived in Omaha to take the management of the Strand Theatre, was a printer at Waterloo, la., a few years ago. He had dreams and ambitions for other things. He became interested in the motion picture business in a short while secured an opening at Vinton, where he made good as manager.

When a little later he was offered a larger house in a neighboring city he turned down the opportunity, stating that he wished to stay where he was until he had mastered the game at that angle.

Soon the Strand Theatre at Cedar Rapids, one of the finest theatres in the state, opened its doors and a short time afterwards closed them again on stock shows, and the directors decided to turn the house over to pictures. They found young Stolde, who was just beginning to show the people of Vinton what a real showman looked like.

He made good in Cedar Rapids. Soon men in the picture game throughout the central states knew of A. G. Stolde and his work in Cedar Rapids. Many ventures were made to the young man, but not until the big picture, “Hearts of the World,” was made did any one succeed in weaning him away. He left Cedar Rapids to take one of the “Hearts of the World” shows on the road for D. W. Griffith. But old man “influenza” stepped in and closed up the theatres of the country.

A. H. Blank had been watching the young man’s work and secured his services for the Strand Theatre of this city.

H. M. Thomas, who has been in charge of the Strand, now manager of the Rialto, the other Blank house here, and August Hermann, who was assistant manager of the Strand, has gone as assistant manager of the Rialto. Mr. Thomas still retains his post as secretary of the Strand Theatre company.

Pathé Inaugurates Extensive Campaign For “Lightning Raider”

In an effort to make its forthcoming Pearl White serial, “The Lightning Raider,” the most successful in its long list of serial releases, Pathe Exchange, Inc., announces that it will start on Dec. 28 an extensive advertising campaign in America’s greatest advertising medium, The Saturday Evening Post. The first advertisement which will precede the publication of the first episode of “The Lightning Raider” by about a week will be a double page display.

This will be the first instance on record of a serial being advertised in this famous publication, which is admitted to have more readers than any other weekly. Pathe executives hope by this campaign to greatly increase the already enormous army of serial fans throughout the country. That it will furnish ready-made audiences for “The Lightning Raider” with its famous star, Pearl White, goes almost without saying.

Following the first ad will be a complete double page display on “The Lightning Raider” in The Saturday Evening Post’s issue of Jan. 1, one day before its date of the first episode. A peculiar innovation and one that will certainly re-bound to Pathe’s credit with exhibitors will be introduced with the advertisement of Jan. 4. A coupon will be incorporated in the ad which when clipped and presented to the nearest picture theatre will entitle the holder to an autographed photograph of Miss White. Pathe will furnish these photographs to exhibitors who book “The Lightning Raider” and it is a service feature which should increase business enormously.

In addition to The Saturday Evening Post campaign the new Pearl White serial will be backed by one of the widest bill posting campaigns ever put on the boards. The new Pearl White posters are declared to be the finest ever produced by the Pathe poster department and the showing has been arranged after weeks of study on the part of the firm’s advertising department. Every state in the country will be covered and special attention will be paid to posting the central points, where they will be of the most good. Weather conditions have also been closely watched in arranging the display and heavier billing placed in sections where the absence of ice and snow will allow people to go about more freely and look at the billboards.

Famous Players-Lasky Renovate All Films

The Famous Players-Lasky Corporation has completed a new system of repair and renovation of films which, it is expected, will take care of the problems, particularly of the small town exhibitor. For some months a plan conceived by Charles C. Burr, assistant general manager, Department of Distribution, has been formulated and is now in operation whereby exhibitors, even in the smallest towns, receive prints in first class condition. The direct supervision of the new system will fall to Mr. Burr, with Hector Streycknas in charge of the technical workings of the plan.

In connection with this new work, Mr. Burr said: “Better service to the exhibitor in small as well as larger communities is the constant objective of the Famous Players-Lasky Corporation. Our new system of repair and renovation of film is unlike anything heretofore attempted in the motion picture industry.

“Since the beginning of the business, the small town exhibitor has been handicapped with films that were in poor condition. His patrons in many instances were of high class suburban sections and discriminating in the selection of their entertainment. Our tremendous national advertising campaign has reached every city and hamlet. The wise exhibitor knows he must adopt a policy of the public be pleased’ all the time and yet because Paramount and Artcraft pictures were in such great demand comparatively, heretofore when the prints worked down to towns of 3,000 population we were at a disadvantage because the revenue to be obtained would not pay the cost of a new print. With the new system in operation, including various mechanical innovations, we can repair and renovate, replacing parts, re-issuing as it were, a print as good as new.”

ATTRACTION THREE, SIX AND TWENTY-FOUR SHEETS TO BE USED IN A COUNTRY-WIDE BILLBOARD CAMPAIGN FOR THE NEW PATHÉ SERIAL, “THE LIGHTNING RAIDER,” STARRING PEARL WHITE.
New Regent Theatre Is Thrown Open at Battle Creek, Mich.

Provides Artistic Atmosphere For High Class Productions

BATTLE CREEK, MICH.—Battle Creek's newest theatre, the Regent, was opened Wednesday, November 27.

The Regent is an attractive house. It seats 1,100 persons, 1,000 on the main floor and 100 in the mezzanine, which takes the place of a balcony.

The architecture and decorations are of the Louis XV. period. The main floor is bowl shaped, with the seats alternating so that a person sitting behind another is looking over the shoulders of the one in front instead of over his head. The aisles, four in number, are of linoleum, which is noiseless.

Orchestra of Fifteen

There is a roomy orchestra pit, which contains a pipe organ console and grand piano, and will accommodate a fifteen-piece orchestra in addition. The organ proper is situated on either side of the proscenium arch. No pipes are visible, being screened by grill work.

The heating and ventilating system is by a circulating air system.

The lighting is what is known as the semi-indirect system. The ceiling lights are bowl shaped with frosted glass. The side wall lights are candle brackets, with pale blue silk shades. The chairs are upholstered in leather.

In the mezzanine are eight boxes, seating six persons each. In the rear of these are seven boxes, elevated fifteen inches above the front boxes, containing four seats each. The boxes are furnished with tapestry upholstered wicker chairs. The boxes, instead of being numbered, are named for the leading screen stars. The entire floor is carpeted with rich ol blue velvet carpet.

Rest Room Attractive

At the right is the women's rest room, decorated in old ivory and French grey, with hand painted flowers. The floor is covered with linoleum, and has tapestry-upholstered wicker chairs of the same design as the boxes. Here is everything for a woman's comfort.

The main entrance and lobby are decorated in old ivory, panel with pale blue. On the walls are rich oil paintings in gold frames of the leading screen favorites.

The foyer is large and divided from the auditorium by rich mahogany and plate glass screens. Broad stairways to the right and left lead to the mezzanine floor.

The operating room is located outside of the theatre, one of the latest approved construction, being composed of asbestos and slate. The projection machines are of the latest type with arc controllers. Above the operator's room is a screening room.

The main business office for the Regent, Strand, Garden and Rex theatres will be located on the second floor.

The projection room will be in charge of Pirl Safford, who has been in charge of the Garden operating room for a number of years. Mrs. Dempsey, who has been with the Strand Theatre since it opened, will assume a similar position with the Regent.

Joe Markham, who for a number of years sang at the Garden and other theatres, has been engaged as vocalist.

Edward Schroeder, for several years leader of the Bijou orchestra, will be musical director and organizer.

Mayor Urges Credit On Theatre Licenses For "Flu" Shut-Down

COLORADO SPRINGS, COLORADO—Mayor Charles E. Thomas has recommended to the City Council that credit be given to the theatres on their license fees for the period that they were closed on account of the influenza epidemic.

"I have previously commented upon the splendid manner in which the citizens generally have accepted the health regulations, especially those who have sustained the greatest financial loss," Mayor Thomas said. "It is gratifying to know that in many cases the landlords of picture houses have shared the loss with the tenants and I hope that such concession may be general."

"I have also in mind that the city might well credit the license for the time involved, as this may be considered a loss of income due to the epidemic and charged to the same. In any event, it seems unfair to collect a fee when the business is prohibited."

While no definite action was taken, the commissioners agreed that the city could well afford to extend some relief.

Sale of Standing Room Is Barred in Michigan

LANSING, MICH. — Orders have been issued by the state fire marshal to all theatres in Michigan to live up to the law against the sale of standing room. Police in every city have been instructed to see that the order is obeyed.

The action was taken, it is understood, as a result of complaints by the Detroit police department that many theatres in that city were ignoring the law.

Builds Big Stage Sets

SAN FRANCISCO, CAL.—When the Imperial Theatre reopened after the "Flu" shut-down, patrons witnessed some of the most impressive stage settings ever constructed in a motion picture theatre. The house was entirely renovated during the closed period.

“Check Your Baby Cab,” This Theatre Can Say

SAN FRANCISCO, CAL.—A parking station for baby buggies is a feature of the Coliseum Theatre, Clement street and Ninth avenue, which has just been opened by Samuel H. Cohn. A seceded section of the lobby has been set aside for this purpose with a nurse in charge. Parents may leave their babies in the cabs or take them into the show.

Big Coast Cities Renew Fight for Film Studios

SAN FRANCISCO, CAL.—Plans to lure motion picture companies from Southern California to this city are being stepped up by Clara Kimball Young and Blanche Sweet, stars under the management of Harry Cohn, who will come here to work, and possibly Mary Pickford and D. W. Griffith.

From Los Angeles, however, denial is made that either Miss Pickford or Griffith will locate here, but the Cohn stars, it is said, may come north if suitable arrangements can be made.

In Cohn, Harry and Wilfred and Allen Dwan are confering with the Chamber of Commerce over details in behalf of Mr. Cohn and themselves.

Proximity of Firemen Averts Theatre Panic

FORT WAYNE, IND.—The fact that a fire station is located opposite the Fairfield Theatre, Fairfield avenue and DeWald streets, prevented a serious disaster November 28.

Fires ignited in the hands of Carl Wiegmans, the operator, he hurried it through a window into the street. The film set fire to the entrance and forced the patrons to escape by side exits.

Within two minutes the firemen had chemicals playing on the blaze and soon the fire was extinguished and order restored.

Motion Picture Engineers Hold Two-Day Convention

CLEVELAND, O.—The convention of the Society of Motion Picture Engineers, originally scheduled for October and postponed, was held at the Hotel Winton, November 18 and 19.

One of the features was a paper on color films by William V. B. Kelly of the Prisma Company of New York.

Entertainment of the delegates was provided by the National Lamp Company and National Carbon Company, American Lamp & Appliance Company and the Hartner Electric Manufacturing Company.

A dinner and theatre party were the principal features of the entertainment.
Big Boston House Sold

BOSTON, MASS.—The Allston Theatre, 12th Brighton avenue, Allston, has been sold to the Allston Amusement Company. The theatre is considered one of the most up-to-date houses in Greater Boston. It has a seating capacity of 1,200 and was erected at a cost of $125,000. Stanley Summer will be the manager.

Exhibitor Briefs

Spokane, Wash.—J. William Houck, formerly field representative in the northwest of the Famous Players-Lasky Corporation, has become manager of the Liberty Theatre, succeeding Sam. W. B. Cohn, resigned.

Kansas City, Mo.—The Victory Theatre will be the name by which the new house at 103 East Twelfth street henceforth will be known. A. Josephson, who took over the management on the day the armistice was signed with Germany, chose the name in honor of the Allies' great success.

Los Angeles, Cal.—The Laughlin Theatre, the largest at Long Beach, has been taken over by the Broadway Theatre Company, which has successfully operated the Superba Theatre here for the past two years. Mathew Bridge, who has been manager of the Superba, will be managing director of the Laughlin, which is to be known as the Playhouse Paladin.

Carlinville, Ill.—Harry C. Daley and John M. Devitt, proprietors of the Laurdale Theatre, are planning to remodel a vacant wool house into a theatre now that the government has removed the ban on building operations. The new house will seat 650.

Fowler, Ind.—J. A. Garing of Earl Park has purchased the Dreamland Theatre here. Marie Agnew has been retained as manager.

Scranton, Pa.—The Showhouse, 1315 Jackson street, was the scene of a fire when a film exploded in the projection room. No serious damage was done. John Yanosh of North Scranton is the owner.

SUN THEATRE, OMAHA
Managed by Samuel Goldberg.

Kansas City News
By Jack H. Roth

Plans for the organization of the theatrical industry in Kansas City are going ahead at full speed. A meeting of the committee which was held Sunday, November 17, and was attended by Charles Harden, Frank Newman, George Curtis, Jack Storey, Lee Balsley and J. B. Fitzpatrick. The following resolutions were passed:

"That the purpose is to educate public sentiment, protect our common interests from adverse criticism, unjust legislation, labor trouble, and any movement that means a detriment to our industry."

"That a president, vice-president and secretary be elected in addition to a board of directors made up of representatives of the different branches to guide and direct the affairs of the newly organized Kansas City Amusement Association."---Greater Kansas City.

"That a business manager of special qualifications be employed, devoting his entire time looking after the business affairs of the Amusement Managers, to be guided by the executive board.

"That the amusement industry, as a business enterprise and a legitimate industry, is every right entitled to any consideration given any commercial, industrial or business enterprise which at the moment confront us are epidemics, labor troubles and individual selfishness, which often leads to unjust and damaging activity."

"To that end, we recommend that immediate action be taken, opening membership to bona fide owners or managers of the legitimate, vaudeville, burlesque, legitimate and film theatre firms, changes, accessory and motion picture machine firms, legitimate and film manufacturers, and amusement publishers or reporters, at $5 per initiation, to be voted by the executive board."

"Permanent by-laws and constitution to be adopted and compiled by the executive board immediately after the election."

Milton H. Feld, who was manager of the Universal Film Company in Kansas City, before leaving for Camp Pike as one of Uncle Sam's doughboys, has returned to his old position. Mr. Douglas, who had temporary charge, will be his assistant. Welcome back, Milton.

Jack Storey of Pathe is looking for larger quarters; the present office being too small. Mr. Storey has tendered his resignation to the Chamber of Commerce, due to the manner in which that body handled the recent influenza epidemic. In tendering his resignation, Mr. Storey said:

"Every person connected with the amusement industry of Kansas City feels that no steam roller ever rolled more perfectly than the one at the meeting of the Chamber of Commerce, which they were invited to attend. Every person feels that they were very unjustly treated in this matter, not only by this board, but especially by the newspaper comments regarding the picture shows."

"The closing down of practically any line of business, regardless of whether it is manufacturing, retailing, or amusement in a community for six weeks without giving the men who have invested their all in this certain line of business at least a reasonable hearing is a very serious problem. While undoubtedly certain members of the Chamber of Commerce felt that they were serving the best interests of all concerned, yet in view of the fact that this manner was handled, I beg leave to tender by resignation to your honorable board.

P. C. Wreath has been appointed manager of the Kansas City office of the Famous Players-Lasky Corporation.

A. M. Eissner, recently with the Sherry Service, is now managing the Doric Theatre.

Dayton and Vicinity
By Henry C. Mortimer

The big Griffith war film, "Hearts of the World," will lengthen its stay in Dayton for five more days, according to Fred Miller, manager of the road show playing at Memorial Hall. The picture opened Sunday, November 17, for one week, and the success of the latter part of the engagement brought the additional five days extension.

The week of November 25 was known as Metro week at the Dayton Theatre in Dayton, that company's attractions holding the boards for the seven days exclusively. Nazimova opened Sunday for four days in "Toys of Fate." Starting Thursday the late Harold Lockwood, in "Pals First," played for three days.

"Shoulder Arms," the latest Chaplin film, opened strong at the Strand Theatre, Dayton. Sunday, November 25. The Chaplin picture with the other two reels of the Griffith picture played in about fifty-five minutes, thus turning out the crowd about every hour. The house had a standing line all day and it is said that the attendance record for all time was shattered. Chaplin is usually good for two repeats in Dayton.

Twin City Events
By H. L. Muir

Dan Essling, former owner and manager of the Universal Theatre in Minneapolis, has purchased the Gopher Theatre on 17th street and 4th avenue South. Mr. Essling is one of the oldest showmen in the territory. For years he was located at Cloquet, Minn., and operated a very successful theatre. Later he purchased the Universal in Minneapolis.

The exhibitors of Minneapolis and St. Paul took advantage of the opportunity afforded them by the closing order to remodel and redecorate their theatres. Patrons were pleasantly surprised upon their return.

The influenza ban was raised in Minneapolis Friday, November 13, after a closed period of five weeks. All exchange men and theatre managers met in a joint meeting before the City Council Friday at 11 o'clock. At 11:30, Dr. Goodrich, president of the Minnesota Medical Society, raised the ban after a council vote and the Strand Theatre of Minneapolis was running its show six minutes after the ban was lifted by the council.

Other down-town theatres followed suit and by the middle of the afternoon the Minneapolis amusement center took on a more than natural aspect.

All theatres report exceptional business since opening. Conditions in the state are slowly improving with the exception of the northern portion, which was swept by the forest fire.
Middle West Faces Year of Prosperity

Chicago Film Man Tells of Observations on Trip Through Illinois

With the war over and the decision of the Senate Finance Committee to retain the present admission tax of 10 per cent instead of doubling it, theatres of Chicago and the Middle West face a year of unusual prosperity, in the opinion of Harry Weiss, manager of the Central Film Company.

Mr. Weiss bases his belief on the observations he made last week in a trip through Illinois, in which he visited the towns of DeKalb, Aurora, Joliet, Spring Valley, La Salle, Rock Island, Monmouth, Galesburg, Peoria, Lincoln, Springfield, Decatur, Staunton, East St. Louis, Alton and Mattoon.

Everywhere, he said, business was good and in almost every town new building projects were either under way or in contemplation. A score of new houses will open in the next few weeks, Mr. Weiss learned.

Joe Erber is about ready to open a fine theatre in East St. Louis, the Miners’ Union is erecting a big house at Collinsville, a new house is being erected at DeKalb, and another at Joliet is being built by the Rubens Brothers.

Quite a few houses in the state raised admission prices following the shutdown and are rapidly recouping their losses in this way. Mr. Weiss predicted that the increased admission prices will be general soon, as exhibitors, he says, realize that higher prices are their salvation.

Boost in License Fee Feared by Exhibitors; M. P. E. L. Plans Fight

Chicago exhibitors are fearful of an increase in the city license fee. With the city badly in debt and the time at hand when the budget is to be determined for the ensuing year, theatre men expect that one of the first businesses that will be singled out for increased taxation will be their business.

The present license fee is $200, with the provision that theatres charging an admission price in excess of 20 cents shall procure a special license, costing $25, good for six months. As most of the houses have to take out two special licenses each year, this makes their annual fee $250.

How much of an increase, if any, will be voted no one knows. A fight will be made, of course, against any advance. The fight will be led by the Motion Picture Exhibitors’ League. It is probable that the league will urge a license system based upon seating capacity if unable to forestall an increase.

Evanston Alderman Boosts Sunday Shows

Showing of motion pictures in churches on Sunday when the same privilege is denied to theatres was severely condemned by Alderman H. McCullough of the Sixth ward, Evanston, in an address to the North End Improvement Association of that city last week.

The alderman declared his belief that the council would approve Sunday shows if the issue were raised.

“At least,” he said, “the camouflage of pictures in churches and schools, and the persuading of the people in the theatres would be done away with. If pictures are to be prohibited Sunday, let’s prohibit them all.”

Balaban & Katz Plan To Erect Big Theatre In South Bend, Ind.

Balaban and Katz, owners of the Riviera, Central Park and other theatres, are about to launch a big out-of-town venture, it is reported.

They are planning, it is said, to construct a 3,000-seat house in South Bend, Ind., along the lines of the Riviera, in association with George Hines, manager of the Auditorium there.

A 99-year lease has been obtained by the Chicago firm and Mr. Hines, according to the report, and George Rapp, the Chicago architect who drew the plans for the Riviera, is drawing the plans for the new South Bend house.

Another theatre, seating 2,500, also will be erected in South Bend by Chicago men, it is said, opening about October 1, 1919.

Action on Operators’ Pay Awaits Schaefer’s Return

In the absence of Peter J. Schaefer, president of the Allied Amusement Association, who is in New York on business for the Exhibitor Branch of the N. A. M. P. I., of which he is president also, no action was taken last week upon the demand of the Chicago Operators’ Union for more pay.

Thomas Maloy, business agent of the union, said an answer had been requested by Thursday of this week. All that would prevent the answer, so far as is known, is the failure of Mr. Schaefer to return by that time. At his office it was said that he expected to be back by Friday at the latest.

Failing to receive an answer, however, Mr. Maloy said he would report to the membership Thursday night, and the next step would be up to the rank and file.

Composers’ Society Renews Fight for Music Tax Payment

Western Counsel Demands That Exhibitors Procure Licenses

After refraining for many months from activities in connection with the music tax, the American Society of Composers, Authors and Publishers, has renewed the fight existing for years by launching an offensive in Chicago.

Several exhibitors are in receipt of a letter from E. S. Hartigan, general western counsel, in which he threatens to take legal proceedings immediately unless they arrange to comply with the society’s demands.

Infringements Alleged

The letter reads as follows:

“Your attention has heretofore been called to the fact that your orchestra was infringing upon the copyrights of members of this society. This office now has on hand evidence of various of these infringements and contemplates bringing action against you without further delay.

“You might probably be interested to know that I have brought an action in behalf of Berlin & Snyder Co. vs. Christ Tollefson the District Court of the United States for the Southern District of California recently handed down an opinion upon a bill filed against the theatre owner in which the court held that it was the duty of the judge under the law to assess the plaintiff’s damages for a single infringement at not less than $250, and in addition thereto attorney’s fees and court costs. In the particular case referred to the attorney’s fees were fixed at the sum of $100.

“Unless you procure a license at once, no alternative will be left other than to protect the rights of our members by instituting proceedings against you.”

League May Fight

The resumption of hostilities by the society following a lull a few weeks since last spring. At that time the Motion Picture Exhibitors’ League crossed swords with the society, publishing weekly a list of infringing theatres, which exhibitors were urged to use to the exclusion of the taxable music.

William J. Sweeney, secretary of the league, says that the exhibitors are just as willing to combat the society now as last spring, and if the situation becomes serious the league probably will take drastic action.

Randolph Opens Christmas

The Randolph theatre, Jones, Linick & Schaefer’s latest venture, will open Christmas Day, it is announced. Louis J. Jones, who has been appointed manager, will be assisted by Walter H. Moore, who has been assistant manager of the Orpheum for several years.
Exhibitors Mutual
Holds Meeting for Branch Managers

A meeting of the Central District exchange managers of the Exhibitors Mutual-Tuberculosis Corporation was held at the home office in the Consumers building last week, when the company's new officials were introduced and new plans discussed. The following executives were present:

H. A. Brink, vice-president and general manager.
H. C. Cornelius, secretary.
A. S. Kirkpatrick, assistant general manager.
S. J. Rollo, assistant sales manager.
J. L. Merrick, coast supervisor.

The following branch managers were present:
Dan Donnellan, Chicago.
I. B. Brown, Kansas City, Mo.
John A. Kent, Milwaukee.
I. F. Mantzke, Minneapolis.
L. L. Pedahoma, Oklahoma City.
F. F. Lattner, Cleveland.
I. Beitman, Indianapolis.
F. A. Heller, St. Louis.
George Bus, Detroit.
R. A. Davis, Atlanta.
Nate LaVene, Cincinnati.
K. S. Ballantyne, Omaha.
A. S. Kirkpatrick, who charged of the meeting and introduced the new officials. Mr. Brink spoke in behalf of President Clark, who was unable to be present. The same kind of a meeting was held at New York the week previous and attended by the managers of the eastern branches.

"Finger of Justice"
Denied Permit to Show
In Chicago Theatres

Following the protest of certain members of the Chicago Censorship Commission, Acting Chief of Police Alcock last week announced that he had denied a permit to show a picture of a "good moral," the picture based on the fall of the Barric Bay Coast. This was one of Alcock's last orders before he was succeeded by the newly appointed Chief Col. Garriott.

"This picture depicts vice conditions in San Francisco and there is no reason for it to be shown in Chicago," said the acting chief. "We have no red light district and no organized vice. This is a clean city, and as such requires no lessons of the kind taught in the film."

The picture had been recommended for a pink permit—adults only—by Second Deputy Superintendent of Police Frazier, who favored its showing because he thought it counteracts a good moral. Suit for $50,000 against Alderman Frank J. Link, a member of the censorship commission, has been threatened as an outgrowth of the controversy. Rev. Paul Smith of San Francisco, sponsor for the feature, is said to be contemplating such action.

Hamburger and Selig
Open Cash Exchange

Alfred Hamburger and A. M. Selig have opened the Cash Buyers' Film Exchange on the tenth floor of the North American building. Nathan Pastel is the manager.

PERSONALS

Harry Weiss, manager of the Central Film Company, is back from a week's trip through Illinois with a good story. An exhibitor friend him him to buy a picture and a patriotic picture and Mr. Weiss suggested "The Crisis." "Aw, that's so old it's got Abraham Lincoln in it," the exhibitor said.

Hardly had he got back in town until the popular Central Film manager departed for Flushing, N. Y., where he got a first-run picture and a picture for the fall. Work on both is complete this week. Mr. Weiss had to leave Mr. J. Goldsmith of the St. Louis Universal exchange. Subsequently the gathering grew until it included a representative of Kinema Pictures and a representative of Jewel and several others. A convention was held, which lasted into the young hours of the morning and was broken up only when the clerk notified the film men that nobody else on their floor could sleep.

Andrew Karzas, owner of the Woodlawn Theatre, which the management claims is the finest on the South Side, is down with Baden Springs, due in part to a physical breakdown. Since Mr. Karzas launched his new venture last spring he has worked unceasingly to make a success of it, and having accomplished that his system is now paying the penalty of overwork. Mr. Karzas' friends hope he will have a speedy recovery.

William E. Healey, owner of the Crawford Theatre, Madison street and Crawford avenue, opines that things ought to be pretty good for exhibitors if Congress concurs in the action of the Senate Film Committee and keeps the admission tax down to 10 per cent. Incidentally, he said, he did a nice day's business with the James K. Hackett picture and intends to book it for a repeat date.

Billy West, the noted comedian, was the guest of George West of the Bee Hive Exchange, his brother, last week, eating turkey on Thanksgiving with George at noon and ditto with Henri Goldwyn at the evening meal. This evening Billy was on his way to the coast to resume production after a visit to New York.

R. C. Cropper, owner of the Bee Hive Exchange, has opened a branch in Indianapolis. Mr. Cropper, an Indianapolis film man, has been placed in charge. The location of the exchange is 109 West Maryland street.

Frank "Bonus" Rogers, manager of the Pathe exchange, spent several enjoyable days last week in the city. Frank "Bonus" Rogers, manager of the Pathe exchange, spent several enjoyable days last week in the city.

Frank "Bonus" Rogers, manager of the Pathe exchange, spent several enjoyable days last week in the city.

EXHIBITORS HERALD AND MOTOGRAH

On the Firin' Line

Albert Martin, Bee Hive traveling representative, has a good one to dispense. "Al" asked a down-state exhibitor how he'd like to book "The Lion and the Mouse" and the exhibitor replied that he didn't want any animal pictures.

R. M. Foxe, Central Film traveling representative, has started out on his second trip for the firm in Southern Illinois, after doing a big business the first time out.

Don't call Ted Meyers "Dutch" if you want to get in wrong.

The Pathe office has been hit by the "Flu." Van Gelder, one who was on the sick list, returned to the office after a week's illness.

Bill Brimmer left Metro last week. He hasn't announced his plans, but it's a safe bet Bill will connect with one of the exchanges.

Don't know who is responsible for calling Mordue "Mickey," but Mr. Mordue wants it understood his name is not "Mickey." It's "Mickey." Perhaps that "Mickey" was meant for McMillan or Flaherty.

