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Motography

The MOTION PICTURE

Vol. XX
No. 1

TRADE JOURNAL



**"HERE THEY ARE!
I'VE BOOKED 'EM!"**

THAT'S the way to talk to your people as soon as you sign your contracts for the new

Paramount and Artcraft Pictures

(Nationally Advertised)

Let everybody in your town know what's coming to your theater next season. Advertise the stars, advertise the plays. Tie up with the immense campaign of national advertising. Use the trade marks.

Your whole community is asking: "Where can we see Paramount and Artcraft pictures?"

Stand up and shout the glad news—

"HERE THEY ARE!"



FAMOUS PLAYERS - LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK



CHICAGO

July 6, 1918

Goldwyn Pictures

Another story of dramatic and emotional intensity which will win new thousands of admirers for the ablest young emotional star of the screen—

Mae Marsh
in *The Glorious Adventure*

By Edith Barnard Delano

Directed by Hobart Henley

This production is announced as "the story of every girl's dream and one girl's triumph. A drama of love's conflict with man's selfishness." The kind of story that Mae Marsh's own tremendous public selects for her to play in.

Released everywhere July 14.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President

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16 East 42nd Street

New York City



The brilliant, gifted work of

A L I C E B R A D Y

is seen in her latest Select Picture

"THE WHIRLPOOL"

The story of a girl who had faith in
human nature—and played her hunch!
A clean, wholesome story splendidly
presented on the screen. A winner!

Directed by Allan Crosland

Scenario by Eve Unsell, from the successful novel
by Victoria Morton.

DISTRIBUTED BY
SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

MASSACHUSETTS

Presents

ERNEST H. HORSTMANN

As their candidate for President of the M. P. E. L. of America

*Organized Vermont,
Maine, Connecticut,
Massachusetts and New
Hampshire State Branches
of M. P. E. L.*

*Five years President of
Massachusetts State
League.*

*Two years member of the
National Organization.*

*Present Treasurer of the
National Organization.*

HIS PLATFORM

He believes that there should be but one National Organization of Exhibitors; that the Exhibitors' League should belong to the National Association of the Motion Picture Industry and should pay their just dues to that body.

That the board of directors of the National League should be elected and not appointed.

That the President of the League must be a bona-fide exhibitor and should devote his whole time to the interests of that body and have no other affiliations.

In the absolute freedom of the screen and the use thereof for seven days of the week.

Signed,

ERNEST H. HORSTMANN.

VITAGRAPH'S SERIALS

HAVE PROVED THE BIG-
GEST MONEY-MAKERS
EXHIBITORS HAVE
EVER KNOWN—



"The Fighting Trail"—"Vengeance—and the Woman"—"The Woman in the Web"
Made Serial History and Shattered Box-Office Records Everywhere.

"A FIGHT FOR MILLIONS"

with "FIGHTING BILL" DUNCAN—The Screen's Greatest Serial Star.
in another Amazing Melodrama by Albert E. Smith and Cyrus Townsend
Brady—the recognized masters of thrilling chapter plays—will prove

THE BIGGEST FIFTEEN WEEKS OF BUSI-
NESS YOUR THEATRE HAS EVER HAD



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NOW

At All
VITAGRAPH
Exchanges

BACKED BY A COLOSSAL BILLBOARD CAMPAIGN

Following its tremendously successful billboard campaigns on its earlier serials, Vitagraph is posting this twenty-four sheet all over the country.

We'll get the crowds ready. Are you ready to open your doors to them or is some other house going to get the benefit of this campaign in your town?



"As Simple as A, B, C"

wrote one exhibitor, commenting upon the project of

United Picture Theatres of America

An Application of the Modern

Business Principles of

Centralization and Co-operation

Designed for and by

Exhibitors

For their

Good and their Profit,

Having in Mind the Need of these

Improvements in the industry—

Justice to All—

Keeping down Distribution Charges

Lessening Waste, and

Making the Exhibitor Paramount.

No Doubt remains

Of the

Practicability of the Project.

Quality will be improved.

Rentals will be reduced.

Success will be made easier

Through YOUR Participation in

UNITED'S many

Valuable Benefits.

Why Continue to submit to

Xtravagance and Excessive Cost

YOU DON'T HAVE TO. IT'S AS E-

Z — AS THE ALPHABET

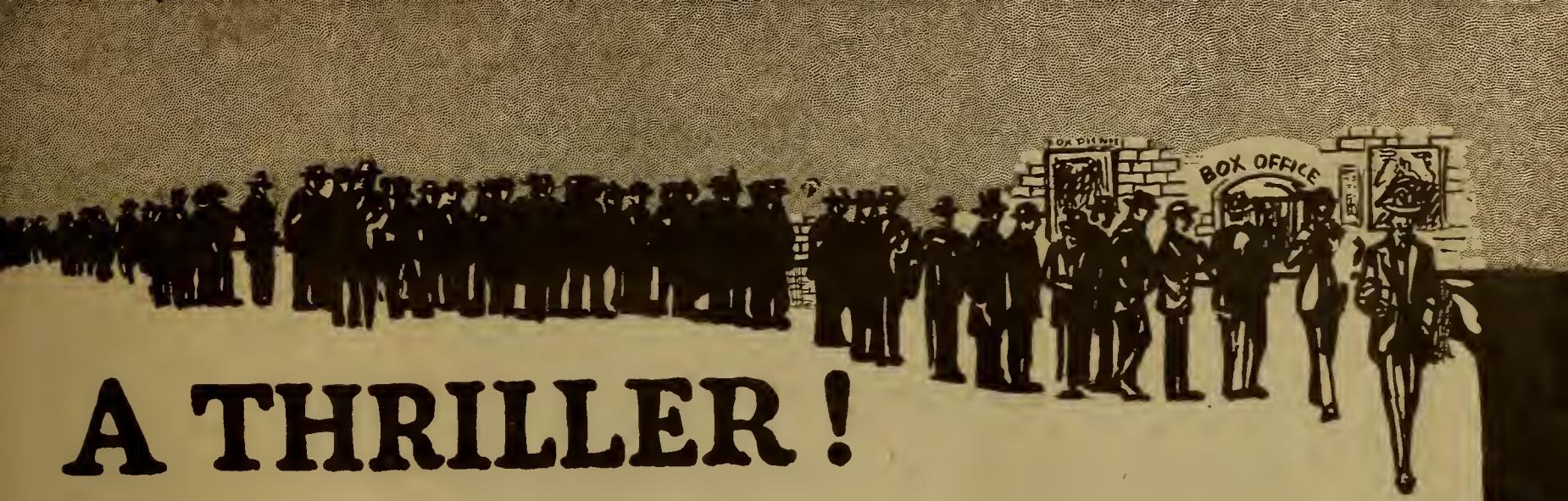
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Send for our New Booklet—Just out.*

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

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



A THRILLER!

Startling Sequel to "The Blindness of Divorce," The biggest
money-maker of the season!

William Fox presents

PEGGY HYLAND in OTHER MEN'S DAUGHTERS

By E.Lloyd Sheldon

Staged by Carl Harbaugh.

A Violation of the Golden Rule
that strikes back home.

Also these other
amazing
**FOX SPECIAL
FEATURES**
ONE-A-WEEK - 52-A-YEAR

Never have such
productions been
obtainable except
as super-specials!

GEORGE WALSH
in
The KID is CLEVER

FOX
FILM CORPORATION

A woman's triumph over
the wolves of New York society.

GLADYS BROCKWELL in
The SCARLET ROAD

The story of an alluring
woman who sold her-
self for fame...

VIRGINIA PEARSON
in
HER PRICE

YOU HELP YOURSELF YOU HELP YOUR INDUSTRY

To make this **big success** an even **bigger success** MOTOGRAPHY will put you down for one year's subscription for a **dollar bill** so that in making your bookings you can take advantage every week of the other fellow's experience in

"What the Picture Did for Me"

A Department of Mutual Service

The more exhibitors who co-operate in increasing this service the more valuable it will be to **you** and to all the others.

Do your part by filling out the blank below with a report on your current features and we will send you a supply of similar blanks for your regular weekly use and return envelopes for your convenience.

Don't wait—Do it today. Address

**MOTOGRAPHY, Monadnock Bldg.,
Chicago, Ill.**

N. B. Tear off on dotted line. If already a subscriber, cross out last two lines in blank below.

What Is the Picture's Box Office Value?

IS THE film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures and in turn will help you. *Tell them in MOTOGRAPHY's "What the Picture Did for Me" Department.*

Your box office is the test of popularity. Fill in the blank NOW.

Title

Star..... Producer.....

Weather

How Advertised

Competition

Admission Prices

Remarks

.....

.....

.....

Name of Theatre.....

Transient or Neighborhood Patronage.....

Title

Star..... Producer.....

Weather

How Advertised

Competition

Admission Prices

Remarks

.....

.....

.....

City and State

Sent in by.....

You may send me blanks for "What the Picture Did for Me," and MOTOGRAPHY for one year at a special introductory price of \$1.00, billing me for same and I will remit.

MARY MILES MINTER

in

“*The
Ghost of
Rosy Taylor*”

Latest of the Minter features embodying exceptional box office value — A Saturday Evening Post story, by the celebrated Josephine Daskam Bacon. Produced under the direction of Edward S. Sloman, for the AMERICAN FILM COMPANY, Inc.



AVAILABLE JULY 8
AT EXCHANGES OF THE
MUTUAL FILM CORPORATION

Scenes from the new Griffith-Artcraft special, "The Great Love," and scenes incidental to the making of the picture. In the first still at the top Lady Diana Monner, Bettina Stuart-Wortley and Violet Asquith, all famous in British society, are shown rehearsing a scene at the bedside of a wounded soldier, with Mr. Griffith directing their efforts. Below, in the center, is the dowager Queen Alexandra, watching a scene in the making. These noted personages gave their services at the request of the British government. The government's action serves as a mark of appreciation of Mr. Griffith's work in producing "Hearts of the World." Besides the prominent British women who are shown in this first Griffith-Artcraft special are many of the principals of "Hearts of the World."



JUN 28 1918

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CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

The Creel Committee's Activities

SHALL the great powers of the National Government be used to further the interests of an individual, or a group of individuals, in the motion picture industry?

Or shall these powers be used equitably and fairly, with justice to all, and in a manner which will enable the industry to give the Government the fullest co-operation and support?

These are the questions which the industry has been asking ever since the Committee on Public Information took a hand in directing and controlling the activities of the motion picture industry.

Much allowance was made at first for the ignorance and inexperience of those in charge of the film branch of the work of the Committee on Public Information and no question of their good faith and patriotic motives was involved; but there has been an increasing feeling among all motion picture men, not allied with these interests, that all was not as it should be. There began to be a doubt in the minds of many as to where the activities of the Committee on Public Information tended.

And now the fat is in the fire. The action of the Creel Committee on Public Information in compelling withdrawal of the film "The Yanks Are Coming" has brought the whole situation to a head. If the statement of Mr. Cochrane of the Universal Company was made with the careful consideration that always has attended his declarations, there is ample occasion for an investigation of the Creel committee's activities in the motion picture field.

Pictures of patriotic inspiration constitute national propaganda of incalculable value. The exploiting of such pictures for bureaucratic purpose, or their suppression for a similar end, is especially repugnant to all Americans who are one hundred per cent patriotic. Partisanship or private influence cannot be conceived in such a connection, much less tolerated.

The film "Pershing's Crusaders," advertised last week in our pages, is cited as an example of distribution methods which, however satisfactory from a commercial standpoint, fall short of the possibilities of usefulness inherent in such an excellent piece of propaganda. This patriotic feature obviously should be so handled as to be available to all exhibitors, large and small, at a nominal rental. Its release on a profit-making basis deprives hundreds of exhibitors of the privilege and pleasure of using it. The suppression of rival films of the same order aggravates the situation.

Too many of our government department heads are actuated by an honest but shortsighted ambition to show a profit for the activities of their departments. The Post Office department has been criticised frequently for this same aspiration. And now the actions of the Committee on Public Information are leading many to the belief that it is moved by a similar ambition.

The function of George Creel's committee is adequately indicated by its title. Our conception of its purpose certainly does not include acts of competition with established industry, nor use of its undoubted power to suppress any privately produced picture whose presentation would tend to increase the steadfast morale of civilian America.

Pictures Will Win the After-War

SPEAKING of export films, it is announced that the Motion Picture Exhibition of British Industries is organizing a tour of the important cities of western Europe, North and South America, and the British dominions. Films will be shown illustrating the manufacture and use of British-made goods. The exhibitions will be given under the auspices of British chambers of commerce in allied countries and the self-governing dominions. In eighty-five of the principal cities of the world, films are to be exhibited illustrating leading British industries and manufactures, and to these exhibitions representatives of the principal firms in the cities visited will be invited. A British manufacturer may have films of his industry prepared by the company, and these will be exhibited in such places included in the tour as he may select.

Now there is our notion of a real educational film—and we believe George Creel would agree. Is the Motion Picture Exhibition of American Industries organizing a similar mission for the benefit of United States business? Or is there any such an association?

Barring the guns and the casualties, the commercial war of the world will be fiercer and longer sustained than the military war it follows. Preparation for that industrial conflict for world markets should begin now. It should have all the attention that can be spared from the main task of winning the war.

Projection machines on the front line of foreign business will be the machine guns of future action for the conquest of the export market. England already recognizes that fact.

Like most of the things that make for real civilization, motion pictures originated and developed in America. Should America then be last, or even second, in the use of her own facilities?

It is not at all unlikely that the bulk of foreign trade in the years of reconstruction will go to the nation whose merchants can show the best pictures.

American business men, get your films ready!

* * *

Rotten Advertising

ROTTEN advertising is the display by exhibitors of posters and announcements calculated to carry the impression that a clean and honest picture is salacious or suggestive. It is the trick of a few shady-minded exhibitors who, wishing to run shady pictures and unable to find any, resort to shady announcements to fool shady-minded people into their houses. It is the equivalent of the sealed paper novel in the slum bookstore; of the come-on bally-hoo for the "private performance" annexed to a side show.

Rotten advertising carries a heavy burden. It is responsible for the horror and the protests of good people who see only the salacious posters, which scare them away from the clean and innocent film inside. It is responsible for the claim that censorship is essential, because the better element of the people are fooled with the worse element, and believe that smoke in the poster means fire in the film. The low-minded enter, and are disappointed. The high-minded turn away and talk of motion picture depravity.

If we must have censors, give them power to regulate picture theatre advertising. That will give them something really useful to do.

The whole trade suffers by the advertising policy of a few foolish exhibitors. The whole trade should take steps to correct the fault.

New Exposition

THE National Association of the Motion Picture Industry has formally withdrawn its sanction from the proposed Boston Exposition. This action is in line with our editorial "Convention, Yes! Exposition, No!" of four weeks ago.

The closing for the period of the war of the annual open season for film manufacturers is occasion for rejoicing. Wherever the benefit of an exposition goes, it classifies now as a non-essential luxury. We need the money and labor for more necessary things.

Lee Ochs, president of the League, is quoted as declaring that the exhibitors were in duty bound to hold an exposition, and that they would hold one in Boston regardless of the National Association's withdrawal.

It is true that the renunciation came a little late. The exhibitors who, in good faith, gave unstintingly of their time and money to the promotion of a good exposition have our sympathy. They are compelled to do something with it because they have already laid out something like eight thousand dollars on it. The Boston exhibitors have been particularly energetic and unselfish in working for its success.

Nevertheless, without the support of the National Association the exposition must fail. Those who must stand the loss can comfort themselves with the realization that the industry is better off this year with just a convention, not an exposition.

* * *

Export Problems

HOW serious the proposed government censorship of export films might be would depend, of course, upon the quality of censorship exercised. It is a sharp commentary on the history of local censor boards that they have succeeded in destroying the motion picture men's faith in the possibility of a considerate or even a reasonable censorship. The word has never been relieved by its political handlers of the sinister significance it acquired at its birth.

It is obvious that a censorship with arbitrary power to reject without explanation would put a speedy end to the exporting of films. There could be only loss in the production of prints intended for export but lacking any assurance of the possibility of export.

There is no evidence, however, that any arbitrary action is intended. Rather it becomes apparent that the government officials are anxious to make as easy as possible the restrictions which they feel impelled to place in the path of export film. With so competent a committee working for the closer co-operation of the government and the film interests, and with the demonstrated disposition of the officials to be entirely fair, we may anticipate an arrangement not wholly unsatisfactory.

The requirement of George Creel's committee, that one educational reel be shipped for every five dramatic or comedy reels, calls for official interpretation. If it is to be operated without a serious hampering of trade, the word "educational" will need a new application. It may be said that at least the required percentage of pictures now produced may be held educational in a broad sense. It is probable that Mr. Creel intends to include in that classification all pictures not wholly lacking in informational value.

Creel Stops Universal War Film

HEARST INFLUENCE HELD RESPONSIBLE

"THE YANKS ARE COMING," Universal's big airplane feature advertised for first public showing at the Broadway Theatre, in New York, Sunday night, June 23, was suddenly compelled to withhold presentation on the night of its premiere by order of the Committee on Public Information, of which George Creel is chairman.

The film was made, the Universal company states, at the request of the Dayton-Wright Airplane Company, at the plant of that concern in Dayton, Ohio. Its purpose was to absolve America from the charges of laxity in air-

plane production. Officials of the United States Signal Corps detailed at the plant aided in producing the film, which, it is claimed, reveals no military secrets and is purely a work of patriotic inspiration. It is charged by the Universal Company that Mr. Creel, by whose order the film was stopped, has never seen the picture and, indeed, has refused to see it.

W. R. Hearst is Blamed

R. H. Cochrane, vice-president of the Universal Film Company, issued a statement charging that the influence of William Randolph Hearst with the Creel committee was responsible for the stopping of the exhibition. Carl Byoir, asso-

ciate chairman of the Committee on Public Information and a former employee of Hearst, denied this, saying that the committee had refused to issue permission for the exhibition of the film because the Universal Company had not complied with certain requirements, and that to permit the company to exploit the film "would amount to discrimination against the Hearst-Pathe and other moving picture companies."

Mr. Cochrane's explanation of the reason for the Creel committee's interference was made from the stage in an announcement to the spectators who filled the theatre. This sign was put up in the lobby of the Broadway:

**THE YANKS ARE COMING,
advertised to be
TONIGHT
Stopped by the
CREEL-HEARST COMMITTEE.**

There was much confusion at the Broadway Theatre about the time the exhibition of the film was due to begin. Mr. Cochrane was there representing the Universal Film Company. Frank W. Atkins, a house manager of the Dayton-Wright Company, was also present and Mr. Byoir of the committee was discovered in the line of persons formed at the ticket window to purchase admissions. Mr. Cochrane and Mr. Byoir made statements for their respective sides of the controversy, contradicting each other in several points, but Mr. Atkins, although he discussed the situation with both of the others, refused to say anything for publication.

Mr. Byoir said that George Creel was in the city, but that he did not know where he could be found. Efforts were made to find him by reporters, but they met with no success. Mr. Cochrane said that he had been attempting to get in touch with him all day, but had failed. The first statement about the difficulty was issued by Mr. Cochrane, and was as follows:

This picture, "The Yanks are Coming," was made by the Universal Film Company at the request of one of the largest firms manufacturing airplanes in America. It was planned to show to the American public the progress that had been made by American airmen, to vindicate America from the charges that we had proved deficient in manufacturing airplanes, to prove that the Liberty motor is a gigantic success, and finally to inspire America and Americans by the magnificent showing this country is making in the development and use of aircraft in the present war. No military secrets not already known to Germany and the world at large are shown in the making of this great picture, which is a patriotic glorification of America's share in the war in the air.

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June 28, 1918

“What The Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright 1918 by E. R. Mock.

The criticisms contained in this department of MOTOGRAHY 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 MOTOGRAHY and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address MOTOGRAHY, Department D, Monadnock Building, Chicago, Ill.

Artcraft

HIT-THE-TRAIL Holliday, with George M. Cohan (Artcraft)—A striking picture which ought to go over big anywhere. It will also help the cause of prohibition. Our patrons were very well satisfied with it and declare that Cohan is better than Billy Sunday.—M. J. Weil, Castle Theatre, Chicago.—Downtown house.

The Doll's House, with Elsie Ferguson (Artcraft)—This subject has been filmed before by another company and many of our patrons had seen it. They thought this an old picture. Business was therefore poor.—M. J. Weil, Castle Theatre, Chicago.—Downtown house.

Mr. Fix-It, with Douglas Fairbanks (Artcraft)—The kids and Doug certainly make this a pleasing picture. Not so much of the athletic stunts in this, but plenty of Fairbanks' personality.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle-class neighborhood.

Old Wives for New (Artcraft)—A splendid picture and a good title. Went over fine and pleased everybody.—Frank Steffy, Coliseum Theatre, Seattle, Wash.

The Tiger Man, with W. S. Hart (Artcraft)—Business good Sunday, light the next days. The pictures of this star are getting into a rut.—Harvey W. Southgate (for Manager George L. Simpson).

son). Piccadilly Theatre, Rochester, N. Y.—Middle-class patronage.

Amarilly of Clothesline Alley, with Mary Pickford (Artcraft)—One of the best things the star has done. Comedy situations are great. Photography and direction excellent. As a rule this star does not draw above average, but all praised this.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Neighborhood house.

First National Exhibitors' Circuit

My Four Years in Germany (First National)—Good business; much better than any other patriotic picture has done here.—Harvey W. Southgate (for Manager L. Simpson), Regent Theatre, Rochester, N. Y.—Fashionable clientele.

Tarzan of the Apes, with Elmo Lincoln (First National)—A good picture. Very good business on the second night. The opening night was hot and business was light.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

A Dog's Life, with Charlie Chaplin (First National)—A comedy in three parts that can be classed as one of the best comedies ever made. People who never cared for Chaplin's work before expressed the sentiment that they really believe he is getting better. Business here is always capacity on Chaplin comedies.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Highly critical patronage.

Fox

Under the Yoke, with Theda Bara (Fox)—An ordinary picture. Business fair.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

A Daughter of France, with Virginia Pearson (Fox)—This is a very good war picture which was liked by all. Fair business.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed patronage.

A Camouflage Kiss, with June Caprice (Fox)—Very good. Plenty of comedy and romance.—George H. Done, Gayety Theatre, Payson, Utah.

Goldwyn

Joan of Plattsburg, with Mabel Normand (Goldwyn)—The best attraction of its kind yet shown in this section.—Crescent Theatre, Austin, Texas.

Joan of Plattsburg, with Mabel Normand (Goldwyn)—This was applauded by my audiences all during the run. Mabel Normand made a big hit in it.—U. S. Theatre, Hoboken, N. J.

Nearly Married, with Madge Kennedy (Goldwyn)—A fine picture and it drew well. Print none too good.—Dixie Theatre, McMinnville, Tenn.

Nearly Married, with Madge Kennedy (Goldwyn)—Plays like this will soon make Goldwyn

What Is the Picture's Box Office Value?

IS THE film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in MOTOGRAHY's "What the Picture Did for Me" Department.

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Title

Title

Star..... Producer.....

Star..... Producer.....

Weather

Weather

How Advertised

How Advertised

Competition

Competition

Admission Prices

Admission Prices

Remarks

Remarks

Name of Theatre.....

City and State.....

Transient or Neighborhood Patronage.....

Sent in by.....

You may send me blanks for "What the Picture Did for Me," and MOTOGRAHY for one year at a special introductory price of \$1.00, billing me for same and I will remit.

Pictures and Madge Kennedy favorites here.—Grand Opera House, Salem, O.

Nearly Married, with Madge Kennedy (Goldwyn)—An excellent production and our patrons enjoyed it immensely. A little long drawn out, in my opinion.—Trio Theatre, Marshfield, Wis.

Our Little Wife, with Madge Kennedy (Goldwyn)—Madge Kennedy is always good. This is not her best picture, but it went well here.—Princess Theatre, Clare, Mich.

Our Little Wife, with Madge Kennedy (Goldwyn)—Played to excellent business. Pleased everybody we spoke to.—Odeon Theatre, Bonne Terre, Mo.

The Fair Pretender, with Madge Kennedy (Goldwyn)—An ordinary slow program offering that will get over and that is about all.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

The Beloved Traitor, with Mae Marsh (Goldwyn)—Big business for two days with this. Mae Marsh is a favorite with our patrons.—Sherman Theatre, Sullivan, Ind.

The Splendid Sinner, with Mary Garden (Goldwyn)—A great picture, beautifully produced. A big drawing card.—Arcadia Theatre, Buffalo, N. Y.

The Splendid Sinner, with Mary Garden (Goldwyn)—An even greater drawing card than *Thais*. We raised our prices and packed them in for three days.—Empire Theatre, Glen Falls, N. Y.

The Face in the Dark, with Mae Marsh (Goldwyn)—I consider this an A-1 attraction.—Cozy Theatre, Rockville, Ind.

The Face in the Dark, with Mae Marsh (Goldwyn)—A very pleasing picture. Business exceptionally good.—Empire Theatre, Glen Falls, N. Y.

The Danger Game, with Madge Kennedy (Goldwyn)—A big attraction, which played to big crowds on a two-day run. The best thing this star has done.—Brunswick Theatre, Philadelphia, Pa.