This office is reserved for "Chub" Florini. We cannot say anything about "Chub" this week, being unable to see him, but knowing the Firin' Line would not look right without his name in print we thought we'd mention it anyway. George Levine of Universal, please write.

After writing this we ran into "Chub" and he delivered himself thus: "There are two things that come back. One is Dr. Crippen and the other is a bad check." Ed Mordue asks if "Fireplug" Sal-kin both agreed with "Chub."

Phil Dunas of Jewel is going around with a smile on his face, the reason being that he is 889 to the good. Ask Phil, he knows.

Henri Ellman of the Lee Hive forces, reports a successful Thanksgiving. He ate turkey at noon with his girl, repeated the performance at 6 with Billy West, the comedian, and at 12 repeated on the repeat with a certain blonde. That's all right with us, Henry, but have a care. A jealous woman is not to be trifled with.

I. Natin, Jewel sales manager, has resigned to join the Goldwyn forces.

Frank "Bonus" Rogers, manager of the Pathe exchange, spent several enjoyable days last week in the city.

"Fireplug" Sal-kin is some busy man these days buying War Saving Stamps and Liberty bonds. Of course, Sal-kin gets quite a percentage on the buy. Leave it to Morris. His password is, "How was the money split?"
New Syndicate Buys Big Toronto Theatre
Bickell and Nathanson Now Control Several Down-town Houses

One of the most important moves of the year in Canadian moving picture circles has been the passing of the Strand Theatre, Toronto, into the control of a new syndicate composed of J. P. Bickell and N. L. Nathanson of Toronto, and Harry Brouse of Ottawa. The Strand, which has been rated as the third best down-town theatre of Toronto, was formerly controlled by the Mark-Brock enterprises. Two men of the new syndicate, Messrs. Bickell and Nathanson, are also the Regent Theatre, Toronto, another of the large downtown theatres. Harry Brouse owns the Imperial and Family Theatres of Ottawa and is also one of the two eastern Canadian franchise holders of the First National Exhibitors' Circuit.

It is planned to make extensive alterations in the Strand and these will include a change in seating arrangements and interior layout. A portion of the orchestra floor will be laid out for boxes. Messrs. Nathanson and Bickell are also interested in the St. Denis Theatre, the large Montreal theatre, which was recently reopened with a combination policy.

Mr. Brouse has been associated with the Strand of Toronto for some time. It is also an interesting fact that his first National pictures are released through Regal Films, Limited, which is also controlled by Bickell, Nathanson, Aronson and others. The Regal also handles Metro, World and several other kinds of productions.

No announcement has been made regarding the future management of the theatre. The present manager, Clarence Fiddes, has had two severe attacks of illness during the past year. The Strand started out a few weeks ago with its winter policy which included the presentation of Goldwyn and Select attractions.

Theatre Manager Now With Vaudeville Team

H. C. Lamarre, the manager of the New Allen Theatre, Westmount, a suburb of Montreal, has announced his retirement from the position. Mr. Lamarre has formed a vaudeville team with John Fiddes, the Canadian soloist, for a singing act. One of their first appearances will be at the Family Theatre, Ottawa. Fiddes recently enjoyed an extended engagement at the Imperial Theatre, Montreal, where he introduced community singing. Fiddes is widely known throughout Canada, but Lamarre also has a voice of considerable merit. Lamarre was previously the manager of a theatre at Lachine, Quebec.

Winnipeg Operators Formulate Demands For Wage Increase

According to W. H. Dutholt of the Winnipeg Moving Picture Operators' Local No. 299, a request has been made upon Winnipeg exhibitors for better pay and working conditions. Announcement has been made by Mr. Dutholt that a number of committee meetings have been held but without definite results. Declaration is made that subsequent to the raising of the ban on theatre performances in Winnipeg, the members will decide on a course of action.

M. D. Grant, secretary of the Winnipeg local, has denied, however, that the members propose to go on strike. The union wants recognition from Winnipeg exhibitors and he also declares that local operators have not received any increase of wages or other concessions since the start of the war in 1914. He claims that chief operators in Winnipeg are being paid $30 per week and assistant operators $25 per week. Some of the exhibitors are paying more than the scale to their operators but the majority are not.

Secretary Grant declared that local theatre employees are not well paid for their services, generally speaking. Cashiers are paid about $5 per week; doormen $15 to $18 per week; day ushers from $6 to $8, and night ushers from $3 to $4.

"If the exhibitors can afford to pay from $100 to $800 per month for rent," said Secretary Grant, "and from $100 to $700 weekly for film service, surely they can afford to pay living wages to employees."

Adverse Legislation Drives Exchanges Out

The Board of Trade of Regina, Sask., announces that there is a strong possibility that the film exchanges of Winnipeg, Man., may remove to Regina because of the legislation proposed by the Winnipeg authorities which would compel the local exchanges to find one-story fireproof buildings and to observe many strict regulations regarding the handling of film. The Winnipeg exchange managers have promised that they will leave the city in case the proposed legislation becomes a fact.

Theatrenmen Promoted

Several changes have been made in the personnel of the Regent Theatre, Toronto. Harry Hallgarth, who has served as doorman practically since the opening of the theatre two years ago, has been promoted to assistant manager. The chief operator of the Regent is now Tommy Marsden and his assistant is J. Sturges.

Salesman Reports Excellent Business in Western Canada

George McArthur, special representative of the Perkins Electric Company, Montreal, Canadian distributors of Powers, Simplex and Motograph projection machines and other theatre equipment, has just returned from the Canadian West, where he spent four months in calling on exhibitors in every city.

Despite the epidemic, McArthur succeeded in selling a considerable quantity of machines, transverters, screens and other goods. During the trip he sold over thirty new gold fibre screens. In Vancouver he sold two new Simplex projectors to the Colonial Theatre, while the Rex Theatre ordered two new Simplex machines as well. The Colonial Theatre also installed two Powers machines. He sold 5,000 Speer carbons in Vancouver as well. This is an indication of the manner in which western exhibitors are buying new equipment.

For the new Allen Theatres at Edmonton and Regina, Power's Camera-Graphs and Hertner transverters have been ordered. Mr. McArthur reports that M. Sherman of Moose Jaw, Sask., is also building a new theatre in Regina, Sask.

James Gets Connor Novel

Harry James, formerly with the Mac Murray productions, who is now a resident of Ottawa, Ont., has announced that he has made an offer for the moving picture rights of "The Foreigner," written by Ralph Connor of Winnipeg. It is intended to make the picture in Canada and the author will be invited to appear before the camera, it is stated.
Land of the Free
Life of Pershing
Shown Commander

It has been given to only one man in the world to see his life portrayed before him on a motion picture screen. That man is General John J. Pershing, who, advice from Paris that he saw "The Land of the Free," the great William Wyler photoplay based on Pershing’s life, few days before the signing of the armistice. General Pershing, it is said, was greatly pleased with the film and marveled at the close fidelity to actual happenings in his life.

The American commander saw the film in a V. M. C. A. hut near his headquarters, quartered by members of his staff. The entertainment was made a gala occasion, seen by the French generals and their staffs also being in attendance. The club of the headquarters was given several selections and a large speech explaining the nature of the film and the great care taken in its production by the Fox Film Corporation was made by a V. M. C. A. official.

Tourner’s Feature
"Woman" a Unique Film

"Woman," Maurice Tourner’s latest production which recently scored a remarkable success at the Rivoli Theatre, New York, stands in at least one respect as the most remarkable film offering of the year. It is so different that it completely defies classification.

No single descriptive name can be given "Woman." The picture does not fall into any one class. It is not a melodrama. Rather is it a study in womanhood of remarkable psychological depth. While it has plenty of physical action, its keynote is mental. Neither is "Woman" a spectacle. It is intimate and personal, the five episodes, with the prologue and epilogue, telling the direct story of six women and six men. Sometimes hundreds of supernumeraries appear, as in the Roman interlude, but their appearances serve only as a background. Director Tourner has centered his interest in each episode upon one single woman.

"Woman" is not allegorical. There is nothing symbolic about Mr. Tourner’s study of “woman's development through the ages.” Each instance chosen to be presented by Mr. Tourner is direct, vigorous, straight from the shoulder drama, except in the instances of the Adam and Eve episode and the Britanny sea coast faerie. It is not in conventional photoplay form, but presents a new idea in script development. A critic of "The New York Times" termed the various episodes photographic ballads.

Hiller & Wilk, Inc., who handle the distribution of the Maurice Tourner productions, announce that they have been receiving a great number of inquiries regarding “Woman.”

Bert Ennis is Engaged
To Write S-L Publicity

Bert Ennis, director of publicity for McClure Productions, Inc., has resigned his position to accept a similar one with S-L Pictures, produced by Sawyer & Lubin. Mr. Ennis steps into familiar quarters, for he has been associated with Sawyer and Lubin before.

Harry H. Poppe Joins
Octagon Films Staff

Harry H. Poppe has been appointed director of advertising and publicity for Octagon Films, Inc., which is handling B. A. Rolfe’s serial, "The Master Mystery," starring Houdini, the handcuff king. He succeeds John W. Grey, who will hereafter devote all his time to scenario writing. Poppe has had wide experience in advertising and publicity capacities with both motion picture and theatrical companies. His last connection was with the Yorke-Metro company which produced features starring the late Harold Lockwood.

Fox Branch Managers
Transferred to West

Charles Muehlman, formerly manager of the Denver exchange of the Fox Film Corporation, has been transferred to the management of the San Francisco exchange, where he is now in charge. Mr. Muehlman succeeds George Mann, who has become connected with the management of the Rialto Theatre, San Francisco.

Leonard A. Quill, formerly salesman of the William Fox exchange in Pittsburgh, has been promoted to manager of the Denver exchange, assuming his new duties November 26.

While in Kansas City Make Your Home at the
Westgate Hotel
200 Rooms 200 Baths
\$1.50 and Up—"Mostly $1.50"

Absolutely Fireproof
Westgate Hotel
At the Junction
On Main and Delaware at Ninth
KANSAS CITY, MO.

The Call of Humanity
is "Join the Red Cross"
TAKE NOTE

that thus far this season, for eleven consecutive Star Series productions,

Goldwyn Pictures

have scored definite, assured successes with the exhibitors of America, with the public that makes the amusement business possible and with the critics who interpret public opinion.

Remember: we said in advance:

"This is a Goldwyn Year!"

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Through the highest standard of efficiency attained by the Spoor-Thompson laboratory method of processing film, we are enabled to guarantee you a quality in positive prints unequalled by any other method. We long ago passed the experimental stage, and under the most exacting conditions, have produced, and are now producing, a standardized quality that is equable and unchanged throughout the entire length of the film.

And this high quality is offered you at a price less than you pay for inferior process work.

Mr. Charles F. Stark, our sales manager, will give you details.

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Why Fox Exhibitors Succeed

Fox exhibitors have a material advantage over their competitors
— they are sure of uniformly good pictures
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Fox pictures are made to a standard; then tested to see if they fit. Nothing is left to chance.

It is the Fox Idea that yesterday’s experience should be made the basis of better pictures today
— that it is cheaper to stand the loss of discarding productions than to market them at the cost of good will.

This is the policy that has made VICTORY PICTURES and EXCEL PICTURES the sensation of the 1918 season.

Every production offered in either of these two series has been a little better than its predecessor, and every one that will be offered hereafter will be better than any that have gone before.

You may have thought, when you saw the first VICTORY PICTURES: “Oh, well, Fox has to make the first ones right,” and you may have argued with yourself that quality of this sort could not long be maintained.

But now you know better—VICTORY PICTURES are the talk of the trade—

— the biggest series of profit-winners, without exception, that ever have been offered the American exhibitor.

They owe their success to the Fox Idea
— to the idea that it is story, plus direction, plus star that makes a picture, and that a standard of excellence, once attained, merely represents wasted effort unless it is maintained.

GLADYS BROCKWELL: TOM MIX and GEORGE WALSH in smashing, up-to-the-second dramas, sumptuously staged, masterfully directed, and packed with action, punch and popular appeal
— that’s the story of VICTORY PICTURES.

And you will find a similar appeal—similar quality— in EXCEL PICTURES.

No series of productions has ever attained the volume of bookings in a year that have been scored up for EXCEL PICTURES in the three months they have been on the market.

VIRGINIA PEARSON, PEGGY HYLAND and JANE and KATHERINE LEE have established new records for drawing power and now these recognized and favorite stars have added to their ranks MADLAINE TRAVERSE, the young woman whose marvelous character interpretation in “The Caillaux Case” brought her into national prominence almost over night. VICTORY and EXCEL PICTURES are the biggest “buy” in the market today.

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BOOK THEM NOW!

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"VIRTUOUS WIVES"

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Story by Leonce Perret

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IT'S proving a delight and a surprise to me. It's the first of your serials I've run, but it won't be the last one, for you can book me up soon as the rest are ready. It's making box-office records for my theatre.

DOME AMUSEMENT COMPANY
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A. W. KOEHLER, Mgr.

"THE IRON TEST" met with instant approval; and from the favorable remarks heard about the theatre, I am sure it will be a better drawing card than any other Vitagraph serial and that's saying quite a bit.

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FIRST episode took well in my house, and second episode opened with a capacity and turn-away house. No exhibitor can lose by booking the serial.

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Built on the sure foundations of the brilliant methods of the master-serial-maker of the universe—"The Silent Mystery" is the supreme money-getting Serial of the age. 15 amazing episodes. Francis Ford at his superlative best.

"The Silent Mystery starts with a Francis Ford Wallop"

—Exhibitors' Trade Review

Get ready now, Mr. Exhibitor, to connect with regular money, on this made-for-you, coin-getting thriller.

THE BIGGER PROFIT PLAN

Will be announced next week. It is a just and equitable measure designed to give Exhibitors their fullest right to Please their Patrons—Pack their Theaters—Play a Big Box-Office Success and—Collect their Profits. Watch the Trade Papers next week for the plan that has flooded our offices with inquiries the past month. If you can't wait—write for full particulars to

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MARY MILES MINTER
in "WIVES and OTHER WIVES"
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By STEPHEN FOX Directed by LLOYD INGRAHAM

The first of a new era in Minter pictures—presenting this dainty star in a role other than that of an ingenue. Capacity business will doubtless result at every theatre showing this "different" offering.

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LIEUT
BERT HALL and EDITH DAY
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A BIG box office attraction
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cities. Lieut. Hall himself ap-
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The first ULTRA Sensation reflecting the Current of
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→ NOT A WAR STORY, YET GRIPPING WITH INTERNATIONAL CONFLICT! NOT A LOVE STORY, YET WITH ROMANCE QUIVERING IN EVERY SCENE! NOT A DETECTIVE STORY, YET WITH MYSTERY AND SUSPENSE IN EVERY SITUATION!

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→ Every one of its leading characters of Irresistible Attraction!

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***Our FRANCHISE BOOKING PLAN will make it possible for you to make BIG MONEY on this Ultra PICTURE SENSATION!

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KEEP YOUR CALENDAR CHECKED UP!
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This special edition, which will constitute a year book of the Industry, will contain many features of great and lasting interest.

Your advertisement for this issue is especially solicited.

The usual rates will prevail.
Forms close Dec. 16, 6 p.m.

MARTIN J. QUIGLEY, PUBLISHER
Goldfish Eliminates Problems of the Industry

By Martin J. Quigley

RESPONSIBILITY for the exalted and too remunerative position of the star in the motion picture business has been put squarely up to the exhibitor by Mr. Samuel Goldfish.

Mr. Goldfish in a talk to exhibitors in Chicago last week established a precedent. Throwing convention and the established methods of procedure in such matters aside, he told the exhibitors present a lot of things they had never heard from a producer.

Mr. Goldfish did not consume the half hour during which he elected to speak by slapping the theatermen on the back; he did not flatter them and he did not censure them—he simply told them a lot of things for their own good and for the good of the industry at large.

And it must be recorded to the intelligence and good judgment of the representative exhibitors of Chicago who were present that Mr. Goldfish’s remarks were punctuated with rounds of enthusiastic applause and while many of his assertions hit them squarely in the eye, the general comment at the conclusion was that Mr. Goldfish had opened up a new and untouched field of genuine co-operation between exhibitor and producer.

One fact which Mr. Goldfish securely registered with his audience is that the so-called, down-trodden exhibitor actually has not been the under dog during the past two and one-half years; that producers have been struggling desperately with the increased cost of producing better pictures, with the heavy salary exactions of stars, with increased taxes—and that the successful exhibitors have not come forward to meet their share of the burden.

Mr. Goldfish absolved the producer of the responsibility for the existence of the iniquities of the star system. With convincing argument he pointed out that the exhibitor’s loud-voiced demands for productions with a certain few stars and his unwillingness to pay good prices except for these stars are responsible for the existence of the bad features of the star system which are now throttling the prosperity of the industry.

He declared that certain producers, notably Goldwyn, had spent great effort and money to associate trade marks on their pictures with real quality in the minds of the public. And exhibitors generally instead of following up this plan have advertised and exploited the names of certain stars, thus developing and nurturing a menace that gnaws...
at the very vitals of their business. He pointed out that producers have been discouraged from making big pictures in which the story and the general production are emphasized because of the apathy of exhibitors toward practically all productions that are not linked up with the name of a big star.

On the question of higher admission prices the Goldwyn executive presented a conclusive case. The sole dependence of exhibitors upon the names of a few big stars must be abandoned. Even the present standard of production cannot be maintained unless producers receive greater revenue. In brief, the welfare of the industry is in the hands of the exhibitor. First, he must cease staking the success of his business solely upon the reputation of a few players; secondly, he must collect more from his public and in turn pay more for his film.

Conditions in the film business have reached a stage where full realization of the problems at hand by all concerned is imperatively demanded. The economics of the business must be readjusted. New principles of operation must be agreed to and enforced. Those who have striven for monopoly and have failed must be speedily pushed aside. Exhibitors who have foolishly tied themselves to a single company must awake to the fact that the possibility of disaster is at hand.

In view of these and many other serious problems of the immediate future, the frank statement of Mr. Goldfish is particularly timely. The dreamy hope that the serious problems confronting the industry will be wafted away as time goes on must be supplanted by virile and intelligent action directed toward accomplishing the necessary readjustments.

Mr. Goldfish's candid statement of the problems of the moment form a worthy example for various producers who in reference to their relations with exhibitors have heretofore hid behind a mask of power and progress.

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EXHIBITORS TURNED OUT OF N. A. M. P. I.
BRADY RESIGNS; CRISIS IS REACHED

NEW YORK, DEC. 10 (SPECIAL FROM NEW YORK BUREAU)—WILLIAM A. BRADY TODAY RESIGNED PRESIDENCY OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY.

MR. BRADY'S RESIGNATION CAME AS RESULT OF A CONTEST IN THE ASSOCIATION OVER THE QUESTION OF GIVING EXHIBITORS EQUAL REPRESENTATION.

AT A MEETING CALLED TO AMEND THE BY-LAWS AND CONSTITUTION, RICORD GRADWELL, WHO WAS THE ONLY PRODUCER PRESENT, STATED HE HAD COME TO OPPOSE THE ADMISSION OF EXHIBITORS ON A FIFTY-FIFTY BASIS.

FOLLOWING THIS, PETER J. SCHAEFER, HEAD OF THE EXHIBITORS' ORGANIZATION, WITHDREW THE OFFER OF THE EXHIBITORS MADE IN CHICAGO LAST SEPTEMBER TO AFFILIATE WITH THE NATIONAL ASSOCIATION, AND DECLARED THAT EXHIBITORS WOULD NOW ORGANIZE A TRULY REPRESENTATIVE BODY.

MR. SCHAEFER CHARGED DELIBERATE BAD FAITH IN THE ABSENCE OF ALL PRODUCERS AND DISTRIBUTORS EXCEPT MR. GRADWELL.

MR. BRADY STATED THAT HE QUITS IN DISGUST AFTER TWO YEARS' EFFORT TO BRING TOGETHER THE WARRING FACTIONS OF THE INDUSTRY.

P. A. POWERS IS MENTIONED AS A PROBABLE SUCCESSOR TO MR. BRADY.
Producers Object to Government Competition

File Vigorous Protest Against Continuance of Division of Films Will Distribute Official Propaganda Pictures—Ask for Abolition of All Censorship as Un-American

Vigorous protests were launched against the United States government competition, through the Committee on Public Information, with the motion picture industry, by a committee of film men from the N. A. M. P. I., at Atlantic City, N. J., on Thursday, Dec. 7.

Walter W. Irwin, chairman of the executive committee of the National Association, and representative of the industry to the War Emergency and Reconstruction Congress of the United States Chamber of Commerce, introduced a resolution embodying the protest which was signed by all the New York manufacturers and also urging the abolition of the entire censorship system now in existence in the United States.

A committee of motion picture representatives, consisting of W. W. Irwin, John C. Flinn, William C. Smith and Frederick H. Elliott, went over the resolution carefully before they presented it to the War Emergency Congress.

Demand Industry’s Rights

The terms of the resolution need no explanation. It is a conclusion to the point, and from the sharply drawn demands for full recognition of the industry’s rights the resolution is of such force and strength that the next happening results may be expected. The resolution as presented to the convention on last Thursday morning reads as follows:

Resolutions respectfully submitted for adoption to the War Emergency and Reconstruction Congress of New Jersey, December 5th, 1918, by the Motion Picture Industry, Related Group No. 37, Walter W. Irwin, chairman; John C. Flinn, secretary, William C. Smith, speaker. Whereas, the Motion Picture Industry along with other industries of the country mobilized itself upon our entrance into the war, for the purpose of doing its greatest effective service, both with, and service to the national government; and Whereas, the substantial result now accomplished has been acknowledged by public statements and in writing by the President of the United States, and by various of the cabinet officers and heads of departments and bureaus, and other semi-official and semi-ordained agencies; and

Work Accomplished

Whereas, such work undertaken and accomplished consisted substantially of the following:

1. Food Distribution

First Liberty Loan: Distribution without charge to the public motion picture theatres of 30,000 colored slides and of 8,000 copies of a 50-foot motion picture of President Wilson, carrying a patriotic message about to the public the necessity for the conservation of food.

Second Liberty Loan: Distribution without charge in 19,000 theaters of 18,000 colored slides and of 500 copies of five specially prepared subjects, each 500 feet in length, in which leading stars of the industry appeared in dramatic episodes. These were produced by the industry and contributed to the government.

Third Liberty Loan: Distributed without charge to all motion picture theatres, 17,000 copies of a short motion picture of Secretary McAdoo delivering an appeal in behalf of the cause for the purpose.

Posters Distributed Free

Distributed without charge 17,000 sets of posters (five in a set). These were posted in the lobbies or on the exteriors of all motion picture theatres throughout the United States.

Fora Foreign Markets. In answer to the express request of the National Liberty Loan Committee of the 12 Federal Reserve Districts, the Motion Picture Industry produced at its own expense, amounting approximately to $55,00,000, 38 dramatic subjects, each one hour long, adding a great deal to the appeal and effectiveness of the dramatic scene in support of the loan. Of these pictures, 12,000 were distributed to the United States government, at its own expense, caused 4,000 copies to be printed. All of the makers of these pictures, with the exception of two companies, with charges of $500,000, voted their entire organization to the distribution of these motion pictures by a method which assured the exhibition of each print each day of the drive. Between twelve and thirteen million copies of these pictures went out the drive of the Liberty loans, theatre managers, in their own interest, having bought up the pictures. Many have been brought up by the public for the disposal of the Liberty loan workers and speakers.

2. Food Administration

Distributed to all motion picture theatres, without charge, several thousand copies of short motion pictures and many thousands of slides, conveying to the public the necessity for the conservation of food.

Slides and Trailers

3. Department of Agriculture

Extensive use of the most effective film trailers. This work is still in progress.

4. Federal Reserve Board

Extensive distribution of slides and film trailers. New work of this character recently undertaken nationally.

War and Navy Departments

Wide distribution of specially prepared pictures, slides and posters pertaining to recruiting and physical and moral welfare.

5. Four-Minute Organization

Fifteen thousand, 900 copies of a motion picture entitled “The Spirit of the Red Cross,” were distributed throughout the country without charge, and in addition, 15,000 posters.

Exhibitors Display Anxiety Over N. A. M. P. I.’s Unfulfilled Promises

Have Not Been Taken Into National Body on Fifty-Fifty Basis—Question of Assessments Is Up

Exhibitors are beginning to wonder when the honeyed words of promise made them as to representation in the National Association are going to come true.

At the amalgamation meeting in Chicago last September, when the exhibitors of the nation were brought together with the distinct understanding that they were to be taken into the national body on a fifty-fifty basis. Some time ago there was a meeting between President William A. Brady of the N. A. M. P. I. and President Peter J. Schaefer of the exhibitors' organization and others interested in the matter, when ways and means to bring about the promised representation were to be devised.

Since then, however, there appears to be some slippage in the arrangement. There are many indications that the exhibitors is not to receive the recognition agreed upon and the result is that there is already much talk of a break.

Question of Taxation

The question of the exhibitors hearing half of the expense of the National Association in dues or assessments, if they are to be made, is becoming of such voice of that body, has been brought into the situation.

This point, the exhibitors generally agreed, is the one thing that brought up the question of the disposal of the Liberty loan workers and speakers. There was a sentiment against them being used for political purposes.

Calls HERALD “Greatest”

THE STRAND

Dayton, Ohio

To Exhibitors Herald and Mottography:

We wish to announce to you that we have received the subscription having been taken by your representative, who was in Dayton last week. Copies of your publication were sent to us as a sample of what we need it for constant use in this theatre.

I think the HERALD AND MOTOGRAPHY is by far the most complete and newest sheet that exhibitors can get today. Your reviews and “What the Picture Did For Me” are great!

(Signed) GEORGE W. NANN

Treasurer
**Influenza Situation Again Threatening; Many Houses Closed**

**Pacific Northwest and Middle West Centers of Disease**

Instead of getting better, the influenza situation has taken a turn for the worse. Many theaters in the Pacific Northwest, the Dakotas, Minnesota, Iowa and Missouri were closed last week and a few in Illinois.

According to a dispatch from Seattle, practically all of Montana is closed again, including the large cities and towns. There was talk of compelling the theaters in Seattle to close, but instead it was decided to quarantine all cases of the disease. Following this action other towns in Washington took similar action, the theaters thus being saved from a shut-down.

**Wisconsin Hard Hit**

In Wisconsin nearly 100 towns have replaced the ban on the theaters and it is reported that the majority of towns in Iowa also have been closed again, including Des Moines. No estimate is available as to the number of theaters that have been forced to close a second time in the Dakotas, Minnesota and Missouri.

In Illinois, Peru, LaSalle, Macomb, Streator, Rossville, Monmouth, Waynesville, Lincoln, Glenco and Winnetka were closed, but Marion and Dallas City were permitted to reopen. Seventeen towns in Indiana remain closed, including Bloomington and Frankfort.

**Middle West “Flu” Center**

R.C. Rye, owner of the Bee Hive Exchange in Chicago, estimates that 25 per cent of the theaters in the Middle West are now closed, basing his belief on the reports of his representatives in the various states.

Des Moines, Iowa, was the only big town in the entire country that was closed last week, but the situation is threatening in Detroit. There will be no closing order in Detroit, however, without opposition by the exhibitors. The showmen of that town have united to fight closing and will seek an injunction in court if the health authorities demand that they shut up their theaters.

In Milwaukee the theaters and film exchanges plan to spend $15,000 in a campaign of education to forestall a closing order, if it is reported.

**Theatre Men Arrested**

In Terre Haute fifteen theater owners were arrested for alleged violation of a health department order closing the theaters Thanksgiving. A trial of one case was scheduled and the outcome was to determine the trial of the remainder.

One bright spot on the influenza map was Los Angeles, which was permitted to reopen Dec. 2.

Exhibitors met in many towns where new closing orders were put into effect and denounced the action of the health authorities, terming it discrimination.
Echo of Late M. P. Exposition
Stirs Promoters Along Film Row
Efforts Being Made to Place Responsibility for Madison Square Fiasco—Unpaid Debts Pile Up

Echons of the motion picture exposition fiasco at Madison Square Garden, New York, during the week of Oct. 9 to 15, are beginning to be heard and clouds of trouble apparently are gathering in the vicinity of General Manager Elliott.

The Motion Picture Exposition Company, Inc., which was formed to handle the industry's expositions under the auspices of the National Association—the stock issued to the directors being signed in blank by them and turned back to the N. A. M. P. I., to be retained by it—now finds itself in the unpleasant position of having incurred liabilities for which the individual directors are believed to be responsible, but which in many cases are alleged by them to have been entirely unauthorized.

All the officers and directors of the Exposition Company are men who are well known in the industry and who are undoubtedly financially responsible, and the possibility that the situation contains are decidedly not to their liking. They are: William A. Brady, president; Lee A. Ochs and J. H. Hallberg, vice-presidents; Horstmann, treasurer; Louis F. Blumenthal, secretary; directors, William L. Sherrill, Gabriel L. Hess, J. H. O'Donnell, Alfred S. Black and E. H. Horstmann.

Elliott Asked for a Statement

The central figure in the brewing storm is General Manager Frederick H. Elliott. Already he has been shorn of the salary of $100 weekly, which he has drawn for the better part of a year from the Exposition Company, in addition to his $7,000 job as executive secretary of the National Association, which he still enjoys.

He has also been directed to render a detailed report of the contracts, liabilities and assets, if any, of the Exposition Company.

It seems that the main question to be determined is to fix responsibility for holding the exposition at Madison Square Garden. This is the point which the directors are most anxious to have cleared up, inasmuch as there are said to be some $18,000 of debts and liabilities outstanding, some one will have to settle. Already they have had to make good to the extent of some hundreds of dollars, and there is no indication that they have any relish for carrying the operation further.

Directors Clash

Much mystery has hitherto surrounded the whole exposition situation and there has been much speculation as to just what was going to happen when the matter eventually came before the National Association as a body. Considerable light has been thrown on it, however, by the proceedings at a recent meeting of the N. A. M. P. I. directors.

At the request of President William A. Brady no record was made on the minutes of the compliments exchanged by various members of the directorate of the Exposition Company with General
Paul Brunet Sees
Prosperity Ahead
For Film Industry

Predicts Decline of War
Drama—Reconstruction
Period Opens Larger
Field

In response to a request for a statement as to what he thought would be the result of the cessation of hostilities upon the production and exhibition of pictures in this country, Paul Brunet, vice-president and general manager of the Pathe Exchange, Inc., said:

"First of all, I believe it will mean the discontinuance of the war drama. The war theme has been worked into a majority of the pictures produced during the last two years. The people are tired of that; they have had enough war. This is evidenced by the mad rush of motion picture advertisers to disclaim that theirs is a war picture. The result of this lessened demand for the picture drama with the war theme will certainly mean much smaller returns to the producers and distributors of war pictures, many of whom have spent vast sums of money in producing and advertising the same.

"But on the other hand the reconstruction period upon which we are now entering opens a greater, larger field than the world has known in four long years. During that period the industry has made such an enormous stride, many producers and distributors have had their plans made for many months past to take up their new work upon the cessation of hostilities, and the task before them will not find them unprepared.

HARRY HOUDINI
In a Scene from "The Master Mystery," Produced by B. A. Rolfe.

All Fox Men in Service
To Get Their Jobs Back
On Being Mustered Out

With the return of American soldiers and sailors a matter of the near future, the Fox Film Corporation announced this week that all of the 400 of its employees who had entered the service of their country will find their jobs open for the men when they come home.

There are two gold stars and one silver star on the Fox Film Corporation’s service flag. Word was received this week that Arthur Ficke, formerly an employee of the auditing department in the Home Office, was killed in action while fighting with the 10th Infantry (the old New York Seventh) in the British campaign in Flanders. The other gold star is for George Tyson Shea of the Denver office, who was killed April 17 on the supply boat Florence H.

The silver star is for Corporal Harry A. Murray of the contract department, who enlisted in the old Sixty-ninth Regiment of New York just after the war started. Murray was gassed early last spring. Recovering from this, he returned to his command—Company M of the 165th Infantry—and took part in several of the battles in which the Rainbow Division covered itself with glory. In one of these Murray was wounded in the jaw by a piece of shrapnel, and at present is in a hospital.

Sells Foreign Rights
To United Producers

David P. Howells, foreign distributor of the product of the United Picture Theatres of America, has closed with the Cinematográfica Sud-Americana, Buenos Aires, for the entire United output for Argentina, Uruguay, Paraguay and Chile.

The contract was signed through Jose Donatti, representative for those countries in New York. The Cinematográfica Sud-Americana is one of the oldest, largest and wealthiest concerns dealing in motion picture films in South America.

Paramount—Artcraft Furnishes Pictures
For President’s Party

Fifteen Subjects Shown to
Delegation on Trip
Across Sea

When President Wilson and the other American delegates to the peace conference at Versailles left for France they found that a series of film entertainments had been provided for the men on board ship. Arrangements were completed by wire last Saturday whereby the Famous Players-Lasky Corporation was to furnish the pictures and a list of fifteen Paramount and Artcraft subjects was accordingly prepared.

Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, took personal charge of the selection and packed over four hundred pictures in the four large leather boxes which hold the latest William S. Hart subjects, D. W. Griffith’s Artcraft picture, “The Great Love,” three Mary Pickford films and one each starring the following players: Enid Bennett, Charles Ray, Dorothy Gish and Polly Moran.

Titles of Fairbanks Films

The Fairbanks features are among the most recent which the Artcraft star has produced and are numbered among his greatest successes. They are: "Mr. Fix-It," "He Comes Up Smiling," "Bound in Morocco" and "Say, Young Fellow," all of which were directed by Allan Dwan, and provide the white comedian in some of the most astonishing stunts he has ever put on the screen.

The Hart subjects, all typical two-gun characterizations, are "Selish Yates," "The Border Wireless" and "Riddle Gawne."

The Mary Pickford films are "Stella Maris," "Amarilly of Clothesline Alley" and "Johanna Enlists," presenting a wide variety in subjects and generally conceded to be Lillian Mary’s best pictures.

Titles of Other Films

The Charles Ray picture is "His Own Home Town," which presents the young Ince star in one of his most popular roles. "Batting Jane," the Dorothy Gish picture, is Miss Gish’s first Paramount subject, which offers the little Griffith star great opportunities. "The Marriage Ring," a thrilling spy melodrama, is the subject in which Enid Bennett, the Thomas H. Ince star, will be seen. Mack Sennett’s "The Battle Royal" is the Polly Moran comedy.

Mr. Greene was most pleased over the honor paid the Famous Players-Lasky Corporation in being asked for Paramount and Artcraft pictures for the presidential party.

"We are thoroughly appreciative," he said, "and we endeavored to make selections of a wide variety, which we felt sure would please the delegation. I understand that a number of musicians made the trip, so the George Washington probably had plenty of good entertainment out the way over."
Goldwyn Distributes Ford Weekly
in U.S. Commencing January 12
Will Increase Weekly Bookings From 3,000 to 5,000 Theatres—Old Prints Withdrawn From Circulation

Effective January 12 and weekly thereafter, Goldwyn Distributing Corporation will control and distribute the Ford Educational Weekly in the United States. This move is brought about under a contract signed in Detroit on Nov. 30 by executives of Goldwyn and Fitzpatrick & McElroy, of Chicago, sole representatives of the Ford Motor Company Motion Picture Laboratories, after a conference with Henry Ford's representative, Ambrose Beardsley Jewett.

For four years Henry Ford has nursed and developed a motion picture weekly which today, with the liquidation of its Detroit plant and film laboratories, is to be taken over by a new organization, skillfully equipped and maintained by as many of those operated by the large producing organizations.

The humanness and range of Mr. Ford's mental interests are indicated in some measure by his educational weekly and by the topics he insists it shall depict. It is a scenic, a travelogue, a historical record, a portrait of industry in many of its phases, a stimulator of patriotism and efficient citizenship. Contrary to occasional belief, this educational weekly is not designed as an advertisement for its owner's great automobile enterprise.

Increase Weekly Showing

During the past two years the distribution of the Ford Educational Weekly has been in the hands of independent picture exchanges, where it was booked weekly in 3,000 to 4,000 theatres. The assumption of its distribution by Goldwyn is expected to at once give the weekly bookings in more than 5,000 theatres each week with the ultimate aim of acquiring 7,000 individual theatre showings weekly.

"Nothing that has come to my attention in motion pictures in years has possessed such possibilities for distribution as the Ford Educational Weekly," said Samuel Goldfish, president of Goldwyn, in making announcement of his company's plans for a sustained campaign for his new unit in the Goldwyn distributing activities. "Where many of us in the industry are devoting ourselves exclusively to dramatic productions Mr. Ford has realized the necessity of a great motion picture educator. He has placed his tremendous resources behind his screen weekly with no thought of profit, but because he felt that through this weekly he would carry a message of inspiration and education to the American public—and do it continuously. All prints of the previous issues of the Ford Educational Weekly will be withdrawn from circulation under earlier distribution arrangements. Goldwyn will have the sole and exclusive field during the new year, announcing the first five films as follows:

Subjects Now Ready
January 15: "What Uncle Sam Will Do for Two Cents." The fascinating story of the Postoffice Department.


January 27: "Hang It All!" The unusual picturization of the making of wall paper.

February 3: "Carrying Old Glory to the Seven Seas." Showing the work of the great Hog Island shipyards.

February 10: "Canada's Mountain of Tears." A picturization of Mr. Edith Cavell.


February 24: "Rough Stuff." A picturization of the carborundum industry.

Prints of the first weekly issues will be in all Goldwyn offices in America by the middle of December, together with the necessary lithographic and exploitation matter. A special exploitation department of the Goldwyn organization will arrange for the simultaneous syndication of the text story of each weekly in daily and weekly newspapers in every section of the country.

At a conference in Detroit Gabriel L. Hess, general counsel, and F. B. Warren, vice-president of Goldwyn, arranged through Blair McElroy, of Fitzpatrick and McElroy, of Chicago, and Mr. Jewett of the Ford organization to link the distribution of the Ford Educational Weekly with 10,000 Ford sales agencies in America, placing behind this feature a more tremendous marketing mechanism, it is said, than is possessed by any other mercantile product in the world.

Vitagraph Serial Stars
Prepare to Start Work
On Their Next Thriller

Antonio Moreno and Carol Halloway, stars of Vitagraph's current serial, "The Iron Test," have received the scripts on their next fifteenth episode play, work on which will start at the Vitagraph studio in Hollywood in the near future. Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady are the authors of the newest thriller, the title of which has not been announced.

A report from the Vitagraph western plant states that the stars will be called upon to perform even more hazardous stunts than they did in "The Iron Test," and if such is the case their courage will be taxed to the utmost, because in their first serial they took many risks.

For instance, "The Red Mask's Prey," the eleventh episode, soon to be issued, the action called for Mr. Moreno and Miss Holloway to escape from a band of pursuers by running across a telegraph pole spanning a chasm.

Stunts equal in daring figure in every episode, and in addition Mr. Moreno and Miss Holloway will be called upon to engage in combat with the wild beasts of a circus.

C. Chapman Becomes
Art Director for S-L

Charles Chapman has been appointed art director of the first S-L. Production by Arthur H. Sawyer and Herbert Lubin. In point of experience, Mr. Chapman is a dean of art directors in the motion picture field, having been the first worker in that capacity with the Vitagraph Company over nine years ago. During his long term with the latter organization, Chapman was responsible for practically all of the massive sets and internal decorative work which were a feature of many of Vitagraph's successes. He is a man of artist sensibilities, with a varied knowledge of the techniques of motion picture production. During his connection with Vitagraph Company, Chapman was associated for several years as art director with Ralph Ince, who is now engaged in producing the first S-L feature, presenting E. K. Lincoln as the star.

Roosevelt Picture
Near Completion

The long-heralded Roosevelt pictures produced by McElroy, it is reported, will be ready shortly after January 1. The number of reels has not yet been definitely decided upon, but it will probably be between eight and ten. The picture is now being titled under the personal supervision of Frederick H. Collins, president of McElroy.

Ed. Rosenbaum Transferred

Ed. Rosenbaum, Jr., who has been on the staff of the Exhibitors' Herald, in the Office Bureau of the Fox Film Corporation for several months, has been transferred to the studios at Hollywood, Cal. He left for the West last week.
Losanco Super-Plays
To Produce Dramatic
And Comedy Films

J. W. Early Heads New Com-
pany—Lillian Hackett
Engaged as Star

A new producing company, Losanco Super-Plays, Inc., has been organized in Los Angeles. J. W. Early, one of the pioneer producers in the industry, is the director general of the new organization, and its policies have been shaped largely by the fruits of his experience, it is announced.

Production has already been started upon a satirical two-reel comedy. The Losanco banner will include the products of two five-reel dramatic companies, two two-reel comedy companies and one one-reel comedy company.

H. M. Gilliam is business manager of the new firm. Everett C. Maxwell, a nationally known short-story writer and photo-dramatist, heads the scenario department. Carl Stearns Clancy is writing the continuity for the first feature. Clyde McCoy will direct under Mr. Early’s supervision. Harl McInroy, a writer and director of repue, will also produce a series of one-reel comedies.

Lillian Hackett of New York, the latest “find” in the industry, will have the leading role in the first five-reeler. Miss Crete Carton, formerly with the Rolin studio, will be the head-liner in the two-reelers, and Miss Gloria Raye, a clever ingrate actress well known on the English and Continental stages, who came to this country after playing Wendy in “Peter Pan” for two seasons in London, will be the most important member of the one-reel comedy company.

The general offices of Losanco Super-Plays, Inc., are at 904-6 Citizens’ National Bank building, Los Angeles. The company is temporarily operating under its first corporate name, the Pekin Feature Film Co. Plans for a new studio are now being drawn.

Los Angeles Loses
Balshofer Company
To San Francisco

SAN FRANCISCO, CAL.—Fred J. Balshofer, president of the Balshofer Feature Production Company, and H. K. Somborn, vice-president, who have been at the Hotel St. Francis for some time, last week announced their intention of moving their plant to San Francisco or vicinity.

According to Balshofer, either San Mateo, Palo Alto, Burlingame, San Jose, Piedmont or San Francisco will be selected. Somborn added:

“We are tired of Los Angeles. We have ‘shot’ every available scene. You have everything Los Angeles has and more. Up here we can get new types, Market street can be ‘shot’ for a thoroughfare of New York and your hotels are far more up-to-date than those of the South.”

Balshofer’s company is not the first to leave for Los Angeles. A short time ago the Clara Kimball Young Company announced that it would leave Southern California and G. M. Anderson intends to build at San Mateo.

Meanwhile overtures are being made to other companies, which have their home offices in New York. Sol Lesser, president of the All-Star Features Distributors, Inc., is handling the negotiations. He is prepared to make definite offers of sites and studios which he and his associates propose to build on locations they control. Before leaving San Francisco for the east Mr. Lesser discussed the question as follows:

“We have known that the producing companies have long nursed a growing dissatisfaction with the attitude of certain municipalities of the South. Our plays have been laid in the further knowledge that every available southern scene, location and building suitable for the purposes of the motion picture director has been used so often in film plays that the supply is exhausted. Weather conditions which have been considered an obstacle to successful motion picture photography are no longer a handicap. So something may come from the negotiations in New York.”

 Division of Films Gets
New Publicity Director

T. D. Bonneville, who since its inauguration, has been the principal traveling publicity and business representative of the Division of Films, Committee on Public Information, has been appointed director of publicity and advertising, succeeding W. J. McInnis.

W. D. Coxey, who has been in charge of the press bureau of the publicity department, has resigned to become advance business manager for Harry Luder.

Windstorm Does Damage
To Los Angeles Studios

LOS ANGELES, CAL.—Film studios suffered $20,000 damage by a windstorm Sunday, November 24. Many sets were blown down and partially destroyed and buildings were damaged.

The Famous Players-Lasky Corporation was the biggest loser. Its loss was estimated at $8,000. Other losses were: Griffith, $5,000; Vitagraph, $3,000; Christie, $1,000.

Tucker to Direct
Mayflower Pictures

George Loane Tucker has signed a contract with the Mayflower Photoplay Corporation to produce a series of pictures under his personal direction. Mr. Tucker will leave for Los Angeles immediately, it is said, with John W. McKay, business manager of the Mayflower Photoplay Corporation, and will start at once on his first production.

B. S. Riddle Promoted

Announcement is made by General Film Company of the appointment of B. S. Riddle as assistant manager of the New York City exchange. Mr. Riddle was promoted to this position from traveling auditor, in which capacity he has served the company several years.
Trade Showings of “Virtuous Wives” Arranged for Twenty-five Cities

Louis B. Mayer’s Corps of Assistants Will Traverse Country from Coast to Coast—Special Advertising and Publicity Plans

Firmly entrenched behind the confidence of complete satisfaction with the first Anita Stewart production, “Virtuous Wives,” Louis B. Mayer is clearing his decks to show the trade such cooperation between producer and exhibitor as it has never seen before.

In a recent interview Mr. Mayer took up arms in behalf of the out-of-town showman. He pointed out that the so-called “trade showing” is a misnomer and a great injustice to the theatre man who cannot come to New York, where heretofore most of the trade shows have been held. He has been expected to read about it and abide by the decisions of the various self-constituted authorities, who usually disagree on the merits of the picture and leave the absent exhibitor to gather his conclusions from the conflicting reports published.

**Twenty-five Trade Showings**

While the remedy has been almost prohibitive because of the expense involved, Mr. Mayer has decided that this is the time for innovations and that the service justifies the expense and for the first time in the history of the trade there is to be a pre-release showing of a production on a national scale.

Arrangements are being made for the showing of Anita Stewart in “Virtuous Wives” in at least twenty-five cities in the United States and Canada, each showing to be conducted on as great a scale as the most elaborate Broadway showing. An operation of such proportions is entirely within the broad-stroke plan of action of the man Mayer. The following will convey an idea of how it will be accomplished.

Four crews of experts in publicity and theatre exploitation will leave at the same time, each striking into a certain part of the country, with itinerary so arranged that when each has covered its group of cities the country will have been covered from coast to coast.

**Lee Sales Manager**

General Sales Manager Joseph F. Lee will oversee operations from the exhibitors’ standpoint, jumping into each territory as situations may arise. The general publicity arrangements are in the hands of William H. Leahy, who has selected his own corps of assistants from his years of experience in the highest class of theatrical press-work.

Still another phase of the work which Mr. Mayer has planned in each territory is that of special “stunt” or novelty press work. For this he has engaged Leon J. Rubenstein, known to the trade as “Ruby,” with an established reputation for special publicity. His work and the part of his assistants will team with that of Mr. Leahy’s corps so that in each territory all the available advertising and publicity forces will be let loose at one time.

In every city visited the best and biggest house will be engaged, and if there should not be a large enough symphony orchestra available, the house music will be augmented with artists from the nearest city to play the thirty-five instrument score.

**Newspaper Cooperation**

All of the newspapers in each city will be served with material on this first Anita Stewart production, so that the trade show in each city will at the same time serve the purpose of publicity leverage. The operation will accomplish also the personal touch now lacking between the producer and the theatre.

All the accumulative effect of the experience of Mr. Mayer’s special representatives will be abridged for the benefit of all the territory, so that “Virtuous Wives” will carry, in every house where shown, all the business-getting force which thought and experience of the most specialized kind can give it. All the exhibitor needs do is reach out for it.—it’s his for the asking, and Mr. Mayer asks no special thanks for placing it before him. It’s the Mayer idea of cooperation.

A vexatious problem confronts Mr. Mayer in the execution of the national trade-show plan, in which he asks the indulgence of the industry. The trade notice has gone forth regarding it, he has been wired and written to from various points throughout the country asking him to attend the shows and place before the exhibitors in person some of the constructive views which have attracted such wide attention. It is obvious that Mr. Mayer will be unable to attend them all, but he wants the trade to know that he will take some means to communicate an important message at every viewing. Unquestionably, the whole industry will observe with keen interest the operation of this first trans-continental trade show, and no matter what the final results may be (and they should be manifold plus profitable) it will mean that Louis B. Mayer will jump right into the front rank of the film industry’s progressives, a pioneer of the first water.

**Select Will Distribute**

**Thomas H. Ince Picture, “The Midnight Patrol”**

Select Pictures Corporation announces the acquisition of the Thomas H. Ince special production, “The Midnight Patrol.” The picture will be issued exclusively through Select exchanges as a Select special. It was made by Mr. Ince prior to the existing agreement whereby his productions are exclusively handled by another concern, and it is the only Thomas H. Ince picture to be so marketed.

“The Midnight Patrol” is a swiftly moving melodrama, featuring the work of that every-day American hero, the police detective. The cast includes Thurston Hall, Rosemary Thach, Marjorie Bennett, William Musgrave and a number of others, including Kino and Yamamato, two Chinese actors of first-class ability.

The story was prepared by Julian Josephson and Denison Clift. Director Irvin V. Willat was in immediate charge.
“Romance of the Air”
To Be Shown Four Weeks
At Big Boston Theatre

“A Romance of the Air,” the seven-reel production featuring Lieutenant Bert Hall, the American Ace, and Edith Day, the prima donna of the Broadway musical comedy success, “Going Up,” will open at the Tremont Temple Theatre, Boston, on December 30, for a four weeks’ run.

Carl E. Carlton, president of Crest Pictures, which organization is presenting “A Romance of the Air,” will now arrange for showings in Philadelphia, Pittsburgh and Chicago, either simultaneously with or following the Boston engagement.

Boston is particularly anxious to have this picture because of the popularity there of Edith Day, who has been playing the leading role at the Colonial Theatre in “Going Up.”

When “A Romance of the Air” is shown at Canton, Edith Day will be appearing there in person in this same musical comedy, her Boston engagement coming to an end the latter part of December.

During the entire run of “A Romance of the Air” at the Tremont Temple, Lieut. Hall will make a personal appearance at both the afternoon and evening performances, giving the same sort of informal talk for which he won such favorable recognition at the Rivoli Theatre, New York, where the picture had its premiere.

“Too Fat to Fight” Wins
Approval of Y. M. C. A.

Rex Beach’s drama, “Too Fat to Fight,” has been officially indorsed by the Young Men’s Christian Association. A committee of Y. M. C. A. officials, headed by William Sloane, chairman of the National Council, attended a private showing before action was taken. The verdict was expressed by Chairman Sloane in a letter addressed to Mr. Beach, which said: “I consider ‘Too Fat to Fight’ one of the most remarkable pictures I have ever seen. It holds the interest from start to finish and cannot help but impress every person who will see it.”

Jane Lee, Child Star,
Well After Operation

Jane Lee, who with her sister, Katherine, is in Los Angeles making a William Fox Excel picture entitled “Smiles,” has just recovered from an operation for abscess.

While Jane was under the doctor’s care the photographing of “Smiles” was halted for a week. Work on the picture was resumed the week Jane, who was worse for her experience, returned to the studio at Hollywood.

Arthur J. Pegler Now
With Sherry Service

Arthur James Pegler, who for the last two years has handled newspaper and magazine publicity for the Mutual Film Corporation, has resigned to assume charge of publicity for the Sherry Service.

Mr. Pegler is well known in newspaper circles throughout the country and is a contributor to the magazines as well as author of several plays.

Right, Yet Wrong

Harry Rapf, producer of “Wanted for Murder,” issued a statement last week explaining that his organization had made a mistake in announcing the name of the director of the film as “Dr.” Frank Crane. It was Frank Crane, the statement says, and not the noted writer.

New Boston Pathe Manager

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announces the appointment to the Boston exchange of A. M. Holali, formerly Cleveland manager, who is succeeded at Cleveland by H. E. Elder, formerly eastern district manager of the General Film Company.
Goldfish Addresses Chicago Exhibitors On Trade Problems

President of Goldwyn Company and S. L. Rothapfel Speak to Leading Theatremen

Samuel Goldfish, president of the Goldwyn Pictures Corporation, addressed a luncheon to a hundred exhibitors at the Blackstone Hotel, Chicago, on Thursday, December 5. The guest of honor was S. L. Rothapfel, managing director of the Rialto and Rivoli theatres, New York, who is traveling to the Coast with Mr. Goldfish.

Mr. Goldfish delivered a forcible and convincing address to exhibitors present which was enthusiastically received. Mr. Goldfish's address is reported elsewhere on this page.

Laments Picture's Decline

Mr. Rothapfel spoke to the exhibitors on his customary subject of the "Rothapfel presentation" of pictures at the Broadway, New York, theatres. A high-light of his speech was the declaration that the standard of pictures had declined during the past year. He stated that he had great difficulty in obtaining suitable pictures for his theatres and advanced the thought that his methods of presenting pictures were his sure route to the success of his theatres than the pictures exhibited.

Mr. Rothapfel declared that producers should eliminate all the introductory titling from pictures giving the names of director, art director, cameraman, etc., stating that this sort of stuff running in advance of the actual opening of pictures detracted from the atmosphere. He gave various examples of "psychological" tricks used by his theatre to "put over" pictures. Mr. Rothapfel's talk on the whole was of considerable interest and was well received by the exhibitors present.

Joseph Hopp of the Exhibitors League responded for the Chicago exhibitors, and complimented Mr. Goldfish upon the Goldwyn standard of product, especially the high moral tone and wholesomeness of Goldwyn pictures, pointing out the fact that no Goldwyn picture had ever been rejected by the Chicago censor board.

List of Guests

The names of those present follow:


EXHIBITORS HERALD AND MOTOGRAPHY

Film Industry Faces Crisis—Goldfish

Goldwyn President Declares Many Ills of Exhibitors' Own Making—Theatremen Must Cooperate to Solve Producers' Difficulties

IN a talk to a hundred exhibitors at a luncheon at the Blackstone Hotel, Chicago, on Thursday, Dec. 5, Samuel Goldfish, president of the Goldwyn Pictures Corporation, declared that the responsibility for the existence of the star system in its present form rests almost entirely upon the shoulders of exhibitors.

Mr. Goldfish, in his discussion, which was especially noteworthy in several respects, stated that producers have been driven into the making of unreasonable contracts with stars in many cases because exhibitors generally have refused to pay and pay a fair price for many worthy productions simply because of the absence of a star name.

He declared that exhibitors here compelled producers to cheapen pictures in production in order to meet the high salary demands of a few stars that the producers made.

He said producers could make better pictures and sell them cheaper if exhibitors would discontinue building their business around the names of a few stars.

A SENSATIONAL feature of Mr. Goldfish's talk was his declaration that practically all of the profit of the industry during the past year and one-half has been going into the hands of exhibitors and that this has resulted in placing many producers and distributors in a precarious condition.

He declared that prosperous exhibitors must voluntarily meet a higher scale of prices or producers some day would be compelled to band together and cancel higher prices. He said that conditions were such that if exhibitors generally did not pay more money, if necessary, to charge higher prices, producers would be forced to the wall.

"I am not pleading a case for Goldwyn," said Mr. Goldfish, "but I want to impress upon you that producers cannot continue in business under the present system. Exhibitors have compelled producers to pay exorbitant salaries to certain stars because they are laboring under the delusion that they must have a big star name to satisfy the public."

"I am not arguing against big personality in pictures, in fact, I have always been in favor of it. But big star names are not enough—there must also be big pictures.

UNLIKE every other merchant exhibitors continually are seeking ways to lower their prices. This is a wrong tendency and must be stopped. Higher prices must be charged and exhibitors voluntarily meet a higher scale in rental prices.

You cannot run a theatre without pictures and there will be no picture unless the producers receive more money.

"The daily change must be eliminated. This is one of the most wasteful practices in the industry. It robs producers of their rightful return on individual pictures and in the long run the exhibitor also suffers.