The Danger Game, with Madge Kennedy (Goldwyn)—A first-class production with a clever story. Madge Kennedy is a pleasing star. Tom Moore has a splendid role. He is also a big favorite here.—Andrews Theatre, New Bethlehem, Pa.

The Danger Game, with Madge Kennedy (Goldwyn)—Excellent. Madge Kennedy was never better and her cast is excellent, especially Tom Moore.—Park Theatre, Franklin, Pa.

The Danger Game, with Madge Kennedy (Goldwyn)—Good business. This star is popular and the picture shows her at her best.—Harvey W. Southgate (for Manager George L. Simpson), Piccadilly Theatre, Rochester, N. Y.—Middle class patronage.

All Woman, with Mae Marsh (Goldwyn)—Very appealing, but not one of the star's best. Brought good business.—James Clemmer, Clemmer Theatre, Seattle, Wash.

Blue Blood, with Howard Hickman (Goldwyn)—Poor business. Nothing about this to catch the public.—Harvey W. Southgate (for Manager George L. Simpson), Regent Theatre, Rochester, N. Y.—Fashionable clientele.

The Venus Model, with Mabel Normand (Goldwyn)—A pretty fair picture. Fair business.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Jewel

The Kaiser, the Beast of Berlin, with Rupert Julian (Jewel)—A box-office attraction. Advertise it big. It will not disappoint. Can stand a repeat.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Metro

Cyclone Higgins, D. D., with Bushman and Bayne (Metro)—The star appears silly in this character. The title is poor. Did not draw. This team had better get some better stories to work with.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

With Neatness and Dispatch, with Bushman and Bayne (Metro)—Fair business. Picture not quite up to the standard of these two stars.—Harvey W. Southgate (for Manager George L. Simpson), Piccadilly Theatre, Rochester, N. Y.—Middle class neighborhood.

Revelation, with Alla Nazimova (Metro)—Good business. A corking good picture for this star.—Harvey W. Southgate (for Manager George L.

Simpson), Regent Theatre, Rochester, N. Y.—Fashionable clientele.

Revelation, with Alla Nazimova (Metro)—Gave excellent satisfaction. The star is superb. Weather, hot. Newspaper and lobby advertising. Prices, 11 and 17 cents.—Fred Scott, Apollo Theatre, Kansas City, Mo.

Lest We Forget, with Rita Jolivet (Metro)—A good picture which aroused much patriotic comment. Weather, hot. Newspaper and lobby advertising. Prices, 11 and 17 cents.—Fred Scott, Apollo Theatre, Kansas City, Mo.

The Million Dollar Dollies, with the Dolly Sisters (Metro)—A very pleasing picture. Business good on a hot day.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Mutual

Ann's Finish, with Margarita Fisher (American Mutual)—An excellent comedy drama, clean stuff that will please critical family trade.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Paralta

Blind-Folded, with Bessie Barriscale (Paralta)—Up to Paralta standard. Title good. A crook play. Had no complaints on it. Five reels.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Paramount

The Biggest Show on Earth, with Enid Bennett (Paramount)—A very good picture which drew very good business.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Prunella, with Marguerite Clark (Paramount)—A sort of a fairy tale and therefore not appealing to my patrons. The people do not want this kind of pictures.—M. J. Weil, Castle Theatre, Chicago.—Downtown house.

Let's Get a Divorce, with Billie Burke (Paramount)—Drew well. A sort of comedy drama.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Moonshine, with Roscoe Arbuckle (Paramount)—Not as good as *The Bell Boy*. Arbuckle does not do enough to cause continual laughter. It is a burlesque of a drama. We were disappointed in this, as we expected something better.—Charles



Edith Storey, Metro star, having a little target practice between scenes for her new picture, "As the Sun Went Down." Miss Storey is a dead shot.

H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Tyrant Fear, with Dorothy Dalton (Paramount)—Four reels long. The star has done better. A border town saloon western story. Fell off in drawing power.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

The Mating of Marcella, with Dorothy Dalton (Paramount)—A pretty fair picture which drew little business.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Pathé

Ruler of the Road, with Frank Keenan (Pathé)—Deals with the business affairs of a railroad. Keenan is good, as usual. The story is a little weak, but it will get over.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle class neighborhood.

Select

The Claw, with Clara Kimball Young (Select)—Good business. Fair picture.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

The Lesson, with Constance Talmadge (Select)—Just a fair picture. Nothing to the story.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

The Reason Why, with Clara Kimball Young (Select)—This star does not draw as a Class A star should. The rental price on her productions is too high in comparison with her drawing power. Other stars on the Select program come cheaper and draw the same box-office receipts. There is no fault to find with this picture. It is the rental price.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Triangle

The Captive God, with W. S. Hart (Triangle)—Print in fair condition. Picture different from the average Hart subject. Business about average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

From Two to Six, with Winiired Allen (Triangle)—Print in good condition. Picture, story and actors very good. Business above the average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

A Soul in Trust, with Belle Bennett (Triangle)—Print in good condition. Picture, story and actors very good. The seven reels of this picture can hardly be classed as a big special. Business above the average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Idolators, with Louise Glaum (Triangle)—Pleased those who saw it, but the title went over their heads. A good vampire play.—George H. Done, Gayety Theatre, Payson, Utah.

The Disciple, with W. S. Hart (Triangle)—Hart as a "sky pilot." Disappointed some, but as a whole it is a good picture.—George H. Done, Gayety Theatre, Payson, Utah.

Universal

The Model's Confession, with Mary McLaren (Universal Special)—A good picture. Fair business.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

The Scarlet Car, with Franklyn Farnum (Universal Special)—Print in poor condition. Picture, story and actors only fair. Business above the average.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Vitagraph

Over the Top, with Guy Empey (Vitagraph)—This is just the time to exhibit such a production. Although the weather was hot, it played eight days to wonderful business. Advertising possibilities are unlimited.—Jay A. Haas, Levy's Orpheum Theatre, Seattle, Wash.

World

The Oldest Law, with June Elvidge (World)—This is a good program feature and, where the star is liked, it should attract attention. The title is catchy.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

The Interloper, with Kitty Gordon (World)—Very good. Supporting cast good. Business good. Most of the story takes place on a plantation.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.

The Man Hunt, with Ethel Clayton (World)—Poor picture, poor business.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

The Cabaret, with Carlyle Blackwell and June Elvidge (World)—A suggestive title but a clean picture and it contains besides the stars mentioned Montagu Love, John Bowers and Murdock McQuarrie. Business was good with it and all of the patrons I asked said it was good.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Fired, with Marie Dressler (World)—A two-reel comedy and not a laugh in it. If the next ones don't improve, I don't want them. And they ask too much rental.—Charles H. Ryan, Garfield Theatre, 2844 Madison St., Chicago.—Middle class neighborhood.

Serials and Series

Vengeance and the Woman, with Carol Hollaway (Vitagraph)—Print in fine condition. Serial as a whole contains too much death and agony to suit my patrons. Business below average for a serial.—Levi Stevens, Bijou Theatre, Alpena, Mich.

The Mystery Ship, with Ben Wilson (Universal)—Print in fine condition. Story holds them until the very last. Business way above the average for a serial.—Levi Stevens, Bijou Theatre, Alpena, Mich.

Judge Brown Stories (General)—Excellent two-reel stories, clean and classy. I have not yet seen a poor one. The director of these knows his business.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

State Rights and Specials

Mother, with Elizabeth Risdon (Cosmofotofilm)—Poor business. The title did not draw.—Harvey W. Southgate (for Manager George L. Simpson), Regent Theatre, Rochester, N. Y.—Fashionable clientele.

I Believe (Cosmofotofilm)—If this picture were to be shown at some school of theology it would likely be all that "Wid" claims for it; but anyone trying to amuse the public and expecting to make a living thereby, who picks this picture, will in my opinion pick a bloomer.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Neighborhood house.

Woman and Beast, with Marie Shotwell (State Rights)—This might please in Italian district theatres, but not in ours.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Neighborhood house.

Glory, with Kolb and Dill (State Rights)—It would have been a good two-reel subject, but in seven it is tiresome. These stars are usually well liked. It is too bad to ask patrons to sit through such a picture. Good weather. Admission prices, 5 and 15 cents.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

The Deemster, with Derwent Hall Caine (Arrow)—Really a very good picture. We had several Welsh people in attendance and they declared the settings very good. On the whole, anyone liking Hall Caine's works would like this.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Neighborhood house.

Carmen of the Klondike, with Clara Williams (State Rights)—A very good picture. Business good.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

A Grain of Dust, with Lillian Walker (State Rights)—A fair picture which drew very good business.—A. J. Kaufman, Michigan Theatre, Chicago.—High class neighborhood.

Board of Review Reports

Say, Young Fellow, with Douglas Fairbanks (Artcraft)—Entertainment value, excellent; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic settings, good. Moral effect, good.

Patriotism, with Bessie Barriscale (Paralta)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, good; scenic setting, good. Moral effect, wholesome.

The Firefly of France, with Wallace Reid (Paramount)—Entertainment value, good. Educational value, fair. Dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; historical value, fair. Moral effect, good.

Good Night, Paul, with Constance Talmadge (Select)—Entertainment value, good. Farcical interest of story, gripping; coherence of narrative, fair; acting, fair; photography, good; technical handling, adequate. Moral effect, none.

The Whirlpool, with Alice Brady (Select)—Entertainment value, good. Dramatic interest of story, sustained; coherence of narrative, involved; acting, good; photography, good; technical handling, satisfactory.

The Eagle (Universal)—Entertainment value, good. Dramatic interest of story, good; coherence of narrative, clear; acting, good; photography, excellent; technical handling, good; scenic settings, good. Moral effect, good.

The Girl in His House (Vitagraph)—Entertainment value, good. Dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, fair; scenic setting, good. Moral effect, wholesome.

One Thousand Dollars (Vitagraph)—Entertainment value, fine; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic settings, good. Moral effect, fine.

The Heart of a Girl (World)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic settings, good. Moral effect, wholesome.

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C

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E

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F

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G

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I

Iced Bullett (Triangle)—June 15.
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Jack and Jill (Paramount)—June 1, June 29.
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K

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Lest We Forget (Metro)—June 8.
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Little Red Decides (Triangle)—June 8.
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Lost in Transit (Paramount)—June 8.
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M

Madame Bo-peep (Triangle)—June 15.
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My Own United States (Metro)—June 1.
Mystery Ship (Universal)—June 15.

N

Nan of Music Mountain (Paramount)—June 8, June 15.
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O

On Trial (State Rights)—June 15.
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Rebecca of Sunnybrook Farm (Arcraft)—June 29.
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Rose of Blood (Fox)—June 8, June 15, June 29.
Rough House (Paramount)—June 15.
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S

Sea Panther (Triangle)—June 29.
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T

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U

Unbeliever (Kleine)—June 1, June 22, June 29.
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V

Vengeance (World)—June 22.
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Zanda Hawley, who has an important part in Cecil B. DeMille's Arcraft special, "We Can't Have Everything."

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W

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Z

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Garden of Allah (Selig)—June 15.
Hearts of the World (Griffith)—June 1.
Her Decision (Triangle)—June 1.
Her Final Reckoning (Paramount)—June 29.
High Stakes (Triangle)—June 15.
His Own Home Town (Paramount)—June 15.
Hit the Trail Holliday (Arcraft)—June 29.
Interloper (World)—June 15.
Joan of Plattsburg (Goldwyn)—June 1.
Lend Me Your Name (Metro)—June 22.
Love's Conquest (Paramount)—June 29.
Man Hunt (World)—June 15.
Man Who Woke Up (Triangle)—June 29.
Mating of Marcella (Mutual)—June 8.
Men (U. S. Booking Corp.)—June 1.
Missing (Paramount)—June 15.
Modern Love (Universal)—June 8.
More Trouble (Pathé)—June 8.
Old Loves for New (Triangle)—June 15.
Old Wives for New (Arcraft)—June 29.
Oldest Law (World)—June 1.
Passing of the Third Floor Back (First National Exhibitors)—June 1.
Pay Day (Metro)—June 22.
Prunella (Paramount)—June 1.
Ranger (Shipman)—June 22.
Red Haired Cupid (Triangle)—June 29.
Restitution (Mena)—June 22.
Shackled (Paralta)—June 29.
Shadow Man (Universal)—June 22.
Social Briars (Mutual)—June 8.
Stolen Orders (Brady)—June 1.
Tangled Lives (Vitagraph)—June 29.
Three Bad Men (Universal)—June 15.
Toys of Fate (Metro)—June 1.
Venus Model (Goldwyn)—June 29.
Viviette (Paramount)—June 29.
Winning of Beatrice (Metro)—June 8.
When Men Betray (Ivan)—June 15.
Which Woman (Universal)—June 29.
Who Is to Blame? (Triangle)—June 15.
Wolves of the Border (Triangle)—June 1.
Woman of Redemption (World)—June 29.
Yellow Ticket (Pathé)—June 15.

Likes Mutual Pictures

"They seem to get a little better every week," says A. E. Wilcox, Unique Theatre, Briceley, Minn., of Mutual features.

"Of course, you know that 'The Girl Who Couldn't Grow Up' and 'Reputation' are good. So does the good Lord know what is good for us, but the good book says to ask for what we want anyway, so I'll just say again they are CRACKER JACKS."

"The Girl Who Couldn't Grow Up" is one of the most popular pictures Margarita Fisher has made. "The Primitive Woman," "Ann's Finish" and "Jilted Janet" are other Fisher productions that have made decided successes.

CURRENT AND COMING RELEASES

Viewed for the Box Office WITH THE STORY OF THE PICTURE

Artcraft

How Could You Jean?—(Five reels)—June 23.—Featuring Mary Pickford. Another Pickford comedy achievement.

Jean MacKaye, an heiress, loses all her money, and gets a position as cook for an aged scientist and his wife who live in the country. She pretends she is a Swede and makes up to match, as she finds women do not want pretty, graceful cooks. A wealthy youth, passing the farm, rescues her from a goat and falls in love at first sight. He bribes the hired man to give him a job. Several exciting incidents occur through an



A comedy moment in "How Could You Jean?" Mary Pickford's new Artcraft vehicle.

absconding banker hiding in the barn. The wealthy youth's father is hiding there because he is mistaken for the fugitive banker. The barn catches fire and Jean risks her life to save the man, who, unknown to her, has previously escaped. Finally everything is straightened out, and the hired man and the cook are revealed in their true identity, so that the romance ends prettily.

Director, William D. Taylor. Cameraman, Charles Rosher. General effect—This picture deserves to be as great a success as "Rebecca" and "Amarilly," as it has all the comedy elements of both, with a good deal of excitement as well. Star—Mary Pickford again proves her ability to assume quaint character roles and extract from them all the comedy, without losing her romantic appeal. Support—An excellent cast, including Spottiswoode Aitken, Casson Ferguson, Herbert Standing, Zazu Pitts and other sterling players. Production—Right up to the Pickford standard, directed by Taylor, whose recent productions have all been remarkably good. Photography—Beautiful.

Exhibitors can go the limit on this Pickford production, as usual. It leaves no room for criticism and will make everybody happy.



Say, Young Fellow—(Five reels)—June 16.—Featuring Douglas Fairbanks. A typical Fairbanks picture, full of pep and comedy.

A small town newspaper reporter makes a hit with the editor by porching himself into the home of a magnate and getting an interview. He is sent to get a line on some crooked work going on in a big factory. He gets on the wrong trail, is set right by a girl, and after a lot of acrobatic adventures among the workmen and his enemies, gets the dope he is looking for and settles everything in the regular Fairbanks way.

Director, James Henaberry. Cameraman, Lyman Brunning. General effect—This is the kind of story that made Fairbanks what he is today and that is about all you can say about it, both as to plot and quality. Star—Fairbanks does his athletic feats with all his well-known speed and humor.

Support—Marjorie Daw, Frank Campeau, Edythe Chapman and James Neill, pretty much of an all-star cast. Production—Artcraft standard. Photography—Brilliant.

It is about as necessary to give an exhibitor advice on what to do with a Fairbanks picture as it is to tell a soda fountain clerk how to make an ice cream soda. All that is necessary is to say that this is a good, typical Fairbanks show.

Bluebird

Which Woman?—(Five reels)—June.—Featuring Priscilla Dean and Ella Hall. Good straight melodrama.

Doris Standish is being forced to marry fat old Cyrus Hopkins by her uncle and mother. Mary Butler, a crook, has the position of Doris' maid, and she and a gang arrange a big robbery the night of the wedding. The crooks need an aid who looks innocent, for a chauffeur, to make their getaway, and happen upon Jimmy Nevin, whose father was ruined by old Hopkins. The night of the wedding Doris decides to run away and Jimmy, waiting for the crooks, sees her climb out of a window and without stopping to take a good look, helps her into the machine and drives off. They take refuge in a stable from a storm, and the crooks, who have escaped on foot when they missed their car, come to the same place. Doris quietly exchanges grips, the crooks getting her traveling bag for the one with the loot. The story hops along at a rapid rate, so that Jimmy gets the girl and gets even with his father's enemy in more ways than one.

Director, Todd Browning. Cameraman, John Brown. General effect—Good, swift stuff, and not too serious. Stars—Priscilla Dean pretty nearly runs away with this picture so far as acting goes, Ella Hall being too mature for her role. Support—Fine, especially good crook stuff. Production—Good. Photography—Good.

This one ought to go over with a bang, not on account of the two-star stuff, but because of the "zippy" story. Tab Priscilla Dean—she's coming up fast.



Midnight Madness—(Five reels)—June. Featuring Ruth Clifford and Kenneth Harlan. Adventure and mystery in a hustling yarn.

Certain very fine jewels are stolen from a museum. Prentice Tiller gets on the trail of Aaron Molitor, Simon Temple and Temple's niece, Gertrude. Molitor and Temple try to put Prentice out of the way and have the girl lure him to a deserted church, but he escapes and turns up at their rendezvous. The girl fearing for the life of Prentice, whom she now loves, calls in the police, but Prentice apparently does not want to have them mix in the game, and permits Molitor to have him arrested, later getting himself identified and freed. The trail then leads to Europe, to the master criminal, whose tools Molitor and Temple are, and in the end Prentice gets the jewels and the girl.

Director, Rupert Julian. Cameraman, Edward Kull. General effect—It has all the speed of a serial, and about the same effect, without being quite so jumpy. Star—Miss Clifford has little to do. Harlan is the real star and deserves to be featured. Production—Good. Photography—Excellent.

This is a cracker-jack show for the medium to low price house, lacking only a little class and a little care in bridging inconsistencies in the story to put it on the top notch of melodramas.



Her Body in Bond—(Five reels)—June 23.—Featuring Mae Murray. A sex story of the intrigues of stage life.

After a poetical prologue, Polly and Joe Blondin are introduced, vaudeville artists struggling to get along. Polly succeeds, but Joe is very ill and has to be sent to Arizona. While he is away Harlin Quinn, a hanger-on, tries to get Polly to accept his attentions. Finally he makes her believe, by intercepting Joe's letters with the aid of Polly's father, a dope fiend, that Joe is worse and needs a lot of money, which Quinn promises to supply on the usual terms in such cases. Polly manages to hold him off for a while, but when the time comes that it is no longer possible, Joe returns. Quinn is shot by the dopey father as the happy pair are united.

Director, Robert Leonard. Cameraman, Fred LeRoy Granville. General effect—It is the tension of the problem whether or not a rogue is going to succeed in his scheme

that gives this play its sole interest. Star—Miss Murray's work is good, but her make-up is too heavy for the brilliant lighting. Support—Kenneth Harlan does his best work as the husband. Production—Ordinary. Photography—Good.

This production hasn't the punch for the melodrama houses, nor the class for the topnotch ones; it runs along somewhere in the middle, but won't create much of a stir anywhere.

Fox

We Should Worry—(Five reels)—June 16.—Featuring Jane and Katherine Lee. One of the best comedy "kid" melodramas ever made.

Two mischievous youngsters live with their aunt, Miss Ashton, who has many suitors, one being Jack Fenton, of whom the children approve, and the other Percival Gilpatrick, whom they instinctively dislike. Gilpatrick turns out to be the head of a gang of crooks, who are shown up through the vigilance of the kids. The manner in which they prevent the villain from proposing to their aunt, who is carried away by his superficial flashiness, and the way they torment their captors when they are kidnaped, provide most of the laughs.

Director, Kenean Buel. Cameraman, Leo Rossi. General effect—There is no catchier novelty in the month's list than this. "We Should Worry" makes a fine combination of grin and thrill. Stars—The Lee kids are getting a bit husky and in the difficult in-between age, but in this picture, one of the best they have had in a long time, they are all to the good. Support—Ruby de Reimer as the aunt and Henry Clive as the villain play up strong. Production—Good. Photography—Good.

It ought to be about time for a Lee "kid" picture to go over in good shape in the middle class houses, as they have been well advertised and this will please everyone who likes the juvenile stuff.

* * *

The Scarlet Road—(Five reels)—June 23.—Featuring Gladys Brockwell. A melodrama of Bohemian life.

Mabel Holloway, a dweller in New York Bohemian circles, is loved by a journalist, John Rand, and a pleasure-hunting broker, LaFarge. The journalist is unhappily married. Mabel's brother gets into difficulties from which only a large sum of money can extricate him, and Mabel, knowing that Rand has saved up money to buy a magazine, asks him to lend it to her. The debt weighs on her conscience and she tells LaFarge she will marry him if he will pay Rand. LaFarge has lost his money, but tricks Mabel into marriage by giving Rand a bad check. The deaths of LaFarge and Rand's wife solve the problem of bringing the real lovers together.

Director, Edward LeSaint. General effect—A very commonplace story, very well done, with an artificial punch at the end. Star—Gladys Brockwell is a high-class specialist in the role of the girl torn between love and duty. Support—Charles Clary as LaFarge lends dignity to the picce. Production—Good attention to detail and well mounted. Photography—Good.

This is just a good average picture that will satisfy the audience of the general run of houses, but won't make any new friends.

Goldwyn

The Venus Model—(Five reels)—June 16.—Featuring Mabel Normand. Comedy melodrama of a bathing suit factory.

Kitty O'Brien, employed by John Braddock, an unsuccessful manufacturer of bathing suits, designs a new kind of costume which puts the firm on its feet. Nat'an Bergman, buyer for a large customer, tries to force his attentions upon Kitty. Braddock leaves for a long vacation and Kitty writes to his son, Paul, telling him that his father is worried over his extravagance and careless ways, and asking him to reform. Paul, under an assumed name, comes to the city and applies to Kitty for a job, which she gives him. She gets him out of trouble with an adventuress and then escapes the attentions of Bergman when the latter falls in love with the adventuress, seriously. Paul is shot and badly hurt in saving a little girl. Kitty is sheltering from her worthless father, and then she falls in love with him, Braddock returning and giving the pair his blessing.

Director, Clarence G. Badger. Cameraman, J. C. Bitzer. General effect—A lively, frequently very humorous story, with good snap and a final wallop. Star—Mabel Normand is always clever and is at her best here. Support—Good. Production—Done with the customary Goldwyn sumptuousness of detail. Photography—Good.

This picture is good enough for the best houses and lively enough for the crowd that wants something happening every minute. This, with Miss Normand's popularity, ought to make it a strong card anywhere.

Paramount

A Desert Wooing—(Five reels)—June 23.—Featuring Enid Bennett. A snappy handling of a familiar theme.

Avice Bereton is placed on the marriage market by her mother and listlessly consents to marry Barton Masters, a rich western rancher. She has been pursued by a social parasite, Dr. Van Fleet, and assures him that even if she does marry it makes no difference in their set. Masters takes his wife west and Van Fleet follows. One day he tries to force his attentions upon Avice and Masters discovers him, and after thrashing him turns him loose on the desert to find his way to the nearest town however he can. Avice begins really to love her rough husband and when Van Fleet shoots Masters she compels him at the point of a gun to save his life. Masters recovers and he and his wife begin life all over again, completely happy.

Director, Jerome Storm for Thomas H. Ince. General effect—This story might be rather ordinary, except for the class that it is given by the typically thorough Ince production force, which has done its work so well that the plot runs along swiftly and holds the attention, though there is little question as to the outcome. Star—Enid Bennett is coming ahead rapidly and as in her previous picture, she displays all the vivacity and petite charm that are required of a star. Support—Jack Holt as a hard-riding hero is seen in new guise and makes good. Photography—Excellent.

The Ince-Bennett combination is beginning to have a specific meaning for fans, and a production so well mounted as this is a credit to any house. It contains nothing sensational, but deserves a good booking.

Paralta

Patriotism—(Five reels)—June 23.—Featuring Bessie Barriscale. Melodrama built around a soldiers' hospital.

Robin Cameron, a beautiful Scotch girl, has turned her home into a hospital for soldiers. Dr. Hyde is in love with her. An American, John Hamilton, is among the refugees who are cast ashore after their ship has been sunk by submarines, and he and Robin fall in love. It is suspected that there is a U-boat base concealed somewhere on the coast and one night Hamilton sees lights flashing from the property of Garson, a neighbor. He rushes to grapple with the men who are signaling, but is overpowered. Robin arrives on the scene just in time to stop Garson from throwing his unconscious body into the sea. Garson says it was Hamilton who was doing the signaling, and is corroborated by Dr. Hyde, who saw the whole affair, and tries in this way to dispose of his rival for Robin's affection. Later Robin discovers the cache of the Germans underneath some ruins on Garson's estate and the gang is rounded up and Hamilton freed.