"The film business is facing a crisis. Not a producing company has paid a dividend in two and one-half years, yet thousands of exhibitors have made big fortunes through exhibiting the pictures the producers have supplied at a loss. This condition cannot continue. Exhibitors must pay more for their film and if necessary charge the public more for their shows.

WE now have exhibitors in certain places banding together and fixing a minimum price for film rental. We dislike to think of the idea, but if this should continue producers will be compelled to band together and fix a minimum price for film rental. It will be very regrettable if such a course becomes necessary, but present conditions must be changed speedily if the prosperity of the film business is to be returned."
E X H I B I T O R S  H E R A L D  A N D  M O T O G R A P H Y

“Wanted for Murder”
Offers Many Unusual Advertising Stunts

Seldom has a motion picture production had the opportunities for wide awake exploitation as that which is offered with the latest feature production by Harry Rapf for his timely picture, “Wanted for Murder.” The title lends itself for many advertising stunts, it is said, while the theme of the story is one that will live long after the armistice and peace talk subsides, for already England, France and Belgium have taken steps to extradite William Hohenzollers, to place him in the docket, charged with the cold-blooded murder of helpless women, children and non-combatants in invaded territory.

The daily papers of the country carried on November 27 cables and press dispatches from London, to the effect that England was taking immediate steps to extradite the ex-kaiser. This topic will become more acute until the matter is finally settled between nations. In the meantime, exhibitors can reap the benefit of that publicity with the showing of “Wanted for Murder.”

Among the contributing factors which go a great ways towards making this production productive to many fine advertising ideas, is the rendition by Irene Franklin and Burton Green, internationally known vaudeville artists, of their famous overseas entertainment for the boys over there, which was witnessed by over 500,000 soldiers. The name of every one of these was taken and will be given to exchange managers and exhibitors for local exploitation. This innovation should serve to add considerable interest to the showing of this film.

“Life of Roosevelt”

Work is nearing completion on the Warner Brothers’ film, “The Life of Theodore Roosevelt,” being made for McClure, under the direction of William Nigh. Mr. Nigh also directed “My Four Years in Germany,” the First National’s popular ten-part feature.

N. Y. Exhibitors See
“The Common Cause”

One of the largest assemblages of exhibitors that ever gathered to witness a private showing of a motion picture, it is said, was present at the Rialto Theatre, New York, December 3, for the first screenings of J. Stuart Blackton’s latest production, “The Common Cause.”

The general verdict of the showmen was that it is the finest thing Commodore Blackton has done and one of the most timely subjects that could be offered at the present moment.

The showing at the Rialto marked the official introduction of “The Common Cause” to the exhibitor public in New York, New Jersey and Connecticut. Similar showings to introduce it to the theatre owners and managers throughout the United States and Canada, are being given in the projection rooms of all the branch offices of the Vitagraph Distributing Organization, through which the production is being distributed.

Chester Barnett in
“Challenge Accepted”

Chester Barnett, who will be remembered for his splendid characterization of the lovable “Little Billee” in support of Clara Kimball Young in “Tri-Lby,” is the leading man for Miss Zena Keele, starring in “The Challenge Accepted.” This story of the war as it affected the natives of the Blue Ridge mountains was produced by Arden Photoplays, Inc., for distribution by the W. W. Hodkinson Corporation through Pathe Exchange, Inc. Edwin L. Hollywood directed the picture from the original story by Donald Gordon Reid.

Big Fist Fight Shown
In First Select Film
With Mitchell Lewis

When the government refused to allow promoters to bring to this country pictures of the Johnson-Willard battle in Cuba a few years ago, the public lost an opportunity of witnessing one of the greatest struggles ever staged in the roped area, although it was a distressing affair as far as it concerned the former big black champion.

But there is no danger of federal interference in Mitchell Lewis’ first Select picture, “Code of the Yukon,” which will be shown in first-run theatres this month. There is a fight in “Code of the Yukon” that will bring fight fans howling to their feet, and even feeble old women will find themselves taking considerable interest in the struggling figures on the screen.

Those who remember Mitchell Lewis in “The Barrier” will readily concede his ability to mix things up, while exhibitors whose memory takes them back to “The Spoilers” know also that Tom Santschi is capable of exchanging a few wallops himself. And in “Code of the Yukon” the director has brought these two giants together.

“Made in America”
Ready December 29

The publication date of the new eight-reel war series, “Made in America,” has been changed from December 22 to December 29, according to an announcement made at the offices of the W. W. Hodkinson Corporation, New York City, last week.

“Made in America,” produced and directed by Ashley Miller, is the authoritative story of the training of America’s armies of victory. It was produced with the co-operation of the Government through the Division of Films of the Committee on Public Information.

SCENES FROM FORTHCOMING PARAMOUNT PLAYS

LEFT—DOROTHY GISH IN AN AMUSING SCENE FROM “THE HOPE CHEST,” A PARAMOUNT FEATURE. RIGHT—A SCENE FROM “LITTLE MISS HOOVER,” IN WHICH MISS MARGUERITE CLARK STARS
William Stoermer Offers Feature
"Tidal Wave" on State Rights Mart

William Stoermer, producer, author and director, and now handling "The Tidal Wave," an eight-reel feature he has just finished for State Rights circulation, thinks he has solved the problem of what the picture-going public wants now that the great war is over.

There are certain angles of mob psychology that may be pre-determined accurately, according to the Stoermer manual of film tactics. In his preparations for "The Tidal Wave" the producer, who also wrote the "Honor System" for William Fox, goes back to July, 1917, a year and a half ago.

At that time Mr. Stoermer decided that he would have in negative form on the shelves ready to be finally cut and titled a picture big in drama and timely in subject suited to what popular desire should approximately be when the war was over and peace declared.

Not a War Play

"The Tidal Wave," Mr. Stoermer declares, "is not a war play and it is not, in the limitations of its definitions, a romance."

It is not, he further states, a suspense detective story, but possesses the salient and atmospheres of all three of these last-mentioned dramatic types.

"I am testing my judgment to parallel public inclination at an hour commonly supposed to be the most difficult to gauge by film makers and exhibitors, and, for that matter, told Mr. Stoermer recently. "And I do not think that I am going to be mistaken in believing more than a year ago that I could call the turn of public desire. That plays after peace had been finally tagged to the great red bowl that has convulsed the world for the past four years."

"In the Tidal Wave," I think I have the kind of play that nine-tenths of play-goers want at this time.

While it is not a mystery story, my long acquaintance with the problem of playhouses long ago taught me that a mystery story is one of the eternal verities for box office draught.

Cites Civil War

"What influenced me to decide so far in advance as to the direction of my material?

The history of amusement in this country right after the civil war, and the history of the theatre and the amusement field in France after Waterloo.

"It goes without saying that the standards that held before these wars could not find favor following the conflict. Before these wars a simple complication among our own or two people told in calm or excited measure passed as satisfying stimulation to the emotions.

"But what war attacks a thousand and one new places in the psychology of the human beings who participate in it and those who are merely close observers of it. The entire human machine is intensified. The capacity to think and particularly to feel is enriched beyond the measure of words. The normal human being begins for the first time to live at his full capacity of feeling. His moments of exaltation are frequent, where in times of peace they are nil."

Hits Bull's-Eye

"Is it so difficult, then, to place one's finger on the public pulse in seeking to decide what kind of fare it will most desire for its mental relaxation, its mental excitement, its spiritual under currents, its balm?"

"In 'The Tidal Wave' I believe I am striking a bull's-eye insofar as it represents what the screen and stage public desires most just now in the form of dramatic entertainment.

"Critical observers who have privately seen the picture prophesy that I have another "Honor System.""

Mitchell Lewis to Make
Select Productions Only

Select Pictures Corporation wishes to deny the impression which seems to have gained ground in some quarters that Mitchell Lewis will make pictures to be distributed through other concerns than Select. The star's new pictures will consist only of Select productions, it is stated. These will be made and marketed as the Mitchell Lewis Select Star Series—in just such fashion as the features made by Select's other stars.

The first Mitchell Lewis Select picture has already been announced in "Code of the Yukon." Following this will come others upon which Lewis is now engaged in the West. The personnel of his organization and details of his forthcoming pictures will be announced later.

Mrs. Edgar Lewis and
Popular Star Return

Mrs. Edgar Lewis and Miss Mabel Juliene Scott have just returned to New York after spending a week at Atlantic City. Both Mrs. Lewis and Miss Scott are expert swimmers, and in spite of the rather chilly water at the resort they spent considerable time in the surf.

On Sunday they took a twenty-mile horseback ride and since they are very much at home in the saddle both enjoyed the long gallop in the sunshine.

Mrs. Lewis expects to leave for California about the first of January to join her husband, Edgar Lewis, who is now engaged in filming a new picture.

World Will Distribute
McClure Film as Special

McClure Pictures has settled upon World Pictures as the best company to distribute "What Shall We Do With Him?"

"What Shall We Do With Him?" deals with the Kaiser. Oddly it offers no advice or suggestion as to what form of treatment shall be accorded the man who plunged the world into war, but it does focus attention to the necessity for some kind of decision.

The feature will be issued by World as a special on a date to be announced within a short time.

C. E. KING CLAIMS CROWN FOR HARD LUCK

Exhibitor Expects "Flu" to Keep Him Closed All Winter

Probably you think the health authorities of your town dealt harshly with you in the influenza situation. But it's a safe bet that you haven't received a deal like C. E. King, owner of the Johnsonia Theatre at Leesburg, Ohio.

Mr. King tells us in a letter to EXHIBITORS HERALD AND MOTOGRAPHY which reads as follows:

Have not been sending in any reports on films (for "What the Picture Did for Me") owing to the fact that I have been closed all fall.

"They closed me and all other places of public assembly when the epidemic first made its appearance. Was closed for five weeks and then opened up again. Remained open exactly one week and was then closed again. Has been closed three weeks this second stretch."

"Now, to cap the climax, our health officer leaves us this morning for New Mexico. I saw him just before he left and failed to get any satisfaction. While he seemingly felt that he could let his patients get along by themselves, somehow he left the quarantine on in full force. He will not be back for a week or ten days. What do you know about that? Seems to me that is a rather independent way of doing business, to say the least. Is there no way of getting any action?"

"I have written him Hope to get a reply before spring, but as the epidemic doesn't amount to anything here, there is no telling whether or not I'll ever be allowed to open up. I'm not the only one. The schools and churches are in the same fix. Some class to our health officer, eh?"
Cecil B. DeMille
Leaving F. P.-L. Corp.
Is New York Report

NEW YORK—Cecil and William DeMille, while still under contract with the Famous Players-Lasky organization as far as any definite announcement has been made, arrived in New York on a flying trip last week and at once a rumor was circulated that the two were to start out as independent producers.

It was stated that the purpose of their visit in the East was to organize the new company but neither they, nor any executive of Famous Players-Lasky, who could be reached, would admit that any change was contemplated in the relations which have existed for so long.

Cecil DeMille, who is director-general of the F. P.-L. studio forces, is under a five-year contract to make special releases on a percentage basis. When the Jesse L. Lasky Company combined with Famous Players he controlled one-fifth of the stock.

The only basis for the report seems to be the fact that some time ago there was a rumor current that William DeMille was contemplating severing connections with Famous Players-Lasky.

R. W. Priest Distributes
All Selig Pictures

Colonel William N. Selig has appointed Robert W. Priest, president of The Film Market, Inc., exclusive sales agent for all of his feature productions in the United States and Canada. Features which have come into the immediate possession of The Film Market, Inc., and which will be disposed of on the independent market are: "The City of Purple Dreams," "Who Shall Take My Life?" "Beware of Strangers," "The Garden of Allah" and the re-issue rights to "The Spoilers."

Joseph Franklin Poland
Joins American Film Co.

Joseph Franklin Poland, New York fiction writer, has joined the scenario staff of the American Film Company at Santa Barbara, Cal.

Mr. Poland will write for Mary Miles Minter and Margarita Fisher. The story of "Impossible Susan," a feature starring Miss Fisher, was from his pen. The original story of a new Minter vehicle not as yet issued, likewise was written by him.

Ten Jersey Houses get
"The Master Mystery"

Octagon Films, Inc., announces that Keeney's Theatre, Newark, N. J.; the National, Jersey City; Savoy, Newark; Majestic, Paterson; Fulton, Union Hill; Bishop's, Hoboken; Colonial, Newark; Colonial, West Hoboken; Keith's, Jersey City, and the Montauk, Passaic, have booked "The Master Mystery," the Houdini serial produced by B. A. Rolfe.

ECHO OF M. P. EXPOSITION STIRS
(Continued from page 19)

discovery, then made, that although $10,000 had been paid in to the Exposition Company, less than $3,000 remained, the balance having been paid out, largely to salaries to General Manager Elliott and others.

In order to make the best of a bad situation, General Manager Elliott was then permitted to go ahead with plans for the exposition at the Grand Central Palace.

Up to this point there is no question but that he acted with full authority. But some time before the date of the exposition the government stepped in and announced that it was going to take over the Grand Central Palace for government purposes, thereby rendering void all leases or contracts made previously for space by private individuals and thus relieving the Exposition Company of its financial responsibility.

Madison Square Leased

It is just here that General Manager Elliott and the members of the board of directors disagree as to what happened. According to them, he went ahead without authority and leased Madison Square Garden entirely upon his own responsibility.

Whatever the facts are, it is certain that General Manager Elliott and not President Brady signed the lease to the Garden.

President Brady stated that General Manager Elliott had told him that the arrangement had been decided upon at a meeting of the board of directors, but that he had since learned that no such arrangement had been authorized at any regular meeting.

William L. Sherrill, chairman of the board of directors, asserted that General Manager Elliott had informed him that the arrangement was made at the direction of President Brady.

The seeming disagreement between these statements was explained by General Manager Elliott at the meeting to the effect that the holding of the exposition at Madison Square Garden had been decided upon by a committee consisting of Vice-President Lee A. Ochs, Secretary Louis F. Blumenthal and himself. He did not state just what authority, if any, had been vested in this committee by the board of directors.

President Brady then said that he did not at any time know of the arrangements being made at Madison Square Garden prior to their completion, nor as far as he had since been able to learn had any other member of the board been consulted. If Messrs. Ochs, Blumenthal and Elliott had decided that the exposition should be transferred to the Garden, they had done so on their own initiative.

The appointment of the committee to investigate the whole matter was then made.

Other interesting facts came out at the session. It appears that General Manager Elliott employed an "exposition advisor" for a set sum of $2,500. One thousand dollars of this sum was paid in cash in advance on account and the balance paid by a note signed by General Manager Elliott, payable at the Harriman First National Bank, where the account of the Exposition Company was kept after the exposition was over. Unfortunately, this note and a cheque for $1,100, also issued by General Manager Elliott in payment to the government for the exposition ticket tax, arrived about the same time at the bank. As a result, the check was protested and the board of directors were forced to make good the amount in a hurried meeting called for that purpose.

Fred Quimby Takes Rest

Fred C. Quimby, the genial and hard-working general sales manager for Pathé Exchange, Inc., closed up his office last Saturday night and started on a fortnight's vacation at Old Point Comfort. Mr. Quimby has been working night and day for the last two months to work out the details of the launching of the new Pearl White serial "The Lightning Raider."

BIG SCENE FROM "THE CAPTAIN'S CAPTAIN"

ALICE JOYCE HAS THE LEADING ROLE IN THIS INTERESTING VITAGRAPH BLUE RIBBON FEATURE.
Long Names Difficult to Advertise and Lack Drawing Power

By John H. Kunsy

I wonder whether the trade journals have ever investigated the results to exhibitors of the long titles for productions? It is an evil which has contributed many difficulties to the ordinary troubles of the theatre operator. In many cases manufacturers of such long titles on their productions, that it is almost impossible for exhibitors to get any kind of a showing in their newspaper advertising without spreading copy over half the page at an enormous cost. Take such titles as:

"THE WOMAN THE GERMAN SHOT."
"THE DAWN OF UNDERSTANDING."
"THE MAN WHO WOULDN'T TELL."
"FOR THE FREEDOM OF THE WORLD."
"ITALY'S EVER FLUNG BATTLE LINE."
"ROSEMARY CLIMBS THE HEIGHTS."
"WHY I WOULD NOT MARRY."
"THE CRUISE OF THE MAKE BELIEVE."
"THE MAN FROM FUNERAL RANGE."

Or any one of a score of others that have been issued recently and analyze the exhibitor problems in advertising them.

We know that a newspaper "ad," like a trade journal "ad," should have three predominating features. There should be a catch line, an illustration or an effect of some description that will attract the eye. Then the name of the production should be sufficiently large to stand out.

Next comes the name of the theatre.

In advertising a long title the exhibitor is obliged to take a long, narrow space or add possibly a column width to his usual space in order to display it properly.

In lettering his banners or lobby cards he cannot give sufficient size and boldness to a long title to make it visible at a distance. It has to be lettered small so that it will fit the standard size space of the lobby frames or the banner position across the front of the house. This detracts from its advertising value and passers-by are inclined to ignore it for something else that is more easily seen and read.

The short, snappy title is the best self-salesman. It gets the best showing in the newspapers; it is easily displayed in banner and lobby card copy and it lends itself to any number of possibilities barred to long titles because of the expense involved or the impracticability of the effect.

Manufacturers should give careful consideration to these points in naming their productions. One word titles are the ideal, but of course they cannot be used for every production. Three words should be the maximum permitted when there are more than an average of four letters to the word. A four-word title is difficult to break in laying out an "ad" and from a practical standpoint it should never be used when there is any alternative.

I am very sure that consideration on this point by producers would be of great assistance to exhibitors and would be appreciated by them as one less item to worry about.

By Charles H. Ryan

A title of a motion picture feature in my locality is about 40 per cent of the advertising value. In some instances, if the star be Pickford, Fairlanaks, Hart, Clark or Chaplin, the title will get by under any name as the star has enough magnetic power to pull the people in.

But this only applies to Class A stars as I will call those five or six that now exist.

But to the few Class A stars we show we have fifty at least Class B, C and D stars that are not strong enough in their own popularity to make the public want to leave their homes to go to the theater to see them, except that the public has nothing else to occupy the time at home.

This, then, is where the title comes in for its share of the selling power. Many exhibitors, like myself, know it to be a fact that when they have a title like "Tother Dear Charmer," the public will say, "That doesn't sound good," and they walk down the street to your competitor to see if he has something that interests them.

"The public shops on titles just as it shops for bargains in a department store. Now a title like "The Accidental Honeyymoon" or "The White Lie" would be more alluring to them, as it means something and tells a story in itself and explains in two or three words what the picture is about.

For the benefit of those who christen the pictures for the producers I herewith submit a list of what I think are good and bad titles, considering their value as box office attractions and from the standpoint of advertising aid.

GOOD

"THE ACCIDENTAL HONEYMOON."
"THE GIRL WHO CAME BACK."
"THE MARRIAGE RING."
"THE WHITE LIE."
"HER ONLY WAY."
"A PAIR OF SILK STOCKINGS."
"THE DEATH DANCE."
"A SOUL WITHOUT WINDOWS."
"WOMAN OF REDEMPTION."
"THE MAN HUNT."
"THE OLDEST LAW."
"THE VENUS MODEL."
"THE TALK OF THE TOWN."
"HER MAN."
"VIRTUOUS WIVES."

BAD

"BACK TO THE WOODS."
"JUST SYLVIA."
"TOther DEar CHARMER."
"PRISONER OF THE PINEs."
"LESS THAN KIN."
"THE HEART OF A GIRL."
"VIVIETTE."
"PRUNELLA."
"KILDARE OF STORM."
"THE MATING OF MARCELLA."
"UNDER THE GREENWOOD TREE."

I have picked these titles out of my booking sheets for about four months back, with the exception of one or two that are now advertised in the trade papers, but not yet published, such as "Virtuous Wives" in the "good" column and "Under the Greenwood Tree" in the "bad" column.
EXHIBITORS ANXIOUS OVER N. A. M. P. I.'S UNFULFILLED PROMISES
(Continued from page 17)

the aims of the National Association and that perhaps this might be one of the reasons why the question now at issue has been raised.

Used as a Cat's Paw

On the other hand, they do not hesitate to hint that the sudden lack of interest in the exhibitor may indicate that something else is brewing in the National Association.

The sudden veering about in the attitude of certain officials, who previously seemed to believe that the exitor was the biggest asset that the National Association could have, is regarded as indicating that they are being used to pull some one's chestnuts from the fire.

Rightly or wrongly, President Brady is being quoted as saying that the exhibitor element now in the National Association is not nationally representative and that therefore if they do not care to subscribe on such terms as may be offered them, they are welcome to get out and a brand new outfit will at once be invited in, who will know how to behave.

Brady's Changed Attitude

Viewed in the light of President Brady's past attitude on the subject, this hardly seems to dovetail with what previously was his expressed opinion, but at least it is the expression of his present views which is now generally accepted by the exhibitors, who have been in touch with the present situation.

It is known that considerable antagonism is being felt by at least one of the leading manufacturers against a well known exhibitor booking combination and it is believed that this feeling is spreading to others.

In fact there have been constant reports to the effect that, with one or two exceptions, all leading producing and distributing organizations were forming an association of their own or at least arriving at a working agreement to offset for a time the competition of the growing exhibitor booking alliances.

Exhibitor's Combinations Increasing

It is pointed out that with the exhibitors controlling fifty per cent of the votes in the National Association, the producers might find it difficult to combat the exhibitor combination already in the field with the constant probability that their number might be continually increased.

This, claim some of the best informed, is the real reason why the attitude of the National Association has seemingly changed so suddenly and without reference to the exhibitor-membership.

In support of this contention they point to the fact that one company which possesses the largest interest in the National Association and is in a position to direct, if not to dictate, its policies, is regarded as having the most to fear from the development of an influential exhibitor-co-operation in the booking field.

Fleming Goes to France

In addition to supplying the President's peace ship with Paramount and Artcraf pictures for the entertainment of the delegates going to France, the Famous Players-Lasky Corporation has outbid its former camera experts on board the ship in the person of Victor Fleming, now first lieutenant in the Signal Corps and for a long time identified with Douglas Fairbanks pictures.

Fleming will take motion pictures of the entire trip for the White House library and other purposes.

PRODUCERS OBJECT TO GOVERNMENT COMPETITION
(Continued from page 17)

wise advising the exhibitors that those who did so would receive a certificate signed by the chairman of the Committee on Public Information, acknowledging the exhibitor's patriotism and aid to the government, and that such certificate was appropriate for framing and displaying in the lobby of his theatre to his neighbors and patrons; and

Potent Educational Factor

Whereas, the motion picture is now recognized not only by all civilized people, but by their respective governments as well, as one of the most potent means of education and enlightenment, and, in fact, during the war constituted one of the chief schools of patriotism of the American people, and of the war education of the public so necessary; and

Whereas, the picture in motion, speaking as it does a universal language, and going as it goes into all countries, is destined to teach the peoples of the world of each other, and thus to bring about a realization that fundamentally there is but slight, if any, difference in the ambitious, de- sires and hopes of the human heart, wherever it be, with the exception of the Hun, and that even with him it is to become a strong medium through which his character and disposition shall be brought in accord with the rest of humanity; and

Whereas, such a universal understanding will largely be the means of enabling a League of Nations, if it be formed, to continue to exist, and to be the means of avoiding future wars; and

Recognizes Its Responsibility

Whereas, the Motion Picture Industry is fully cognizant and has proved itself to be so, of its responsibility to the public at large; and

Whereas, it is constantly attacked in various state legislatures, and at time in the National Congress by the introduction of censorship bills, promoted by small but well organized groups, actuated by prejudice, malice, narrow-mindedness, or jealousy, whereby the motion picture is to be submitted to a small committee with arbitrary powers, who shall say what the citizens of this country shall see; and

Whereas, the censorship of the motion picture cannot equitably and properly be differentiated from the censorship of the press particularly, as the motion picture is now furnishing a news service to the public, in many instances within 24 hours after its publication in a newspaper; and

Freedom of Press

Whereas, one of the fundamental principles upon which our country was founded, and for which the Revolutionary Fathers fought, was the freedom of the press, so essential to the maintenance of our political institutions; and

Whereas, the censorship of the motion picture must inevitably lead to its restriction by political powers, just as would the censorship of the press, and would likewise curtail its development for the great international work above described, as well as take from the people their cherished right to free expression of thought and deprive the entire world of a full means of education; and

Whereas, the producers of motion pictures are fully responsible for their acts just as are the newspapers under the police powers of the state, and under various national statutes; therefore

Two Resolutions

Be it Resolved as follows:

First: That it is the sense of this body that the National Government should forthwith discontinue its commercial competition with the Motion Picture Industry, by the rental of films for profit, particularly as the industry has fully demonstrated its readiness, willingness and eagerness, without compensation, to distribute for the Government, much more effectively than the Government can, any information which the Government seems advisable to disseminate, and likewise for the reason that the distribution of such material by the Government can only be for the purpose of getting the largest number of people to think upon the same subject at the same time, and the distribution of such information on a rental basis greatly restricts the extent to which such propaganda is conveyed.

Second: That the doctrine of censorship is un-American, and is contrary and dangerous to the fundamental principles upon which our Government was founded, and to the conduct of our political institutions for the benefit of the people, and therefore should be stamped out wherever it makes its appearance; that the motion picture being left to a full and complete responsibility for its acts under the police powers of each community.

(Signed) WALTER W. IRWIN, Chairman.
WALTER W. IRWIN, Secretary.
WALTER W. IRWIN, Chairman.
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**“Every Woman’s Son,” Latest Fox Feature, Has Timely Theme**

William Fox has decided to call the big special production upon which R. A. Walsh has been working for the last five months, “Every Woman’s Son.” It is announced for distribution on December 8.

The title of “1s to 45,” by which the picture heretofore has been known, was only temporary, and was adopted and advertised merely as a protection to the print. The name of the picture was changed at the last moment because the opening scenes of the picture deal with the great draft, its justice and its effect upon American home life.

“Every Mother’s Son,” however, is not a war play, it is announced, but deals chiefly with the tremendous sacrifice of American mothers and with the great economic and social problems which will arise during the period of reconstruction.

**World Pictures Buys “The Better ’Ole” Film**

World Pictures Corporation announces it has secured the picture version of “The Better ’Ole.” This will be published as a special feature by the company for the World Company. It was written by Bruce Bairnsfather, the celebrated English soldier cartoonist, whose efforts have been exploited in a great number of daily American newspapers and the more prominent of the illustrated weeklies.

“Better ’Ole” has been running in London for over a year and the vogue attained there had won for it no little fame before an American producer secured the playing rights for this country.

“The Better ’Ole” was made with the cast that was identified with it during its London run. Such scenes as were correlated to the fighting zone were made in Flanders. It is not a war picture in the sense of our impression of such subjects, it is said, but relies more on the comedy that grows out of the great world epoch making conflict, for its entertaining qualities. The picture derives its queer name from a spoken title where one of the characters replying to another says: “If you do not like this (h) ’ole, find a better one.”

There are seven reels of this feature and it should be one of the biggest money makers that owes its inspiration to the war. It has more laughs than ninety per cent of the so-called comedies with a plenteous of heart interest. World announces, that is naturally part of the story without being logged in as a sop to the public.

**“Belle of New York” Has Been Completed**

The first assembled print of “The Belle of New York,” Marion Davies’ next Select product, was without a private screening in the projection room at the studio last week. Julius Steger, the director, stated he considered the production one of the finest pieces of craftsmanship, technically and artistically. It had ever been his pleasure to witness.

**Pennsylvania Exhibitors Book Houdini Serial**

That the new Houdini serial, “The Master Mystery,” is due to break serial records in his territory is the substance of a report made by B. Amsterdam, an official of the American Vitagraph Corporation of Eastern Pennsylvania, controlling the Eastern Pennsylvania and Southern New Jersey rights to the picture, to Harry Gorman, general manager of Octagon Films, Inc.

Mr. Amsterdam says that the number of contracts secured has exceeded his fondest expectations, many of them covering bookings in the houses that have never before played a serial picture.