Director, Raymond B. West. Cameraman, Clyde De Vinna. General effect—A very inconsistent story, with such incidents as Germans signalling U-boats from a spot clearly visible from the hospital windows; also it is so full of unhappiness that its patriotic uplift is marred. Star—Miss Barriscale is always attractive. Support—Excellent, including Charles Gunn, Herschel Mayall and Ida Lewis, with some especially fine "kid" stuff by Mary Jane Irving. Production—Robert Brunton quality. Photography—Fine.

The patriotic appeal will kick this one across, but so many heart-rending things happen to the sympathetic characters that the audiences won't be any too happy over it. It is a good one-timer at that, but needs a good comedy chaser.

Metro

The House of Gold—(Five reels)—June 17.—Featuring Emmy Wehlen. A terrific melodrama in high life, full of impossibilities.

Pamela Martin, wife of the dissolute Douglas, was tricked into marrying him when she loved and was engaged to Frank Steele. Steele went to South America and Douglas convinced her that he was a fugitive from justice, whom he alone could save and would if Pamela married him. Douglas has kept his twin brother Gilbert in a private asylum, so as to have control of his money. One night Pamela tells Douglas she is going to leave him and he attacks her brutally. He is interrupted by the intrusion of his brother, who has escaped. They fight and one of them is killed. Pamela believes it is her husband and is about to marry Frank, but at the ceremony she sees her husband's face at the window. He comes to her room that night, demanding money, and explaining that it was Gilbert who was killed. In a fight between Frank and Douglas the latter is thrown from a high balcony and killed.

Director, Edwin Carewe. Cameraman, Eugene Gaudio.

General effect—A purely mechanical story that fails to thrill because none of the characters can be made real with such a mussed-up plot. Star—Handsome and beautifully gowned. Support—Excellent, Joseph Kilgour playing the double role of the twin brothers and Hugh Thompson as the lover. Pro-



A tense minute in "The House of Gold," the Metro production starring Emmy Wehlen.

duction—Lavish in every detail. Photography—Unusually good, even for Gaudio.

The excellent manner in which this production has been constructed may put it over, but it isn't the kind to do much bragging about. It is about an average show for an average house, but will probably be liked best in the low-price theatres.

* * *

A Man's World—(Five reels)—June 24.—Featuring Emily Stevens. High-class society drama.

Frankie Ware, a brilliant young woman writer, adopts the child of a girl in Paris who has been abandoned by her lover. Returning to America Miss Ware meets David Powell, a young musician, and Malcolm Gaskell, who accepts and publishes a novel which makes her famous. Both men fall in love with Miss Ware. Lione Brune, to whom Gaskell has previously made love, spreads hints that Gaskell and Miss Ware knew each other in Paris, and that the boy Miss Ware adopted was her own child. She tells Gaskell, however, that the boy is probably the child of Miss Ware and Powell. Gaskell rushes to Miss Ware's apartment to demand the truth, and it is discovered that he himself is the man who had betrayed the child's mother. Powell and Miss Ware then realize that they love each other.

Director, Herbert Blache. Cameraman, Ernest Palmer. General effect—The theme of this picture is that men make the rules that govern society and women always get the worst of it in consequence and so the women will like the story. Star—This is Miss Stevens' first appearance in several months, thus the production will have additional value wherever her name has proved a drawing card. Support—Good, especially little Ivy Ward as the child in the case, and a funny little pup that figures in many scenes. Production—First class. Photography—Excellent.

This is a production that calls for an attentive audience. It hasn't the melodramatic punch that is found in most Metros, but it is a dandy story, well told, with nothing to betray the outcome until the very end.

Pathé

A Little Sister of Everybody—(Five reels)—June 30.—Featuring Bessie Love. A pretty romance of a daughter of toil and a rich factory owner.

Hugh Travers, inheriting his father's big factory, disguises himself as a laborer to learn the facts concerning conditions among his men. He meets Celeste Janvier, granddaughter of a socialistic writer, and falls in love with her. An agitator, Ivan Marask, is Travers' rival for the girl's affections, but despite his villainy, the romance runs along to its happy

conclusion and Travers becomes a sympathetic employer, improving conditions in his mills.

Director, Robert T. Thornby. General effect—A story of life among laboring people which has a big punch, as well as romantic appeal, free from sordid and disagreeable features. Star—Bessie Love is mainly responsible for the success of this picture, her quaint ways and prettiness making a delightful contrast to her surroundings. Support—Good. Production—Well carried out in every respect. Photography—Only fair.

This offering has an almost universal appeal and will take well with audiences composed principally of working people, as well as those in wealthier communities. It has no tremendous value, but is away above the general average, and should get the money anywhere.

Select

Good Night, Paul—(Five reels)—June.—Featuring Constance Talmadge. A rattling good comedy on an old theme.

Richard Landers and Paul Boudeaux are partners in a firm which must have \$50,000 at once or go under. Paul has a wealthy uncle, who, however, will do nothing for him unless he marries in order to perpetuate the family name. Richard is married and Paul lives in the same apartment with him and his wife. Paul's uncle is passing through the city and Richard's wife sees an opportunity to get the money the partners need by passing herself off as Paul's wife, which she does unknown to her husband, at first. The usual complications concerning sleeping arrangements follow, but everything ends as it should.

Director, Walter Edwards. Cameraman, James V. Van Trees. General effect—A swiftly moving story, full of laughs, and keeping well away from the dangers of being risqué, which such a theme offers, but it is hard to forget that this same sort of plot is used in about half of the one and two reel comedies made. Star—Constance Talmadge is one of the prettiest and most vivacious young comediennes in the world and is developing fast. Support—Norman Kerry and Harrison Ford as the partners make a great team. Production—Thorough. Photography—Excellent.

This is a fine attraction for the high class theatres and ought to go well anywhere, as the way it is done redeems the obvious nature of the story.

* * *

The Whirlpool—(Five reels)—June 30.—Featuring Alice Brady. A mystery murder story, excellently handled.

Judge Revertor is on the verge of a nervous breakdown because of worry over the fact that Richard Brettner, whom he released on suspended sentence for stealing jewels, is suspected of later murdering the judge's friend, Col. Warren, to steal his valuable gems. It was brought out that Brettner was under the influence of a young woman at a gambling house. Judge Revertor goes to a resort in the Blue Ridge to rest and there meets the gambling house girl, who has changed her name and is trying to escape her former associates. They fall in love and marry. The girl is exposed by a friend of her husband, but succeeds in clearing Brettner, thus relieving her husband of his worry and finding the real murderer, also proving that she is worthy of her husband's love.

Director, Alan Crosland. Cameraman, William Marshall. General effect—A strong, original and remarkably interesting story, in which all the characters are vividly portrayed and a rapid tempo maintained throughout. Star—One of Miss Brady's best pictures and free from the suggestiveness that has frequently marred her best work. Support—Excellent and well balanced. Production—Beautiful, with some of the most magnificent mountain scenes ever put on the screen. Photography—Superb.

This is a picture that you can play across the board for all you are worth, as it will hold the attention of anyone that likes pictures and will please everyone from the most intelligent to the most casual spectator.

Universal

Hell Bent—(Five reels)—June 1.—Featuring Harry Carey. Wild west stuff that lives right up to the name.

Cheyenne Harry and Beau are rivals for the affections of Bess Thurston, a dance hall girl, who has known better days and is as pure as the well known lily. Beau induces Bess' brother Jack to go into the robbery business with him and his gang. Cheyenne foils them, but lets them go because he doesn't want to hurt Bess' feelings. Beau's gang rob a coach

and abduct Bess. Cheyenne follows, but is discovered and made prisoner. He breaks loose and forces Jack to trade clothes with him. Cheyenne, mistaken for Jack, travels with Beau's gang until he gets an opportunity to free Bess and get the drop on Beau. Then they discover which is the man by the biggest fool plan ever devised—making a fifty mile hike to the nearest water hole. Of course Cheyenne puts it over and wins the girl, but nearly croaks in the desert.

Director, Jack Ford. Cameraman, Ben F. Reynolds. General effect—This is about the ridingest, shootingest, desperado picture Universal ever turned out and ought to knock 'em off their seats. Star—Carey is no Bill Hart, but is good in this fast stuff. Support—Neva Gerber charming and as for the rest the horses are great. Production—Rugged outdoor stuff that makes the picture easy to look at. Photography—Good.

You can't get a better picture than this, of its kind, and you can tell from the foregoing whether or not it is the kind your people want.

Vitagraph

The Girl in His House—(Five reels)—June 24.—Featuring Earle Williams. Mystery, romance and adventure.

James Armitage, trying to forget his disappointment in a love affair, turns his property over to a lawyer to handle for him and goes to India. Six years later he hears that the girl he loves is now a widow and he returns home. He finds the house he had ordered locked up in his absence occupied by a beautiful young woman, who informs him that her father paid \$80,000 for it. Armitage didn't get the money, and the girl has no right in the house, but the young man falls in love with her on the spot and allows her to remain in ignorance of the situation. Trying to rob his own safe to get important documents, Armitage is shot by the girl and the situation unraveled, as it proves that the girl's father is the lawyer to whom Armitage entrusted his money. They hunt him up and he is forgiven, Armitage concealing from the girl, whom he marries, the fact that her father was a thief.

Director, Thomas Mills. Cameraman, Fred Held. General effect—A charmingly told story, with a delightful romance, the mystery element retaining the interest to the end. Star—Earle Williams in his customary pleasing manner. Support—Grace Darmond, the leading woman, is one of the most beautiful girls on the screen. Production—Thoroughly well done. Photography—Excellent.

This is a high-class picture, and will go well at the better class houses, rather than at the ones where the hot sensations are popular, regardless of inconsistencies of plot and character.

World

A Woman of Redemption—(Five reels)—June.—Featuring June Elvidge. Good, strong melodrama, with a fine, sympathetic theme.

Timothy Stanton Sr., anxious to cure his son Tim of his dissipated habits, takes him to the lumber country, of which he owns a vast tract. McDaniels, boss of the camp, has cast off a squaw with whom he has been living, because he proposes to force Gene Romaine, daughter of a fire warden, to marry him. She is about to do so to save her father his job, but at the last minute runs away. She finds young Tim, who has been marooned in the hills by his father as a last desperate cure. McDaniels kills Gene's father in a quarrel and steals a sum of money, trying to put the blame on Tim, but in the end the revengeful squaw kills him and tells the truth. Meanwhile the inner theme of the story, the redemption of Tim through the influence of Gene, is worked out in beautiful fashion.

Director, Travers Vale. Cameraman, Philip Hatkin. General effect—A much stronger and more original story than the synopsis would indicate, as the mechanics of the story are redeemed by the clean secondary plot, which really stands out stronger than the actual story, as it was doubtless intended. Star—Both Miss Elvidge and John Bowers are at their best, which is very good indeed. Production—Unusually attractive, as almost every scene is out of doors in splendid mountain scenery, picturesque and beautiful. Photography—Excellent.

This is the best World picture in a long time and you can go the limit on it without fear of falling down; an ideal offering wherever audiences have shown a liking for "red blood" stories.



The Heart of a Girl—(Five reels)—June 23.—Featuring

Barbara Castleton. A novel romance featuring women in politics.

Betty Lansing is deeply interested in charities and holds frequent bridge parties at her home, the winnings always being donated to some of her pet enterprises. Two men are suitors for her affections, Francis Oakland, an idler, and Brandon Kent, a congressman. By merest accident, Betty's name and Oakland's are coupled in newspaper stories, and Kent avoids the girl. Finally she induces him to visit her at a bridge party and while the game is in progress one of the guests is arrested for theft committed elsewhere. He bitterly denounces the Lansings as running a gambling house. Oakland carries the information of Kent being a habitue of a gambling resort to a nominating convention and it appears that Kent will lose out until Betty appears and tells the delegates the truth, Kent winning the nomination and the girl.

Director, J. G. Adolfi. Cameraman, Sol Polito. General effect—A social and political drama, with an interesting plot, well acted and satisfactory. Star—Miss Castleton is a new star, pretty, clever and deserving of success and this picture will do much to increase her popularity. Support—Irving Cummings as the hero. Production—Rather economical, but fairly good. Photography—Good.

The influence of women in politics these days gives this picture a good box office angle. With a little better polish it would be strong enough for the highest class houses, but as it stands it is a good average show.

Triangle

His Enemy, the Law—(Five reels)—June 16.—No player featured. A story of two generations, one generation too long.

Captain Jack Roberts, a southerner, is not permitted to marry Sarah Catherwood, whom he loves, so he goes west, makes a fortune, marries a woman and deserts her, taking their son with him, and becomes a bandit. Captain Jack holds up a coach in which Sarah is traveling, but they do not recognize each other. Jack is killed and his son brought up by the sheriff. In the second generation Jack becomes an unscrupulous lawyer, to whom Sarah's daughter, Sally, comes, pleading with him to get her sweetheart freed from a murder charge. Jack does this, but the sweetheart is killed, so the marriage denied in the first act is performed by proxy in the last.

Director, Raymond Wells. Cameraman, G. C. Peterson. General effect—A story that is two stories, neither one of them being especially interesting, and lacking in continuity of interest, though the separate incidents are well handled. Players—Jack Richardson and Irene Hunt have the leading roles in both generations, and do all that could be expected of them. Production—Triangle excels in these atmosphere stories. Photography—Fine.

This is pretty weak stuff and hard to please.



Station Content—(Five reels)—June 16.—Featuring Gloria Swanson. Like a big, tasty chunk, bitten out of a railroad serial.

Kitty Manning, wife of a telegraph operator, is bored by life in the lonely station where her husband is employed. She runs away to join a theatrical troupe and the president of the road for which Manning works falls in love with her. He makes a questionable proposal, which she is



Gloria Swanson in the new Triangle picture, "Station Content."

about to accept, when she substitutes for a telegraph operator, thrillingly saves a train, and is reunited with her husband.

Director, Arthur Hoyt. Cameraman, Elgin Leslie. General effect—A melodrama of railroad and theatrical life that whizzes along when it finally gets started. Star—Gloria Swanson is rapidly earning the right of electric lights in drama as she did in farce. Support—Adequate. Production—A very thoroughly-thought-out show, with everything in harmony. Photography—Great.

This is the kind of picture that in almost any house will please the audience without creating any tremendous sensation; just a good, average attraction, with a big bang at the climax.



You Can't Believe Everything—(Five reels)—June 23.—Featuring Gloria Swanson. A lively summer resort comedy with lots of bathing scenes.

Patria Reynolds is the object of the affections of Arthur Kirby, Hastings Carson and Jim Wheeler, but the latter is a cripple, suffering from what he believes is an incurable injury. Kirby tries to elope with Patria and she jumps from his automobile, leaving her cloak behind. Kirby takes another woman to a road house, and she wears Patria's cloak, thus starting nasty rumors about Patria. Patria prevents Wheeler from committing suicide in despair and gets him to go to the city and see a specialist. Patria goes boating with Carson and escapes his unwelcome attentions by jumping overboard. Just when everyone is making mean remarks about her, Wheeler, returns, cured, and they discover they both love each other. There is a big "Neptune Banquet," in which all the guests wear sensational bathing suits as a special feature of the production.

Director, Jack Conway. Cameraman, Elgin Leslie. General effect—A lot of lively incidents, strung together on a slender plot, with pretty girls in bathing suits decorating a lot of the scenes. Star—Gloria Swanson at her prettiest. Support—Good. Production—A handsome picture, its decorative quality being its most important characteristic. Photography—Beautiful.

This cheerful, breezy affair ought to be a good summer attraction at medium class houses, though it is somewhat deficient in big values.



Closin' In—(Five reels)—June 23—Featuring William Desmond. The adventures of a noble, fighting hero.

To save the girl he loves from unhappiness, Jack Brandon takes the responsibility for the defalcations of her father, Mr. Carlton, president of the bank where Jack works. Jack flies to the Canadian Northwest in disgrace. Barbara Carlton and her brother come there later, lured by news of a gold strike, and denounce him, so that he is dismissed from the Mounted Police, where he has got a job. Later Jack saves the girl from a brute in a fierce fight, her father confesses and dies, and everything is lovely.

Director, J. W. McLaughlin. Cameraman, Steve Morton. General effect—The same old "movie" yarn that has been told so often, punctuated with fights; it has always been good, and so probably will be again. Star—Desmond is one of the best actors with his fists in the business. Support—Fair. Production—Good outdoor stuff. Photography—Fine.

This is just another "movie," full of pep and punch, but lacking in any quality that you can advertise; a good filler for middle and lower grade houses.

Plan "Mothers of Soldiers" Week

A suggestion has been made to exhibitors of Rochester, New York, for a "Mothers of Soldiers Week," the idea of which is to do honor to women who have given their boys to the cause of the country.

If the plan goes through, a week will be designated—probably in July or August—in which every moving picture house in the city willing to co-operate will arrange some novel feature for the benefit of the mothers.

The plan will be advertised widely in newspapers, street cars and posters in the hope that many of the leading civic organizations, such as the Chamber of Commerce and the Rotary Club, will get behind it and give it the dignity of official approval.

Each theatre would be expected to devise for itself the novelty that it wished to contribute for the week. For one

The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

EASTMAN FILM

means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

thing the plan would call for the admission of all mothers free of charge.

Elaborate lobby displays could be made and pictures exalting motherhood could be featured. Souvenirs could be provided by the larger theatres, and honor rolls of mothers who had given their boys could be prepared and displayed prominently.

Goldwyn Holds Conventions

Two-day conventions of Goldwyn's managers and the salesmen from all nineteen of its American branches were held simultaneously last week in three cities—New York, Cleveland and Chicago.

In each instance an executive of Goldwyn's Home Office organization was present in charge, bringing with him the new sales policy for the season which begins in September.

The Eastern District convention was held in New York and was presided over by Samuel Goldfish, president of Goldwyn. Present were Samuel Eckman, Jr., manager of the New York City branch; George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and G. F. Lenehan, Washington. Salesmen from all of the offices in this territory also attended.

Alfred Weiss, a vice-president of Goldwyn, had charge of the Central District meetings, which were attended by H. A. Bandy, manager of the Cleveland office; J. F. Flynn of Detroit; C. C. McKibbin of Pittsburgh, and A. J. Pincus of Cincinnati.

The Middle West convention, held in Chicago, had Harold Bolster, another vice-president, and Aaron J. Jones and Nathan Ascher as its heads. It was attended by H. J. Bayley, manager of the Chicago branch; Richard C. Fox of Minneapolis; Paul Bush of St. Louis and Richard Robertson of Kansas City.

N. A. M. P. I. Votes Against Exposition

LEAGUE GOES AHEAD WITH PLANS NEVERTHELESS

DESPITE the fact that the National Association of the Motion Picture Industry has decided not to have any active part in the exposition to be held in connection with the annual convention of the Motion Picture Exhibitors' League at Boston, July 13 to 20, plans for the exposition are being carried forward to fulfillment and it is predicted that it will be successful.

Under the guidance of the league president, Lee A. Ochs, a readjustment to the new arrangement is being effected and every member of the industry is being urged to join hands in making the meet an event of international importance. Already reservations are coming in and the league headquarters are humming with renewed activity.

The opening night of the exposition will be called Alice Brady night, according to Mr. Ochs, the Select star having made lavish space reservations, in which she has been seconded by her father, who has taken up a block of room for the William A. Brady Attractions. Other space holders to date are William L. Sherry, World Pictures, the Western Electric Company, the National Carbon Company, the Simplex Company, the United Theatres Equipment Corporation.

Stars to Be Present

Among the film luminaries who already have signified their intention of attending in person are Doris Kenyon, Catherine Calvert and Sid Chaplin. It is hoped that Mary Pickford and Charlie Chaplin also will be able to arrange their plans for attendance.

The action of the National Association was taken at a special meeting of the board of directors, the following members being in attendance: William A. Brady, presiding; Samuel Goldfish, Lee A. Ochs, Alfred S. Black, J. H. O'Donnell, Louis F. Blumenthal, Louis L. Levine, Donald J. Bell, J. E. Brulatour, J. H. Hallberg, W. C. Smith, Joseph F. Confal, J. A. Berst, Walter W. Irwin, P. A. Powers, Richard A. Rowland, W. R. Shcehan, Paul Gulick, George Irving, Joseph F. Lee, Thomas G. Wiley, Fred J. Beecroft, William A. Johnston and Frederick H. Elliott. Others present were J. D. Williams, David P. Howells, William Wright, Attorney Goldsmith and Frank J. Marion.

President Brady stated that the meeting had been called for the purpose of receiving a report from the Motion Picture Exposition Company as to the advisability of holding the exposition. It

was the consensus of opinion of the officials of the film companies who were in attendance that the exposition should be abandoned and after a lengthy discussion a motion was adopted on a vote of 11 to 8 that the exposition should be abandoned, in so far as the active participation and support of the National Association of the Motion Picture Industry or the Motion Picture Exposition Company is concerned.

Date Set for Annual Meeting

It was announced that the executive committee, at a meeting held during the preceding week, had decided to hold the second annual meeting of the members of the National Association at the Copley Plaza Hotel in Boston on Friday, July 19, at 11 a. m. The board endorsed the action of the executive committee with the understanding that the convention of the Exhibitors' League would be held in Boston at that time.

Frank J. Marion, president of the Kalem Company, who was recommended by the National Association as the representative in France, Spain and Italy for the Committee on Public Information, addressed the members of the board in regard to his activities and related many interesting experiences during the past few months in those countries. Mr. Marion also gave suggestions to the producers and distributors in regard to the showing of their pictures abroad and he was given a rising vote of thanks for his address.

Pass of Legislative Co-operation

A memorandum of a conference held at the office of Adolph Zukor on June 17 was submitted, suggesting ways and means for legislative co-operation between the theatrical, burlesque and vaudeville interests, but after consideration it was unanimously voted that it was not advisable at this time to co-operate.

The banquet which was scheduled to be held under the auspices of the Associated Motion Picture Advertisers was brought up for discussion and a committee of three, consisting of Walter W. Irwin, P. A. Powers and Paul Gulick was appointed to confer with the advertisers' body.

Political Committee Named

The question of political endorsement was considered, resulting in the appointment of a political committee, without power to act before reporting to the board of directors its suggestions or recommendations. The committee consists of P. A. Powers, chairman; Louis

L. Levine, Arthur S. Friend, Lee A. Ochs and J. E. Brulatour.

A report presented by Theodore Mitchell, secretary of the censorship committee, requesting support for Congressman Harrison of Mississippi, who is in the field as a candidate for United States Senator, was approved and instructions given to have the distributors through their exchanges co-operate in every way possible. Notice is also to be given to President E. M. Clarke of the Motion Picture Exhibitors' League of Mississippi, asking him to get the support of his organization also.

Branches Pick Directors

Two branches of the National Association have nominated directors who are to be elected at the annual meeting in Boston.

At a meeting of the distributors division, presided over by Chairman Walter W. Irwin, the following nominations were made: Walter W. Irwin, Vitagraph; W. R. Sheehan, Fox; Arthur S. Friend, Famous Players-Lasky; R. A. Rowland, Metro; P. A. Powers, Universal; Ricord Gradwell, World, and Paul Brunet, Pathé.

This board comprises the same names as the present board with the exception of Paul Brunet, who succeeds J. A. Berst.

At a meeting of the supply and equipment division, presided over by Chairman J. E. Brulatour, the following nominations were made: J. E. Brulatour, Eastman; Donald J. Bell, Bell & Howell; J. H. Hallberg, United Theatre Equipment Corporation; Walter J. Moore, H. C. Minor Lithograph Company; W. C. Smith, Nicholas Power Company; E. M. Porter, Precision Machine Company, and Joseph F. Coufal, Novelty Slide Company.

The other divisions will nominate this week, the producers' division, on a call to be issued by Chairman Adolph Zukor, and the general division, of which John C. Flynn is chairman.

Kellermann Play Finished

Annette Kellermann has completed the filming of the Fox feature, "Queen of the Sea," and the film is now in the hands of the film editor for titling and arrangement.

Although no definite date has been announced for the release of this big marine production, it is understood that it will be offered to exhibitors in the fall when other big productions, which the Fox forces are now engaged on, will be ready.

Horstmann Leads in Race for President

ALL WATCH BOOM WITH CONVENTION NEAR

WITH the Boston convention of the Motion Picture Exhibitors' League about to be held, interest in the race for president is centering upon the activity of Ernest H. Horstmann.

The Horstmann boom, inaugurated at the recent meeting of the Boosters Booming Boston, has grown rapidly until Horstmann now appears to be the most formidable candidate of all.

Mr. Horstmann is well known in Boston and New England and is at present national treasurer of the league. He has won distinction as an organizer and is also one of the pioneer showmen of the industry.

Native of England

He is a native of England, having been born in Weston-Super-Mare on February 20, 1869, and received his early education in that country. He came to America in 1890 and settled in New York, remaining in the metropolis for nearly fifteen years, during which time he was engaged in the clock department of Tiffany's and with the Electric Time Company.

Mr. Horstmann's advent in the amusement field took place in Lynn in 1906, when he became interested in penny arcades. His success was so great that he lost no time opening other arcades in Revere.

In the operation of these places Mr. Horstmann was associated with Arthur E. Lord and A. Downing. It was this trio that opened the Dreamland of Lynn at about the same time that the now extinct Comique Theatre, the Hub's pioneer moving picture theatre, was opened. Not unlike the latter the Dreamland was a store-room converted into a theatre and boasted a seating capacity of 46 seats.

Pioneer Operator Also

Mr. Horstmann is also recorded as having been one of the first to operate a motion picture machine. This experience took place at Asbury Park, New Jersey, about eighteen years ago. The machine was then called the Vitascope and the film shown was a colored one and did not exceed 20 feet in length. One of the peculiar incidents of this experience was the necessity of employing twelve men to install a massive motor generator in order that the street current might be used.

Yielding to the tremendous popularity of motion pictures Mr. Horstmann and his partners completed plans for the construction of the Lynn Olympia Theatre, which was thrown open to the public on Jan. 25, 1908, with a seating capacity of 1,240 seats. Since that time an additional 1,800 seats have been put into the theatre, making it the largest theatre in the show manufacturing city.

In the course of buying films Mr. Horstmann met Frank J. Howard, then recognized as the "Film King" of New England, who soon thereafter became identified with the former in the operation of the Lynn Theatre. At this time Nathan H. Gordon, interested in theatres in Chelsea and Worcester, proffered a proposition that met with general favor and this combination opened Gordon's Olympia on Washington Street in November, 1911.

Builds Other Houses

Then followed other houses, notably the Scollay Square Olympia, the Olympia in New Haven and the Olympia in New Bedford. These theatres were combined into the Olympia Theatres Company and operated under one management. In July, 1916, Mr. Horstmann sold out a major portion of his interests and has devoted a great deal of his time to the development of the exhibitors' league. He was organizer and president for several years of the state branch of this organization. He has also lent invaluable aid in the organization formed for Maine, Vermont, New Hampshire and Connecticut.

"The motion picture industry today can hardly be compared to what it was fifteen years ago," says Mr. Horstmann. "Less than a dozen years ago it was considered by a great many with disfavor. Today it is looked up to with keen respect and admiration and is the third largest industry in the country—excelled only by agriculture and railroads.

"The government looks upon it as a more powerful agent for its news purposes and educational propaganda than even the newspaper. The largest manufacturing concerns of the country today are using motion pictures to demonstrate their various processes, the pictures serving better than any salesman.

"Then there is the cost of producing the pictures, which has jumped from \$20 a reel in the early days to upwards of three quarters of a million dollars. And yet, I honestly believe that the motion pictures are still in their infancy.

"Every motion picture made, before being shown in any of the theatres throughout the country, is passed upon by the National Board of Review, which makes such eliminations in order that the public may see a clean set of pictures.

Predicts Great Convention

"I feel confident to predict that the coming convention and exposition will prove the biggest in years. We are striving hard to have with us the nation's chief executive who, like a great many notable men, has come to appreciate the great

value of the motion picture both from an educational and propaganda point of view.

"This convention is not aimed to bring together a number of motion picture actors merely for the purpose of obtaining publicity as some may infer. On the contrary it will bring together the greatest aggregation of successful business men that the country has produced in the past decade. It will assemble men connected with every branch of this industry and the public will be afforded the novel opportunity of witnessing the marvelous growth achieved since the birth of motion pictures."

Mr. Horstmann is past exalted ruler of the Salem Lodge of Elks, having held the office of exalted ruler for two consecutive terms in 1916 and 1917. He has been chosen as the delegate to the national convention to be held at Atlantic City this summer.

New York Cabarets Periled

Two proposed New York City ordinances are of interest to exhibitors. One of them, if passed, will probably abolish cabarets by taxing them a heavy license fee. The other ordinance proposes to take those picture theatres now classed as common shows and place them under the laws controlling motion pictures.

When pictures first became prominent, the city authorities adopted legislation subjecting all picture houses with a seating capacity of less than 600 seats to a yearly license of \$100. By the same ruling, no standees were allowed in film houses. Later, when theatres were built seating more than 600 persons, they were classed as common shows, paying a license of \$25 and allowed to have standees. The proposed legislation is to equalize the licenses and regulations governing all film theatres.

Another proposed ordinance calls for the equipment of all projection machines with an approved automatic shutter between the condensers and the shutter, a fire prevention measure.

Fox Offers Film Novelty

Two extravaganzas have been completed by Fox and it is understood they will be ready for release during Thanksgiving week. Although extravaganzas have been seen on the legitimate stage for years they have not yet been shown in the films. The motion picture, on the other hand, with its greater resources for spectacular effects, offers a good field for this sort of work, and in the forthcoming Fox productions, it is said, several novel and striking effects will be seen.

Brady Warns Against Increased Tax

OUTLINES ATTITUDE OF TRADE AT WASHINGTON

EXHIBITORS are anxious to do all they can to help win the war, but assuming a higher tax on admissions would be almost, if not quite, disastrous.

So William A. Brady, president of the National Association of the Motion Picture Industry, told the ways and means committee of the House of Representatives at Washington the other day.

Quotes President Wilson

"President Wilson told me that the screens of the United States were the greatest conveyers of public information to the masses," said Mr. Brady. "It took the message of the United States to all foreign countries and told the lesson that could not be preached by language to the people of Russia. In every town in Arizona, in every town in North Carolina, you will find the screen. It helped put over the last Liberty Loan and has done much patriotic work for the government."

"We don't want to do our bit, but want to do our chunk. But we do not want to be placed in a position of fighting for our rights. I would like to tell you what I think of the screens, and I have been in every kind of show business. I think that the screens will be the preachers of the country, the teachers of the country, teaching history and travel to schools and colleges. We resent being placed in the class of cranks."

Tells How Tax Hit Trade

"The admission tax should not be raised. You tax admissions 10 per cent. The man who goes to a high-price show can afford that tax, perhaps more, but the average attendant at the 'movie' cannot pay more than he is now. When this tax first went into effect the 'movies' lost heavily in attendance. It took four months for the business to recover in the large cities."

In smaller cities it has never recovered. The business has fallen off 25 per cent. If you increase that tax we think you are going to put a dent in us and going to reduce the amount of the income the government is now getting from this source."

"We ask that you don't hurt us any more. If you decide it necessary to class us as a non-essential industry, we will accept it. But, in a time like this, we don't want to hang a crepe on the nation's amusements. I say that pictures are a real necessity."

Reveals Tax Revenue

During the examination of Mr. Brady

it was disclosed that the admission tax will have produced \$28,000,000 in revenue between last November and June 30, and that on a 10 per cent basis it would probably produce \$54,000,000 in revenue the next fiscal year.

A hearing was granted by the committee to P. A. Powers of the Universal Film Company, who urged that the present tax of a quarter of a cent on each foot of unexposed film and of one and a half cents on each foot of exposed film be abolished in favor of a more equitable method of taxation.

Mr. Powers advocated the substitution of a tax of 3 per cent on the rental of films and argued that this would produce as much revenue to the government as the present film tax and be more satisfactory to the industry. Mr. Powers esti-

mated that the present film tax brings the government \$4,000,000 a year.

Mr. Powers complained against what he termed a monopoly in the distribution of government pictures. Mr. Powers contended that by awarding the official pictures to the highest bidder, George Creel, chairman of the committee on Public Information, had prevented their distribution through three other firms equipped to handle them. He also complained that his company could not take war pictures without Mr. Creel's consent and that Mr. Creel has the right to veto all news reels in so far as they relate to the government.

Mr. Brady and Arthur S. Friend of New York, representing the Famous Players-Lasky Corporation, defended the arrangement made by Mr. Creel.

Europe to See Official U. S. War Picture

Three Representatives of Division of Films
Go "Over There" to Arrange for Distribution

THREE representatives of the Division of Films, Committee on Public Information, have sailed for Europe to establish in Allied and neutral countries a distribution system for official American war films. The representatives are H. C. Hoagland, Lucien C. Wheeler and Charles F. Van Arsdale.

Headquarters will be established in Paris under the direction of Mr. Hoagland and all European operations will be directed from that point. A branch will be opened immediately in London, with Mr. Wheeler in charge. Branches will be opened as quickly as possible in Spain, Portugal, Holland, Italy and Switzerland.

Besides distributing the pictures, which will show the people of Europe what America is doing to help win the war, the foreign representatives of the Division of Films will co-ordinate the work of the United States Signal Corps abroad with the activities of the Division of Films at home. General Pershing will provide films from the front showing the people here what is transpiring from day to day, in co-operation with the Paris office. The films so obtained will be shown throughout Europe also.

The three foreign representatives of the Division of Films are eminently qualified to fill the posts to which they have been appointed.

Mr. Hoagland for several years was general manager of the Selig Polyscope Company and later was assistant gen-

eral manager of Pathé, coming to his present position from that company.

Mr. Wheeler for fourteen years was in the Secret Service, acting as personal attendant to Presidents Roosevelt, Taft and Wilson. Three years ago he left that post to become general manager of the Selig Polyscope Company and came from that office to the present appointment.

Mr. Van Arsdale for a number of years was assistant sales manager of the H. B. Claflin Company.

"War Brides" Banned

The picture, "War Brides," a photoplay made before the United States entered the war, has been banned in Detroit on the ground that it is entirely too morbid and would deter enlistment. Also it seems to advocate peace under any circumstances, which is contrary to the views held by President Wilson and the people of the United States.

The police authorities of Baltimore some time ago took a similar attitude toward the picture and on their request the owners consented to refrain from displaying it in that city.

Niblo to Be Advisor to Ince

Fred Niblo, noted Broadway actor, who recently married Enid Bennett, Thomas H. Ince star in Paramount pictures, has been engaged by Mr. Ince to serve in an advisory capacity.

F. P.-L. Announces Imposing Schedule

208 FEATURES AND 156 SHORT SUBJECTS FOR COMING YEAR

ANNOUNCING its plans for the year commencing Sept. 1, the Famous Playcrs-Lasky Corporation reveals what is believed to be the greatest schedule of any producing company since the inception of the industry.

There will be 208 feature productions released during the year and 156 short subjects.

The undertaking is tremendous and requires a gigantic organization such as the Famous Playcrs-Lasky Corporation has taken years to perfect.

War Is a Factor

In making its announcements for the coming year, the sponsors of Paramount and Artcraft pictures bring out the fact that the importance of the industry in keeping up the morale of the nation at this time of war has figured materially in the enlargement of its activities. In further accord with this undertaking, the organization has pledged itself to produce and distribute only such pictures as will tend to attain this objective.

The 208 feature productions, presenting some of the most popular stars of the screen, will be divided into three groups, namely, new Paramount pictures, new Artcraft pictures and the Success Series (re-issues). There will be 99 subjects under the first mentioned class, 48 under the second and 52 under the third, representing a weekly release of three new productions and one re-issue. There will also be nine new special Paramount and Artcraft productions.

Short Reel Schedule

The short reel schedule calls for 10 Paramount Arbuckle comedies, 26 Paramount Mack Sennett comedies, 16 James Montgomery Flagg comedies, 52 Paramount Bray Pictographs and 52 Paramount Burton Holmes travel pictures. This will represent a weekly release of one comedy, one pictograph and one Burton Holmes picture.

The stars appearing in the new Paramount pictures are Marguerite Clark, John Barrymore, Enid Bennett, Billie Burke, Lina Cavalieri, Ethel Clayton, Dorothy Dalton, Pauline Frederick, Dorothy Gish, Lila Lee, Vivian Martin, Shirley Mason, Charles Ray, Wallace Reid and Bryant Washburn. In the new Artcraft pictures will be found the work of Mary Pickford, Douglas Fairbanks, William S. Hart, George M. Cohan, Elsie Ferguson, Fred Stone, D. W. Griffith and Cecil B. DeMille.

The stars of the Success Series (re-issues) will include Mary Pickford, Mar-

gerite Clark, Pauline Frederick, Dustin Farnum, Victor Moore, Geraldine Farrar, William Farnum, John Barrymore and Jack Pickford. Besides there will be a number of specials of particular popularity.

In selecting the pictures to be released in this series, the distributors have taken from their long list of successes the most notable productions. Thus each of the fifty-two subjects in this division are photoplays presenting the best achievements of the stars, as well as the producers responsible for the pictures.

In addition to the above productions there will be available all the Paramount and Artcraft pictures released during the past year—143 in all. This class includes

11 Mary Pickford pictures; 9 Douglas Fairbanks; 3 George M. Cohan; 7 Elsie Ferguson; 2 Geraldine Farrar; 7 William S. Hart; 3 Cecil B. DeMille and 1 D. W. Griffith subject under the Arclraft banner.

The Paramount pictures released during the past year and which will still be available will include 8 Marguerite Clarks, 7 Pauline Fredericks, 9 Jack Pickfords, 8 Sessue Hayakawas, 8 Vivian Martins, 3 George Bebans, 5 Billie Burkes, 2 Ann Penningtons, 7 Wallace Reids, 3 Julian Eltinges, 2 Lina Cavalieris, 7 Charles Rays, 5 Enid Bennetts, 4 J. Stuart Blacktons, 7 Dorothy Daltons, 2 Petrosas, 1 Fannie Ward, 10 Arbuckle comedies and 18 Sennett comedies.



Mary Miles Minter gives Director Henry King a scare. Between scenes in a new picture Mary decided to explore the ship. But she came down when the director said "Pretty please."

"Work or Fight" Interpretation Hazy

MANY IN INDUSTRY AFFECTED, HOWEVER, IS BELIEF

PROVOST MARSHAL GENERAL CROWDER'S long expected and eagerly awaited interpretation of his "Work or Fight" order having been issued to draft boards all over the country, the motion picture industry now is prepared to shape itself so as to comply with the wishes of the war department in every respect.

How extensively the adjustment will be no one can tell, for the interpretation is general in scope and it probably will be necessary for the national association to get a special ruling.

Exhibitors Believed Safe

One thing is certain, however. Those theatres which have not already replaced ushers, ticket sellers and doormen of draft age with older men or women will have to do so. In fact, every branch of the exhibition end of the business probably will be affected except for owners, managers and operators of the projection machines.

Even in the latter case there is nothing definite. The action of the provost marshal general in calling for a common sense interpretation by local boards, though, undoubtedly will exempt owners, managers and operators, in view of the essentiality of the business.

Distribution End in Doubt

As regards the distribution field, the interpretation leaves much to speculation. Traveling salesmen generally are exempt, but there is nothing said that fixes the status of the local salesmen.

But local film salesmen have little reason to be alarmed, in the belief of observers, for it is made plain that the regulation is not intended to drive men into the army—only to bring about the greatest possible efficiency in useful industry—and no business, especially one so vital to the national morale as the picture industry, will be injured or even seriously handicapped.

There seems to be little doubt that many men in the distribution end of the business will be affected, employes of shipping departments, for instance, but so far as the welfare of the industry is concerned this problem can be met by the employment of other men, or in the last extremity, women.

Production Also Hit

In the producing end of the business much the same condition will prevail, it is thought.

The interpretation says in regard to amusements that "persons, including ushers and other attendants, engaged in,

occupied in and in connection with games, sports and amusements, excepting actual performers in legitimate concerts, operas or theatrical performances, are engaged in nonproductive occupations or employments."

This probably will mean the replacement of property men and studio aids generally with older men or even women. While motion picture players are not specifically mentioned, it is presumed that "theatrical performances" includes them.

Will Be Benefit in End

Eventually the "Work or Fight" order probably will be of great benefit to the industry, for it is indicated that after the present baseball season league players will be considered to be engaged in non-useful occupations. If this ruling stands it is regarded as a certainty that there will be no organized baseball next year and with baseball suspended the people naturally will turn to other things for amusement. Motion pictures, offering as they do the most for the money, naturally would benefit the most.

Men affected by the "Work or Fight" order already have begun to get into useful work, according to reports from Washington. Several hundred thousand men are affected.

Board to Check Up in July

Local boards are to begin on July 1 checking up the questionnaires of registrants so as to identify men in non-useful occupations and ascertain whether they have obtained or are proceeding to obtain productive employment.

"Local boards will consider cases of withdrawal of deferred classification with common sense," Gen. Crowder's instructions say, and they name illness, vacation, the impossibility of securing productive employment without a change of residence as reasonable grounds for waiving the general order.

Local boards are asked to assist registrants to obtain new employment through the federal employment service and are given power to postpone action while effort is being made to place men in occupations held productive.

Baseball League Quits; Films to Benefit

Action of Southern Circuit Expected to Win Approval of Sunday Shows in Nashville

AT a meeting of Southern League baseball officials on June 10, it was decided to close down the premier Dixie organization on June 28.

This decision is expected to have an important bearing on the Sunday moving picture situation in Tennessee and especially in Nashville, where an active fight has been waged for the past several months in an effort to give shows seven days a week.

The effect of the baseball closing will be to take Sunday baseball away from Nashville, Memphis and Chattanooga, and thereby leave Sunday pictures as the only entertainment on that day.

Chattanooga was awarded Sunday pictures after a vigorous fight on demand of military authorities that a place of recreation was needed for the various camps in and around the city.

In Memphis shows are also running, but the mayor refuses to permit the houses to charge admission or allow contributions to be made by the audience.

The Nashville theaters are contenting themselves with exacting the purchase of Thrift Stamps and while no profit is real-

ized and the owners are under a heavy expense, the moral effect is expected to show the desire of Nashville for Sunday amusement and should prove of benefit in the end.

With Sunday baseball gone, the public demand for pictures, it is believed, may compel the mayor to change his attitude yet.

Nashville Theatres Hire Women

The "Work or Fight" order will not be felt by the theatres of Nashville so much as the theatres of other cities, for Nashville managers have made the most of their opportunity and have replaced all employes affected with women.

Many of the men compelled to seek other jobs have gone to work in the government powder plant in Nashville for more money.

Manager Wassman of the Knickerbocker Theatre anticipated such a condition of affairs several months ago and before the order was issued from Washington installed girl ushers, doorkeepers and ticket sellers.

Nazimova Starts to Work on L'Occident

Plays the Part of an Arabian Girl Who Becomes the Ward of a French Naval Officer

ACTUAL WORK before the camera has been begun by Mme. Nazimova in her Screen Classics production of Henri Kistemaecker's play, "L'Occident," under the direction of Albert Capellani. The opening scenes show the Russian artist in the fanciful garb of the captured Arabian girl, Hassouna, as she appears in a French circus in her native dances.

In accordance with the story, which has been adapted for the screen by Mr. Capellani and June Mathis, Mme. Nazimova first appears in "The Dance of the Veils," which Hassouna has learned in the desert, and then does the weird, symbolic, haunting "Dance of the Severed Head." Strictly speaking, this dance is a series of picturesque posturings, invented by Mme. Nazimova herself, as the seriousness of the moment precludes the levity of actual steps.

For these scenes, the star wears a costume designed by herself that is frankly fanciful rather than truly Arabian. As she herself expresses it, it is the circus idea of the desert costume.

A beautiful villa overlooking the Bay of Marseilles is one of the effective scenes of "L'Occident." At the circus Hassouna arouses the sympathies of Capt. Cadiere of the French navy (played by Charles Bryant), and he and his wife take her home with them and adopt her. Capt. Cadiere is the com-

manding officer of the battleship *Fraternité*, and to his home in southern France he brings rich trophies from the Orient. Rolls of Persian script, curved chairs of inlaid ivory, ancient bits of Chinese pottery and glorious rugs of Oriental design decorate his dwelling. These accord perfectly with the exotic charm of little Hassouna.

The erection of this dwelling has been a triumph in construction, for the eye of the camera finds six different rooms and vistas. The entrance is a reception hall of rare beauty, a tall Japanese vase in the centre. From this a guest of the Cadiere enters the drawing-room, richly furnished in Oriental treasures. A "den" at the left is half hidden by Kurdistan hangings, and up a few steps at the back of the room is a cushioned hall-nook, topped by books in a curved built-in bookcase. Beyond is Hassouna's Oriental boudoir, opening on a balcony from whose parapet there is an unobstructed view of the bay.

One of the most surprising effects ever seen in a motion picture is shown in "L'Occident." The searchlight of the battleship *Fraternité* entering the harbor flashes across the drawing-room of the Cadiere villa and its occupants, bringing happiness to some and striking terror to the hearts of others.

Mme. Cariere (played by Sally Crute)

has grown restless during her husband's protracted absences in the Orient, and is on the point of accepting consolation from Paul La Croix, played by John Reinhard.

To each person present the arrival of the battleship has a different significance and the varying emotions comprise a powerful scene.

Boost United in New Way

Reports of the formation of United Picture Theatre Luncheon Clubs are coming in from big cities in all parts of the country. These organizations are composed exclusively of exhibitor members of the co-operative movement, though other exhibitors who are regarded as desirable recruits often are guests of honor.

Dutch-treat prevails in spirit at these luncheons, if not in name, for in deference to public opinion the adjustment with the cashier is called a democratic settlement and the individual shares his minimum quota. These clubs have done their share in adding to the numerical strength of United's membership.

Enrollment of new members has become largely a matter of routine and the rate of increase is such that the officers predict that the industry will be startled when the totals are announced for the sections and districts in which the campaign is well under way.

Last week, Pittsburg again held the center of the stage, the endorsement of the United States project by the eastern division of the Exhibitors' League of Pennsylvania having brought in numerous applications. Kansas City and other centers in the Middle West were also well represented in the week's enrollment, a variation of the routine procedure occurring in the above-mentioned city when an exhibitor, pulling the cash-box containing his day's receipts from his box-office drawer, poured its contents into the derby-hat of the United representative in his eagerness to complete his enrollment.

The opening of additional branch offices will be announced soon and plans for a big drive for membership during the Boston convention are being formulated.

Serial Players Hurt

Hedda Nova and Otto Lederer, star and heavy of Vitagraph's serial, "The Woman in the Web," sustained injuries during the past week in the filming of episode thirteen. Mr. Lederer's injury was the more serious. He broke his wrist. Miss Nova, getting out of the path of a runaway horse, fell and injured her knee. A limp brought her much sympathy for several days.



Theda Bara and the company which produced "A Fool There Was," which Fox is now reissuing.

Vitagraph to Do Four Serials a Year

ANTONIO MORENO AND DUNCAN COMPANIES TO ALTERNATE

VITAGRAPH has definitely fixed its future serial policy and exhibitors of the United States and Canada now are guaranteed four serials a year, with an episode for each week, with positive knowledge of the stars these chapter plays will contain.

William Duncan, with Edith Johnson and Joe Ryan, will head one company, while Antonio Moreno and Carol Holloway will head the other. Beginning with "A Fight for Millions," featuring William Duncan with Edith Johnson and Joe Ryan, which is scheduled for release on July 15th, these two companies will alternate, so that an exhibitor may count on a Duncan-Johnson-Ryan serial, then a Moreno-Holloway serial, then a Duncan serial again, and so on.

Schedule for Next Year

The schedule for the coming year is as follows:

July 15—William Duncan with Edith Johnson and Joe Ryan.

October 21—Antonio Moreno and Carol Holloway.

January 27, 1919—William Duncan with Edith Johnson and Joe Ryan.

May 5, 1919—Antonio Moreno and Carol Holloway.

Thus Vitagraph not only is standing by its previously announced policy of "a serial episode for each week in the year," but also is affording exhibitors the opportunity to book their serial attractions for fifty-two weeks in a single contract, with the knowledge that their stars and the merit of the serials are assured for that period.

Lifts Burden from Exhibitors

This is one of the most important policy announcements which has come from any producing company in a long time and means a great deal to the exhibitors of the country, especially in their booking plans, for if they can be assured that they are going to have a high class serial for each week in the year, with stars of known drawing power, they are at once relieved of a great burden and saved incalculable time and trouble.

Albert E. Smith, president of the Vitagraph Company, announced the new serial policy and stated that Antonio Moreno already is on his way to the Pacific Coast studio of the company and that he and Miss Holloway will start work at once on their first serial under the direction of Paul Hurst.

This gives Vitagraph two of the strongest companies of stars on the

screen today, whether in feature or serial attractions. William Duncan, by his work as star and director of "The Fighting Trail" and "Vengeance—and the Woman," in both of which Miss Holloway appeared with him, has established himself as a star par excellence.

The same thing applies to Joe Ryan, who appeared with Duncan and Miss Holloway in both of these serial plays, and Edith Johnson, a Vassar girl who has won a strong following among screen fans by her work in Lubin and Selig productions. In "A Fight for Millions" she takes as many risks as do the men of the company and rides a horse like a champion cowboy. In one scene she makes a parachute jump from a high cliff which, for a thrill, is one of the most exciting the screen has known.

Moreno a Popular Player

Antonio Moreno is a proven quality with exhibitors, he and Edith Storey having been one of the most popular teams on the Vitagraph Blue Ribbon feature program. During the last few months Mr. Moreno has added to his popularity and has established himself with serial audiences as well as those audiences which confine their attention to feature productions, because he has appeared in both types of entertainment.