Under Mr. Amsterdam’s direction two private showings were given—one at the Arcadia Theatre, Philadelphia, and another at the Strand Theatre, Scranton. Both showings were largely attended and resulted in Mr. Amsterdam securing many contracts for the serial.

**New Vitagraph Policy Adds Many Accounts To Company’s Books**

There is much satisfaction among the executives of the Vitagraph Distributing Organization over the fact that their new Star Service plan, which went into effect on September 30th, has proved its elasticity so well in the wake of the receding epidemic.

Vitagraph states that in the so-called reconstruction period of the industry, following the epidemic shut-down, its new plan is proving a tremendous aid to exhibitors in the rebuilding of their business. Despite the shifts and readjustments made necessary throughout almost every branch of the business, with the consequent uncertainty on the part of exhibitors with regard to their booking arrangements, the Vitagraph policy is enabling exhibitors to know exactly what will be available for the first four programs for each week during the entire year.

Many of the exhibitors, who up to this time, have not been using the entire Vitagraph service regularly, are turning to the Vitagraph program now, making it the basis of their bookings for the coming year. Evidence of this is the rapidity of the return to almost normal conditions that is reported by the Vitagraph company.

Another few weeks, it is claimed, and the Vitagraph Distributing Organization will be serving a far greater number of exhibitors than by the shut-down. The proportionate increase, it is believed, is greater even than the normal increase in business through the advancing season would have brought.

**Ince Studio Finished**

If all goes well, Thomas H. Ince and his forces will be safely installed in their new Culver City studio by December 15. The plant is rapidly nearing completion and will take a business-like as well as efficient appearance. The designs have been made with an eye to beauty as well as convenience. It is said to be the last word in studio construction.
DIGEST OF PICTURES OF THE WEEK

A PROMINENT producer at a luncheon given to Chicago exhibitors last week said no company could produce a 100 per cent picture every time. This is quite true, just as it is of the stage, where the present season in New York has witnessed many failures. The productions reviewed in this week’s Exhibitor’s Herald and Moteography present a fair average and the astute exhibitors should have little trouble in selecting a pleasing program from among them.

Metro offers a lively and original story in “Hitting the High Spots,” written by Bert Lytell, who also enacts the leading rôle. It is a story of Mexican oil wells, German plotters and a pretty girl, with Eileen Percy in the part of the latter. The plot is well handled and the settings colorful.

Mitchell Lewis, who distinguished himself in “The Barrier” and several other virile tales in picture form, makes his bow as a Select star in “The Code of the Yukon” a five-part feature, written by Anthony Paul Kelly. The story contains plenty of action, several realistic fistic encounters and altogether should please picture patrons who go in for French-Canadian atmosphere and stories of the great northwest.

“Quick sand,” Dorothy Dalton’s latest starring vehicle, gives the Ince star one of the best stories she has had in some time. Here is good melodrama, splendid acting and the beautiful sets lend a background that makes the whole a highly entertaining feature. Henry Barrows, Ed Coxen and Philo McCulloch furnish fine support.

Triangle presents a very pleasing story in “Irish Eyes,” with Pauline Starke in the stellar rôle. Director Dowlan has caught the spirit of this story of an Irish fishing village and old English manor. A well-selected cast surrounds Miss Starke and gives her perfect support.

“Set Free” down on the Bluebird program as a comedy-drama, is about the most unconvincing, poorly constructed screen play offered in some time. Edith Roberts, who is featured, poses and grinaces throughout the five reels dressed in a musical comedy gypsy costume, is very tiresome and the whole hasn’t an original line or situation to redeem it.

Mary Miles Minter has grown up in “Wives and Other Wives.” She appears as the wife of a very jealous young man whose slight inattentions cause a number of complications. The story is very amusing and aside from a little padding in the last reel, makes very acceptable entertainment.

“The Man Who Wouldn’t Tell,” Vitagraph’s latest five-part drama, presenting Earle Williams and Grace Darmond, is one of Mr. Williams’ best pictures. It presents an unusual story of contrasting emotions and the several tense situations are worked up into a gripping climax. The story deals with an Englishman suspected of evading his duty in the army, but proves himself more of a hero than his accusers.

Madge Kennedy’s latest, “A Perfect Lady,” was written by two prominent stage writers—Channing Pollock and Renmold Wolf. They have furnished Miss Kennedy with an interesting story of small town life with a wholesome vein of humor running through it. The subtitles are gems of wit. Goldwyn has used good judgment, too, in the cast playing with Miss Kennedy. Walter Law, Jere Austin and Mae McAdoy all give splendid characterizations.

“The Gypsy Trail,” taken from a stage production, presents Bryant Washburn in a rôle wholly unsuited to this pleasing actor. In rewriting the play someone had a bright idea and switched the leading roles. The result is a very weak and unconvincing feature.

Edna Mayo returns to the screen in an American Feature drama called “Hearts of Love.” She makes the most of a minor rôle in a poorly written story of the Civil war. Nowadays it takes more than three cannon and a handful of extras to stage a war and make it look real. That is the principal trouble with “Hearts of Love.” The staging and costumes are not up to present-day standards and the whole is an amateurish attempt at something big.

“The Way of a Man With a Maid,” a Paramount comedy in five parts, directed by Donald Crisp, gives Bryant Washburn an opportunity to redeem himself. He is a cast as a poor clerk who tries to emulate a man about town on $21 a week. The picture is very amusing and with Wanda Hawley, Bessie Eyton, Billy Elmer, Clarence Geldart, Jay Dwiggins and Fred Goodwin in the cast, Mr. Washburn gives a very creditable performance.
REVIEWS

Bert Lytell in
“HITTING THE HIGH SPOTS”
Metro drama; five parts; directed by Charles Swickard; published December 9

As a whole: Entertaining
Story: Original
Star: likable
Support: Good
Settings: Mexican
Photography: Excellent

In a rousing Mexican story of love, adventure and intrigue, Metro presents the fortunes of young Bob Durland (Bert Lytell), who goes into the dangers of fighting the Mexican insurgents to work the Halboa oil claim owned by the father of the girl he loves, Alice Randal (Eileen Percy). Bob encounters all the unexpected risks that border life entails. He has been accompanied by Harold Blake (Fred Goodwins), who also aspires to the hand of Alice.

In Mexico Blake plays him false and returns to the States, telling his own story of the trouble there. He makes Alice believe that Bob died a coward, and Alice is further persuaded that she must marry the rich Harold to retrieve her father’s fortune. Bob comes back just in time to tell her the truth about the dastardly German plot to prevent oil from being worked and sent to the States; of his desperate fight with the insurgents and his success in getting the concession and making his escape with it. He puts Harold to shame and with the assistance of the little brother and the father of the girl, the place of Harold at the church wedding at which the guests are impatiently waiting the tardy ceremony.

Eileen Percy plays delightfully all the way through and is a thing of beauty and joy forever. Few of our stars can stand the light of the spot in a close-up as she can. Winter Hall, and the father as the match-making mother, were excellent. Gordon Griffiths, as the little brother, was very good. Fred Goodwins, as the cad gave a fine interpretation of a most disagreeable role. To Bert Lytell much praise can be given for his straight, logical and virile characterization, entirely likeable and straightforward. His is a charming personality.

The story is taken from an original script of Bert Lytell’s and is a particularly well put together plot. The settings are almost altogether Mexican, which lends a lot of color and the production as a whole will find general favor among average audiences.

Mitchell Lewis in
“CODE OF THE YUKON”
Select drama; five parts; directed by Bertram Bracken; published December 16

As a whole: Interesting
Story: Melodrama
Colorful
Support: Fair
Settings: Western
Photography: Good

“Code of the Yukon” is a story by Anthony Paul Kelly and contains every bit of blood and thunder thrill that can be crowded into five parts of a feature picture. A strictly Western atmosphere pervades the entire production and though it is hardly up to the standard of Select Pictures, it will find a ready following among the enthusiasts of that type of story.

Jean Snow is a French Canadian with all the simplicity of a big harmless animal and is working a gold claim that is rich. The part gives Mitchell Lewis all the chance in the world to play along those shy and awkward lines that distinguish him from all other players. He is played false by the villain, Faro comes into his life only to take advantage of him. Faro sends a message to confederates of his that there is gold aplenty on Jean’s claim and they arrive to work it for their own benefit.

Jean falls in love with the daughter of a poor prospector and marries her. She is lured away from home by Faro, who is arrested by men who are looking for him on an old charge. The young woman9s faith in her husband and a reconciliation is brought about by Father John, who places the baby in Jean’s arms.

The fights that Lewis puts up are spirited and gory. Most of the direction is embelished with grit, calling for too much grimacing and too many close-ups when long shots would have been more effective. Another director might have given Lewis more assistance in developing the character along the big human lines instead of the lumbering ones. The part is filled with tenderness and a certain God-like quality of generosity and forgiveness that is always an inspiration.

Dorothy Dalton in
“QUICKSAND”
Paramount drama; five parts; directed by Victor L. Schertzinger; published December 22

As a whole: Excellent
Story: VIRILE
Support: Very good
Settings: Elaborate
Photography: Good

“Quicksand” gives Dorothy Dalton one of the strongest roles she has had in some time. In the part of Mary Bowen, wife of a poor but honest employe of a brokerage firm, she is womanly, resourceful and convincing. The story, which was written by John Lynch, and adapted to the screen by R. Cecil Smith, tells in a straightforward manner of the struggle of a heroic wife to free her husband, sentenced unjustly to five years’ imprisonment. How she obtains employment as a cabaret performer in the cafe of John Boland, a corrupt political leader, learns that Boland knows who committed the forgery which sent her husband to jail and of the ultimate confession of the real culprit, gives but a vague outline of the tense points of the tale. The last reel contains a scene as dramatic as any in the present season’s stage plays where Mary forces a confession from the drunken Perry, who thinks she has killed Boland, while the police are trying to break in to search for her husband who has escaped from prison.

Ed Coxen, Philo McCulloch and Henry Barrows appear to advantage in Miss Dalton’s support.

DOROTHY DALTON AND HENRY BARROWS IN A TENSE SCENE FROM “QUICKSAND.” (PARAMOUNT)

John Bowen is the wife of Jim Bowen, trusted cashier of insurance brokers. John Bowen is a district leader and keeper of a cafe and restaurant frequented by Alan Perry, the wastral son of Bowen’s employer. Perry obtains Bowen’s indorsement to a fraudulent check and Bowen is arrested, convicted and sentenced to five years imprisonment. Mary believes her husband is innocent and, suspecting Perry, she applies to Boland for a position as singer in his cafe. Boland loves her secretly and nourishes the hope that she will obtain a divorce from her convict husband and marry him. Perry becomes infatuated with her and one night he follows her to her apartment. Meanwhile, her husband having escaped from jail, seeks refuge in his home. Boland, who has been warned of Bowen’s escape, notifies the police and the house is surrounded. Boland arrives at the house to find Mary struggling with Perry, and when he seeks to remove her he is knocked down and apparently killed by Perry. Threatening to turn him over to the police for murder, Mary extorts a confession from Perry. The police break into the house and arrest Perry, while Boland, who has recovered, goes surety for Bowen.
Pauline Starke has not had a role as suitable as the one she portrays in "Irish Eyes" for many a day. She is Pegeen, an innocent little Irish girl, who is loved by her father and mistreated by her stepmother.

From the first scenes, when she is portrayed in homely attire, to the last, where she is seen as the protege of an English lord, she enacts her part with sincerity and sympathy and the result is a picture that will appeal to anyone.

The story begins in an Irish fishing village. Pegeen's stepmother has just given the girl a flogging and locked her in a storeroom when the father returns from the sea. Incensed over the stepmother's action, he takes his daughter and leaves. That night the father is killed in a barroom brawl, and Pegeen, on the advice of an old fisherman, accepts an offer from Sir Arthur Ormsby to help in his household.

The old fisherman goes along with Pegeen as her guardian. Sir Arthur finds himself falling in love with Pegeen, when his dissipated half-brother appears. The half-brother, by shady methods, leads Sir Arthur to believe Pegeen and he are in love, and Sir Arthur agrees to buy off a music hall girl to whom the half-brother is engaged and who has come down from London to the village near the estate.

Unable to turn Pegeen against Sir Arthur, the half-brother takes her to the village, and the two see him hand the music hall girl a check in her room at the hotel. When the actress tries to lure Sir Arthur to his ruin Pegeen rushes in and saves him. Sir Arthur then learns of his brother's trickery, and after telling him with a blow, casts him off. Sir Arthur and Pegeen are reunited and look forward to happiness as husband and wife.

Joe King plays the part of Sir Arthur and accords the star perfect support. Eugene Burr is the half-brother, and as usual in his handling of secondary roles, gives good account of himself. Rae Godfrey is the actress.

Catherine Carr and Dr. Daniel Carson Goodman are responsible for the story.

Mary Miles Minter has the role of a bride in this picture and the little blonde star proves her right to fame by the versatility she shows. She is as entrancing as ever, if not more so, and deserves the bulk of the credit for whatever success the production may have.

The story deals with a host of complications that ensue after a quarrel between newlyweds. Miss Minter as Mrs. Robin Challoner objects to her husband of three weeks reading the paper at the breakfast table. She leaves the table in anger and locks herself in a room, where she reads the love letters her husband wrote to her in their courtship days and grieves over what she believes is the dimming of their romance.

The husband, Geoffrey Challoner, played by Colin Chase, finally wins entry into the room. He asks his bride what she is doing and she replies that she is burning old love letters. He agrees to assist her. A dispute arises over one beribboned package which the bride declares is too dear to her to destroy, and the husband rushes out in jealous wrath, ignorant of the fact that the letters are his own.

Mary Miles Minter in "WIVES AND OTHER WIVES" American-Pathé comedy drama; five parts; directed by Lloyd Ingraham

The story itself possesses no originality. It is old plot No. 17, without a change. The one about the country girl who yearns for romance; goes to the city; is taken to the home of a philanthropist; becomes engaged to his half-brother; and finds the girl and saves her from the hired assassins. Somebody must have had Edith to a performance of "Hearts of the World," for she attempts to give an imitation of "The Little Match Girl." She lacks much of the technique of Dorothy Gish, however, and the parts. Harry Hilliard is the rich young man and Molly McConnell is the rich city lady. A dog, Toto, who is not listed with the actors, plays the vital role and was the most convincing member of the cast. His work was perfect. He should have been given better support and a better story.

Mary Miles Minter as Roma. She is a woman of many parts and a woman of many roles, and was the most convincing member of the cast. Her work was perfect. She should be given better support and a better story.
Earle Williams and Grace Darmond in
"THE MAN WHO WOULDN'T TELL"
Vitagraph drama; five parts; directed by James Young; published December 2
As a whole ................................ U. S. well produced
Story ....................................... Clever
Star ......................................... Refreshing
Support ...................................... Excellent
Settings ...................................... Very good
Photography .................................. Excellent

Here is a picture that probably will go down in film history as one of Earle Williams' best. It is good from start to finish and adaptable to any class of patronage. It is so good in fact that it is difficult to know just how to distribute the praise.

The story, of course, is unusual, or the production could not be much. Bess Meredith is responsible for the plot. James Young directed, and under his skilful guidance the stars have registered 100 per cent. The work of both Mr. Williams and Miss Darmond is flawless.

One of the outstanding features of this excellent picture is the performance of Charles Spear, who, next to the stars, has the most important role. A bright future is in store for this player, or we miss our guess.

The story deals with the fortunes of Hawtrey Burke, played by Mr. Williams, an Englishman who plays polo and goes around in society in this country while England wages war. Miss Darmond has the role of Elmer Warden, a young English woman, formerly a nurse in Belgium, who, with her brother, Dudley Warden, a British officer on leave, is visiting America. Spear plays the part of the brother.

Unknown to Miss Warden, Burke has been in the trenches and has won the Victoria Cross. But Burke is silent when the girl brands him as a slacker. Miss Warden's brother is arrested for the murder of a prominent shipping man and at the trial, which is held at night, Eric Werner, a German, is the principal witness against him. Young Warden tells the court he is prepared to make an expose involving Werner, when the lights are suddenly extinguished and Warden is shot. Burke is arrested as a suspect, but he proves his innocence. Then Burke and Warden disclose the fact that they are English secret service men and frustrate a plot to sink a ship bringing a British commission to the United States on the eve of this country's declaration of war against Germany. Weraer is seized as a spy and Burke and his colleagues are revealed in their true light to Miss Warden. Then Burke and Miss Warden, with the barriers removed, become engaged.

Madge Kennedy in
"A PERFECT LADY"
Goldwyn comedy-drama; five parts; directed by Clarence G. Badger; published December 8
As a whole ................................ Bright
Story ........................................ Rural
Star .......................................... Ingenious
Support ...................................... Unusually good
Settings ...................................... Suitable
Photography .................................. Good

Channing Pollock and Renold Wolf are responsible for an unusually attractive feature in which Madge Kennedy appears at her best. She plays with more repose than she has exhibited in any of her other pictures and with the cultivation of grace she gains a value which is apparent to the eye.

As Lucy Higgins, who has starred in a burlesque show under an assumed name, she plays the part of an older sister, who makes every sacrifice to educate her younger sister Claire (May McAdoy). In a small town in Kansas a hypocritical deacon closes the burlesque and the company is left stranded by the manager. Lucy decides to stay in the town and make a home for herself. She opens an ice cream parlor, where she teaches dancing to the country people. The deacon takes it upon himself to close her place and sends the minister (Jere Austin) to tell her she must leave the town.

She refuses to close her shop and when her little sister comes home and discovers the entertaining of the department store owner, son only, who fell in love with her at boarding school, it only adds to the discomforts of the situation. Through the help of other members of the burlesque company, who have stood by her, Lucy has the chance to show some of the deacon's escapades in another city on the motion picture screen in her ice cream parlor and the deacon is obliged to stop persecuting her.

The little sister and the son elope and Lucy is left alone until the minister persuades her to live her life with him, for he decides there is no better wife for him.

The work of the members of the committee is especially worthy of comment. The direction is careful and convincing and the entire production one of real comedy, built on genuinely funny situations.

Mr. Law did some excellent work as the deacon and Jere Austin played a sanctimonious minister. Little Mac McAdoy was a delightful younger sister, one well worth the sacrifices made for her. Admirers of Madge Kennedy will welcome the picture.

Bryant Washburn in
"THE GYPSEY TRAIL"
Paramount comedy; five parts; directed by Walter Edwards; published November 17
As a whole ................................ Fair
Story ......................................... Miserable
Star ......................................... Miserable
Support ...................................... Excellent
Settings ...................................... Beautiful
Photography .................................. Excellent

Witty stage plays do not always make entertaining screen plays for the reason that much of the original dialogue loses its effectiveness when told in cold subtitles. This is the case with "The Gypsy Trail," which enjoyed more or less success as a farce. Robert Honus' play, too, has been rewritten for screen consumption, and a minor role has been made the leading one.

Bryant Washburn in the character part of Edward Andrews does not look nor act the numskull he is supposed to portray. He is first seen worshiping at the shrine of Frances Ralston, the daughter of wealthy parents. His various proposals meet with the same answer from the romance-loving Frances. Finally she hints that she can be won by caveman methods. Andrews, thereupon, hires a reporter to kidnap the girl and take her to home where he installs his grandmother as chaperon. Frances is won by the ardent lovemaking of the reporter and when she suggests that they get married at once, the poor reporter runs away. Frances is inconsolable and Edward very obligingly goes to search of the wooer. When he returns, the reporter discloses the fact that he is wealthy, has a title and an estate in England, but Frances decides in favor of the conventional Edward and turns to him.

Casson Ferguson walked away with the role of Rudder, the reporter. Wanda Hawley was a pleasing and beautiful Prosper and Edwina Chapman gave a finished performance as the grandmother.

"Little Miss Hoover“ New Clark Film

Marguerite Clark's next Paramount appearance will be in "Little Miss Hoover," scheduled for December 29. This is an adaptation of a delightful story with food conservation as its basis, which appeared in the Delineator. Maria Thompson Davies wrote it and Adrian Gil-Spacc prepared the scenario, the original title being "The Bird." The story relates the romantic experiences of a patriotic girl who, imbued with the true Hooverian spirit, adopted as her slogan, "Eggs will win the war," and proceeded to demonstrate its truth. In the accomplishment of her task Miss Clark is aided and assisted by Eugene O'Brien as leading man. John Stuart Robertson directed.
### EXHIBITORS HERALD AND MOTOGRAPHY

**Fox Announces Ten Productions Ready for December Distribution**

December promises to be one of the busiest months of the season in the William Fox offices, so far as new pictures are concerned, ten being scheduled. Divided according to their types, there will be one William Fox Big Timely Picture; three Standard Pictures; two Victory Pictures; three Excel Pictures and one of the Great Nine, past successes which are being reissued by Mr. Fox.

The Big Timely Picture on the December schedule is "Every Woman’s Son," R. A. Walsh’s masterpiece. This play, starring Charlotte Walker, long famous on the stage and now a screen star, is said to tell a powerful story of an American mother’s sacrifice in the great war. The play has an exceptionally large and capable cast, and has been staged, it is said, in an unusually lavish manner.

In the Standard Pictures group the first picture is "The She Devil." This play, written by Neje Hopkins, and staged by J. Gordon Edwards, tells the story of a beautiful Spanish coquette, who plays hob with the hearts of a Spanish brigand and a Parisian artist. "I Want to Forget," second in the series of pictures which Evelyn Nesbit is producing for William Fox, is another Standard release set for December.

**Farnum in “The Man Hunter”**

William Farnum’s production, set for December, is "The Man Hunter," which depicts the pursuit of an American swindler by a man who believes he was swindled. 

One of the Victory Pictures to be issued is "The Strange Woman," starring Gladys Brockwell. Following this will come "The All-Every," a General Photoplay release.

One of the best known novels written by the late Justus Miles Forman, the American author who lost his life when the Huns torpedoed the Lusitania, furnishes the story of "Buchanan’s Veil," the Excel release in which Virginia Pearson will be featured in December. Peggy Hyland will be seen in "Caught in the Act," described as a rapid-fire farce-comedy adapted from a magazine story written by Fred Jackson.

The Excel production to be released during December is "The Danger Zone," the story of which was written by Marshall Bruce Bennington and the scenario by Dennis Chilt. The picture was directed by Frank Beal.

**Select Presents Four December Films All Said to Have Great Drawing Power**

An array of box-office attractions is offered by Select for the month of December. The list, as announced by General Manager Arthur S. Kane, includes four of the strongest productions Select ever issued. The stars, the subjects, and the order in which they will be distributed are Constantine Talmadge in "A Lady’s Name"; Mitchell Lewis, Select’s newest star, in "Code of the Yukon"; Norma Talmadge in "The Heart of Wetona," and Alice Brady in "In the Hollow of Her Hand." "A Lady’s Name" is a screen version of the stage success of the same name by Cyril Harcourt. The scenario is by Julia Crawford Ivers and the direction is by Walter Edwards. The story deals with a young woman writer who advertises for a husband—and gets him. He didn’t want one when she advertised. The reason she advertised was to get literary material and the reason she married is what makes the story.

"Code of the Yukon" is a story of the northwestern gold fields. It was written by Anthony Paul Kelly, who peturized "The Cavell Case," Select’s big special with Julia Arthur. The scenario and direction of "Code of the Yukon" are by Bertram Bracken.

In Norma Talmadge’s December offering she is a sloe-eyed Indian maiden. "The Heart of Wetona," as the picture is called, is from the play by George Scarborough. Mary Murillo wrote the scenario and it was staged by the great director A. Franklin.

"In the Hollow of Her Hand," with Alice Brady, is a story by George Barr McCutcheon, author of the Graustark series and a dozen popular novels. Like all George Barr McCutcheon stories, "In the Hollow of Her Hand" has a "different" theme. A woman tries to protect the woman who kills her husband, Alice Brady is the one who is held in the hollow of the other woman’s hand. Charles Maigne wrote the scenario and also directed the production.

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**Bryant Washburn in “THE WAY OF A MAN WITH A MAID”**

Paramount comedy; five parts; directed by Donald Crisp; published December 29

| As a whole | Amusing |
| Star | Very good |
| Story | Well chosen |
| Photography | Very good |

Taken from Variety, by Ida M. Evans, “The Way of a Man With a Maid” offers a splendid vehicle for Bryant Washburn. He enters whole-heartedly into his role and makes of the poor clerk, struggling to get along on a small salary, an interesting and indeed a Wanda Hawley, who also appeared in Washburn’s support in “The Gypsy Trail,” has a more important part in the present production, and improves herself capable of doing more than standing around and looking cute. Fred Goodwin, Clarence Geldart, Haydow, Bessie Elyton, Billy Elmer and James Neill join the balance of the competent cast.

**Edna Mayo in “HEARTS OF LOVE”**

American Feature drama; six parts; directed by C. Charles Hayden; published through General

| As a whole | Fair |
| Star | Fair |
| Story | Fair |
| Photography | Fair |

In the earlier "Hearts of Love" might have been accepted by the followers of the play who had a preference for war plays, but in comparison with the many excellent productions that have taken the great world conflict as a basis, as well as the War incidents herein pictured appear amusing and ludicrous.

As a starring vehicle for Edna Mayo it gives her very little opportunity. The story lacks strength, is poorly directed and the camera work is very inferior. The picture is in six parts but could have been cut to four reels without hurting the story. There is nothing particularly brilliant about the performance of any of the cast, and the portraits of Lincoln, Grant and Lee are far from natural. The whole thing in fact is a very amateurish attempt at a war drama, made from a poorly written script.

The story is laid in the South in 1860-65 when the north and the south clashed over the freeing of the negro. A southern girl in love with a northern youth furnishes the love theme. It shows the preparations made to get together armies, the drawing of names of the drafted men and many scenes of conflict upon the battlefield. The caution of present day fighting was not observed in the old days apparently for the camps of both armies were lit up like Main street on carnival night. The final reel shows the surrender of Lee and the return of the soldiers. Edna Mayo and Gladden James have the leading roles.

**Seena Owen Against Hart**

Seena Owen, who supported William S. Hart, the Artcraft productions, will appear in "The Woman Against Hart"; once again appear as his leading woman in his new production, now under way. This is the film for which Mr. Hart made some striking scenes in the Chicago stockyards and which he is completing in California.
**Artcraft**


Headin' South, with Douglas Fairbanks.—Star drew big, but film was in very poor shape.—Nathan Dox, Model Theatre, Sioux City, la.—Middle class patronage.

The Song of Songs, with Elsie Ferguson.—Fair, but this kind does not draw in a railroad town. Print good. Title has no drawing power.—Clay H. Powers, Strand Theatre, Dunsmuir, Cal.—General patronage.

Mr. Fix-It, with Douglas Fairbanks.—This is very clever and surely did please my patrons.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Romance of the Redwoods, with Mary Pickford.—We would advise small exhibitors to book these early Artcraft productions. The prints are in excellent condition and can be rented at a fair price. We are doing a nice business with these pictures.—C. J. O’Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Small town patronage.

The Great Love (D. W. Griffith production).—The best picture we have shown this season. Capacity business.—Nathan Dox, Model Theatre, Sioux City, la.—Middle class patronage.


Stella Maris, with Mary Pickford.—A good picture of the kind, but Mary doesn't get us the money any more.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Wolves of the Rail, with William S. Hart.—Not up to usual Hart pictures. Failed to null or please very well.—Gen Theatre, Peoria, Ill.—Neighborhood patronage.

Blue Blazes Rawden, with William S. Hart.—Fair picture. Hart doesn't draw here.—S. C. Vale, Pictorium Theatre, Dennison, O.

Down to Earth, with Douglas Fairbanks.—The star draws pretty well. Picture in very poor condition. Not much to the story.—Nathan Dox, Model Theatre, Sioux City, la.—Middle class patronage.