The return of Mr. Moreno to Vitagraph's standard will be greeted with enthusiasm by exhibitors and fans who followed him as a Blue Ribbon star, and will be like a home-coming to the handsome young star, because it was with Vitagraph that he first scaled the ladder of screen fame, and it is as a Vitagraph star that he is best known.

In Carol Holloway, Mr. Moreno will have a worthy co-star, because she is

known as a girl of unlimited pluck and daring, and is one of the most beautiful girls on the screen, as well as one of its finest horsewomen. Her willingness to take any risk resulted in her being so severely injured in the last episode of "Vengeance—and the Woman" that she has been unable to work for several months. She is now fully recovered, however, and ready to start work on the new serial.

William Duncan and his company are nearing completion of "A Fight for Millions," and another serial is ready for him and Miss Johnson and Joe Ryan, so that within a few weeks Vitagraph will have two new serials under way simultaneously.

The new serials for both the Duncan-Johnson-Ryan company and the Moreno-Holloway combination were written by Albert E. Smith and Cyrus Townsend Brady, authors of Vitagraph's other big serial successes, but the titles have not yet been announced.

"Mutt and Jeff" Meet Theda

Probably for the first time in the history of the films, a real life personage and cartoon characters meet and act together on the screen, in the Mutt and Jeff cartoon, "Meeting Theda Bara," one of the latest Bud Fisher creations.

Jeff inherits a fortune and Mutt decides that they are going to become motion picture producers. Their aim is to secure the services of a vampire. This ambition is inspired after Mutt and Jeff see Miss Bara in a picture. Jeff makes up his mind that he will drop around and see Miss Bara, so he picks out the stage door of a moving picture theatre as the logical place to find the famous star.



Reproduction of 24-sheet poster which will herald Vitagraph's new serial, "A Fight for Millions," on bill boards all over the country.

Seven Paramount Features in July

Stars Are Dorothy Dalton, Marguerite Clark, Enid Bennett, Jack Pickford, Ray, Hayakawa and Reid

THE schedule of Paramount releases for July, as announced by Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, consists of seven feature productions, one for each of the five weeks of the month with one additional for the weeks of the first and the fifteenth.

The featured stars, in the order of their presentation, are Dorothy Dalton, Jack Pickford, Charles Ray, Sessue Hayakawa, Marguerite Clark, Enid Bennett and Wallace Reid.

With the exception of Miss Clark's vehicle, "Uncle Tom's Cabin," which was made in the east, all are West Coast productions, three coming from the Thomas H. Ince studio and three from the Famous Players-Lasky studios.

Miss Dalton's picture, released July 1, is "The Kaiser's Shadow," a story by Octavus Roy Cohen and J. U. Giesy which deals with the German spy propaganda in America and which is said to be teeming with mystery and thrilling incidents. Both Miss Dalton's role and that of her leading man, Thurston Hall, are essentially mystery roles, the former playing the part of a French Secret Service agent, posing as a maid, and the latter a U. S. Secret Service operative who poses as a German spy. The production was directed by R. William Neill under the supervision of Mr. Ince.

The same day marks the release of "Sandy," the film in which Jack Pickford makes his last screen appearance, at least for some time to come. Louise Huff is featured with the star. Edith M. Kennedy wrote the scenario from Alice Hegan Rice's story. George Melford directed.

On July 8, Thomas H. Ince will present Charles Ray in an interesting story of patriotism and spies bearing the title, "The Claws of the Hun." Ella Stuart Carson wrote the story and Victor L. Schertzinger directed under Mr. Ince's supervision from R. Cecil Smith's scenario.

"The City of Dim Faces," a story of life in the Chinese quarter of San Francisco by Frances Marion, is Sessue Hayakawa's vehicle, released July 15. George Melford directed this picture also.

The story of "Uncle Tom's Cabin," in which Marguerite Clark makes her appearance in the double role of Little Eva and Topsy, the same date, needs no recommendation or elaboration. Sufficient is it to say that the picture, which was directed by J. Searle Dawley, is entirely worthy as a picturization of Mrs. Stowe's immortal novel.

Enid Bennett will be presented by Thomas H. Ince July 22 in "The Vamp," a story by C. Gardner Sullivan. The picture was directed under the super-

vision of Mr. Ince by Jerome Storm. Miss Bennett "vamps" for patriotic purposes and thereby accomplishes a German spy's undoing.

"Less Than Kin," released July 29, features Wallace Reid in a fascinating romance of a Central American revolution, with the star playing the part of a ne'er-do-well. Marion Fairfax prepared the scenario from the novel by Alice Duer Miller. Donald Crisp directed.

Jean Paige Is Made a Star By Vitagraph

Jean Paige, who was graduated from the O. Henry short reel subjects into Vitagraph Blue Ribbon features recently, has been placed under contract by Albert E. Smith, according to a statement authorized by the Vitagraph president.

Miss Paige is one of the youngest of Vitagraph's stars and affords another splendid good example of Mr. Smith's ability as a judge of stellar material.

But little more than eighteen months ago Miss Paige was at her home in a little town in Illinois. Then she moved to New York to live with an aunt. She obtained an introduction to the Vitagraph president and Mr. Smith started her in O. Henry pictures. It was not long before she gained recognition as one of Vitagraph's most talented players and requests came to have her appear in longer features.

Then it was that Mr. Smith gave her a part in Blue Ribbon features, her first being in "The Desired Woman," in which she played in the support of Harry Morey and Florence Deshon. She later appeared with Mr. Morey in "The Golden Goal," and with Alice Joyce in "Find the Woman." Her next picture will be "Tangled Lives," in which she plays a prominent role with Mr. Morey and Betty Blythe. It is scheduled for release on July 1.

Press Reviews "Tempered Steel"

A special screening of "Tempered Steel" for the benefit of the motion picture trade press was given by the Petrova Picture Company last Thursday in New York. Following the showing luncheon was served. The affair was held under the direction of Bert Ennis, director of publicity for Petrova Pictures and McClure Pictures, Inc.

"Tempered Steel" is the fourth special vehicle in which Madame Petrova has appeared and was written expressly to suit her talents by George Middleton, author of the Broadway success, "Polly With A Past."

The picture will be released through the First National Exhibitors' circuit.



Enid Bennett in her new Paramount picture, "A Desert Wooing."



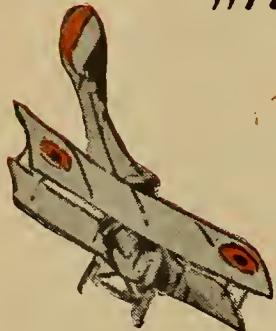
A SCREEN CLASSICS^{INC}. PRODUCTION



Distributed by Metro Pictures Corporation.

TO HELL WITH

Written by June Mathis, Directed by George Irving



WITH astounding realism portraying the lustful, remorseless avalanche of barbarism with which the Hun has cursed the world.

Showing what every American wants to see, the truth naked and undraped.

CAPTURING the unspeakable monster of the world, the Kaiser, with a fleet of American Aeroplanes.



A SCREEN CLASSICS INC.
PRODUCTION

Distributed by Metro Pictures Corporation
Maxwell Karger, Mgr. of Productions.



THE KAISER

Featuring Lawrence Grant as the Kaiser with
Olive Tell and a cast of 12,000 -

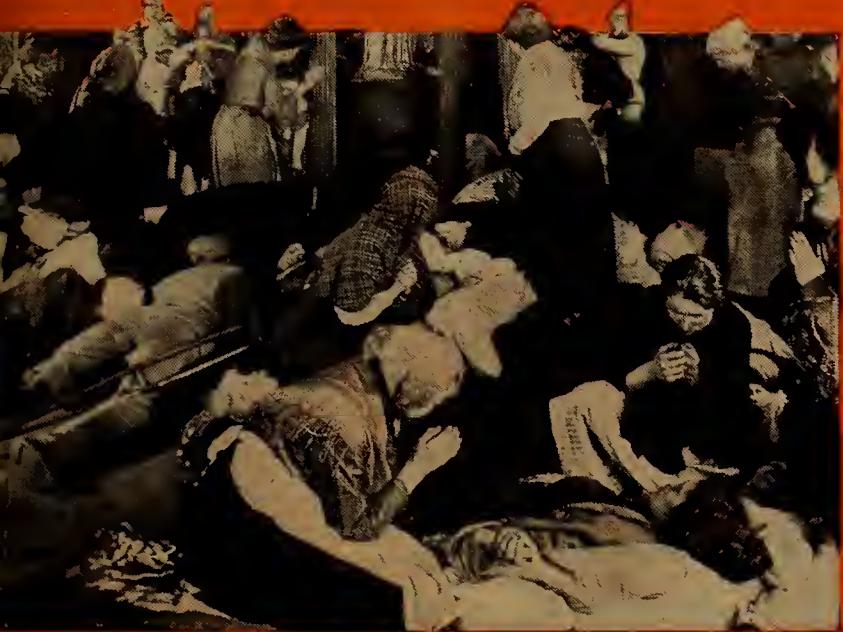
EVERY heart in America will beat faster,
Every hand in America will grip tighter,
Every mind in America will see clearly
the supreme duty of the hour.

OF all box office attractions
ever offered this is the one
that you know will bring the
greatest cash returns.

Book it - Advertise it - Get back of it! -

A SCREEN CLASSICS INC.
PRODUCTION

Distributed by Metro Pictures Corporation
Maxwell Karger, Mgr. of Productions.





TO HELL WITH THE KAISER

To Exhibitors

THE Bookings will be tremendous and we are bound by business rules to serve first those who come first.

Pick your best week in July and speak now to your nearest exchange



SCREEN CLASSICS

Distributed by Metro Pictures Corporation

Special Service Section ON “To Hell With the Kaiser”

HOW TO MAKE THE MOST OF THE SENSATION

“TO HELL WITH THE KAISER” offers many opportunities to the exhibitor for distinctive exploitation and presentation. No showman anywhere can fail to attract unusual attention to the picture if he uses little more than ordinary effort.

“To Hell With the Kaiser,” is a combination of incidents founded on fact and a more or less imaginative picture of what we would like to see happen to the Hun ruler and the rest of his Prussian tribe of pillagers. Remember this: You have not only the chance to tell the public the realism that the film actually shows, but you can go the limit in forecasting the result of the war and the punishment that will be meted out to the men responsible for it—according to one imaginary idea.

In the first place you have to know ALL ABOUT the picture in order to get the most out of it. Before we start talking about methods of exploitation, read the story. There are a thousand and one angles that will appeal to you.

Made with an Idea of the Theatric

“To Hell With the Kaiser” is a picture that has confessedly been made with an idea to the theatric display. It has a punch every minute and there is an appeal to loyalty, coupled with the picturization of actual events, that will cause a world of comment in your city immediately after it has been shown for the first times.

Many of the incidents just before the war are shown. Some of them follow history. Some of them are imaginary, but the whole result is to thoroughly demonstrate the real Hun spirit behind the war. Naturally, the story of the compact with the Devil, on which the theme is founded, is fiction to the extent of the personal appearance of His Eminence yet it agrees with the career the Hun has followed since the shot was fired at Sarajevo.

Here is one of the first things to play in connection with the picture. Play strong that the picture shows the compact between Hell and the Hun. This is not a picture on which to mince words. Come right out and say what you have to say.

You have a chance to tell the public that this picture shows not only the causes that led up to the war, not only pictures the brutalities of the Germans, but that it forecasts they way that it is to end.

Every effort put forward in advertising and presenting the picture should be based on the idea: “Here is the film that shows what you want to see happen to the Kaiser and his brood.”

What the Story Tells

Here is the story:

Wilhelm II is proclaimed Emperor of Germany at the death of his father, Frederick III. We are shown pictures of the new ruler with his withered arm and the degeneracy of the Crown Prince is also pictured. Before the dead ruler has been buried Bismarck shows the new Emperor the secrets of the country—the plans for the conquering of the world. The Ger-

man objects toward each country are kept in a separate receptacle and each of these is guarded by an insidious poison, so that any one tampering with them will meet instant death.

Herc is the point that you can play.

How Germany's plans for the world conquest were guarded by poison and how they were revealed to the Kaiser when he assumed the throne.

After the Kaiser has examined the various ones of these plans he finds that the plan for the conquering of England is missing. His mother is an English woman and he immediately orders her arrest and recovers the missing plan. Here is another point that you can bring out—*how the Kaiser arrested his own mother in his greed for world domination.*

While he is alone with these plans the Devil appears to him and promises conquest of the world in exchange for the Kaiser's soul. The agreement is made and signed with blood from the Hun's withered arm.

Dramatic Incidents Worked In

Now we are shown a picture of the peaceful, happy Belgium in the spring of 1914. Here Professor Monroe, an American, and his older daughter, Alice, are taking leave of the younger daughter, Ruth, who is being educated in a Belgian convent. The picture is in contrast with those that are to be shown later with the invasion of Belgium by the German hordes.

Professor Monroe is the inventor of a new wireless apparatus, by means of which messages may be transmitted without being overheard by others. This is an invention that the Kaiser seeks, but which is refused him, Monroe declaring that only his own country shall have the secret.

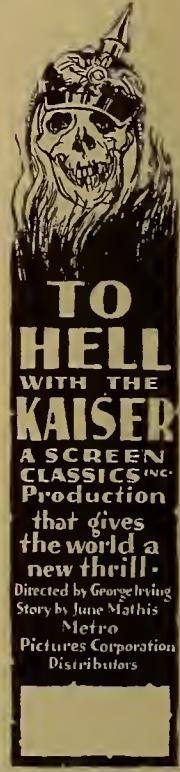
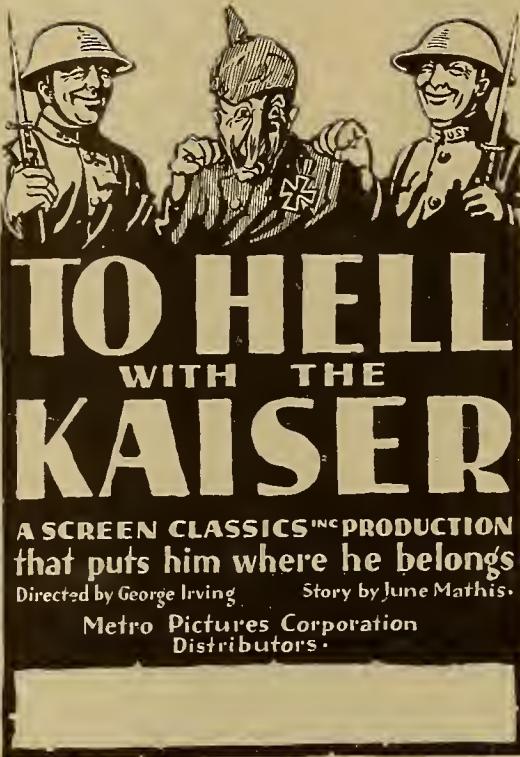
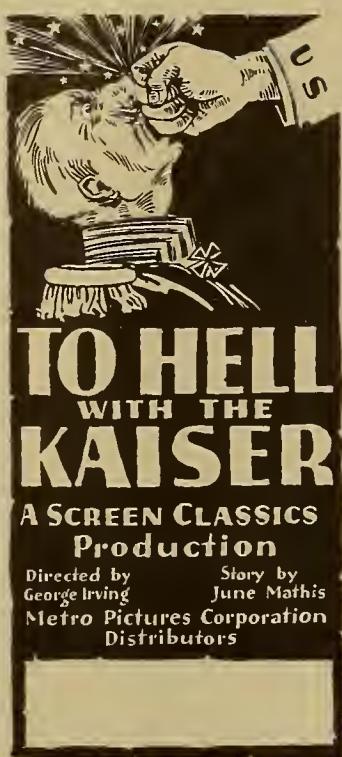
40 AIRSHIPS IN ONE PICTURE A NOVELTY

Good Point to Keep Before the Public in “To Hell With the Kaiser”

There have been so many war pictures that the public generally are tired of mere battle scenes, especially as several of the big war successes have already been shown in your city. But here you have something distinctly novel.

Forty airships are shown at the same time. There is nothing of the fake about this, though nothing can be said about where the pictures were made. They represent a battle between two great air fleets. There is a thrill every moment that they are on the screen. This is something different and its proper exploitation ought to bring business.

The airship also figures prominently in the plot for it is through one of them the Hun ruler is made prisoner and taken before General Pershing.



A two column newspaper advertisement on "To Hell With the Kaiser" (at left), then two of the three columns and finally a single which are supplied by the Metro exchanges.

STORY BRIMFUL OF PUBLICITY POSSIBILITIES

NOW the story is transferred back to Germany. "Der tag," the day that the Huns had so long boasted of, had appeared. The Kaiser calls his counsellors before him and they all tell of what they have to offer. Here is a mighty clever scene worked out in which the various promised war operations are shown in miniature. Zeppelin shows how his new airship will wreak destruction of peaceful communities. Von Hollweg shows his plans for political poisoning of various countries. Von Tirpitz shows the secrets of the submarine and as miniature Zeppelins fly about the room we are shown in miniature the cruise of a tiny submarine. The Kaiser is delighted and he prepares to strike.

Kaiser's "Double" Is Introduced

But in order to protect himself and provide a foil in case of trouble, he sends for Rupert Graubel, an actor in the Royal theatre, who has scored a success by his impersonation of the Kaiser, and orders him to act as a double for him. This inserts a dramatic point into the story and provides for numerous complications which arise. One of the first of these comes when the degenerate Crown Prince takes the daughter of Professor Monroe in his arms and kisses her. Graubel, who is himself in love with the girl, sees them from a window in the palace, goes out and knocks the Crown Prince down. The Crown Prince himself fails to recognize the impersonation and believes that his father has administered the chastisement.

Here is another point that can be emphasized—*how the Crown Prince was punished for an insult to an American girl.*

The actor reveals his identity to the girl, who is also loved by Winslow Dodge, an attache of the American embassy. In the meantime the Kaiser is sure that he has all the means for conquering the world except the wireless invention of Professor Monroe, and he orders the American to come to the palace and bring with him the invention. While the soldiers are in the American's room the daughter, Alice, hands the father a package containing what are apparently the plans.

The inventor is taken before the Kaiser, who demands the plans. One can imagine the effect upon him—and the effect upon the audience seeing the picture—when the Kaiser tears the package open and *discovers an American flag.*

With the Kaiser baffled the American demands his passports and with his daughter, Alice, starts through Belgium to get his second daughter, Ruth, but before their arrival she has fallen a victim to the licentiousness of the Crown Prince. We are shown vividly the manner in which the Germans treated the Belgians, how they killed and abused innocent men, women and children; how priests and nuns were shot down.

American Girl a Victim

The Crown Prince and his army come to the convent where Ruth, the youngest daughter of the American inventor, is one of the pupils. The girls are herded before the Crown Prince and his staff. The Kaiser's son takes his first choice of the girls, announcing that each of the others shall have one of those that are left. Ruth is the girl that the Crown Prince selects.

When the professor and his older daughter arrive the girl is dying. The professor himself encounters the murderer of his daughter, and, when he denounces him, the American is shot.

Alice returns to Berlin with vengeance sworn, and tells Dodge of the tragedy. He wants her to leave with him, but she is determined to remain and put her plan in operation. To reach the Kaiser, she plans to wind Graubel around her finger.

Wilhelm, consulting his war map, makes a partition of the countries of the world, giving one to each member of his council. The United States has not been assigned, not having been drawn into the war. A more ruthless submarine warfare is ordered. The "Lusitania" is sunk, and the Kaiser laughs at the protest of the United States. Finally, when Germany has forfeited the world's respect, the United States declares war.

The Kaiser sneeringly remarks to Ambassador Gerard that Americans will not fight, and Gerard not only assures him they will fight, but consigns him to the hot place. The Kaiser tells the Crown Prince the United States is to be his property.

A year later the Americans are in the front line trenches. Dodge is in the aviation corps. Alice's secret plan is approaching fulfillment. Graubel has introduced her to the Crown Prince, who admires her greatly. She follows him to Belgium. A wireless contrivance, an adaptation of the Professor's invention, has been concealed in the woods. Alice notifies Dodge to come with an aerial force when she gives him the signal. She returns to her lodgings to receive the Crown Prince.

MANY CHANCES FOR UNIQUE EXPLOITATION

THE Crown Prince tells Alice that he is to meet his father at midnight in a certain spot, and after this revelation undertakes to force his attentions on the girl. She kills him.

Points to be Brought Out

Here is another point to feature in your exploitation. *How an American girl kills the Crown Prince.*

The American aeroplanes come. Herc is one of the other points to play strong—the greatest number of airships that have ever been shown in one picture are here presented—some forty of them.

The Kaiser is captured by the American aviators—feature this point.

Then he is sent into banishment on a barren island, where his only associates are swine. Finally he goes mad and leaps into the sea.

Then he goes to hell to keep his compact and there Satan himself abdicates, because the Kaiser has surpassed him in devising fiendish tortures.

Feature: "Compact of Hell and the Hun"

You can imagine that thousands of people were used in making this production. There are many of the scenes in Berlin and on the battlefields of Belgium and France, and behind the American lines shown.

One of the most thrilling incidents that have ever been shown in pictures is brought about with a battle between two immense air fleets.

Americans are shown in front line trenches and there is a most dramatic scene introduced when the first American prisoners are brought before the Kaiser at his field headquarters.

The men represent the various races that enter into our nationality, but who are united in their loyalty to the country. The prisoners overcome their guards and heap upon Wilhelm insults and indignities which will delight the heart of every red-blooded American who sees the picture.

As a welcome contrast to the scenes of battle, "To Hell With the Kaiser" shows some beautiful pictures of a world restored to peace when the monster of Europe has been captured and brought to justice. The babes of all nations are shown in an appealing scene that will go straight to the heart of every spectator, with the wonderful child actress, Baby Ivy Ward, waving over the heads of the children the Stars and Stripes, emblematic of the protection assured to the world.

You should play up that this picture gives the inside secrets of the war, that it pictures the emotions that moved the Hun horde to their crimes, that it reveals the things that caused the terrible events that have taken place.

Tell the public that this is a frank indictment of the Kaiser, that though some of the actual events that are pictured may not have taken place, they have thousands of duplicates in events that have shocked the civilized world.

Above everything else make it plain to the public that this picture shows what every true American wants to see happen to the Kaiser and his gang. Tell the people that they will get satisfaction out of this film because it forecasts the awful doom that awaits the man and his aides who have plunged the world into the greatest suffering ever known.

You have a chance here for the most unique of all exploitation campaigns along dozens of unusual lines.

FACTS FOR EXHIBITORS TO USE IN PUBLICITY

STORY.—"To Hell with the Kaiser" shows the way in which Wilhelm II. plunged the world into war. The fortunes of an American family are followed in the story, and in revenge for the ghastly fate of her little sister in a Belgian convent, Alice Monroe brings about the downfall and death of the Kaiser, with the aid of an American aviator.

DIRECTOR.—George Irving directed "To Hell with the Kaiser." George Irving also directed Metro's patriotic production, "Her Boy," starring Effie Shannon and Niles Welch. He is prominent in the annals of the motion picture, having directed "The Witching Hour," "The Conquest of Canaan," and others. He was associated with Charles Frohman for thirteen years.

AUTHOR.—June Mathis supplied the scenario for this feature. In compiling her data, Miss Mathis consulted every available authority on modern Germany. She is one of the best known writers for the screen. She wrote Nazimova's feature, "Toys of Fate," and in collaboration with other writers has furnished the original stories of "Draft 258," "The Winding Trail," "God's Half Acre," and other features, as well as adaptations of famous books and plays for Metro stars.

PHOTOGRAPHER.—George K. Hollister is a specialist in photographing war pictures. He was the first cameraman to go abroad for any American company. He took motion photographs of the Boer War, the Boxer Uprising and the Spanish-American war. He gave up being a war correspondent in favor of being a cameraman.

LEADING PLAYERS.—The cast of "To Hell with the Kaiser" is composed of stars, but the greatest interest centers around Lawrence Grant as the Kaiser, and beautiful Olive Tell as the American heroine. Mr. Grant is noted for his impersonations of the monster of Europe, and on one occasion he amazed New Yorkers by walking down Broadway dressed as the Kaiser. Olive Tell has appeared in "The Silent Master," "The Girl and the Judge," "General Post," etc.

SCENES.—The scenes in "To Hell with the Kaiser" beggar description. The Kaiser's council-chamber is shown, Belgian villages are burned and ravaged, there are "shots" of the trenches, and a fleet of aeroplanes is shown in battle with rival aircraft. In the realm of fancy, the Kaiser is shown going to his final destination, "the hot place."

PLAYERS.—John Sunderland, who plays the aviator, is also an aviator in real life, having fought more than a hundred air battles at the beginning of the war around Liege, Namur and Ypres. Frank Currier, who plays Prof. Monroe, is a sterling actor who has appeared in countless Metro features. Betty Howe is a charming player who has been seen in "For France," "The Scarlet Runner," and other features.



A six sheet and two three sheets which have a real wallop.

TITLE BIG HELP IN ADVERTISING PICTURE

"TO HELL WITH THE KAISER" offers far more material for exploitation than most pictures. Each one of the seven reels is crammed with matter that can be put right before the public. And the best thing about the whole thing is that the more you tell the public about this picture the greater the interest will be.