Amarilly of Clothesline Alley, with Mary Pickford.—Great. Good business. Everybody liked this Pickford subject.—S. C. Vale, Pictorium Theatre, Dennison, Ohio.


Selfish Yates, with William S. Hart.—One of star's best.—K. Moreland, Majestic Theatre, Missouri Valley, la.—Mixed patronage.

**Bluebird**

Hugon the Mighty, with Monroe Salisbury.—Remarkably good picture. Big business. Film in very good condition.—Nathan Dox, Model Theatre, Sioux City, la.—Middle class patronage.

Beans, with Edith Roberts.—A dandy comedy drama. Please a fair-sized crowd.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

Scandal Mongers, with Lois Weber.—Poor. People wanted to know where they got so many homely people and clothes to put in a picture.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

The Velvet Hand, with Fritzie Brunette.—A dandy picture and sureley pleased our people. Fair attendance.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

Hungry Eyes, with Monroe Salisbury.—Good western melodrama that will please generally. Drew us very good business.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

Three Mounted Men, with Harry Carey.—Very good picture. Business very good. Film in good condition.—Nathan Dox, Model Theatre, Sioux City, la.—Middle class patronage.

**Exhibitors Mutual**

The Ghost of Rosy Taylor, with Mary Miles Minter.—Picture very good, but Minter does not get us much business. Just about break even.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.


Her Country’s Call, with Mary Miles Minter.—Rather far-fetched and didn’t take here. Film in poor condition.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

First National Exhibitors Circuit

The Romance of Tarzan, with Elmo Lincoln and Enid Markey.—Broke records on one week’s run. Played to 10,001 on Sunday. Tarzan stories have big drawing power here.—Mark Gates, Dayton Theatre, Dayton, O.—Mixed patronage.

Shoulder Arms, with Charlie Chaplin.—It is by far the best Chaplin has ever done. Capacity four days. Situations very good and humorous.—George W. Nunn, Strand Theatre, Dayton, O.—Class patronage.

**EDITH DAY**

Who Appears in the Leading Feminine Role of "A Romance of the Air," a Carleton Production

37
Tarzan of the Apes, with Elmo Lincoln and Enid Markey.—Played this picture two days to good returns. Audience well pleased.—Jake J. Disch, New Majestic Theatre, Cudahy, Wis.—Mixed patronage.

Empty Pockets (Brenon Production).—A big picture that drew good business, but did not excite anyone.—Ben L. Morris, Olympic Theatre, Bellaire, O.—Small town patronage.

A Dog's Life, with Charlie Chaplin.—First Chaplin that we have played in months. Please our people and financially pleased us also.—Jake J. Disch, New Majestic Theatre, Cudahy, Wis.—Mixed patronage.

Shoulder Arms, with Charlie Chaplin.—Oh, boy, but this is a cure for the "Flu" blues! Doubled the price and they came as strong. A comedy classic.—Ben L. Morris, Olympic Theatre, Bellaire, O.—Small town patronage.

Fox

When a Woman Sins, with Theda Bara.—Fine. A remarkable production.—K. Moreland, Majestic Theatre, Missouri Valley, Ia.—Mixed patronage.

Miss Innocence, with June Caprice.—Just an ordinary picture. Have had better and have had worse.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

A Camouflage Kiss, with June Caprice.—A good, clever story. Acting good. Rather poor attendance.—A. J. Hill, Glen Theatre, 2852 Armitage avenue, Chicago.—Middle class neighborhood.

Brave and Bold, with George Walsh.—Next to The Pride of New York, the best Walsh picture on the market. Packed them in on Thanksgiving.—A. J. Hill, Glen Theatre, 2852 Armitage avenue, Chicago.—Middle class neighborhood.

Goldwyn


Our Little Wife, with Madge Kennedy.—My patrons were disappointed in this Business fair.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

The Face in the Dark, with Mae Marsh.—Star does some exceptionally good work. But is very hard to understand for the average audience.—Clay H. Powers, Strand Theatre, Dunsmuir, Cal.—General patronage.

Peck's Bad Girl, with Mabel Normand.—Opened good, in spite of influenza epidemic. Run cut off by closing orders.—Mark Gates, Dayton Theatre, Dayton, O.—Mixed patronage.

For the Freedom of the World (Lowry production).—Very good picture. Gave good satisfaction.—Jake J. Disch, New Majestic Theatre, Cudahy, Wis.—Mixed patronage.

Miss Innocence, with June Caprice.—Just an ordinary picture. Have had better and have had worse.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

A Camouflage Kiss, with June Caprice.—A good, clever story. Acting good. Rather poor attendance.—A. J. Hill, Glen Theatre, 2852 Armitage avenue, Chicago.—Middle class neighborhood.

Jewel

The Doctor and the Woman, with Mildred Harris.—Very good picture. One reel in poor condition. Balance good. No business we had just opened after quarantine and a few new cases of "Flu" frightened the people out of coming.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

Keeney—General

The Inn of the Blue Moon, with Doris Kenyon (De Luxe).—I paid too much money for this picture to make anything. Didn't hear any comment.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Kleine—General

Triple Trouble, with Charlie Chaplin (Essanay).—Fair comedy, but drew the business.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

Young Mother Hubbard, with Mary McAllister (Essanay).—A very pleasing production.—Paul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Metro

To Hell with the Kaiser, with Olive Tell and Lawrence Grant (Screen Classics).—Fell down on this on account of bad weather and people still being afraid of catching influenza. The picture is first class in every way.—E. J. House, Grand Theatre, Marion, N. C.—Small town patronage.

The Landlubber, with Harold Lockwood.—Very good and drew well because of star.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

Pals First, with Harold Lockwood (Screen Classics).—Broke records for three-day run. Declared by critics to be best film played at theatre since opening.—Mark Gates, Dayton Theatre, Dayton, O.—Mixed patronage.

Revenge, with Edith Storey.—Good western play.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

The Claim, with Edith Storey.—Good and pleased patrons.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

To Hell with the Kaiser, with Olive Tell and Lawrence Grant (Screen Classics).—The war is over. This kind of stuff N. G. Metro stung us good and plenty on this. No more Metros for us.—Gem Theatre, Peoria, III.

The Winning of Beatrice, with May Allison.—A very good story. Business good.—A. J. Hill, Glen Theatre, 2852 Armitage avenue, Chicago.—Middle class neighborhood.

Weaver of Dreams, with Viola Dana. Fine picture. Star always draws well.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

My Own United States, with Arnold Daly (Screen Classics).—Fine. Did not draw well on account of "Flu" scare. This is one of the best pictures we ever booked.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

Toys of Fate, with Nazimova (Screen Classics).—Good picture. Only fair business. Public does not want heavy pictures.—Mark Gates, Dayton Theatre, Dayton, O.—Mixed patronage.

Paramount

The Girl Who Came Back, with Ethel Clayton.—Went good here for three days. Clayton popular in Dayton.—Mark Gates, Dayton Theatre, Dayton, O.—Mixed patronage.

The Claws of the Hun, with Charles MME. ALICE BLACHE, The French Picture Director Who Is Directing Dolores Casainett in a New Play

FRANCIS X. BUSHMAN and Beverley Bayne in a Scene From the Metro Play, "The Poor Rich Man"
Ray.—Good. Drew well. Same old war story.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (College town).—Suburban patronage.

Madame Jealousy, with Pauline Frederick.—Too slow, but pleased some. Photography and settings were great.—R. A. Shohe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

His Mother's Boy, with Charles Ray.—Fine picture. Ray is fast becoming a favorite here. Suppose Paramount will raise price on him soon.—Clay H. Powers, Strand Theatre, Dunsmuir, Calif.—General patronage.

The Fair Barbarian, with Vivian Martin.—Great. This star always gets the business.—O. O. Vail, Electric Theatre, Morrillton, Ark.—Mixed patronage.

The Secret Game, with Essie Haya-kawa.—Good, if any one cares for the jap star.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.

Love Letters, with Dorothy Dalton.—Fine picture. Poor business.—S. O. Vale, Pictorium Theatre, Dennison, O.

Sporting Life (Tourneur production).—No drawing power. Lack of star no doubt responsible. Business good on account of former run on The Whiz.—George W. Mann, Strand Theatre, Dayton, O.—High class patronage.

A Country Hero, with "Fatty" Arbuckle (comedy).—This is up to Arbuckle's standard. Two reels. Seemed to please.—R. A. Shohe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

The Antics of Ann, with Ann Pennington.—Play very good, but title will not draw. Personally I think it is a good comedy drama.—Clay H. Powers, Strand Theatre, Dunsmuir, Cal.—General patronage.

Sunshine Nan, with Ann Pennington.—Good play. Film half cut out and stor badly disconnected on account of condition of film.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.

Molly Entangled, with Vivian Martin.

—Good Irish story. Vivian Martin can always be relied upon for good comedy.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Arms and the Girl, with Billie Burke.—Most delightful picture in some time. Had the audience in smiles all through.—Film in good shape.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

Jules of the Strong Heart, with George Beban.—This is quite a picture. Different from the usual northern woods productions and pleased everyone.—R. A. Shohe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

The Ghost House, with Jack Pickford.—Will entertain the average audience. Film in good shape.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

The Price Mark, with Dorothy Dalton.—Average picture. Small business. Picture did not take well.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Whose Little Wife Are You? (Sennett Comedy).—One of the funniest comedies ever made. Has wonderful animal stunts.—F. R. Smith, Bijou Theatre, Fond du Lac, Wis.—Mixed patronage.

Sandy, with Jack Pickford.—A very good picture. Poor business.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (College town).—Suburban patronage.

The Hostage, with Wallace Reid.—Picture nothing extra. However, did a fair business. A little disappointed in Reid. Not up to expectations.—J. B. Endert, Endert Theatre, Crescent City, Cal.—General patronage.

Missing (Blackton production).—Fine picture. Too sad for some, but pleased generally.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

Smothered Love (Sennett Comedy).—This comedy woke 'em up even with a "flu" scare on. They do not make them funnier.—Ben L. Morris, Olympic Theatre, Bellaire, O.—Small town patronage.


Pathé

The Heart of Rachel, with Bessie Barriscale (W. W. Hodkinson).—Good picture. Contains human appeal and is very interesting. It is a story of every day domestic life with Bessie in the role of a mother, a character which fits her better than some of her former girlish roles. The title is not the best. For box office value it could have been better. Ella Hall and Gloria Hope are not the ones best suited for the characters they portray.—Charles H. Ryan, Garfield Theatre, 1844 West Madison street, Chicago.—Middle class neighborhood.

The Embarrassment of Riches, with Lillian Walker (W. W. Hodkinson).—Good picture. Attendance very small on account of present "flu" epidemic.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

Loaded Dice, with Frank Keenan.—Good picture. Drew only small business, though all who saw it had good words to say.—Clay H. Powers, Strand Theatre, Duns Muir, Cal.—General patronage.

The Girl from Bohemia, with Irene Castle.—Made a big hit with us.—Did very good business. Star draws well.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

Cupid by Proxy, with Baby Marie Osborne.—This will please all who like this little star, but is not quite as good as usual.—Gem Theatre, Peoria, Ill.—Neighborhood patronage.

The Winning of Grandma, with Baby Marie Osborne.—If you haven't shown this one you are the loser. It is a sure fire winner.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

Tears and Smiles, with Baby Marie Osborne.—A fine entertainment for women and children. Will please all.—Loeffelholz Brothers, Auditorium, Cuba City, Wis.
The Winning of Grandma, with Baby Marie Osborne.—Very good.—K. Mor-eland, Majestic Theatre, Missouri Valley, 1a.—Mixed patronage.

Select

The Road Through the Dark, with Clara Kimball Young.—Star at her best. Jack Holt, a great character in this subject.—James D. Kennedy, Alhambra Theatre, Indianapolis, Ind.—Downtown patronage.

Mrs. Leffingwell's Boots, with Constance Talmadge.—Star always was our suit. Business, story, photograph and star were very good.—George W. Nunn, Strand Theatre, Dayton, O.—High class patronage.

De Luxe Annie, with Norma Talmadge.—Good picture. The Talmadge girls always draw well.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (College town).—Suburban patronage.

The Lesson, with Constance Talmadge.—Business fair. Picture excellent.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

The Lesson, with Constance Talmadge.—Very good. Capacity business. Book it.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (College town).—Suburban patronage.

Ghosts of Yesterday, with Norma Talmadge.—Poor picture.—K. Moreland, Majestic Theatre, Missouri Valley, 1a.—Mixed patronage.

Triangle

Little Red Decides, with Roy Stewart.—Very good. Sure to please at “live and let live” rental price.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

The Price of Applause, with Jack Livingston.—A good program picture. Price very reasonable. Business good.—A. J. Hill, Glen Theatre, 2832 Armitage avenue, Chicago.—Middle class neighborhood.

Cactus Crandall, with Roy Stewart.—Well liked. Big business. Stewart is getting very popular with my audiences.—R. C. Wilson, Grand Theatre, Staples, Minn.—Mixed patronage.

A Soul in Trust, with Belle Bennett.—Seven parts. Exceptionally fine to a pleased audience.—R. A. Shobe, Kentland Theatre, Kentland, 1a.—Mixed patronage.

The Clodhopper, with Charles Ray.—Very good picture and in excellent condition. Business picking up.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

Fatty and Mabel Adrift, with “Fatty” Arluckle and Mabel Normand.—A reissue that will keep your house in an uproar.—G. O. Vail, Electric Theatre, Morril-ton, Ark.—Mixed patronage.

Sweethart of the Doomed, with Hilda Morley.—Many parts rather gruesome, but as a whole a good picture with a fine ending.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

——ELISIE FERGUSON.——

In a Scene from the Artcraft Production, “Under the Greenwood Tree.”

Captain of His Soul, with William Desmond.—Fair story and well acted.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—Mixed patronage.

Her Decision, with Gloria Swanson.—This is more sex dope and Triangle is hurting itself putting out so much of it.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

Framing Framers, with Charles Gunn.—Good picture to extra house.—William M. Rooh, Grand Theatre, Port Washington, Wis.

The Patriot, with William S. Hart.—First re-issue we have had and it went well.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

The Girl Gloria, with Enid Bennett.—Good picture. Star well liked.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

Old Loves for New, with Margery Wilson.—Pretty fair picture with the poorest ending imaginable. Star miscast. Poor business; Saturday, too.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

The Maternal Spark, with Irene Hunt.—Fair picture to good houses.—William M. Rooh, Grand Theatre, Port Washington, Wis.

The Ghost Flower, with Alma Rubens.—This star does not always please here but in this picture she made friends of my patrons, who were all pleased.—E. J. House, Grand Theatre, Marion, N. C.—Small town patronage.

Betty Takes a Hand, with Olive Thomas.—Star surely draws the crowds. Nuf sed.—William M. Rooh, Grand Theatre, Port Washington, Wis.

Paws of the Bear, with William Desmond.—Fine picture. My patrons like this kind.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

Shifting Sands, with Gloria Swanson.—This star is making friends and the picture pleased.—Ben L. Morris, Olympic Theatre, Bellaire, 0.—Small town patronage.

Universal

The Talk of the Town, with Dorothy Phillips.—Good picture. Film new. Book it. We will get the money and please your audience.—A. D. Lassiter, Chestonian Theatre, Chester, S. C.—Neighborhood patronage.

Come Through, with Herbert Rawlinson.—This went with a bang with my crowd. Good picture.—F. M. Nicodeme, Rialto Theatre, Dickinson, N. D.—General patronage.

Money Madness, with Mary MacLaren and Eddie Pollard.—Very good picture. Did fairly good business.—Garland L. Hamm, Joyland Theatre, Ozark, Ark.—High class patronage.

Her Body in Bond, with Mae Murray.—A good clean picture. Will get the business, but I can’t see how it got its title.—A. D. Lassiter, Chestonian Theatre, Chester, S. C.—Neighborhood patronage.

A Pullman Car Blunder (L. Ko Comedy).—A real riot of fun.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

Man and Beast, with Kingsley Benedict and Eileen Sedgwick (Butterfly).—Fine picture in good condition. Excellent of the kind.—Garland L. Hamm, Joyland Theatre, Ozark, Ark.—High class patronage.

Vitagraph

The Girl in His House, with Earle Williams and Grace Darmond.—Handsome Earle is still a favorite with the ladies and they were out despite the “Fig.” Ben L. Morris, Olympic Theatre, Bellaire, O.—Small town patronage.

The Changing Woman, with Hedda Nova.—Beautiful scenery, but, oh, the plot! Ridiculous. Star’s work is good.—Lewis and Brisco, Princess Theatre, Elwood, Ind.—General patronage.

King of Diamonds, with Harry Morey.—Just fair.—K. Moreland, Majestic Theatre, Missouri Valley, 1a.—Mixed patronage.

A Mother’s Sin, with Earle Williams.—The title got me some money. This picture is too slow. No punch. No action. Am wondering yet why they named it A Mother’s Sin.—A. J. Hill, Glen Theatre, 2832 Armitage avenue, Chicago.—Middle class neighborhood.

The Second Mrs. Tanguay, with Hilda Moore.—Only a fair production.—Paul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Bears and Bad Men, with Larry Semon (comedy).—Good two-reel comedy. Book it.—Will F. Krahn, Lorin Theatre, Berkeley, Cal. (College town).—Suburban patronage.
Mary Jane’s Pa, with Mildred Manning—Gave good satisfaction.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

His Own People, with Harry Morey—Gave good satisfaction.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

World

The Grouch, with Montagu Love.—Here is a good average program picture. The title does not jibe with the story, but it is better than the working title the picture bad, The Swamp Girl. It has a fast and exciting climax in the last 500 feet. It is a little spicy, but it will pass without any harmful effects.—Charles H. Ryan, Garfield theatre, 24 West Madison street, Chicago.—Middle class neighborhood.

The Man of the Hour, with Robert Warwick.—Gave best satisfaction.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Her Hour, with Kitty Gordon.—Rather strong in spots.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Specials and State Rights

The Deciever, with Derwent Hall Caine (Super Attractions).—This surely was good. Good business.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

Allied War Review (Pathé).—These are fine, but do not draw for us. Our patrons don’t want to see them.—J. M. Gardner, Arc Theatre, Delphi, Ind.—General patronage.

Parentage (Frank Seng).—Good, but not suitable for children.—Faul and Overton, Lyric Theatre, Winchester, Ill.—General patronage.

Allied War Review (Pathé).—They cry for these. We trust the government has several million feet of negative to issue under the above caption.—C. J. O’Neill, Shullsburg Amusement Company, Shullsburg, Wis.—Small town patronage.

The Passing of the Oklahoma Outlaws. —Broke the house record in four years. Picture satisfies.—Jake J. Disch, New Majestic Theatre, Cudahy, Wis.—Mixed patronage.

Allied War Review (Pathé).—The people are going wild over these reviews. They know they are the genuine war pictures and want to see them.—Loefelhoelz, Brothers, Auditorium, Cuba City, Wis.

Heroic France (Exhibitors Mutual).—Did not take well.—L. A. Hasse, Majestic Theatre, Mauston, Wis.

The Belgian, with Walker Whiteside (Sidney Olcott).—Big business. Picture liked well. Repeat booking.—R. C. Wilson, Grand Theatre, Staples, Minn.


Series and Serials

Hands Up, with Ruth Roland (Pathé).—Pull of punch all the way. Fine for a Saturday show in manufacturing town. Same good photography that Pathé is noted for.—E. C. Pearce, Amuzu Theatre, Winston Salem, N. C.—General patronage.

Wolves of Kultur (Western Photoplay—Pathé).—Good serial. Run each episode three days.—Nathie, Dix, Model Theatre, Sioux City, Ia.—Middle class patronage.

Hands Up, with Ruth Roland (Pathé).—Holding up despite the “Flu” scare. which is worse than it ever has been here.—Lewis and Bruce, Princess Theatre, Elwood, Ind.—General patronage.

National Board of Review Reports

The Man of Bronze (World).—Entertainment value, good; story, fair; artistic value, good; scenic setting, good; acting, overcome; technical handling, fair; coherence of narrative, poor; photography, good; as a whole, entertaining western picture, with a good theme, but poorly worked out.

Kiss or Kill (Universal).—Entertainment value, good; story, good; atmospheric value, fair; scenic setting, fair; acting, good; technical handling, fair; coherence of narrative, good; photography, good; as a whole, good.

Code of the Yukon (Select).—Entertainment value, good; story, good; coherence of narrative, good; acting, overcome; photography, good; technical handling, fair; scenic setting, good; atmospheric quality, good; moral effect, doubtful.

The Captain’s Captain (Vitagraph).—Entertainment value, good; story, good; atmospheric value, good; coherence of narrative, good; photography, good; as a whole, good.

Little Women (Paramount).—Entertainment value, good; story, fair; atmospheric value, good; scenic setting, good; acting, good; technical handling, fair; coherence of narrative, good; photography, good; as a whole, fair.

His Bonded Wife (Metro).—Entertainment value, fair; story, fair; atmospheric value, good; scenic setting, good; acting, fair; technical handling, fair; coherence of narrative, good; photography, good; as a whole, fair.

The Greatest Thing in Life (Arcraft).—Entertainment value, excellent; story, well knit; coherence of narrative, strong; acting, good; photography, good; technical handling, unusual; scenic setting, convincing; moral effect, excellent.

What Is the Picture’s Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND PHOTOGRAPHY’S “What the Picture Did for Me” department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND PHOTOGRAPHY, 417 South Dearborn street, Chicago.

Title..................................................Star..................................................
Producer..............................................Weather...........................................
How Advertised.....................................Competition........................................
Admission Prices...................................
Remarks..............................................Name of Theatre..................................
Transit or Neighborhood Patronage.........

City and State....................................

Sent in by........................................
Back to the Woods

I'll bet Rothapfel wished he was back in Forest City, Pa., after Samuel Goldfish got through telling him what the matter with the exhibitors of this country, last Thursday at that Chicago luncheon.

I see Chile is trying the grab a little front page space by mobilizing an army. Probably some moving picture concern is down there preparing to take a few mob scenes and they've hired Chile.

It's a cold day when Chile can't bust into the news columns.

When it comes to writing resolutions the M. P. industry showed it was there with any of the big industries of the country, at Atlantic City last week.

Dubb Honored

Have you heard the news? That
That is, the latest news? Dubb, our illustrious stunt stinger, who has appeared before all the crownheads of Europe (what few there are left of them), has been created an Indian chief. Yep. The Siwash tribe, one of the strongest in the head and blanket business, has appointed him as their head and named him Chief Bug-on-the-Shirt.

A Chicago composer of popular songs has also written a stirring melody, entitled "She May Have Went Away for Fear That He'd Return," which he has dedicated to Chief Bug-on-the-Shirt. It has been inspired by the beautiful portrait of P. Dubb in a recent issue of this magazine.

After seeing the picture in a Wabash avenue film exchange, he felt the thrill of the lyric coming on. At first he thought it was the "flu," but he raced madly home, locked himself in his handsome 2x4 studio on North State street and remained there without food or drink—the bars were all closed—it was after 1 o'clock—and without food or drink, dashed off the song.

When informed of the accident, Mr. Dubb caused the following telegram be sent at once to the composer, C. O. D.: "I have just heard a jazz band play your beautiful waltz dedicated to me. If you never write another thing the world will be richer, knowing what you can do. I wish you would send me a copy of 'She May Have Went Away for Fear That He'd Return.' I'll pay it on my dime."

It is not a war song. It has an after-the-war theme and the tune is said to be particularly catchy, like the title, short and snappy. Order your copy early. Everybody'll be whistling it before long. Dubb's picture is on the cover. You can't miss it.

Now that the excitement over the six-day bicycle race in New York City, and the stock show in Chicago, has subsided, we'll get down to business once more. The strain of these two events has been terrific. Let us be thankful they only come once a year.

By the way, did you see where Emmy Wehlen bought a dog for $300 the other day. And Anita Stewart gave $250 to the Christmas fund for poor children.

Spicy News

The fillum business should be full of pep this winter with all of the boys that left it flat, being mustered out.

Hurrah! They've lifted the ban on straw hats.

That whisky as a preventative of "flu" isn't a recent discovery is established by the fact that we know a guy who started in twenty years ago to ward it off. And you'd o'gther see his nose.
Exhibitor to Build 1,900-Seat Theatre At Harrisburg, Pa.

HARRISBURG, PA.—A new theatre that will rival the finest in metropolitan centers will be built to replace the Regent Theatre, 410-412 Market street, according to Peter Magaro, manager and owner.

Work on the project has been delayed because of the ban on building operations, but the delay has resulted in elaboration of the plans originally drawn.

The new plans have been designed by Hoffman & Company, architects of the Globe, Strand and Stanley Theatres of Philadelphia. They call for a ventilating system in which the air will pass over cakes of ice in the summer time.

The front of the theatre will have a mirrored effect, including the doors, and a feature will be a mezzanine floor between the main floor and balcony. There will be two tiers of boxes on either side of the house and the seating capacity will be 1,900, about twice the size of the present structure. Work will start in the spring.

Woman Exhibitor Sues Woman Rival For Slander

LASALLE, ILL.—Mrs. Mildred Taylor, owner of the Majestic Theatre, which was destroyed by fire several weeks ago, has been made the defendant in a $25,000 suit charging slander filed in behalf of Olga Heistadt, owner of the Marquette Theatre, her competitor.

The suit alleges that Mrs. Taylor has openly accused her of being the author of a plot for the burning of the Majestic and declares that she is entitled to damages for false statements.

Pathe Manager Dies

CINCINNATI, O.—F. B. Chase, manager of the local Pathe exchange, died Saturday of Spanish influenza. Mr. Chase was formerly connected with the Telegraph exchange, was sales agent and later went on the road for Pathe. He has been with Pathe for about two years.

Rex Weber Dies

Frederick Julian Weber, better known in film circles as “Rex” Weber, the director, died in Chicago on December 9, following a brief illness of pneumonia.

Mr. Weber was born in Ludlow, near Covington, Ky., Aug. 14, 1889, and is survived by his wife and his mother.

Rex Weber’s last picture was the Chicago Herald-Examiner’s “Smile Film,” which was recently completed at the Rothhacker studios, and shipped abroad. He formerly was connected with the Rex films, the Lubin, the Sun, Titan and the Five Point Picture Corporation, and was supervising director of “The Birth of a Race.”

New Seattle Theatre For Japanese Patrons

SEATTLE, WASH.—Seattle’s Japanese section in the downtown district is now being served by a modern motion picture theatre. The Atlas, the name of the new house, was opened on November 12, the day after the removal of the “Flu” ban, by Messrs. Yamada and Kaita.

Mr. Yamada has been in the motion picture business in Seattle for the last fifteen years, having operated first the Electric and then the Bison, two houses in the vicinity of the Atlas, but a little farther downtown.

Mr. Kaita has never been an exhibitor before, but is interested in a plan which he originated of bringing over Japanese films, putting American titles on them, and distributing them in this city.

The Atlas is a 500-seat house, built of brick, with the outside finished in stucco. The interior is simply decorated and a feature is the distance between chairs.

A $4,500 Fotoplayer furnishes the music. Admissions are 10 and 15 cents.

Big Houston Theatre Planned by E. H. Hulsey

HOUSTON, TEX.—E. H. Hulsey of Dallas, leading exhibitor of Texas, has announced his intention of constructing a 2,000 seat house in the downtown district of Houston. The work will begin as soon as conditions again become normal.

The house will be located on Main street, with a frontage of 75 feet and a depth of 130 feet. The theatre will be built so they can handle anything from pictures to stage attractions.

Exhibitor Briefs

St. Louis, Mo.—Charles H. Thimmig and George Tompras have leased the Grand Duchess Theatre in the old Grand Avenue church building and will remodel it. The new theatre will seat 1,000. The exhibitors pay an annual rental of $15,000.

Columbia, S. C.—The Rivoli, Columbia’s newest theatre, has been opened. The theatre seats 600.

Grand Rapids, Mich.—Grover C. Ranck has succeeded Cedric Lawrence as manager of the Majestic Gardens. Lawrence is accepting another position in Detroit.

Bakersfield, Cal.—Charles Grogg, who owns the Opera house here, is dead of Spanish influenza. He was ill only three days.

Waukesha, Wis.—R. C. Wheeler of Milwaukee has been appointed manager of the houses owned by the Waukesha Amusement Company, succeeding the late Flossie A. Jones.

San Francisco, Cal.—Exhibitors here have heard with regret of the death in action of Charles Steinfeldt, formerly a local operator.

Cuba City, Wis.—The Auditorium has been re-opened here, following the influenza quarantine, and reports a good business.

Marysville, Cal.—The Lyric Theatre has installed an American photoplayer. Edward Benham is the manager.

Bristol, Tenn.—David Pierce has sold his interest in the Gaiety Theatre to Stella McCloud of Johnson City. Mr. Pierce expects to re-enter business in Kingsport.

Grandview, Wis.—C. E. Van Winkle and Ora Sutton have formed a company to establish a new theatre here. The Swift building has been obtained on a lease and it will be remodeled for theatre purposes.

Petersburg, Va.—The American Theatre was destroyed by fire following the explosion of a film.

St. Johns, Mich.—R. J. McLaughlin of Alma has purchased the Vaudette Theatre from Mrs. Charles Atkinson and renamed it the Victory.

Rockford, Ill.—Frank O. Peers of Chicago has taken charge of the Rockford Woman’s Club Theatre.

Fennimore, Wis.—E. H. Brechler is again in charge of the Amuse Theatre, having repurchased it from Joseph Harrington.

Dixon, Ill.—Ward Miller and B. F. Snyder have taken over the Process Theatre here. Miller formerly played baseball with the Chicago Cubs.

Centralia, Wash.—Joe Lucas, owner and manager of the new Liberty Theatre here, a $50,000 house, opened it the day before Thanksgiving. The opening was delayed a month on account of the influenza epidemic.

Kansas City, Mo.—The St. John Theatre, 3608 St. John avenue, was damaged by fire. Defective wiring was the cause. The loss was $2,000.

Utica, N. Y.—Ed Morris and Ben Cook have leased the Corn Hill Theatre. They reopened it Thanksgiving Day after making a number of improvements.

Owensboro, Ky.—Fire of undetermined origin did slight damage to the Grand Theatre.

Morris, Ill.—J. D. McKeen has acquired Empire and Royal Theatres here from Lee Osmundson in exchange for the Gayety, a "legitimate" house, at Ottawa. As Mr. McKeen already owned the Primrose here, he will have a monopoly in Morris.
Most of the towns of the Pacific Northwest have been opened following the route of the influenza epidemic. A few opened but had to close on account of a second appearance of the disease. Walla Walla is one of these towns.

The eastern part of Oregon, for the most part, is still closed, Pendleton being among the closed towns. This is causing trouble among the exchanges in Seattle, where the office forces are having to do much night work.

Several of the exchanges report trouble with express shipments, due partly to the carelessness of exhibitors and partly to the poor service of the express companies.

The Northwest Film Board of Trade, Seattle, has decided to establish stations for emergency films to prevent dark houses. A list of the proposed stations follows:

- Aberdeen, Wash.
- Baker, Ore.
- Bellingham, Wash.
- Billings, Mont.
- Butte, Mont.
- Helena, Mont.
- Great Falls, Mont.
- Havre, Mont.
- Lewiston, Idaho
- Medford, Ore.

Charley Chaplin's latest picture, "Shoulder Arms," broke all records at the Liberty Theatre, Seattle, during the week of November 17. On Sunday, the first day of the run, lines stood in front of the box office practically all day, and in the evening there were lines extending both up and down the street. During the week a proportionate business was done.

Hope-Jones Wurlitzer unit orchestras have been installed at the Coliseum and Colonial theaters, Seattle. The instrument at the Coliseum cost $50,000. It is used in addition to a 30-piece orchestra and a pipe organ. The musician who performs upon it is Albert Hay Malotte. The Mission, another of the Jensen and Von Herberg houses in Seattle, has a new pipe organ.

A. H. Huot, assistant manager of the Seattle Select office, has resigned to accept the management of the Film Clearing House Seattle office.

E. van Zandt, comptroller for Famous Players-Lasky, spent several days in Seattle last week. Mr. van Zandt is on a tour of the offices west of the Mississippi. He reports business conditions as excellent throughout the West.

Mike Rosenberg, manager of the De Luxe Feature Film Company, Seattle, has returned from a trip to San Francisco, where he arranged to buy from Jesse Goldberg the new production, "My Husband's Friend." He also bought the Northwest rights of "The Spoilers" for the third time.

Business continues to hold up strong in Dayton and the week of December was very good for local houses. "Hearts of the World" held over for its third Sunday at Memorial Hall and finished with the two Sunday shows.

Bert Fiola of the Alhambra Theatre, Dayton, is still weak from his recent illness and as yet has not been able to get back to work. Mr. Fiola spent a few minutes at his theatre Sunday, but the nervous strain proved too great and he was forced to return home.

Mark Gates, managing director of the Dayton Theatre, spent two days in Cincinnati last week looking pictures for the coming year.

J. R. Grainger, special representative of the Fox Film Corporation, spent several days in Dayton last week looking after his company's interests from Dayton he went to St. Louis.

Lou Baum is now manager of the Universal Exchange at Cincinnati, succeeding Samuel Sax, who is now manager of the Metro Exchange there, replacing E. R. Caster.

Pete Rayburg, manager of the Globe Theatre, was responsible for the statement that this house was doing a very good business. Pete has the Columbia, one of the downtown first run houses, directly across the street, as opposition.

The Dayton Theatre took advantage of the recent marriage of Mildred Harris and billed her as Mrs. Charles Chaplin for "Borrowed Clothes," which opened at the house Dec. 8.

At a get-together luncheon last Tuesday in the Doric Room of the Baltimore Hotel, given by the Exhibitors' League, a new organization was formed, embracing the following branches of Kansas City's theatrical industry: Motion picture theatre owners and managers, "legitimate," vaudeville and variety theatres, film exchange managers, and film, slide and machine companies.

Genial Jack Storey, manager of the Pathe Exchange, was elected president, E. W. Werner of the Warwick Theatre, vice-president, and George W. Curtis of the Doric Theatre, treasurer. The secretary and the name of the organization will be decided upon later.

The new president addressed the members, asking for their cooperation and support, and from the spirit shown he can be certain each member will do his share. Mr. Storey suggested that a meeting be held the first Wednesday of each month, and as "eats" come with the meeting, a good attendance is assured.

Charlie Sears and Ray Jones, the latter now an officer in Uncle Sam's army, were visitors at the luncheon. Sears and Jones are owners of the DeGraw Theatre at Brookfield, Mo.

Jack Storey, who recently sent in his resignation to the Chamber of Commerce, due to that body's handling of the "Flu" epidemic, has withdrawn it after a conversation with Cliff Jones, chairman of the civic committee of the chamber. Mr. Jones assured Mr. Storey it was not the intention of the chamber to ignore the interests of the theatrical industry.

It seems there has been a misunderstanding all around. Mr. Jones expressed a strong desire for more of the theatrical industry to become members of the chamber, so that when situations such as the one just past, or any others seriously affecting the theatrical industry arise, the industry will be well represented and receive the attention and courtesy it is entitled to as the fifth largest in the world.

Milton H. Feld, former manager of the Universal office, subsequently one of Uncle Sam's doughboys, has returned to his old position, taking charge again last week.

Frank L. Newman, owner of the Royal and Regent theatres, who is building a new 3,500-seat house on Main street, leaves for an eastern trip this week.

Calvin Edwards is the new special representative here for George Kleinre. Mr. Edwards will turn Kleinre's Iowa and Nebraska business over to the Omaha office of General Film.

L. D. Balsley, former Metro manager in Kansas City, is now manager for the First National Exhibitors Circuit in Kansas.

Film exchange managers and their wives were the guests of J. B. Fitzpatrick, manager of the Shubert Theatre, at a Sunday performance of William Hodge in "A Cure for Curables."

S. R. Kent, special representative of Famous Players-Lasky, was in town last week.
Exhibitors' League Goes on Record Against Increase in Operators' Pay

Will Leave Fight, However, to Allied Amusement Association—Committee to Attend Meetings of Censorship Commission

The Exhibitors League, at a largely attended meeting last Friday in Fraternity Hall, went on record as being opposed to any new wage scale with the Operators' Union, insisting that the five-year agreement the league has with the union be carried out.

At the same time it was decided to leave the fight to the Allied Amusement Association, which was formed for the purpose of protecting theatre interests in labor disputes, and which has a fund of between $15,000 and $20,000 still unexpended.

Announcement to this effect was made by William J. Sweeney, secretary of the league, who reported that the action was unanimous. Sixty-eight exhibitors were present, Mr. Sweeney said, the meeting being one of the best from the attendance standpoint for the entire year.

Several Topics Discussed

Other matters that came up for discussion were the admission tax, the music tax, the influenza situation and censorship.

William E. Heaney, president of the political action committee, reported that the 10 per cent tax undoubtedly would be approved by Congress. An attempt was underway, he said, to increase the tax in the Senate, following the reduction by the Senate Finance Committee, but even if the Senate did so, Mr. Heaney added, there would be enough votes in the House to defeat the move and retain the present charge.

In regard to the music tax the members discussed the letter that has been sent to several exhibitors by E. S. Hartman, general western counsel of the American Society of Composers, Authors and Publishers, threatening prosecution unless theatre owners complied with the society's tax decree.

Non-Taxable Music Urged

Secretary Sweeney was instructed to notify all members to play non-taxable music. It was agreed that the league would fight any prosecution that appeared unreasonable.

Dr. Bill, of the city health department addressed the league on the influenza situation. He advised continued operation of ventilating machinery and warned the exhibitors not to accept any person found coughing or sneezing. Otherwise, he said, the health department would be compelled to close more theatres.

The committee expressed the opinion that a second general closing order was unlikely, as he said he anticipated compliance with the health department regulations by the theatres, which would do much toward retarding the disease.

A committee was appointed to call at the newspaper offices and urge the editors to avoid discrimination against theatres in the stories about the influenza situation. The committee consists of William E. Heaney, Louis Zahler, H. E. Newell, C. R. Bates and Manager Siegel of the Sweeney office.

Another committee was appointed to attend the meetings of the Chicago Censorship Commission. This committee consists of Fred Schaefer, Harry Miller, Fred W. Hartmann, Louis Zahler and Max Hyman.

Louis Zahler proposed a new system of membership dues. He suggested that each member be charged $2.50 a month for each theatre that he owned instead of $10 a year regardless of the number of theatres, as at present.

There was considerable discussion about the pending formal merger of the exhibitors with the N. A. M. P. I. While no definite action was taken, it was the consensus of opinion that the Chicago league should retain its identity as a separate unit and not join the Exhibitor Branch of the National Association for the present at least.

New Mutual Subjects Ready Beginning Dec. 15

Commencing December 15, Exhibitors Mutual Distributing Corporation will begin to issue the new subjects under the control of the Robertson-Cole Company, it was announced last week by the Chicago manager, Dan Donnellan.

One feature a week will be published, Mr. Donnellan said, starting with Martin Johnson's "Campbells of the South Seas." The next picture will be an affiliated subject, "The Girl of My Dreams," starring Billie Rhodes.

The features following will be Henry Walthall in "And a Still Small Voice," Bessie Barriscale in "All of a Sudden Norma," William Desmond in "Life's a Funny Proposition," and Susse Haya-kawa in "Bonds of Honor."

Ascher Theatres Book New Goldwyn Special

Goldwyn announces that Ira M. Lowry's patriotic spectacle, "For the Freedom of the East," distributed as a special, has been given a blanket booking in the Ascher chain of theatres.

The Ascher booking follows on the heels of the blanket booking granted in New York by the Marcus Loew circuit, whose bookers programmed the picture at sight with the observation that it was one of the most remarkable and timely of war dramas.

Allied Association Will Act Soon Upon Operator Question

Meeting to Be Held Upon Return of Schaefer from New York

Action in regard to the demand of the Chicago Operators' Union for more pay continued to be held up last week pending the arrival from New York of Peter J. Schaefer, president of the Allied Amusement Association.

The operators have requested an answer by last Thursday and on behalf of the association Maurice Chouynski asked them to wait until Mr. Schaefer returned, when the question of the Allied Amusement Association would be held and the question formally taken up.

Operators Will Wait

The operators considered Mr. Chouynski's answer at their meeting Thursday night and replied that they would wait until the allied president returned, as requested. Mr. Schaefer is expected back this week.

What effect the action of the Exhibitors' League in going on record against any increase will have on the attitude of the Allied Association remains up in the air.

It is claimed, however, that the action of the league forecasts the action of the Allied, as all of the members of the league are members of the Allied and the exhibitors have a majority of the Allied votes.

In this connection, it was revealed last week that the injunction obtained last spring by the Allied to prevent a walk-out of the operators still is in force, never having been dissolved, and theatres are still protected.

Fight Trade Shows

The present unrest was reflected last week in alleged demands on exchanges by the Operators' Union to stop running films in the trade show projection rooms conducted by S. E. Schaefer in the Film Exchange Building, unless Schaefer employed a union operator. A boycott was threatened unless the exchanges obeyed, it is said.

Schaefer belongs to the Pittsburgh union, but does not belong to the Chicago union and the difficulty is said to have its origin in this fact.

Mr. Schaefer said he had put the matter in the hands of the state's attorney and would continue to show films as long as they were given to him to screen.

Chief of Police Garrity has detailed officers to protect the projection room from damage.

New Birth of a Race Suit

Suit was filed in the Municipal Court last Saturday by Radowan Bogovich against Giles P. Croy and Company, promoters, and the Birth of a Race Photoplay Corporation for $1,000, which he alleges he lent to the defendants.
**Health Commissioner Closes Six Theatres**

Permits Reopening, However, On Pledge of Aid

Without warning, Health Commissioner Robertson last week closed six motion picture theatres, alleging that they had failed to obey the health department’s “flu” regulations regarding proper ventilation and the ejection of coughers and sneezers.

Four were closed Wednesday and two, Thursday, but all were allowed to reopen Friday after giving assurances that they would comply fully with the department’s orders. These are the theatres that were closed:

- **DE LUXE,** 1141 Wilson avenue.
- **PIE GROVE,** 717 Sheridan road.
- **PREMIER,** 1237 North Ashland avenue.
- **OAK,** 2000 North Western avenue.
- **LIBILITY,** 1180 Milwaukee avenue.
- **AMERICAN,** 1352 Milwaukee avenue.

The Premier, Oak, Liberty and American were closed Wednesday, and the DeLuxe and Pine Grove Thursday.

Dr. Robertson declared every theatre that failed to comply with department rules would be closed and added that inspectors were visiting the theatres constantly.

**Film Clearing House Opens Chicago Office; F. J. Flaherty in Charge**

The Chicago exchange of the Film Clearing House was opened Monday in the quarters formerly occupied by the George Kleine System in the Film Exchange building.

Located in the same office is the local branch of the Independent Sales Corporation, which handles the sales end of the films distributed by Film Clearing House.

Frank J. Flaherty is the manager of both organizations.

Mr. Flaherty is not yet ready to announce his staff with the Independent Sales Corporation, but said he expected to make public the names of six salesmen by Saturday.

Likewise he was not ready to disclose the product to be handled except that of the Producers’ Distributing Corporation, of which he has been the local representative for 12 weeks of the week.

However, he said he expected to be able to make an important announcement in this respect.

**Plan Beautiful Interior For Randolph Theatre**

The new Randolph Theatre, which Jones, Linick and Schaefer plan to open on Christmas Day, will be one of the most artistic in the city, according to a description given out last week.

The interior will be hand-painted by G. A. Brand, a landscape artist, and will represent an Italian garden. The ceiling will be in sky blue with an indirect lighting system.

**PERSONALS**

By “Al”

I. Van Ronkel, manager of the Goldwyn office, and William Schreiber, sales manager, were in Milwaukee last week as guests of President Samuel Goldfish, who entertained at a banquet for the Milwaukee film interests, such as was held in the hotel before the Blackstone. Samuel L. Rothapfel, managing director of the Rialto and Rivoli Theatres of New York, who is touring the country with Mr. Goldfish, and the Goldwyn president were the chief speakers. The mayor of Milwaukee was present and spoke also.

George Paul and Nathan Joseph, owners of the Owl, States and Lincoln Theatres, have leased 1141 and 494, Consumers building, for a downtown office.

Robert R. Levy, owner of the Revelry Theatre, Forty-seventh street and Calumet avenue, has been appointed chief deputy clerk of the criminal court under William R. Parker. Mr. Levy will continue to fill his position on his new duties. It’s a pretty busy man he’ll be, we’re thinking.

Frank “Bonus” Rogers, manager of Pathé, celebrated his birthday last Thursday by passing around cigars. Frank said it was his thirty-first birthday, but F. J. Flaherty was unmind enough to be skeptical. “Fifty-first,” ventured F. J.

D. M. Vandawalker, Jr., vice-president of the Doll-Van Film Corporation, reports that Balaban and Katz will show “Wives of Men, with Florence Reed, for four days at the Riviera and three days at the Central Park.

Slip us your ear. Here’s a good one: R. C. Seery, Central Film Company, to W. H. Cadorette, owner of the LePetite Theatre, Kankakee, Il.: “You never lost any money giving pictures did you?”

Cadorette to Seery: “No, after I got through paying you for the rental I didn’t have any to lose.” Some dialogue, eh?

William Schreiber, sales manager at the Goldwyn office, is planning a business trip to New York. He will leave about December 15.

T. W. Chatburn, the general boss at the Vitagraph office, went to St. Louis for a day last week on a flying trip to confer with Ernest Auger, eastern division manager.

Lee Herz, owner of the Sileo Exchange, last week issued a new picture called “A Big Oil Heist,” an adaptation of Kate Douglas Wiggins’ well known book, “The Birds’ Christmas Carol.” Included in the early bookings is one of the Lubliner and Trinz circuit.

A. C. Wyckoff, formerly general auditor of Vitagraph, now general manager of Fox, was in town last week.

One of several calls he made on old friends was at the Vitagraph office, where he hobnobbed with T. W. Chatburn for some time.

Harry Weiss, manager of the Central Film company, left Chicago Tuesday for a two weeks’ trip, during which he will close contracts for the new Mary and Jack Pickford series, which are to be handled by the First National Exhibitors Circuit.

Manager Chatburn of Vitagraph reports a successful district sales meeting. Those present beside himself were E. W. Redfield, assistant manager; T. E. Delaney and J. E. Salters, city salesmen; H. J. Irons, Galesburg; H. K. Thayer, Peoria; J. C. Souther, Madison, Wis., and H. J. Humphrey, Warsaw, Ind. The only member of the district sales force not present was C. I. Ramsdell of Milwaukee, who was prevented from coming by illness.

A Chicago camera man had the honor of accompanying the American peace delegation to Europe aboard the transport George Washington. He is Edgar Hopp, chief camera man of the photographic division of the United States Navy, the son of Joe Hopp.

J. M. Jacobs, representing the H. Lieber Company of Indianapolis, owners of the Indiana franchise of the First National Exhibitors Circuit, was a visitor in the city last week.

George N. Montgomery, manager of General Film, went to New York on a business trip this week.

A. S. Kirkpatrick, assistant general manager of the Exhibitors Mutual Distribution Corporation, returned Sunday from a business trip to Gotham.

Pete Saranots of the Family Theatre, Elkhart, Ind., was a visitor at the Doll-Van Exchange last week.

**On the Firin’ Line**

Exhibitors Mutual is taking on new life with its recent expansion in the hands of Affiliated. Manager Dan Donnellan reports the addition of two men to the sales force, Edward S. Rowley and J. C. Cohen, and Rowley comes to Exhibitors Mutual after four years with General Film. Mr. Cohen has been with World and Universal. Both worked for Brulat in town last week, and they are unanimous in saying it feels like home to be back.

Manager Donnellan reports unusual bookings for the first Affiliated picture, “Lafayette, We Come.” Among the local houses running the film are the Ascher Brothers theatre, the Twentieth Century, Linden, Woodlawn and Kimbark.

George N. Montgomery, manager of General Film, has reorganized his city sales force, with C. H. Jones, formerly with Kleine, becomes West Side representative; Max Cutler, another former Kleine man, becomes South Side representative; A. C. Wyckoff, formerly Illi- nois representative of General, becomes North Side representative.

J. W. Brickhouse, the good-natured giant at the Pathé Exchange, wasn’t looking for trouble, but he walked right into it one day last week. It seems that Brick and another man walked late. For details ask Frank “Bonus” Rogers.
Toronto Exhibitors Up in Arms
Over New Special Taxes Imposed
Legislative Committee Levies Tax on Admissions, Raises Theatre Licenses—Billboards Also Included

The Legislature committee of the city of Toronto carried out its threatened promise to impose a special tax on admission tickets to theatres at a meeting of the committee held on November 28. The committee did more than decide to place a civic levy on admission tickets. The members also came to a decision to make a substantial raise in the fee for municipal theatre licenses while it was also decided to tax billboards on a space basis.

Despite a vigorous protest on the part of representatives of the Motion Picture Exhibitors’ Protective Association, the committee decided to carry out its plans, which had been suggested by Finance Commissioner Bradshaw because the city is said to be sadly in need of money. The matter will now probably go to the city council immediately while the proposed by-laws will be placed before the Ontario Legislature for ratification by the province.

The exhibitors will have at least one more chance to defeat the measure when it reaches the provincial legislature, and it is believed that the Ontario government will frown on the proposal to impose a tax on admission tickets as the move almost duplicates the assessment on tickets now required by the province as a tax measure. Commissioner Bradshaw has urged that if Toronto succeeds in its purpose of duplicating the ticket tax many other centers in the province will follow suit.

One Concession Granted
Only one concession was made by the Legislature committee. The committee decided not to place a one cent tax on all tickets up to fifteen cents, but the schedule of taxes suggested by Commissioner Bradshaw was otherwise adopted. The proposed scale is as follows: a two-cent tax on tickets over 15c and up to 50c; a 10-cent tax on tickets valued at over 50c and up to $1; over $1 a tax of 25c will be imposed.

The committee also decided to increase the civic license fee of $100 per year to $300. There will also be a tax of $15 on billboards for the first 1,000 square feet and $5 for each additional 1,000 feet.

A general meeting of the Exhibitors’ Association of Ontario was called for Tuesday, December 5, in the club rooms at 113 Yonge street, when the proposed taxes were discussed and steps taken to fight the imposition. The association boasts of a Toronto membership of 22 per cent of the local exhibitors and is in a strong position to wage a war on the civic administrators. Annunciation is also made that the association has decided upon an initiation fee for new members, in addition to regular dues, and a last call has been sounded for delinquents.

CONDEMNS PICTURES SHOWING YANK ARMY ACTIVITIES ABROAD

Claiming that the American soldier and American war achievements have been securing just a little too much prominence in moving picture theatres of Ontario, through the media of war dramas and news weeklies, Hon. T. W. McGarry, provincial treasurer for Ontario and supervisor of moving picture matters in the province, has announced that he would advise the Ontario Board of Censors to condemn considerable of this class of films unless the Toronto film exchanges corrected the situation. He has warned the Toronto exchange managers that they must provide more English or Canadian pictures or views.

The official announcement made by Hon. Mr. McGarry was as follows:

“My attention has recently been drawn to the fact that almost all the moving picture theatres in Ontario pictures are being showing films portraying the actions of the American army, both in the United States and overseas,” said Mr. McGarry in his letter to the exchange managers, “and that on very few occasions are there any views of the Canadian army, either here or overseas, nor is it often that one sees anything depicted on the screen here with regard to the British army.”

While he was prepared to admit the part taken by the American army in the war, particularly in the last few months, the minister said the fact that Great Britain and Canada have both been in it since the commencement must not be overlooked. “I do not see why the film exchanges cannot obtain material such as I have indicated, and certainly our Canadian citizens will not much longer stand for the exaltation of an army of another nation and forgetfulness of our own.”

Announcement has been made by C. F. Just of Victoria, B. C., former Canadian Trade Commissioner to Siberia, that a complete moving picture outfit will be taken to Siberia immediately by the recently appointed trade commission of which he is a member. The Canadian commission will take a library of Canadian films showing the development of the Dominion in various lines. The pictures are to serve as an object lesson to the Siberian moulsh of what has been done in a country similar to their own.

Three Trade Boards Use Motion Pictures To Boost Industries

The boards of trade in various cities in Canada have suddenly become interested in moving pictures, following the termination of hostilities.

The Montreal Board of Trade started the ball rolling when the members gathered recently to see a moving picture show in connection with an address on “Canadian Trade and Industry After the War,” which was delivered by Watson Griffin, chief of the commercial branch of the Department of Trade and Commerce at Ottawa.

Announcement has also been made by the Board of Trade at Regina, Sask., that a meeting will be held shortly in Regina with moving pictures giving data and resources will be shown to the members. A representative of the Canadian government, D. W. Johnson, will deliver an address on that occasion.

The Board of Trade of Calgary, Alberta, also announced that February 28, when the committee will be used for “Picture Day,” when the Board of Trade rooms will be converted into a picture theatre. Pictures showing Canada’s national RESOURCES will be presented for the edification of members, it is stated.

In addition to this the Rotary Club of Calgary, Alberta, gathered at the Palliser Hotel recently to view the moving pictures taken a few weeks ago of the relatives of Calgary soldiers now overseas. These pictures which have been under the auspices of the Rotary Club and prints have already been sent to France to be shown to the Calgary soldiers at Christmas time.

Theatres Closed Again

The epidemic broke loose again in Hamilton, Ontario, during the week of November 23, with such force that the local authorities deemed it advisable to close all places of amusement once more, starting with the evening of November 29. Hamilton theatres were closed for three weeks in October and had been open again for about three weeks when the ban was once more applied. Hamilton appeared to be an isolated case, as the epidemic had not come back in force in any other center of Ontario.

Clubhouse Now Theatre

The New Empire Theatre, Windsor, Ont., has been opened by Manager Glasgow. The house has a seating capacity of about 900. It was formerly an athletic clubhouse which was operated by Mr. Glasgow. The Windsor Theatre, Windsor, which was recently taken over by J. C. Allen of Toronto, is continuing under the auspices of the former manager, Mr. J. Harkus. The Windsor Theatre has eliminated all but one act of vaudeville and is now making a big feature of special film attractions.
"Golden Spoon Mary," C., 1,000.

AFFILIATED DISTRIBUTORS CORPORATION
"Lafayette, We Come," six reels, with Dolores Cassinelli and E. K. Lincoln.

AMERICAN JAPAN PICTURES
"The Land of the Rising Sun."

ANTI-VICE FILM COMPANY
"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.
"Where D'ye Get That Stuff?" five reels.

The Celebrated Sleestow Case," five reels.
"Abalustine," five reels, with King Bagnoud.

ARROW FILM CORPORATION
"The Desmutter," nine reels, with Derwent Hall Caine.
"The Million-Dollar Mystery," six reels.
"My Husband's Friend," five reels.
"Perfect Model," re-issue of "Inspiration," five reels.
"Finger of Justice," six reels.
"Sunset Princess."

ATLANTA DISTRIBUTING CO.
"Nine-Thents of the Law," six reels, with Mitchell Lewis.
"The Devil's Playground," seven reels.

BEACH PICTURES CORPORATION
"The Barrier," ten reels.

BEAR STATE FILM COMPANY
"The Vigilantes," seven reels.

BERNSTEIN PRODUCTIONS
"Who Knows," five reels.

DAVID BERNEZT
"Redemption." with Evelyn Nesbit Thaw.

DEBTWOOZ FILM CORPORATION
"Billy's Spoon." five reels, with Louis B. Lippman.

BLUEBIRD SPECIALS
"Eagle's Wings," five reels, war drama.
"Even as You Live," five reels, with Lois Weber.
"Come Through," seven reels, with Herbert Rawlinson.