In most cases the interest in a feature is lessened when you tell the plot in advance, but here just the opposite is the case. The more you talk about various incidents that are shown in the picture the more people you will have coming to the theatre to see just how the events are pictured. The exhibitor will do well to make the most out of each incident and to advertise definite events portrayed in the picture.

You have a great advantage to start with in the title. It will cause everyone to wonder what the picture is about. The title itself will "stop 'em in their tracks." You don't have to depend on paper that will startle with its designs or halftones in the newspapers to attract attention. The title alone will get them,

so use that on every possible occasion, and certainly keep it the big thing in every form of advertising that you do.

"Teaser" campaigns are worn out so far as application to most pictures, but here is an ideal opportunity for that form of exploitation—merely by using the title alone. At least a couple of weeks before you are to show this picture, start such a campaign. Metro exchanges will furnish you with a cut bearing the title, but this has the word "coming" on it. We would advise that this be cut off so as to not even give the hint that "To Hell With the Kaiser" is a picture. This specific cut is four columns wide and about one and a half inches deep. You can have smaller ones made, a single column in width and only a few lines deep, so that the use of a number of them in a single issue of your newspaper will not be expensive.

In case you do not want to go to this expense, simply have these words set up in eighteen point type, with a border around them:

To Hell With the Kaiser

Now by all means you should arrange to use this in several different issues of the newspapers. You are going to get direct benefits from each appearance of these five words before the public and the benefit cannot be directed any other place than to your theatre.

Now here is a point to remember. If you have the first run of this picture in your city, don't commence getting news stories about the picture into the newspaper. Rather try to keep them out and keep the mystery idea dominant. With some exhibitors the desire is strong to have a lot of free matter appear in exchange for every cent spent. In this case forget this desire. Go to the manager of your newspaper and outline your advertising campaign and tell him exactly what you want to do. Say to him that you are going to run a campaign for two weeks or so in advance of the presentation and that for the first week you do not want any news mention, but that you are going to expect

HOW MANY DOUBLES HAS THE KAISER?

A Striking Point to Play Up in Exploiting This Picture

SOME of the most dramatic episodes in "To Hell With the Kaiser" result from the fact that the Hun ruler is shown as having called in an actor to impersonate him when he so desired. This provides a double role and results in a number of complications that heightens the interest.

Keep before the public a recently printed news story which said that the kaiser had half a dozen "doubles" who were employed to pose for him in various parts of the country where there might be danger of assassination while the real kaiser himself remained safe behind this cloak. You can arouse all sorts of curiosity with news stories along this line.



How the Kaiser looks when he finds the American flag instead of the wireless plans he expected, while denouncing America, and in conference with some of the members of his staff.

him to make up for this when you are ready to start your informative campaign. You can always get the greatest degree of co-operation by friendly telling the newspaper what you are going to do and what you would like the paper to do for you.

Start Your Campaign Early

As we say, we believe that the campaign should start at least two weeks in advance, if you are running the picture for the first time in your city, and that the first week of this campaign should be devoted to "teaser" advertising. We believe that a two weeks' advance is sufficient for any picture, but this does not mean that you must make the announcement one day and then let it drop. You ought to go after this every day.

Now as soon as you book this picture, figure out your advance advertising appropriation—and then double it. *Here is a production that has every promise of being good for unusual runs, if for no other reason than the exploitation possibilities that it does offer.*

So start these teaser advertisements two weeks before the start of your picture. Run several of them through the Sunday issues two weeks before you are to open. If you can do so run one of these on each page of every issue. The space that is used need not be large, but the main point is to keep hammering away with the title. After a week of such exploitation you are going to have everyone in the city wondering what it is all about. Then come out your second Sunday with the first announcement of the picture. Metro has issued a number of striking advertisements, which are supplied in cut form. These can be obtained from your local exchange.

First Announcement Striking

Make your first announcement large and striking. On the same day have the newspaper run your first news announcement about it. You can have your agent localize the story by bringing out that everyone in the city has been wondering for a week what "To Hell With the Kaiser" was all about and you can pull all sorts of near fake stuff about the excitement.

Now follow this Sunday advertising with daily advertising, telling the various things that are shown in the picture.

First know your picture. Talk to the people about definite things each day. Tell them something that they will see in the production. Before you start to advertise this turn to page 21 and read the story of the play. As a matter of fact you are not going to be prepared to intelligently start to work until every line of this has been read.

Metro has prepared some attractive black and white advertising. You can use one of the two or three column displays

practically as prepared for you for your initial advertisement in the Sunday or Saturday papers. Now in addition to this there is a single column display. You can cut off part of this for use in daily talks during the week before the picture is shown.

* * *

BEGIN NEWSPAPER CAMPAIGN

Use heavy type in this matter with such expressions as: "How poison guarded the German war secrets."

"Kaiser arrests his own mother to hide his infernal schemes."

"How many doubles has the Kaiser? How he used them to protect himself."

"Crown Prince killed by an American girl whom he attacks."
"American aviator captures the Kaiser."

These are the only display lines that we suggest. We would follow each one of these with some matter in smaller type, saying that these are a few of the things that are shown.

Use only one topic in each advertisement. Center your advertising that day on selling the picturization of one incident to the public. You will find it far more effective than trying to tell the public all about the picture in a single announcement and you will find that this will give you a cumulative effect.

Keep up this same style of advertising during the run of the picture. Don't let anything lead you into generalities or a mass of adjectives. You have too much good, definite material.

The public has been told more or less the same thing about the mass of war pictures. But you have here specific incidents to use, and the greatest of them all is that you have a picture that shows what everyone hopes will happen to the Hun ruler. Hit on this point from the start and keep on pounding it home.

During the first week of this teaser campaign we would keep the theatre clear of any announcement of the picture.

You have an opportunity to plaster your territory with cards or posters simply carrying the title of the picture. You can mail out cards with only these words on them. But after you have done this be sure to follow up at least a week before you start to show the picture with a complete poster campaign. Don't overlook the fact that your teaser advertising in the newspapers and on the billboards has been causing everyone to worry about what "To Hell With the Kaiser" means. Follow up your cards with a folder or a letter of explanation.

Naturally, the teaser campaign cannot be worked if you are showing the picture after the first run in your city. In that case simply omit that campaign and go straight to the exploitation.

Metro exchanges are supplying a large amount of particularly attractive paper with this picture.



The Kaiser is brought a prisoner before General Pershing and a scene showing how the Crown Prince shoots down a nun.

DISTINCTIVE PAPER WILL BRING BUSINESS

THERE are four one sheets. One of these shows the Kaiser captured by two American soldiers. A second one shows the daughter of the American inventor in the clutches of the Crown Prince. A third shows the Kaiser with an uplifted hand, making the declaration of "Divine right," and the devil in the background.

Probably the most striking of all the one sheets shows the foot of Uncle Sam with just the tip of his red and white striped trousers kicking the Kaiser into Hell, with devils in the form of pigs waiting for him. Still another one of the one sheets shows Uncle Sam's fist smashing the Hun in the face.

There are three of the three sheets. One of these shows the Kaiser unwrapping what he supposed to be the plans for the wireless and discovering there the American flag. Another shows him seated with the devil standing behind him. A third shows an American aeroplane lassoing the Goth.

There are two of the six sheets. One of these shows the American inventor at the bedside of his daughter after she has fallen a victim of the Crown Prince, and in the background the picture of a German soldier bayonetting a woman. The second and the most striking shows the Kaiser in the form of an octopus with his tentacles reaching out to take the whole world in his grasp.

The twenty-four sheet is a vivid picturization of the Kaiser making his compact with the devil.

This paper should be used lavishly.

There is an excellent herald prepared for exhibitors by Metro in the form of the Kaiser's face and a target.

• There will be all sorts of lobby displays possible on this picture. By using the figures of the Kaiser and the devil from one of the twenty-four sheets you can provide a cutout that will attract attention. If you wish to be unusually sensational you can drape your lobby in red, using red lights at night and making the figures of the Kaiser and the devil the dominant ones, and you can add devils around the top of the lobby.

In our opinion the simpler and the more striking that you make this display the better. We would recommend the use of only one set of the figures, or two at the most, and then striking colors around the lobby.

You may be told to fix up your theatre like the entrance to hell, to garb your ushers and cashier and ticket sellers as devils. We wouldn't do it. The minute you resort to this sort of a thing you make a burlesque out of the whole presentation. Simply use enough lobby display to attract attention and then stop.

If you want to do stunts, there are plenty of them. You could have the Kaiser led around the streets by a devil or by American soldiers, but we doubt very much whether these cheap and time-worn stunts are of any value. We believe that they cheapen the production and that for every person the stunt brings in a dozen are kept away.



Two one sheets that will make every passer-by take another look.



Scenes from Mary Pickford's new artcraft picture, "How Could You Jean?"

Three Big Artcraft Pictures in July

"We Can't Have Everything," "Shark Monroe" with Hart, and "The Danger Mark" with Elsie Ferguson Are the Offerings

THREE big Arteract features, representing a wide diversity of subjects, are announced by Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, for release in July. They are William S. Hart in "Shark Monroe" on July 8, "We Can't Have Everything," a Cecil B. de Mille production, also July 8, and Elsie Ferguson in "The Danger Mark" on July 29.

In "Shark Monroe," which Hart himself directed under the supervision of Thomas H. Ince, Mr. Hart enacts a role which differs radically from any he has previously appeared in. It is predicted that those who have seen him so often in his western portrayals will marvel at his new characterization, for as "Shark Monroe" he will be seen as the master of a sealing schooner.

The story, which is the product of the genius of C. Gardner Sullivan, chronicles the adventures of a skipper of a sealing schooner in Alaskan waters who is widely known and feared for his cruelty.

In a waterfront saloon in Seattle he meets a girl from the East and her dissipated brother and gives them passage to Alaska on his boat. How the girl inspires love in his savage breast, which finally culminates in a happy marriage, is said to constitute a thrilling as well as a touching romance. Katherine McDonald appears for the first time as Mr. Hart's leading woman and others in the cast are Joe Singleton, Bertholde Sprotte and George McDaniel.

"We Can't Have Everytning," seheduled for the same week, is noteworthy for its cast, in which Kathlyn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts and Sylvia Breamer are featured players. Other artists in the

production are Thurston Hall, Raymond Hatton, Tully Marshall, James Neill, Ernest Joy, Billy Elmer, Charles Ogle, and Sylvia Ashton. The story, which was adapted by William C. DeMille from the novel by Rupert Hughes, is said to have furnished an excellent subject for the skillful artistry of Cecil B. DeMille as a director. To employ Mr. DeMille's own words, "It is full of comedy," viewing the foibles of the wordly people of the present day, their insatiable cravings for something more or different, with a cynical and philosophic eye.

The story follows the adventures and marital difficulties of Charity Coe Cheever, a former nurse, and Jim Dyckman, a multimillionaire and a member of Manhattan's most exclusive families. Charity, beautiful and cultured, has married a man of great wealth who is morally of a type more common than otherwise.

Dyckman, who has always loved her, falls for the machinations of an adventurous motion picture actress whom he has mistakenly rescued from a "villain" when a picture was being filmed on a busy street. Divorcee eventually points the way out of their respective difficulties, but not until countless opportunities for brilliant satire are made the most of.

"The Danger Mark" is the screen version of a Robert W. Chambers novel. Charles Maigne adapted the story and Hugh Ford directed it. The subject matter is heredity. The story reveals how a beautiful young woman who has inherited from a dissipated ancestor an irresistible desire to drink, casts off her chains and reclaims herself.

Under the influence of liquor she promises to marry an unscrupulous man who seeks her fortune, but she is saved at the crucial moment by a combination

of forces which exert a powerful influence in her rehabilitation.

Numerous well-known screen players are seen in Miss Ferguson's support, among them being Mahlon Hamilton, Gertrude McCoy, Crawford Kent, Maud Turner Gordon, Edward Burns and W. T. Carleton.

Select Star Visits New York

After a successful period of picture making in California, Constance Talmadge is back in New York for a vacation.

When the star went west last November she had made three of the productions in her star series of Select Pictures, in which she is presented by Lewis J. Selznick, and only the first of these, "Scandal," had been shown throughout the country.

Miss Talmadge returns, however, after having completed her entire series of pictures, eight in all, seven of which already have been shown.

The pictures which Miss Talmadge made in the west include "The Shuttle," "Up the Road with Sallie," "Good Night Paul," her current picture, and "A Pair of Silk Stockings."

In the year in which she has been before the public, Constance Talmadge has attained a firm place as a star.

Canada Stops Exhibitor Aids

Following the passage of an order-in-council at Ottawa, Ontario (Canada), providing an embargo on the importation of photographic matter, the Canadian customs department refused to pass posters, printed pictures and other advertising matter accompanying films which were being imported from the United States.

The Exchange Managers' Association at Toronto immediately got busy, but the government has failed to modify the order yet.

Real Mystery in New Paralta Picture

"One Dollar Bid," Starring J. Warren Kerrigan, Unfolds One of the Strangest Experiences of Literature

IN the Paralta production, "One Dollar Bid," a screen version of the novel "Toby," by Credo Harris, which is now being filmed at the Brunton studios with J. Warren Kerrigan in the stellar role, there is a dominant note of mystery throughout the entire unfolding of the story. Not a morbid mystery of plot, but a continual question about the leading character which lasts unanswered until the end—who is Toby? From whence does he come? And why is he there?

Who is this man of the story who lives in a deserted negro cabin in the little town of Panther, Kentucky, who has no friends save the children and the birds; whose sole occupation is drinking the corn whiskey of the hills? Apparently a typical vagrant, a human derelict, yet he is the hero of the story and certain of his speeches and actions establish him as a gentleman. Then, who is he? How, and from where, did he come to the negro hovel in Panther? And why?

The mystery of Toby's life and character is a background giving strong dramatic suspense to the whole fabric of the story and those three questions are ever in consciousness while the stirring external plot—moonshiners, smallpox, suspected murder, two court trials, and all manner of exciting events—happen in the foreground.

This mystery is behind the charming atmosphere of the life of Kentucky, in that picturesque section which marks the intermingling of the Southern aristocrat with the mountaineer, and the rugged feet of the Cumberlands with the valley bluegrass.

The mystery heightens the situation in the early part of the picture—where Toby passes through one of the strangest experiences in American literature, that of a white man being sold from the auction block. A white man, an American, sold from the auction block into involuntary servitude—sold for the sum of one dollar!

There is always the mystery, but there is no dwelling upon it; no morbidness, and no slowness of the action. Little comedy touches fall throughout, and all the charming painting of the Kentucky life and characters which Mr. Harris included in the novel are present in the photoplay. And finally, at the end, the mystery is solved; the solution springs out in a big, climatic scene, where it is learned all at once who Toby was, where he was from and why.

With the solution of the minor themes, the closing of the stirring plot incidents

and the beautiful ending of the love affair which has been the motive of the derelict's regeneration there is given the answer to those three vexing questions.

First Outing-Chester June 30

"Ex-Cannibal Carnival," the first of the series of Outing-Chester travel classics, produced by C. L. Chester in collaboration with the editorial board of Outing Magazine, is released by Mutual, June 30.

The first release is an excellent example of the series. It is a journey through the Fiji Islands and shows the natives, who only a generation ago were cannibals, holding high carnival. Levuka, the ancient capital, is shown as a modern city, with a strange mixture of the up-to-date and incongruous in the hybrid costumes of the natives. A Fijian prince wearing a silk hat, a dress shirt and a glad smile, is one of the sights.

The second of the series, "Kaieteur," will be released July 7. "Kaieteur" pictures an interesting and exciting journey through the exotic wilderness of British Guiana to the waterfall of this name, which is five times as high as Niagara.

The Strand comedy of the week is titled "Miss Informed," and is released July 2.

Screen Telegram Nos. 36 and 37 are released July 3 and 7.

Barriscale Picture Please

The first print of Bessie Barriscale's forthcoming Paralta play, "Patriotism," arrived in New York from the studios last week and was screened for the benefit of the Paralta executives immediately. All proclaimed the picture not only one of the strongest screen interpretations in which the star has thus far appeared, but a triumph from an artistic standpoint.

The picture points out in a graphic manner the fact that the greatest battles are not fought in the trenches, but that all patriots have opportunities of serving their country in its hour of destiny.

The production is a war story, but scenes of conflict do not enter into the picture, the locale of which is a base hospital where Allied soldiers are being nursed back to health.

"Over the Top" Seen by Many

"Over the Top," Vitagraph's war special with Sergeant Arthur Guy Empey in the leading role, has now been played in practically every city of importance in the United States and Canada, according to announcement by Walter W. Irwin, general manager of the Vitagraph distributing organization.

Washington and Baltimore were two of the big cities which saw the feature last week and the picture received an ovation in both places. At the opening in the capital, a large part of official Washington was in attendance, and the picture, during a week's run at Tom Moore's Strand, played to enormous business.



Billie Rhodes in "Miss Informed," her latest Mutual-Strand comedy.

"Cecilia" Goes Well in New York Houses

Marcus Loew, Who Gave Picture Seventy Day Run, Tells Selznick It Exceeded All His Expectations

MARCUS LOEW has reported personally to President Lewis J. Selznick of the Select Pictures Corporation that the showing of Marion Davies' picture, "Cecilia of the Pink Roses," in the Loew chain of theatres in Greater New York, attracted unusually good business. Mr. Loew expressed himself as well pleased with the results attained in the star's first production. As a box office attraction, the picture had exceeded all expectations, Mr. Loew said.

"Cecilia of the Pink Roses" was given a seventy-day run in Loew's houses throughout the greater city. The first days of this run were coincident with the showing of the picture at the Rivoli Theatre, but another week was consumed before the playing of the picture was completed. Mr. Loew expressed the belief that there had been no decrease in attendance at his houses on account of the presentation of the same attraction at the big Broadway theatre.

Although "Cecilia of the Pink Roses" has just been released for general presentation—the Loew and Rivoli runs being especially arranged—many favorable bookings have been obtained from Greater New York theatres for immediate showing. Among these houses are the following:

The Olympia, on upper Broadway, two days; the Elsemere, Bronx, two days; the Burland, Bronx, two days; the New

Brevoort, Brooklyn, two days; the Marcy Theatre, Brooklyn, three days, and the Park Theatre, Brooklyn, two days.

T. L. Tally has bought the picture for a seven-day presentation at his Broadway Theatre in Los Angeles. The Modern Theatre in Providence, Rhode Island, will also show "Cecilia" for an entire week; the Egypt, Fort Worth, Texas, for four days; the Empire, San Antonio, three days; the Alhambra at El Paso, two days; Proctors', Schenectady, New York, three days; the White Way, Mansfield, Ohio, three days; the Alhambra, Canton, Ohio, the Schade Theatre, Sandusky, Ohio, the Marion at Marion, Ohio, and the Temple at Lorain, Ohio, two days each.

As "Cecilia" is being released so soon after its acquisition by Select, and first-run theatres had not been notified by a sales campaign of the picture's coming, many houses have been unable to find play-dates immediately and are arranging to show it within the next few weeks.

Manager's Wife Does Kind Deed

Mrs. W. P. Cullen, wife of the manager of the Garden Theatre of Kansas City, invited the children of the Spofford Home in that city to view "Pershing's Crusaders" as her guests, when the film was shown at the Garden.

Hayakawa Uses Jiu-Jitsu

During one scene in "His Birthright," the first of the pictures made by Sessue Hayakawa and his own company, the star has a battle with half a dozen rowdies who have been employed to "beat him up."

Director William Worthington asked George Stout, manager of the Hayakawa studio, to "get the toughest-looking specimens of humanity you can lay your hands upon, as this is going to be a strong rough-house scene and I want these fellows to look like real scrapers."

Stout combed Los Angeles and obtained the men he thought would fill the bill. But they didn't, for Hayakawa put them all out of commission during the first rehearsal, using his jiu-jitsu knowledge with telling effect. When the men attacked him he scattered them right and left and the scene was as realistic as could be desired. "Great," exclaimed the director, "now we'll take it."

"No, you won't, we're through," said two of the combatants, as they picked themselves up and rubbed their shins and elbows, while the others chimed in, "Count us out, too."

It was not until several days later that the fight was filmed, Manager Stout getting his men from one of the athletic clubs and making them up to resemble the "toughest-looking specimens" wanted by the director.

Miss Frederick Starts Film

Under the direction of Emile Chautard, Pauline Frederick has started work in New York on her next Paramount picture to follow "A Daughter of the Old South." This subject is "The Shadow of the Rope," a story by E. W. Hornung which has been adapted for the screen by Eve Unsell. Miss Frederick plays the role of a young Australian bride, recently arrived in America, who is unjustly accused of the murder of her brutal husband.

The big scene is laid in a court room where the web of circumstantial evidence all but succeeds in convicting her of the crime. The court room setting is said to be elaborate, even to the mural decorations, and is regarded by all who have seen it as a masterpiece of stagecraft.

Caruso Succumbs to Screen

Enrico Caruso, considered the world's greatest tenor, is going into motion pictures. According to a report from New York he will appear in two productions, one of which will be a screen version of "Pagliacci," his most popular vehicle in opera. His remuneration, according to the report, will be \$100,000 a picture.



Jane and Katherine Lee as they appear in their new Fox picture, "We Should Worry."

Big Crowds to Hear Petrova in the South

Star Visits Atlanta and Dallas Following Start of Her War Savings Stamp Tour in Boston

ATLANTA and Dallas, Texas, are the next cities on the schedule of Madame Olga Petrova's transcontinental tour in behalf of War Savings Stamps.

Following her successful appearance at Boston she was expected to appear in these southern cities and address big audiences, then go on to the Pacific Coast.

The Polish star's appearance at Boston was a triumph. She was ably assisted by N. H. Gordon, franchise holder of the First National Exhibitors' Circuit (which distributes the Petrova product) and owner of the Scalley Square and Olympia Theatres. Mr. Gordon had heralded the arrival of the star by an attractive series of three-sheet posters.

A special booth was erected on Boston Commons, from which Madame Petrova addressed an audience estimated at 43,000. The star was introduced by Charles F. Weed, chairman of the Massachusetts Campaign Committee for War Savings Stamps. During the course of her speech she evoked enthusiastic applause by the following remarks:

"I myself am not an American. But, really, it is not my fault—and if ever I am born again—Anyway, you will admit I did the next best thing—I married an American."

As a result of her appeal, Petrova sold more than \$21,000 worth of stamps.

During the evening she appeared at Mr. Gordon's Scalley Square and Olympia Theatres, where she repeated her talk and also gave a diversified entertainment of songs and recitations. Following her performance, Mr. Gordon presented the star with an enormous basket of roses. After running out of photographs, which she autographed and sold to the audience for \$100 worth of stamps each, she then auctioned off the individual flowers at \$200 for each rose. One patriotic Boston citizen bought five for \$1,000. After the roses had been disposed of a woman seated in one of the boxes purchased the basket for \$300.

First War Review June 24

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

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

The Official War Review will be distributed by Pathé.

Star to Film "Cheating Cheaters"

With the acquisition of the screen rights to "Cheating Cheaters," Clara Kimball Young has added another to the list of notable stage successes to be presented by her upon the screen through Select.

In the list which Miss Young has presented under this banner are "The House of Glass," "Shirley Kaye" and "Magda," all of which have achieved success of the first magnitude on the American stage, and "The Marionettes," which has enjoyed success on the Continent for many years.

In the selection of "Cheating Cheaters," Miss Young has rounded out her list by the addition of a drama of the very latest school—one of the "surprise" type. "Cheating Cheaters" is one of those plays which, seeming to be a crook play of the usual kind at its beginning, quickly develops along novel and highly entertaining lines.

The play was given its stage production by Al Woods, with a notable cast which included Marjorie Rambeau and other Broadway favorites. The play is scheduled for early production by Miss Young and details will be announced later.

Following the same policy, as regards fiction, Miss Young has presented two Select photoplays based on novels, one being "The Reason Why," by Elinor Glyn, author of "Three Weeks," and the other, Miss Young's current production, "The Claw," a South African romance from the pen of Cynthia Stockley, the author of "Poppy." Another production based on a notable piece of fiction is that of "The Savage Woman," which Miss Young is now making. It is from the novel of Francois Curel, "La Fille Sauvage."

Foresees Old Leading Men

"One possible effect of the war may be the reappearance of the middle-aged leading man," said Thomas H. Ince, producer for Artcraft and Paramount, in a speech to exhibitors in Los Angeles recently.

"If all of the dashing young heroes go to military training camps, scenarioists will have to revise their stories and add ten years, at least, to the ages of their male characters."

"Several of the old-timers, in anticipation of this, are going into training—and through the process of rejuvenation. While there is life there is hope, you know."

With many producing companies several pictures ahead of their releases, however, Mr. Ince said the change, if at all, would not be noticed for months.



Madam Olga Petrova personally greeting patrons at N. H. Gordon's Olympic Theatre at Boston, where she started her transcontinental tour in the interest of War Savings Stamps.



Scenes from three productions on the Goldwyn schedule, "Smiling Bill" Parsons, in the Capitol Comedy, "Widow's Might," Mabel Normand in "The Venus Model," and Madge Kennedy in "The Service Star."