BETZWOOD FILM CORPORATION
"The Woman," seven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY
Sept. 2—"Some Cave Man."
Sept. 5—"Ava Second Marriages Happy?"
Sept. 16—"Married by Proxy.
Sept. 23—"Look Who's Here."
Sept. 29—"Oh, Bobby! How Could You!"
Oct. 7—"Why Get a Divorce?"
Oct. 14—"Three Hours Late."
Oct. 21—"Why Husbands Fright."
Oct. 28—"Two's Company."

CINEMA DISTRIBUTING CORP.

CHERRY FILMS, INCORPORATED
"The Fated Hour," six reels.

CLAY PRODUCTIONS
"Ramona," eight reels.

COMMONWEALTH PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION
"The Frozen Warning," five reels, with Charlotte.
"Spanish's Original Vod-A-Vil Movies."

CORONA CINEMA CORPORATION

CREATIVE FILM CORPORATION

CUSTO PICTURES CORPORATION
"The Chosen Prince," eight reels.

The Grain of Dust," six reels, with Lillian Walker.

C. F. DONOVAN PRODUCTIONS
"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Elgament," one reel, with Billy Quirk.
"Billy, the Guverness," one reel, with Billy Quirk.
"Butting In Society," one reel, with Lou Marks.

EDUCATIONAL FILMS CORPORATION
"High, Low and the Game," one reel.
"The Mysteries of Crystallization," one reel.

EMERALD MOTION PICTURE CORPORATION
"A Stacker's Heart," five reels.

ENLIGHTENED PHOTOLAB CORPORATION
"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," six reels.

EUGENE FILM COMPANY
"Birth," six reels.

EUROPEAN FILM COMPANY
"Fighting for Verdur," five reels.

EXCLUSIVE FEATURE FILM COMPANY

EXPORT & IMPORT FILM COMPANY
"Humility."
"Ivan the Terrible," six reels.
"Loyalty."
"Robespierre," seven reels.
"Tyranny of the Romanoffs."

FAIRMONT FILM CORPORATION
"Hate," seven reels.

FELIX F. FEIST
"Stolen Orders," eight reels, with Kitty Gordon.

F. J. W. FARNHAM

FIRE STATE FILM COMPANY
"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Trial," nine reels, with Sydney Ainsworth.
"Alimony," with George Arliss.
"The Sign Invisible," six reels, with Mitchell Lewis.
"Treason of the Ages," six reels, with Elmo Lincoln.
"Fall of the Romanoffs," eight reels, with Nance O'Neill.
"Empty Pockets," seven reels.
"A Dog's Life," two reels, with Charlie Chaplin.
"Ambassador Gerald's," five reels in Germany.
"The Life Mask," five reels, with Mme. Petrova.
"The Life Within," five reels, with Mme. Petrova.
"Daughter of Destiny," five reels, with Mme. Petrova.
"Tempted by Steel," five reels, with Mme. Petrova.
"Italy's Flaming Front," with Sir Johnstone Forbes-Robertson.
"Pershing's Crusaders."
"Romance of Tarzan," six reels, with Elmo Lincoln.
"Shoulder Arms," three reels, with Charles Chaplin.
"The Panner Woman," five reels, with Mme. Petrova.
"Virtuous Wives," six reels, with Anita Stewart.

FORT LITT CORPORATION
"The Italian Battle Front," eight reels.

FOUR SQUARE PICTURES
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"Whither Thou Goest," five reels, with Orin Johnson and Rhea Mitchell.
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.
"Madame Sherry," five reels, with Gertrude McCoy.
"The Submarine Eye," seven reels.
"Should She Obey?" seven reels, with Alice Wilson.
"The Great White Trail," six reels, with Doris Kenyon.
"One Hour," six reels, with Zen Keefe.
"The Cant-Off," five reels, with Beatrice Bariscasle.
"Men."
"A Woman's Experience," seven reels, with Mary Boland.

FRANCE FILMS, INC.
"The Natural Law," with Marguerite Courtos.

FRATERNITY FILMS, INC.
"The Devil's Playground," with Vera Micheleas.
"The Witching Hour," six reels, with Jack Sherrill.
"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Leuten.

FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Mae Murray.

FRISMMAH AMUSEMENT CORPORATION
"My Own United States," with Arnold Daly.

HARRY GARDON
"The Husked Hour," five reels, with Chrance Sweet.

GENERAL ENTERPRISES
"The List," six reels, with Jane Galii.
"Mother," six reels, with Ethel Kidon.
"The Warrior," seven reels, with Masciate.
"Crucify of Life," seven reels, with Grace Darmond.

GOLD MEDAL PHOTOLABs
"The Web of Life," five reels, with James Crus.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAFIC PICTURES CORPORATION
"The Woman and the Beast," five reels.
"Social Suicide," seven reels, with Putney S据说.
"When Men Betray," six reels, with Gail Kane.

D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Walthall.
"Intolerance," nine reels, with Mae Marsh.

HAPPY HADLEY
"The Vow."
"Masciate," six reels.
"How Uncle Sam Prepared," four reels.
"Camille," six reels, with Helen Hespiria.
"Monster of Fate."

HARPER FILM CORPORATION
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.
HERALD FILM CORPORATION


HILLER AND WILK

"Raffles," six reels, with John Barrymore.

"The Battle of Gettysburg.

"Wrath of the Gods."

"Woman," eight reels.


HISTORIC FEATURE FILMS

Apr. 20—"Christus.

W. W. HODKINSON CORPORATION


Aug. 26—Plaza, "Petticoats and Politics," five reels, with Anita King.

Sept. 2—Paralta, "The Blue Horse," five reels, with Beatrice Harriscall.

Sept. 2—Plaza, "Angel Child," five reels, with Kathleen Clifford.


Sept. 28—Walker, "Embrassment of Riches," five reels, with Lilian Walker.

Sept. 28—Barriscall, "The Heart of Rachael," five reels, with Beatrice Harriscall.

Oct. 7—Plaza, "Whatever the Cost," five reels, with Anita King.

Oct. 22—Brumton, "Goodbye to Lost Lake," five reels, with Louise Glaum.


Dec. 9—Barriscall, "Two Gun Betty," five reels, with Beatrice Harriscall.


THOS. J. INCE

"The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

"Babbling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Human Clay," with Mollie King.

"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

"Life or Honor," seven reels, with Lea Baird.

JEWEL PRODUCTIONS, INC.


"The Doctor and the Woman," five reels, with Mildred Harris.

"For Husbands Only," five reels, with Mildred Harris.

"The Giezer of Berlin.

"The Sinking of the Lusitania."

"Leashing Through to Berlin," seven parts.

JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

JUVENILE FILM COMPANY

"Chip's Movie Company.,

CLIFFORD KEE COMEDIES

On two reel comedy per week.

KLOOTZ AND STREIMER, INC.

"Whiter Tho Gotten Eliza, with Orrin Johnson and Rhea Mitchell.

"The Secret Trap," five reels.

LEA-BELL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

MARINE FILM CORPORATION

Aug. 28—"Lorelei of the Sea," five reels, with Tyrone Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAIT FAIR FILM CORPORATION

"Pursasive Peggy," six reels, with Peggy Hooyland.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

OGDEN PICTURES CORPORATION

"The Lust of the Ages," five reels, with Lillian Walker.

SIEDEY OLCOTT PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate.

"The Russian Revolution."

"Man's Law."

PARAGON FILM COMPANY


PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

PIioneer FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

ПЕРУИСИЯ И ЧАРРОЛ.

"The Woman the Germans Shot," five reels, with Julia Arthur.

PUBLICATION PHOTO CORPORATION

"Corruption," five reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAPF


"The Struggle Everlasting," with Florence Reed.

HARRY RAY


"The Hand of the Hun," four reels.

"The Master Crook."

"Wanted for Murder," five reels, with Elaine Hammerstein.

CHARLES RANKIN


RENOVED PICTURES CORPORATION

"In Tresson's Grasp," five reels, with Grace Cunard and Francis Ford.

ALFALO DE LUXE PRODUCTIONS

"The Unchastened Woman," seven reels.

SCREENPLAY PRODUCTIONS

"The Prodigal Wife," six reels, with Mary Boland.

SEXY SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santochi.

"The Garden of Allah," ten reels, with Thomas Santochi and Helen Ware.

"Who Shall Take My Life," six reels, with Thomas Santochi and Fritzie Branne.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santochi.

FRANK J. SENG

ERNEST SHIPMAN

FRAZZEE PRODUCTION

"The Haunted House," two reels.

LLOYD CARLETON PRODUCTIONS

"Mother, I Need You," five reels, with Eud Markery.

UNITED FILMS PRODUCTION


PRIVATE FEATURE FILMS

"Ignoreance," six reels.

JOSH BINNEY COMEDIES

June—"Fabulous Fortune Fumblers," two-reel comedy.

July—"Fred's Picticious Foundling," two-reel comedy.

Aug.—"Fred's Fighting Father," two-reel comedy.

Sept.—"Fast Filly," two-reel comedy.

Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

CLIFFORD PHOTOPLAYS

May—"Denny from Ireland," five reels, with Shorty Hamilton.

June—"The Small," five reels, with Shorty Hamilton.

July—"The Ranger," five reels, with Shorty Hamilton.

Aug.—"Pen Vultures," five reels.

Sept.—"The Prisoner of War," five reels.

AL AND FRANK JENNINGS PRODUCTIONS

"Lady of the Dugout," six reels.

FORD PHOTOPLAY

"Berlin Via American," six reels, with Francis Ford.

"A Man of Today," six reels, with Francis Ford.


WILLIAM L. SHERRY SERVICE

"Joan the Woman," (New York State).

June 29—"Romance of the Underworld."

July 7—"The Street of Seven Stars."

Aug. 11—"Out of the Night."

Aug. 18—"The Inn of the Blue Moon."

Aug. 25—"Marriage," with Catherine Calvert.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastain.

TO-DAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Michelena.

"The Passion Flower," five reels.

UNITED PICTURE THEATRES

Oct.—"The Light of Western Stars," seven reels, with Dustin Farnum.

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOKING CORP.

"The Zepplin's Last Raid," five reels, with Enid Markery.

"Who They Was," five reels, with Beatrice Harriscall.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

W. ARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARNER PRODUCTIONS


L. LAWRENCE WHEELER PRODUCING CO.

"Weavers of Life," five reels, with Helen Harris and Howard Hall.

WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neill.

"His Awful Downfall," one reel, with Rex Adams.

"Little Red Riding Hood," five reels.

WATRENTON PHOTOPHAYS FILM DISTRIBUTING CO.

"The King's Christmas Carol," five reels.

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ARTCRAFT PICTURES

July
8—"Shark Monroe," five reels, with Wm. S. Hart.
12—"We Can't Have Everything," five reels.
16—"The Great Love," five reels, with Dorothy Gish.
Aug.
6—"Bound in Morocco," four reels, with Douglas Fairbanks.
10—"Griffith's Hour," five reels, with Dorothy Gish.
13—"Riddle Gawne," five reels, with W. S. Hart.
23—"De Mille's," "Till I Come Back to You," five reels.
Sep.
1—"Heart of the Desert," five reels, with Ena H. Loring.
8—"The Hun Within," five reels, with Dorothy Gish.
15—"Johanna Brwon," five reels, with Mary Forbes and Theda Bara.
19—"The Goat," five reels, with Fred Stone.
26—"The Man He Kept," five reels, with Douglas Fairbanks.
Oct.
6—"The Border Wear," five reels, with Wm. S. Hart.
17—"My Cousin," five reels, with Enrico Caruso.
18—"Under the Greenwood Tree," five reels with Elsie Ferguson.
Dec.
1—"Arizona," five reels, with Douglas Fairbanks.
8—"Greatest Thing in Life," Griffith Special.
12—"Squaw Man," six reels, all star cast.
12—"Branding Broadway," five reels, with William S. Hart.

AMERICAN FILM COMPANY

"Eyes of Julia Dean," five reels, with Mary Miles Minter.
"Money Isn't Everything," five reels, with Margarita Fischer.
"Hobs in a Hurry," five reels, with William Russell.
"Mistletoe Charms," five reels, with Margaret Gish.
"Rosemary Climbs the Heights," five reels, with Mary Miles Minter.
"All the World to Nothing," five reels, with William Russell.
"Wives and Other Wives," five reels, with Mary Miles Minter.
"Fair Enough," five reels, with Margarita Fischer.
"When a Man Rides Alone," five reels, with William Russell.

BLUEBIRD PHOTOPLAYS

July
1—"The Empty Chair," five reels, with Franklyn Farnum.
14—"The Deciding Kiss," five reels, with Edith Roberts.
15—"After the War," five reels, with Grace Gail Condon.
20—"Winner Takes All," five reels, with Monte Sallalury.
22—"Secret of the Stone," five reels, with Walter Byron.
29—"The Dream Lady," five reels, with Carmel Myers.
Aug.
5—"The Love Swindle," five reels, with Edith Roberts.
Aug.
12—"Playthings," five reels, with Fritzi Brunette.
Aug.
16—"The Little Chance," five reels, with Frank Keenan.
Aug.
19—"Fires of Youth," five reels, with Ruth Clifford.
Aug.
29—"That Devil Batiste," five reels, with Monroe Salishury.
Aug.
30—"The Bronze Beauty," five reels, with Fritzi Brunette.
Sept.
2—"Beans," five reels, with Edith Roberts.
Sept.
9—"A Second Chance," five reels, with Carmel Myers.
Sept.
30—"The Velvet Hand," five reels, with Fritzi Brunette.
Oct.
6—"The Life of Luxury," five reels, with Fritzi Brunette.
Oct.
10—"Together," five reels, with Violet Mersereau.
Oct.
12—"Huguenot, the Mighty," five reels, with Monroe Salishury.
Oct.
18—"Dealing with Daphne," five reels, with Priscilla Dean.
Oct.
24—"All Night," five reels, with Carmel Myers.
Oct.
29—"The Light of Victory," five reels, with Monroe Salishury.
Dec.
30—"The Sea Flower," five reels, with Juanita Hansen.
Jan.
7—"She's Not a Husband," five reels, with Priscilla Dean.
Jan.
19—"The Beautiful Mongrel," five reels, with Carmel Myers.
Jan.
30—"Home Again," five reels, with Fritzi Brunette.
Jan.
31—"Sealed Orders," five reels, with Fritzi Brunette.
Feb.
3—"Miss Doris, Safe Cracker," five reels, with Priscilla Dean.

FOX FILM CORPORATION

July
8—"Other Men's Daughters," five reels, with Peggie Hyland.
15—"Her Price," five reels, with Virginia Pearson.
22—"Miss Miss," five reels, with June Carpenter.
26—"The Fallen Angel," five reels, with Jewel Carmen.
Aug.
4—"Their Big Bit," five reels, with Jane and Katherine Lee.
11—"The Bird of Prey," five reels, with Gladys Brockwell.
Aug.
18—"Birds" five reels, with Virginia Fele.
22—"Lawless Love," five reels, with Jewel Carmen.

BIG, TIMELY PICTURES

Sept.
1—"Queens of the Sea," with Annette Kellerman.
1—"The Pursuit," with Fredric March.
5—"Why America Will Win," with Mary Pickford.
Nov.
10—"Why I Would Not Marry," with Mary Pickford.
Dec.
—"Every Mother's Son," with Mary Pickford.

VICTORY PICTURES

Sept.
8—"Mr. Logan, U. S. A."
12—"Arms and the Man," five reels, with Tom Mix.
17—"Kultur," five reels, with Gladys Brockwell.
Oct.
3—"On the Jump," five reels, with George Walsh.
16—"Fame and Fortune," with Tom Mix.
Dec.
2—"The Strange Woman," five reels, with Gladys Brockwell.
Dec.
17—"Tell Me So," five reels, with George Walsh.
24—"Treachery," five reels, with Tom Mix.
Jan.
6—"Lucky and Pluck," five reels, with George Walsh.
Feb.
10—"The Coming of the Law," five reels, with Tom Mix.

EXCEL PICTURES

Sept.
1—"Bonnie Annie Laurie," five reels, with Peggie Hyland.
15—"Queen of Hearts," five reels, with Virginia Pearson.
20—"Goat," five reels, with Jane and Katherine Lee.
Oct.
Nov.
17—"Tell It to the Marines," with Jane and Katherine Lee.
Dec.
4—"Buchanan's Bride," five reels, with Virginia Pearson.
Dec.
12—"Caught in the Act," five reels, with Peggie Hyland.
Jan.
2—"The Rats," five reels, with Priscilla Dean.
Jan.
12—"Smiley," five reels, with Jane and Katherine Lee.
Jan.
20—"The Girl with No Regrets," five reels, with Peggie Hyland.

FOX EXTRAVAGANZAS

Nov.
17—"Fan Fan"," five reels.
25—"Ali Baba and the Forty Thieves."
<table>
<thead>
<tr>
<th>Date</th>
<th>Selection</th>
<th>Company</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>Aug 4</td>
<td>&quot;The Price of Applause,&quot; five reels, with Jack Livingston and Talmadge.</td>
<td>PARAMOUNT</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 4</td>
<td>&quot;Alas Mary Brown,&quot; five reels, with Pauline Starke and Cassou.</td>
<td>PARAMOUNT</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 11</td>
<td>&quot;Cactus Crandle,&quot; five reels, with Marion Marvin and Roy Stewart.</td>
<td>PARAMOUNT</td>
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<tr>
<td>Aug 11</td>
<td>&quot;Shifting Sands,&quot; five reels, with Gloria Swanson.</td>
<td>PARAMOUNT</td>
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<tr>
<td>Aug 24</td>
<td>&quot;The Ghost of Albatross,&quot; five reels, with Pauline Frederick.</td>
<td>PARAMOUNT</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 24</td>
<td>&quot;High Tide,&quot; five reels, with Jack Livingston.</td>
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<tr>
<td>Aug 25</td>
<td>&quot;Daughter of a Sheik,&quot; five reels, with William Talmadge.</td>
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<tr>
<td>Aug 35</td>
<td>&quot;Wild Life,&quot; five reels, with William Desmond.</td>
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<tr>
<td>Sept 1</td>
<td>&quot;The Mask,&quot; five reels, with Claire Anderson.</td>
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<tr>
<td>Sept 8</td>
<td>&quot;Secret Code,&quot; five reels, with G.Ploria Swanson.</td>
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<tr>
<td>Sept 8</td>
<td>&quot;Mystic Fate,&quot; five reels, with Jack Jolicoeur.</td>
<td>PARAMOUNT</td>
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<tr>
<td>Sept 15</td>
<td>&quot;The Atom,&quot; five reels, with Pauline Starke.</td>
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<tr>
<td>Sept 22</td>
<td>&quot;Desert Law,&quot; five reels, with Jack Richler.</td>
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<tr>
<td>Sept 29</td>
<td>&quot;The Grey Parrot,&quot; five reels, with Claire Anderson.</td>
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<tr>
<td>Oct 6</td>
<td>&quot;Fouz Amorns,&quot; five reels, with Francis McDonald.</td>
<td>PARAMOUNT</td>
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</tr>
<tr>
<td>Oct 13</td>
<td>&quot;The Pretender,&quot; five reels, with William Desmond.</td>
<td>PARAMOUNT</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Nov 2</td>
<td>&quot;Reckoning,&quot; five reels, with little Bennett.</td>
<td>PARAMOUNT</td>
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</tr>
<tr>
<td>Nov 21</td>
<td>&quot;Love's Pay Day,&quot; five reels, with Rosemary Thoby.</td>
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</tr>
<tr>
<td>Nov 24</td>
<td>&quot;Denise Duncan,&quot; five reels, with William Desmond.</td>
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<td>SYNOPSIS</td>
</tr>
<tr>
<td>Dec 3</td>
<td>&quot;The Silent Witness,&quot; five reels, with Roy Stewart.</td>
<td>PARAMOUNT</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Dec 15</td>
<td>&quot;Irish Eyes,&quot; five reels, with Pauline Starke.</td>
<td>PARAMOUNT</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Dec 22</td>
<td>&quot;Crown Jewels,&quot; five reels, with Dorothy Dalton.</td>
<td>PARAMOUNT</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Dec 29</td>
<td>&quot;Wife or Country,&quot; five reels, with Gloria Swanson.</td>
<td>PARAMOUNT</td>
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**UNIVERSAL FEATURES**

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<tr>
<td>July 6</td>
<td>&quot;Her Body in Bond,&quot; five reels, with Mac Murray.</td>
<td>VITAGRAPH</td>
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<tr>
<td>Sept 29</td>
<td>&quot;The Mortgaged Wife,&quot; five reels, with Dorothy Phillips.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 12</td>
<td>&quot;A Woman's Foot,&quot; five reels, with Harry Carey.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 20</td>
<td>&quot;Bread,&quot; five reels, with Mary MacLaren.</td>
<td>VITAGRAPH</td>
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<tr>
<td>Aug 26</td>
<td>&quot;Modern Love,&quot; five reels, with Mary MacLaren.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Aug 29</td>
<td>&quot;The Talk of the Town,&quot; six reels, with Dorothy Phillips.</td>
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<tr>
<td>Oct 5</td>
<td>&quot;Fighting for Freedom,&quot; five reels, with Harry Carey.</td>
<td>VITAGRAPH</td>
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</tr>
<tr>
<td>Nov 21</td>
<td>&quot;Kiss or Kill,&quot; five reels, with Priscilla Deux.</td>
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**GREATER VITAGRAPH-VLS-E**

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<tr>
<td>July 22</td>
<td>&quot;Tangled Lives,&quot; five reels, with Harry Morey.</td>
<td>VITAGRAPH</td>
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<tr>
<td>July 8</td>
<td>&quot;One Thousand Dollars,&quot; five reels, with Edward Earl.</td>
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<tr>
<td>July 15</td>
<td>&quot;Love,&quot; five reels, with Corinne Griffith.</td>
<td>VITAGRAPH</td>
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<tr>
<td>July 22</td>
<td>&quot;To the Highest Bidder,&quot; five reels, with Alice Joyce.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Aug 29</td>
<td>&quot;Gentleman's Agreement,&quot; five reels, with Nell Shipman.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Aug 18</td>
<td>&quot;All Man,&quot; five reels, with Harry Morey and Betty Blythe.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 18</td>
<td>&quot;Wild Primrose,&quot; five reels, with Huntley Gordon.</td>
<td>VITAGRAPH</td>
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<tr>
<td>Aug 19</td>
<td>&quot;The Changing Woman,&quot; five reels, with Hedda Nova.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Aug 27</td>
<td>&quot;The Church and the Circus,&quot; five reels, with Fred Grima.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 29</td>
<td>&quot;The Green God,&quot; five reels, with Harry Morey.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Aug 29</td>
<td>&quot;A Nymph of the Foothills,&quot; five reels, with Gladys Leslie.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
</tr>
<tr>
<td>Aug 29</td>
<td>&quot;By the World Forgotten,&quot; five reels, with Hedda Nova.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
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<tr>
<td>Aug 30</td>
<td>&quot;The Girl of Today,&quot; five reels, with Gladys Leslie.</td>
<td>VITAGRAPH</td>
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<tr>
<td>Aug 30</td>
<td>&quot;The Ring of Murderers,&quot; five reels, with Harry Morey.</td>
<td>VITAGRAPH</td>
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<tr>
<td>Oct 6</td>
<td>&quot;Everybody's Girl,&quot; five reels, with Alice Joyce.</td>
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<tr>
<td>Oct 13</td>
<td>&quot;Dancing鏡ons,&quot; five reels, with Earl Williams.</td>
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<td>Oct 11</td>
<td>&quot;The Matron,&quot; five reels, with Gladys Leslie.</td>
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<td>&quot;The King of Diamonds,&quot; five reels, with Alice Joyce.</td>
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<tr>
<td>Oct 18</td>
<td>&quot;Eleven,&quot; five reels, with Alice Joyce.</td>
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<tr>
<td>Oct 28</td>
<td>&quot;Boarded Assets,&quot; five reels, with Harry Morey.</td>
<td>VITAGRAPH</td>
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<tr>
<td>Oct 30</td>
<td>&quot;The Captain and Alice,&quot; five reels, with Alice Joyce.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
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<tr>
<td>Nov 1</td>
<td>&quot;The Adventure Shop,&quot; five reels, with Corinne Griffith.</td>
<td>VITAGRAPH</td>
<td>SYNOPSIS</td>
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<tr>
<td>Nov 13</td>
<td>&quot;The Enchanted Barn,&quot; five reels, with Bessie Love.</td>
<td>VITAGRAPH</td>
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**WORLD FILM CORPORATION PROGRAM**

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<tbody>
<tr>
<td>July 1</td>
<td>&quot;The Heart of a Girl,&quot; five reels, with Barbara Castleton and Irving Cuming.</td>
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<tr>
<td>July 8</td>
<td>&quot;Tinsel,&quot; five reels, with Kitty Gordon.</td>
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<tr>
<td>July 15</td>
<td>&quot;Neighbors,&quot; five reels, with Madeleine Evans and Johnny Alves.</td>
<td>WORLDFILM</td>
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<tr>
<td>July 15</td>
<td>&quot;Golden Cupid and a Unknown,&quot; five reels, with Gladys Leslie.</td>
<td>WORLDFILM</td>
<td>SYNOPSIS</td>
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<tr>
<td>July 29</td>
<td>&quot;Fear of the Woods,&quot; five reels, with June Elvidge.</td>
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<tr>
<td>Aug 1</td>
<td>&quot;Cactus Belle and a Unknown,&quot; five reels, with Corinne Griffith.</td>
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<tr>
<td>Aug 19</td>
<td>&quot;Merely Players,&quot; five reels, with Kitty Gordon and Irving Cuming.</td>
<td>WORLDFILM</td>
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<tr>
<td>Aug 28</td>
<td>&quot;Inside the Lines,&quot; five reels, with Lewis A. Stone.</td>
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<tr>
<td>Sept 2</td>
<td>&quot;Eight Bells,&quot; five reels, with Byrnes Brothers.</td>
<td>WORLDFILM</td>
<td>SYNOPSIS</td>
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<tr>
<td>Sept 2</td>
<td>&quot;The Power and the Glory,&quot; five reels, with June Elvidge.</td>
<td>WORLDFILM</td>
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<tr>
<td>Sept 9</td>
<td>&quot;By Hook or Crook,&quot; five reels, with Carlyle Blackwell.</td>
<td>WORLDFILM</td>
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<tr>
<td>Sept 9</td>
<td>&quot;Tethered Colour,&quot; five reels, with June Elvidge.</td>
<td>WORLDFILM</td>
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<td>Sept 23</td>
<td>&quot;To Him That Hath,&quot; five reels, with Montague Love.</td>
<td>WORLDFILM</td>
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<tr>
<td>Sept 23</td>
<td>&quot;A Soul Without Heart,&quot; five reels, with Ethel Stockton.</td>
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<tr>
<td>Oct 7</td>
<td>&quot;The Appearance of Evil,&quot; five reels, with June Elvidge.</td>
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<tr>
<td>Oct 14</td>
<td>&quot;The Road to France,&quot; five reels, with Carlyle Blackwell.</td>
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<td>Nov 25</td>
<td>&quot;Just Sylvia,&quot; five reels, with Montague Love.</td>
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<td>Nov 25</td>
<td>&quot;The Grouch,&quot; five reels, with Montague Love.</td>
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<td>Dec 9</td>
<td>&quot;The Man of Bronze,&quot; five reels, with Lewis S. Stone.</td>
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<td>Dec 28</td>
<td>&quot;The Love Nest,&quot; five reels, with Earle Williams.</td>
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<td>Dec 30</td>
<td>&quot;The Sea Wall,&quot; five reels, with Louise Hatt.</td>
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<tr>
<td>Dec 6</td>
<td>&quot;Under Four Flags,&quot; five reels, with special.</td>
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December 16—23

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