Goldwyn Announces Next Four Releases

Mabel Normand, Madge Kennedy and Two Mae Marsh Features Will Wind Up Year's Schedule

GOLDWYN'S next four releases, which will complete the cycle of twenty-six begun with "Polly of the Circus" on Sept. 9 of last year, are declared by the producers to constitute a powerfully fitting climax for the organization's first production anniversary.

Following "The Glorious Adventure," in which Mae Marsh is starred and which is to be seen everywhere beginning July 14, the productions and dates of release are: July 28, Mabel Normand in "Back to the Woods"; August 11, Madge Kennedy in "Friend Husband"; August 25, Mae Marsh in "Money Mad."

"The Glorious Adventure," directed by Hobart Henley and completed some time since, was held up to make way for another Mae Marsh production, "All Woman," which has been given unanimous newspaper and trade press approval.

Goldwyn describes it as "the story of the girl who bought happiness for a dollar." Adapted from Edith Barnard Delano's story, "When Carey Came to Town," it is a thrilling and interesting romance built around the adventures of a girl who invited herself to be a ward in the home of a gruff young bachelor and who eventually made him a happy Benedict by marrying him. Wyndham Standing, distinguished leading man to many feminine screen stars, heads an unusually capable cast.

Mabel Normand is doing something entirely new for her in "Back to the Woods," which is from an original story by J. Clarkson Miller and directed by George Irving, a newcomer at the Goldwyn studios. In it the star is the progressive daughter of a reactionary old lumber millionaire who tests out her theory of life as teacher of the school in a lumber town. There are comedy opportunities, of course, but there is an absorbing story to carry them along.

Miss Normand has just returned to Fort Lee from an excursion into the Blue Ridge Mountains of Virginia, where many of the exterior scenes were filmed. Herbert Rawlinson, famous as a screen star in his own right, is Miss Normand's leading man.

"Friend Husband," with Madge Kennedy, is a comedy drama. It is an amusing story of a girl who marries a man she doesn't love, to gain an inheritance, and the things that happen later to make her wish she hadn't and glad she did.

"Money Mad," Mae Marsh's last production in Goldwyn's first releasing year, is perhaps the most dramatic story Miss Marsh has appeared in in her entire career—certainly as a Goldwyn star. As the heroine it develops upon her to track down the murderer of a man slain in her own home. How she does it makes a thrillingly melodramatic tale, filled with action from beginning to end.

Packs House with Children

Children in the neighborhood of the Plymouth Theatre of Rochester, New York, are film friends of Manager Joseph Stoffel.

For a week Manager Stoffel had a corps of photographers out scouring the neighborhood to catch the pictures of all the youngsters they could find. The next week Manager Stoffel announced he would give a special showing on three days of the pictures caught by his cameramen. There was a joyous response by the youngsters and the theatre was besieged by those who wanted to see if they had been filmed.

The idea proved an excellent advertising novelty and gave Manager Stoffel the additional satisfaction of pleasing his young friends, with whom he is exceedingly popular.

Alice Brady Loyal to Work

Alice Brady puts pictures first. This is a fact which is well known to all the studio associates of the Select star, but it was exemplified recently in a most emphatic manner when Miss Brady balanced in the scales interest in her picture and the desire to wear two fetching costumes.

It was at Long Beach and Miss Brady was accompanied by some very particular friends. Now it happens that in the Select picture she is working on there is a bathing scene, and for it Miss Brady had bought two handsome bathing costumes, the price of which, be it whispered, ran into three figures. These costumes Miss Brady had just purchased and had taken along with her in her car.

What would most girls do? The answer would appear to be a simple one; but not so in Miss Brady's case. She struggled—and Alice Brady, the star, triumphed over Alice Brady, the friend. Although her companions teased, Miss Brady stoutly refused to wear her new bathing costumes before they had been filmed for the scene in her picture.

Choking back her vanity, she astounded her friends by buying a very ordinary suit. This she put on, and drably attired, when she might have been gorgeously arrayed, enjoyed her dip in the surf.

News Reel Shows Eclipse

Remarkable pictures taken by astronomers at Denver of the recent total eclipse of the sun are shown in Screen Telegram No. 33, released by Mutual, June 23. The mammoth machine used in taking these pictures measured more than twenty-two feet in length.

Buys Second Theatre

The Orpheum Theatre, Fairfield, Iowa, has been sold to Hugh Bennett, proprietor of the Fairfield Theatre. Mr. Bennett will manage both houses.

Hayakawa Specials Available Sept. 1

Initial Productions for Mutual Release Are
"His Birthright" and "The Temple of Dusk"

WITH two productions announced, a large staff of salesmen in the field and studio operations in Los Angeles running at top notch, the making and marketing of the Haworth Pictures Cor-



Sessue Hayakawa.

poration series of special productions starring Sessue Hayakawa are well under way. The distribution is to be handled by Mutual.

The first two productions on the schedule are "His Birthright" and "The Temple of Dusk." They will be available for pre-release September 1. These productions were selected by Hayakawa and his directors, William Worthington and James Young, after a thorough consideration of the best available dramatic material, and contain dramatic elements that will appeal most strongly to the public taste.

In "His Birthright" Hayakawa is cast in the role of Yukio, son of Saki San and Lieutenant John Milton of the United States Navy, born in Japan while a squadron to which Lieut. Milton is attached is in Japanese waters. He becomes of age before he learns the real story of his mother's life and comes to America determined to trace his father and avenge his mother's wrong.

In the United States he becomes entangled with a German adventuress who has befriended him, and who persuades him to steal an important message in Milton's possession. Milton has become an admiral. The adventuress promises Yukio her love as a reward.

When Yukio learns the real nature of

the message he returns to the apartments of the adventuress to recover it. Surprised by German confederates, he is being overpowered when Milton and the police arrive. Yukio attempts to kill his father, but his strength fails him and he falls unconscious. Convalescing in the admiral's house, Yukio gives up his thoughts of revenge and accepts his father's country as his own.

Marion Sais will be Hayakawa's leading woman in this production. Miss Sais gave up a contract covering a period of eight months, during which she was to play the principal role in a serial production, to become a member of the Hayakawa company. Tsuru Aoki, wife of the Japanese star, has an important role. Mary Anderson is the ingenue and plays the part of the admiral's daughter. Howard Davies has the role of the admiral. William Worthington directed.

"Cleopatra" Release Date Set

In response to numerous inquiries the Fox Film Corporation has announced that August 5 is the general release date for "Cleopatra," the Theda Bara super-production.

"Cleopatra" will be a special release and will be sold as a separate production from all other Fox attractions.

The run of the picture at the Lyric Theatre, New York City, still stands as one of the records of that house. "Cleopatra" also made a record at the Victoria Theatre, Philadelphia, and at the Colonial, in Chicago, extended runs being the order at both those houses.

New Toronto House Named

Announcement is made that the new moving picture theatre which is being built in Toronto by Jules and J. J. Allen is to be known as Allen's Bloor Street Theatre. Building operations are progressing nicely and the new house will probably be opened early in the fall. The seating capacity will be 1,000.

Mastercraft Completes First Picture

Film Is "The One Woman," Screen Version of Novel by the Same Name From the Pen of Thomas Dixon, Jr.

THE Mastercraft Photoplay Corporation announces the completion of its initial production at the Brunton Studios in Los Angeles. According to F. Eugene Farnsworth, president of the concern, the picture is distinctly in that class known as "super-productions." It is a screen adaptation of Thomas Dixon, Jr.'s "The One Woman," which created a wide sensation in its novelized form.

"In the first place," states Mr. Farnsworth, "Dr. Dixon had a gigantic theme for the strong, virile story which he turned out. The author wrote of something which he felt strongly—the question of socialism as it is generally understood and advocated in the United States.

"This he maintained to be against all loyalty to country, to humanity and to the very basic ideas of the home and social ethics. He sincerely felt a great danger in the growth of such a doctrine among the American people and in his novel he voiced that feeling with a power so convincing that it has stood unanswerable when applied to socialism as that creed is generally understood in this country.

"So we have an exceptionally strong basis as the theme of our first production—a novel which is both vital and timely, from an author whose books have already proven themselves admirably adapted for screen interpretation. In offering this story in its screen version we have given

it a worthy production down to the most minute details of screen technique. It has a 'four-squared bigness' combined with something which I think is seldom found in really big pictures—fine artistic detail.



F. Eugene Farnsworth.



Big moments in the new Vitagraph Blue Ribbon feature, "Tangled Lives," featuring Harry Morey and Betty Blythe.

Vitagraph Starts Fall Production Drive

Harry Morey's Company Is First to Get Under Way, While Alice Joyce Will Follow Shortly

THE Fall production drive is on at the Vitagraph studios, both East and West, and within a few days virtually every one of the Blue Ribbon feature companies will be engaged on productions for the Autumn programs.

Advices from the office of Albert E. Smith, president of the Vitagraph Company, are to the effect that eleven companies are now actively at work for the regular program, seven of these being feature companies, two serial companies and two comedy companies.

Harry Morey's company, with Betty Blythe as leading woman, was the first of the Blue Ribbon feature companies to start on post-Summer production, working under the direction of Paul Scardon. Mr. Scardon completed "Fiddler's Green" last week and after a few days had plunged immediately into the making of "The Green God."

This play, which is from the novel of the same name by Frederick Arnold Kummer, probably will be on the September list.

Alice Joyce completed "To the highest Bidder," under the direction of Tom Terriss, a few days ago and soon will begin work on another five-reel production, the title of which is to be announced next week.

Corinne Griffith is nearing completion of "Love Watches," the Billie Burke stage success, and will start at once on "The Clutch of Circumstances," from the well known book by Leighton Grace Osmun.

Gladys Leslie, who is working under the direction of Frederic Thomson in "Wild Primrose," with Richard Barthelmess as her leading man and an all-star

cast, including Eulalie Jensen, Claude Gillingwater, Bigelow Cooper, Charles Kent and others, is scheduled to start work within a few days on "The Rebel." This is an original story by Douglas Bronston and is held to be one of the best Miss Leslie has had since she became a star.

Out in the West, at the Hollywood studio, Earle Williams with Grace Darmond is reported to be making rapid progress with "The Man from Brodney's," a five-reel play made from the popular novel by George Barr McCutcheon of the same name. Jack Conway, former Triangle director, is directing the production, which is expected to be finished within ten days.

Two new plays are ready for Mr. Williams, but, according to advices from Vitagraph, it has not been definitely determined which he will start first. One of them is "A Gentleman of Quality," by Frederick Van Rensselaer Day, and the other is "Out of the Dark," by Roma Raymond and Jane Dixon. Both these stories are declared by Eugene Mullin, head of the Vitagraph scenario department, to be good vehicles for the star and strong in dramatic possibilities.

Baker Hangs Up a Record

George D. Baker, manager of productions at Metro's West Coast studios, has established a record for strenuous activity since his arrival in Hollywood from the East three months ago. Mr. Baker has written three complete scenarios, assisted in the preparation of two others, directed on production and had an operation for appendicitis, all in ninety days.

Fox Plays in Time of Need

An inspiring example of pluck in the face of disaster is given by A. B. Huff, manager of the Broadway Theatre, High Point, N. C., in a letter to C. F. Senning, Fox Film Corporation branch manager at Washington, D. C. The Broadway has just been burned out at a loss of \$5,000.

"The seats are ruined, as are the walls; two pianos are a smouldering mass of debris; ticket and operating machine and other expensive and valuable fixtures are partially, if not wholly, damaged by smoke and water," says Mr. Huff.

"We have made arrangements for opening temporarily in another location. On a side street and with a limited seating capacity, the new house is not nearly so desirable as the old site, but it is the best we can do at present.

"Being out of the business district, as I am, I must have pictures that will draw the people to me. If you can, send me releases featuring Theda Bara, William Farnum and the others, with a Sunshine Comedy accompanying each."

Funkhouser on Trial

The trial of Major Funkhouser is on. The opening of the hearing foreshadows many disclosures of Chicago political scandal. The major's attorneys insisted that the forty-one charges against him are too vague and indefinite and asked for further details. They also asked for the names of the witnesses which are to be produced by Acting Chief Alcock. This was denied them.

At the first hearing, Major Funkhouser was accused of neglecting his duty as guardian of public morals. The charges that have aroused the most surprise and interest are that Major Funkhouser had his detectives follow public or semi-public officials to spy upon their actions.

Essanay Hard at Work on "Young America"

Charles Frohman Everett, Who Played Leading Role in Stage Production, Takes Same Role in Screen Version

NEARLY the entire Essanay force is working full speed on the next George K. Spoor feature, "Young America," the Cohan and Harris production which made such a hit on the stage, both in New York and Chicago.

All three of Essanay's big studios were filled with sets at the start so that the picture could be pushed through to completion rapidly. Everything was laid out beforehand, including the outdoor locations.

Director Berthelet started work upon the picture immediately upon returning from New York, where he obtained the remaining members of the cast.

Charles Frohman Everett, a nephew of the late Charles Frohman, who played the leading role in the stage production, takes the leading part in the picturization of the play. He has trained his own dog for the animal part, which is one of the important roles. The dog is a cross between a coyote and a fox terrier.

The leading woman's part, that of Edith Doray, is taken by Madelyn Clare, a well-known Broadway player. She also has been with the Keith circuit and more recently made a hit as Nancy Hanks in the Lincoln series produced for Paramount. She has also taken leading roles with several other motion picture concerns.

Other important characters are those of Heuter, a small town constable, taken by Wilson Reynolds, who is playing with Marie Cahill at the Cort Theatre, Chicago, in "Just Around the Corner"; Joe the Grouch, the role taken by William Wadsworth, also playing at the Cort; Jack Doray, played by Howard I. Smith, who has been the juvenile lead with May Robson in "A Little Bit Old Fashioned," playing at Powers Theatre, Chicago; Nutty Bremer, played by Marlow Bowles; Mrs. McGuire, played by Florence Barr; Mary Blount, the sweetheart of the leading player, played by Evelyn Ward; Mrs. Gruch, played by Leona Ball, and Mrs. Ward, played by Frances Raymond.

Other minor characters and those to fill in on the crowd scenes have been engaged from the Chicago theatres.

The entire cast was picked especially to fit each part and not filled in from a stock company.

Big Farnum Play August 12

Announcement from the Fox Film Corporation is that "Les Miserables," in which William Farnum scored a big success when the picture was shown in the Lyric Theatre, New York, will be released to exhibitors on August 12. It will be a special release and will be sold to exhibitors on an independent basis.

Fills House by Clever Scheme

"Mabel Normand put ——'s picture to sleep today."

That sentence in a telegram to Goldwyn from H. C. Horater, manager of the Temple and Alhambra Theatres in Toledo, Ohio, sums up the result of combining alert, progressive, up-to-the-minute showmanship with an up-to-the-minute motion picture—the picture in this case being "The Venus Model." The dashes in the quoted sentence represent the name of a famous opposition star.

When Mr. Horater and his co-manager, Edward A. Zorn, learned from Goldwyn what was coming in "The Venus Model," their combined intellects saw a chance to "circus" the production. As a result, the patrons of Toledo Beach were treated last Sunday to a sight of a whole flock of Venus Models in the persons of twelve shapely young women, expert swimmers all, brought on from New York for the purpose.

Thousands at the resort applauded the water stunts of the models and at the same time had indelibly impressed on their minds the fact that Mr. Horater's theatre was playing Mabel Normand in "The Venus Model," the story of a girl who found a fortune in a bathing suit.

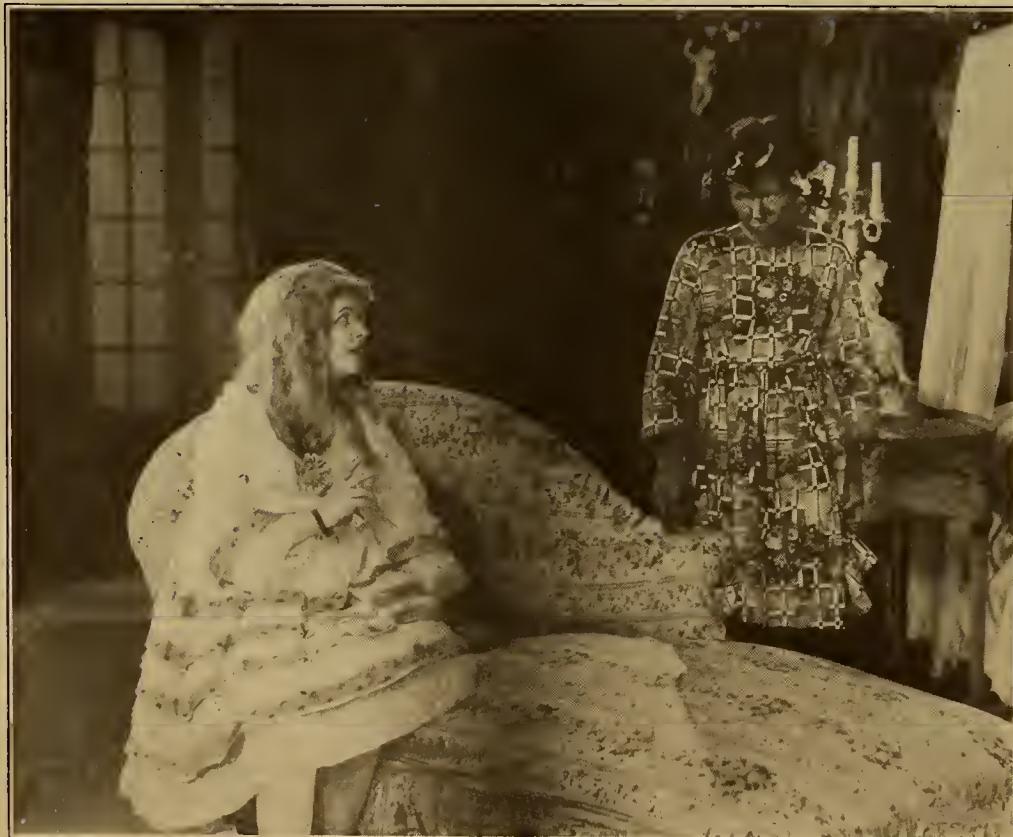
Miss Clark Risks Death

For the sake of art Marguerite Clark, Paramount star, tumbled into the murky waters of the Mississippi river for the scene in "Uncle Tom's Cabin" in which Little Eva is rescued from death by Uncle Tom. Frank Losee plays the role of the old slave. As he brought the tiny star safely to the shore she gasped: "That's the nastiest tasting water I ever drank!"

The scene was photographed at the mouth of the river opposite New Orleans, a heavy tide adding to the swiftness of the stream, and notwithstanding that Losee is an expert swimmer, Director J. Sarle Dawley had some anxious moments until Miss. Clark was safe on land again.

Sing in Philadelphia Theatres

Song services every Saturday afternoon throughout the summer have been arranged by the picture theatres of Philadelphia, with the encouragement of Mayor Thomas B. Smith. A song sheet of favorite songs has been issued and the children's matinees in the theatres will include the singing by the children of the patriotic songs. In most cases the words of the songs will be thrown on the screen. In this way the theatres will continue the work of the public schools throughout the vacation period.



Marguerite Clark in the dual role of Little Eva and Topsy, in her new Paramount picture, "Uncle Tom's Cabin."



Scenes from the new Fox production, "Other Men's Daughters," starring Peggy Hyland.

Exhibitors Help Farrar Choose Picture

Star's Selection of First Goldwyn Production the Result of Many Personal Interviews on Recent Tour

GERALDINE FARRAR walked before the cameras in Goldwyn's Fort Lee studios directly at the end of a tour which carried her through at least sixty per cent of the United States. On this trip, accompanied by her mother, Mrs. Sidney Farrar, the star adopted the novel policy of going directly to the men who are to play her new pictures in quest of their advice.

Miss Farrar, besides being a great artist, is one of the ablest business women of the theatre and screen. She has the keenest possible appreciation of popular opinion. She knows that the exhibitors who have theatres own and operate them for profit; that they are not in business for art or for their health.

Exhibitors in California, Arizona, Arkansas, Illinois and in twenty-odd other states were agreeably surprised recently to receive visits from the Farrar party.

"Since you are going to play or be invited to play my Goldwyn pictures," Miss Farrar said, "what could be fairer than my coming to you to ask your assistance in helping Goldwyn and myself determine the kind of stories we want. I read a hundred stories last winter, most of which have been discarded as being without appeal. Several I have kept and brought with me. Before doing any of them I want to know what kind of pictures you and your audiences like; what kind of pictures you could make the most money on."

"I am going to leave it to you and about two hundred other exhibitors to determine my picture future. All I ask

is that you be fair to me. Don't ask me to act a picture that would be harmful to my future. I am entitled to that, for, like yourself, I am a professional and earn my living by working. One kind of picture you must not ask me to do—the vampire picture."

And it is interesting to record that no owner of a theatre in any of the towns and cities Miss Farrar visited even expressed a wish for the vampire type, thus indicating the waning interest in stories of that sort.

Thus invited into conference on their own ground, in their own offices, with Miss Farrar seated beside them, the theatre owners took out their books on many occasions and showed the star their box-office receipts on virtually every star and production ever played.

Finally, one of the greatest exhibitors in America took a manuscript from her hands and said:

"Here is the picture you should do first. It is a wonderful story, of tremendous commercial value. It has in it everything that a box-office viewpoint demands, plus beauty and good taste. It is a story that no one of your position and importance has ever done. There is just one change in it that I would suggest, if you have the daring and courage to make it."

And before Geraldine Farrar went to her train that night she telegraphed Samuel Goldfish, president of Goldwyn, saying:

"I have found the story."

It is this story that is now being made.

Theatres Demand Support

The Provincial Exhibitors' Association of Manitoba (Canada) has issued a printed appeal for the support of the public in order to maintain the standard of entertainment.

References are made to the increased cost in operation of a theatre and it is declared that unless the patronage of the people increases, some theatres in Winnipeg will be compelled to play only part time. It is pointed out that the public has been educated to expect the very best and there can be little retrenchment.

Mention is made of various new taxes which exhibitors have been called upon to pay. The tax subject had become a formidable item and on this account alone the recent raise of five cents by practically all Winnipeg theatres was justified.

The appeal concludes with the following statement: "There is no doubt as to the usefulness of the 'movies' in matters of education and entertainment, especially in such a time as the present, when every person needs an antidote to depression."

Liane Carrera in Fox Play

To take her mind off the illness of her mother, Anna Held, who is fighting bravely with death, Liane Held Carrera has gone into motion pictures, and is now supporting Virginia Pearson in a Fox production at the Blackton studio in Brooklyn. This is Miss Carrera's first experience in films, although she is well known on the stage, and she is doing the work on the advice of her physician, who warned her that she, too, might suffer a breakdown as she had remained at her mother's bedside day and night for weeks.

Ethel Barrymore Gets Excellent Cast

Players of Prominence on Both Stage and Screen Chosen to Support Metro Star in "Our Mrs. McChesney"

PLAYERS of prominence on both stage and screen have been chosen to surround the celebrated star, Ethel Barrymore, in her forthcoming Metro production, "Our Mrs. McChesney," which has been adapted for her use by Luther A. Reed from the Edna Ferber stories as dramatized by Miss Ferber and George V. Hobart. At least two members of the screen play also supported Miss Barrymore when she presented the stage production at the Empire Theatre, New York.

Huntley Gordon has been engaged for the important part of T. A. Buck, Jr., playing opposite the star. Emma McChesney (Miss Barrymore) is the traveling saleswoman, and later the secretary of the Featherbloom Petticoat Company, and T. A. Buck, Jr., the junior member of the firm, is later the owner.

Lucille Lee Stewart, another prominent member of the east, has the feminine role second in importance to that of the star—Vera, the "chorus lady." Miss Stewart has recently completed work in the Advance production, "The Eleventh Commandment," in which she is featured. Miss Stewart in private life is the wife of Ralph W. Ince, who, by arrangement with Herbert Lubin and Arthur H. Sawyer, is directing the production, assisted by his brother, John Ince.

A favorite Metro player, Rieea Allen, will have the amusing role of Henrietta Stitche.

John Daley Murphy has the part of Abel Fromkin, representing the Fromkin Form-Fitting Skirt Company, rival to the Featherloom.

Wilfred Lytell, brother of Bert Lytell, the Metro star, has been engaged for the juvenile role of Jack McChesney, Emma McChesney's son. Mr. Lytell is at present appearing in "Business Before Pleasure," the Potash and Perlmutter play at the Eltinge Theatre, New York, and is obliged to arrange his stage and screen work according to a schedule that will include both. Mr. Ince considers him ideally fitted for the part of Jack.

William H. St. James is the "Fat Ed Myers" of the production, a part that will be remembered by all who have seen the stage play or read the stories. Mr. St. James was the originator of the role in Miss Barrymore's dramatic company.

Meighan Supports Miss Clark

In Marguerite Clark's forthcoming production for Paramount release, "Out of a Clear Sky," which is now being completed at the Eastern studios of the Famous Players-Lasky Corporation, the dainty star will have the support of Thomas Meighan.

Stone Works on First Picture

Following his arrival in Los Angeles, Fred Stone, noted comedian who achieved fame on the stage as a member of the team of Montgomery and Stone, has begun work on his first picture for Arcraft release.

Stone received a surprise welcome when he got off the train. Douglas Fairbanks with a band of cowboys was on hand and Stone alighted to a tune of pistol shots. A rope went around his waist and he danced energetically as shots were aimed at his feet.

"Some reception, boys," he said as he was freed, and shook hands with Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, while Douglas Fairbanks gave him a friendly slap on the back.

Mr. Stone and his family were driven to a home that had been leased for them next door to Cecil B. DeMille. The next day the comedian was hard at work on the preliminaries of his first picture.

U. S. Starts Music Tax Quiz

News comes from New York that the government has taken a hand in the music tax situation. The Federal Trade Commission, it is reported, will hold a hearing in Washington June 26.

Just who will be called is not known, as there are no details at hand. It is expected, however, that the witnesses will be officials of the United Booking Office, and the Vaudeville Managers' Protective Association, who will be asked to tell what they know of rumors that the Composers' Society, with their aid, purposes to compel every performer singing the songs of the organized authors to pay an individual tax.

The Trade commission, it is said, has been investigating U. B. O. and V. M. P. A. for some time, and according to gossip, are now conducting an investigation of the Composers' Society.

Metro Stars Win in Contest

Three Metro stars got first place in the Kings and Queens contest recently conducted by the Motion Picture Classic, and other Metro stars stood high in the list.

Francis X. Bushman was voted King of Portrayal, his votes numbering 140,570, which gave him 25,000 votes more than his nearest competitor, William S. Hart. Mr. Bushman's co-star, Beverly Bayne, was voted Queen of Beauty by an overwhelming majority, her nearest rival, Lillian Walker, being 18,610 votes behind. Readers of the Classic to the number of 131,800 considered her the most beautiful woman in pictures.



Fred Stone being greeted on his arrival in Los Angeles. Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, is shaking hands with the noted comedian, while Douglas Fairbanks gives him a brotherly slap on the back.



Typical scenes from "As the Sun Went Down," Edith Storey's new Metro picture.

Creel Stops Universal War Film

(Continued from Page 3)

In taking this picture, the Universal Company had the aid and assistance of officials of the United States Signal Corps detailed at the factory, and our photographers and representatives had the fullest co-operation of the company itself. This company has a contract with the War Department for the manufacture of an enormous number of airplanes. The fact that we have had our men working on this picture for months was well known to officials of the War Department and the Signal Corps. Our only mistake, apparently, was not to discuss the matter beforehand with Mr. Creel, and it never occurred to us that a picture of this kind, taken at the request of the company manufacturing airplanes, could ever possibly need his official approval or permission.

When the completed picture was shown in Washington last week, it received the highest praise from officials of the War Department and of the Signal Corps. Mr. Creel sent a representative to see it. That representative notified us that the Committee on Public Information would not pass the picture. We requested Mr. Creel to see the picture and point out its defects, according to his judgment.

Then began our negotiations with Mr. Creel and his committee. He refused to view the picture personally, and has never seen it. His representatives who acted with him, and who are responsible with him for suppressing the picture, are the following:

Charles S. Hart, Director of the Division of Films, formerly on the Hearst newspapers.

Carl Byoir, formerly an editor of Hearst's Magazine.

Mr. Sisson, formerly of Hearst's Cosmopolitan Magazine.

J. A. Berst, formerly of the Hearst-Pathe Weekly.

H. C. Hoagland, of the Hearst-Pathe Weekly.

E. B. Hatrick, of Hearst's International Film Service.

Mr. Hubbell, of the Hearst-Pathe Weekly.

Lew Simons, of the Hearst-Pathe Weekly.

R. L. Hall, formerly of the Hearst newspapers.

Mr. Donohue, of the Hearst-Pathe Weekly.

C. F. Van Arsdale, of the Hearst-Pathe Weekly.

G. A. Smith, of the Hearst-Pathe Weekly.

These gentlemen, all employees of William R. Hearst, who conducts a film company of his own which seems to enjoy amazing privileges and close relations with the Creel Committee, all decided that our picture should not be shown with their approval. The technical reasons given by Mr. Creel were that the picture had been taken without his official permit, and that since he had already refused permission to another moving-picture company to take airship pictures, it would be unfair discrimination to permit us to show our picture. He said he would not release the picture unless all other companies had a chance to bid for such rights and added, so I am reliably informed by one of our representatives in whom I have absolute confidence, "If I let the Universal exhibit this picture, I would have Hearst at my throat within twenty-four hours."

Answering Mr. Creel's objections that the picture discloses military secrets, we have the word of officials of the Signal Corps that the picture shows nothing not already known to Germany,

and that the public of America have a right to know what is being done; first, about the expenditure of their Liberty Bond loan for the production of airplanes; secondly, that this money has been efficiently expended; thirdly, to disprove the slanderous statements that the Liberty motors and the airplanes of this country have been failures because of mismanagement, and, lastly, because Congress is now considering an enormous appropriation for the further manufacture of great numbers of airplanes and battleplanes.

Since no tangible technical reason for suppressing this picture can be advanced by Mr. Creel, we must look for other reasons to explain his strange activity. The predominance of Hearst men on his committee suggests one reason. The Hearst film company is the only one in existence that enjoys special privileges from the Creel committee. Only last week the Hearst film company showed the American tanks in action, while other companies—our own included—were denied permission to photograph the tanks or exhibit any films of tanks. Many other instances can be cited where the Hearst-Pathe Company secures exceptional favors.

When our representatives discussed this matter with Mr. Creel he stated that he would never approve of its presentation by the Universal Company, and his whole attitude suggested that he was opposed to the Universal as an institution, and not necessarily because of this particular picture, which, however, gave him an opportunity to show his displeasure. In this connection, it is interesting to note that P. A. Powers, the treasurer of the Universal Company, testified before the Ways and Means Committee of the House ten days ago, and while called primarily to discuss questions of taxation, he was questioned at length by Representative Treadwell regarding the activities of the Creel committee on the matter of films, and his replies, while perfectly honest, were of a character which aroused Mr. Creel's displeasure.

I firmly believe that Mr. Creel's opposition to this picture is based upon two reasons, both private and personal with him. First, he is peeved at the Universal Company for ignoring him, and also because of Mr. Powers' testimony. Secondly, he is so completely under the Hearst control and so surrounded with Hearst influences that he will take advantage of his official position to aid Hearst in every way possible in the exploitation of pictures in any way dealing with Government propaganda. In other words, Mr. Hearst practically controls the Creel committee so far as films are concerned.

If Mr. Hearst can secure control of the screen in this way, he has created for himself the biggest political weapon ever wielded by any one man in the history of the United States. With Hearst control of the screen through the Committee of Public Information, Mr. Hearst has more power than he would have if he controlled all of the newspapers in the United States. He would have a bigger daily audience, no matter how many of his newspapers were burned every day in hundreds of cities. He could elect his own President, he could elect his own governors, he could be his own czar.

We have wired Secretary Baker to see if Mr.

Creel acted with any authority from him, and we expect to exhibit this picture in Washington this week before Congress.

When this statement was shown to Mr. Byoir he denied emphatically that the Hearst influence had had anything to do with the committee's action. When asked if the list of alleged former employees of Mr. Hearst now with the Creel committee was correct, he replied that he did not know all of the names and could not confirm or deny the list. As for himself, he said that he had not been editor of Hearst's Magazine, as stated by Mr. Cochrane, but that he had been circulation manager of the Cosmopolitan Magazine, one of the publications controlled by the Hearst interests.

Mr. Byoir said this was the situation: "The Dayton-Wright Company, with unofficial authority from Washington, employed Universal to take pictures of airplane work and demonstrations at its plant, acquiring possession of the film and paying the Universal Company a certain rate per foot for making it. At first the subject of the public exhibition of the film was not brought up and the Creel committee knew nothing about the taking of the picture or what was to be done with it. Later the Dayton-Wright Company decided to have the film exhibited, and entered into an agreement with the Universal Company to show it. The Universal then applied to the Committee on Public Information for the permit necessary for the exhibition of all war pictures unless the exhibitor wants to take a chance of violating the law concerning giving information to the enemy."

"The committee's military censor viewed the film and ordered several deletions made, saying that so far as he was concerned the film would be all right for exhibition after they had been made."

The Universal Company should have made these deletions and resubmitted the film to the military censor, but this has never been done. The question of any military information contained in the film passed out of consideration, however, when Mr. Creel decided last Friday that he would not issue a permit for the exhibition of the film because he had refused the requests of the Hearst-Pathe Film Company and others when they sought to take pictures at aviation plants and could not, therefore, issue a permit for the exhibition of a film which had been made without its permission.

"The Hearst-Pathe people and others asked permission to take pictures in the very plant where this picture was made and they were refused. The committee could not, therefore, grant the Universal permission to exhibit the picture. We told them that the only conditions under which the picture could be fairly exhibited were that it be thrown in the open market with an equal chance for every interest."

Mr. Byoir was asked what companies other than the Hearst-Pathe had requested permission to take airplane pictures, and he said that he could not recall their names, but that there were others. He was then told that Mr. Cochrane had said that the committee had ordered the exhibition of the film stopped.

"That is not true," he said. "The committee has no authority to say that the film shall not be exhibited. We simply refused to issue a permit for its exhibition. The exhibitors were perfectly free to go ahead and show the picture at the risk of violating the laws governing giving information to the enemy and encountering the Department of Justice."

He denied that the committee had called in the Department of Justice, but when told that there were representatives of the Department of Justice in the theatre ready to seize the film if it should be exhibited, he manifested no surprise, and when asked if they ought to seize the film in the event it was shown, he replied:

"I should think they would if they did their duty."

Mr. Byoir said further that the Universal Film Company had known since Saturday afternoon that the permit would be refused, but had continued to advertise the exhibition and invite guests as well as sell tickets. He said further that the company had assured Mr. Atkins that the film would not be exhibited but kept on its plans for the exhibition. Mr. Cochrane's answer to this was that he hoped to receive authority to show the film from Secretary Baker.

After a number of non-military pictures

had been exhibited to the spectators assembled in the theatre, James M. Sheen, of Stanchfield & Levy, counsel for the Universal Company, appeared on the stage and announced that "The Yanks Are Coming" would not be shown, giving as the reason a summary of Mr. Cochrane's statement, a copy of which he held in his hand and from which he read the list of alleged former Hearst employes on the Committee on Public Information. Continuing, Mr. Sheen said that a representative of the committee had told the Dayton-Wright Company "that if this film went on tonight its contracts with the government would be jeopardized" and that, as the Universal Company did not want to endanger the contracts of the Dayton-Wright Company it had decided not to exhibit the film.

Earlier in the evening Mr. Cochrane had said that as the Dayton-Wright Company owned the film it would be held responsible for its exhibition, and that his concern did not want to do anything to involve the airplane company with the government. Efforts to learn exactly in what way the committee was alleged to have threatened to interfere with the company's government contracts failed to elicit any definite information. When approached on this point Mr. Atkins declined to say anything, repeating his earlier statement that he did not wish to comment upon any phase of the situation.

The negotiations of the Committee on Public Information were with Mr. Atkins as the representative of the owners of the film, and the Universal Company had most of its dealings with the same individual.

The spectators received the announcement made to them without comment or demonstration until the end, when the speaker said that every one's money would be refunded, but that those who cared to do so might remain as the guests of the theatre and witness non-military pictures. This was received with moderate applause. Most of them remained for the entertainment.

Secretary Baker Denies Knowledge

When the attention of Secretary Baker was called to the statement of R. H. Cochrane, and particularly to the assertion that the Universal Film Company had appealed to him, he said that he knew nothing about the controversy and had never even heard of it. Further questions brought from Mr. Baker that as he knew nothing of the matter he felt that he could not comment on it.

At the office of the Committee on Public Information it was said that nothing was known there of the controversy. Mr. Creel was out of town.

New Fox Plays in Making

No fewer than nine productions are in work under the William Fox banner, companies being busy both in the east and on the Pacific Coast.

At Hollywood, J. Gordon Edwards is progressing rapidly on "The Message of the Lillies," which will be renamed. William Farnum, also at Hollywood, is busy at work on "The Rainbow Trail," a sequel to "Riders of the Purple Trail."

A new name, "The Fallen Angel," has been chosen for "You Can't Get Away with It," the Gouverneur Morris story which Jewel Carmen is making at Hollywood. Gladys Brockwell is working on "Kultur," an exposé of Germany's secret diplomacy. Tom Mix has just finished "Fame and Fortune."

In the east the Fox forces are equally busy. Virginia Pearson, who had just completed "Her Price," has plunged into work on "The Alien Strain." Peggy Hyland has just begun work on "Bonnie Annie Laurie" under the direction of Harry Millarde, and George Walsh has completed a striking patriotic picture entitled "Yankee Doodle Dandy."

Virginia Exhibitors Adjourn

Because of the small attendance at the final business session of the Motion Picture Exhibitors' League of Virginia, in annual convention at Richmond, much important business was deferred and the convention adjourned to resume its sessions at Ocean View, August 25.

Officers for the year were elected as follows: Jake Wells, president; Mrs. A. E. Thorpe, vice president; Harry Bernstein, secretary, all of Richmond; C. E. Geoghegan, Roanoke, treasurer. Election of a board of directors and a state censorship board of five members was deferred until the August meeting.

The object of the creation of a board of censors is to forestall action by the next general assembly of Virginia. An unsuccessful effort to impose censorship of the films on the exhibitors was made at the last session of the legislature, when the censorship bill passed one branch of the legislature by a unanimous vote and was only prevented from being enacted into a law by an eleventh-hour fight over new prohibition laws.

World Comedy Release Dates

World announces the release dates of new comedies just completed or being finished by Marie Dressler and Fay Tincher. On July 8, Miss Dressler's "The Agonies of Agnes" will be available. "The Red Cross Nurse," another Marie Dressler production, is announced for August 5. On July 22, Fay Tincher will be seen in "Oh, Susie, Behave."

Clever Methods of Advertising

PUBLICITY THAT MAKES FOR PROFITS

Buffalo House Uses Many Big Settings

Shea's Hippodrome Keeps Three Men Busy All the Time on Scenic Effects to Set Off Program

THERE is a theatre in Buffalo that is aiding greatly in instilling patriotism into the hearts of its patrons. The house is Shea's Hippodrome, one of the largest and finest motion picture theatres in the country.

Harold B. Franklin, who guides the policies of the Hippodrome, is a believer in the power of music and stage settings to break the monotony of film presentations and every day produces with the aid of the house artist a different setting for the big stage. Patriotism is usually the keynote. Mr. Franklin has found that patriotic subjects are the best for this purpose.

Intermissions are old fashioned in photoplay houses, Mr. Franklin firmly believes, and these stage settings, accompanied by selections by a 26-piece orchestra, are proving an excellent way in which to interest audiences between the showing of the features, news weeklies and comedies. The music is synchronized to fit the subjects and most of the settings are never unveiled until the climax of the selection is reached, thus intensifying the effect.

So well pleased are patrons that the management declares the settings well repay the expense involved. Mr. Franklin has three men working in the theatre studio all the time. Settings are worked out weeks ahead of time.

Special events and holidays always bring forth settings appropriate to the occasion. On Washington's birthday, there was a reproduction of the famous painting of Washington Crossing the Delaware; Lincoln's birthday brought forth a setting representing the Emancipator freeing the slaves. Special set-

tings are used to boost the campaigns for the Liberty loan, War Savings Stamps and the Red Cross.

At present Mr. Franklin is busy arranging for an entire new setting for the stage which it is estimated will cost \$5,000. It will be ready in August.

Brings Alaska to Theatre

S. Barret McCormick, managing director of the Circle Theatre, Indianapolis, gave a novel presentation to that picture of the frozen north, "Carmen of the Klondyke."

The entire stage was built to resemble the snow-capped mountain peaks of Alaska. Nestling close to the foot of one of the peaks was a typical Alaskan village.

When the curtain went up the scene was bathed in the soft glow of a northern twilight, with the cheery lamp-lights from the windows of the village to be seen in the distance.

As the curtain went up the snow began to fall, heavily and more heavily until at the height of the storm with a jingle of bells, Gerald Gardner, the well-known basso, in Alaskan costume, drove onto the stage a team of genuine Alaskan husky dogs brought down from the north especially for this occasion.

Two songs were sung, "The Long, Long Trail," and "Just A-Wearyin' for You," and as the last notes of the song died away the team was driven off the stage, the snow ceased and over the peaks could be seen the northern lights, growing and receding in an effect which resembled the wonders of the Klondike.

The dog-team used was brought down by special permission of the Canadian government, by D. M. Vandawalker, Jr.,

vice-president and general manager of the Doll-Van Film Corporation, owners of the picture. The team was also used at a number of the leading theatres throughout Illinois and Indiana.

Two New Triangles Started

Two new pictures have been started at the Triangle Culver City studios this week, one new director, William Dowlan, has been engaged and Director Frank Borzage has completed his latest Olive Thomas vehicle, "Toton," and is waiting for a new story.

Director Dowlan has taken up the work on "Alias Mary Brown" where it was left off by Director Henri D'Elba, who is no longer with Triangle. Working with Dowlan in the featured roles are Casson Furgesson and Pauline Stark. Before joining Triangle, Dowlan directed Mary Miles Minter in several pictures.

Cliff Smith, who directs the cowboy star, Roy Stewart, has started work on a new picture, temporarily titled "The Fighting Gringo." The story was written by Stewart himself and George Ellwood Jenks is responsible for the continuity.

Big Canadian Film Tax

In collecting the tax of 15 cents per reel for every day that a picture is presented in a theatre in Montreal, Quebec, which levy has just been arranged by the federal government of Canada, the Montreal office of the inland revenue department is expected to collect more than \$30,000 per year, according to estimates compiled by government officials. In Montreal and vicinity at the present time there are sixty-four moving picture theatres in actual operation. There are others which have recently closed their doors.



Samples of the stage settings used at Shea's Hippodrome, Buffalo.

Activities in the Independent Field

INCLUDING STATE AND FOREIGN RIGHTS

Lockwood-Allison Films to Be Reissued

Arrow Has Four Five-Reel Subjects in Laboratory, Which Are Destined for Early Release

A QUIET CAMPAIGN to ascertain the general demand for re-issues of productions with stars of the present day popularity has been conducted by W. E. Shallenberger, president of the Arrow Film Corporation, for the past four weeks.

As a result of the information gathered and the lively interest expressed on the part of independent exchanges, Arrow announces the re-issuance of four five-reel Lockwood-Allison releases. This follows immediately on the announcement of the re-issuance of one and two reel Kerrigan productions.

The Lockwood-Allison pictures were heretofore entitled "The Buzzard's Shadow," "The End of the Road," "The Other Side of the Door," and "Life's Blind Alley."

These productions are being entirely re-edited at the laboratories of the American Film Company, under the supervision of Mr. Shellenberger and a complete new and original line of advertising matter being prepared.

The question of reissues has of late caused some debate between producers

and releasing organizations. This was occasioned largely by reason of re-issuance being a haphazard assembling of rejected negative into the semblance of a story, but in the case of the re-issues of the Lockwood-Allison and Kerrigan subjects, the productions retain all of the original negative with a re-assembling and re-cutting so as to make the story more modern and up to the present high standards of feature releases. All will have new titles.

The pictures will be disposed of under one contract, the first production to be released the middle of July.

Sells Rights to Baird Serial

Sidney Garrett, president of J. Frank Brockliss, Inc., announces that the new sixteen episode serial, in which Leah Baird is starred, has been sold to four foreign territories, to be released weekly until the entire serial has been completed.

The fact that not even the title of this serial has been announced proves the confidence that foreign buyers have in the products handled by Brockliss.

Rifkin Gets New Specials

Continuing his policy of adding big special productions at frequent intervals to the list of features offered New England exhibitors by the Eastern Feature Film Company, Herman Rifkin has completed arrangements with the Atlantic Distributing Corporation for the handling of "Nine-Tenths of the Law" and "The Devil's Playground."

Both of these productions have attracted unusual attention because of their special nature and their exceptional advertising possibilities. Mitchell Lewis, star of "The Barrier," "The Bar Sinister" and "The Sign Invisible," is seen at his best in "Nine-Tenths of the Law," while "The Devil's Playground" is a spectacular production of Broadway cabaret life, in which beautiful Vera Michelena appears as the central figure.

The fact that the Loew, Moss, Fox, U. B. O. and other large circuits have already booked these pictures speaks well for their box office value and justifies Mr. Rifkin in taking them over for his territory.

Military Film Sent Abroad

"Who Leads the National Army?" produced by the Military Training Camps Association and depicting the activities at Officers' Training Camps throughout the United States, is to be presented in France and Italy. Both the French and Italian governments have expressed the interest of their people in what America is doing. The pictures will explain better than words the American method of training in its speed and thoroughness.

The Military Training Camps Association has presented Count Bolognesi, Italian consul at Chicago, with one copy for his government, and two copies have been presented to the French government.

Sherry Plans to Expand

Announcement is made by William L. Sherry that the William L. Sherry Service, his new distributing organization, will be fully equipped with exchanges to cover the entire country by the time he is ready to release his first picture on June 30. The initial releases will be "A Romance of the Underworld," produced by the Frank A. Keeney Pictures Corporation, and "The Street of Seven Stars," produced by De Luxe Pictures, Inc.



Anna Q. Nilsson tells fortunes. Franklin Farnum is having his turn. Farnum is playing opposite Miss Nilsson in "Judgment." Looking on are Spottiswoode Aitken, Lydia Knott, Harry Standing and Kathryn Griffith.

Fox Man Talks of Conditions in Britain

Declares Increasing Popularity of Pictures There
Is Due to Excellence of Product He Distributes

THE increasing popularity of the motion picture in Great Britain is due to the general excellence and high standard of Fox films, according to J. Frank Shea, European representative of the Fox Film Corporation, who arrived home last week for a visit.

In England, says Mr. Shea, the motion picture had not been looked on with favor by all classes, the wealthier and more cultured people professing to believe that the films were unworthy of their patronage. The war, however, has changed this. Most of the popular actors of the stage are now in service, so that the spoken drama's attraction has dwindled. The result is that the people have had to go to the films. Once inside the motion picture theatre, many persons who scoffed have become converted and are now confirmed patrons of the cinema.

The most potent factor, however, in

raising the estate of the motion picture, says Mr. Shea, has been the high standard of Fox pictures, which he declares dominate the British field.

Another and even bigger work which the Fox productions are doing, he reports, is the opening of British eyes to the lives and customs of Americans as they really live. More than all the books written, and better than all the diplomats that this country has sent to the Court of St. James, the motion picture has revealed to the British the true manners and customs of our people, so that today the Britisher is getting a clearer idea of what sort of people we are.

The year just ended, Mr. Shea reported, has been the most successful on record, despite the war, air raids and high prices. The year to come, he believes, will be even more prosperous.

The ship on which Mr. Shea returned sank one U-boat, fired at another and picked up reports of eighteen.

American films have pushed the German pictures into the discard and it will be a big satisfaction to American producers to know that it is the superior entertainment value of their films over any other make which has done this.

"South Americans like our films—in fact, I may say that they are crazy about them. This delight in American films is doing far more than any diplomacy could possibly do in cementing the friendship of the United States and South America.

"In this connection," Mr. Moore concludes, "you will be interested in knowing that World Pictures are represented in all the picture theatres I have so far attended here in South America."

Fisher Comedy from France

The first picture from Bud Fisher, creator of Mutt and Jeff, since his arrival at the front in France, where he is a captain in the British Army is "The 75-Mile Gun," which relates the capture in a Mutt and Jeff Animated Cartoon of the German super-cannon which has been shelling Paris. The picture will be released shortly.

Arriving in Paris, Mutt and Jeff feel the force of the big-gun and decide that it should be put out of business. Their venture brings them in contact with the German Crown Prince, whom they put out of commission with a barrage of right fists. They capture the super-cannon and turn it on the German Imperial Headquarters.

India in Talmadge Play

India, the land painted so romantically in Kipling's stories, will be the scene of much of the action of Norma Talmadge's Select picture, "The Safety Curtain." The story opens in England but the scene soon shifts to India. The characters go to Bombay, then Simla, the city in which so many of Kipling's stories are laid. Peliti's Hotel, the famous ballroom mentioned in "The Plea of the Simla Dancers," and the Simla station are all reproduced for the story. This Select picture follows "De Luxe Annie" on Miss Talmadge's schedule.

World Gets Artist's Widow

Mrs. Philip Boileau, wife of the late artist whose beautiful magazine covers and illustrations made him famous from one end of the country to the other, has been signed by World Pictures to support Louise Huff in "T'Other Dear Charmer."

Mrs. Boileau, who posed for her husband constantly and who is known as one of the most beautiful women in the world, screens perfectly.



A recent picture of Gladys Brockwell, star in William Fox pictures.

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

New York

World has just unfurled its service flag. The flag contains seventy-seven stars, represented by George Archainbaud, M. Armstrong, Fred Arnold, Norman Baker, Stanley W. Bayer, Maurice Bernstein, Leo Beyer, Eugene Birdsall, Theodore Birdsall, Bert Braun, Irving Campbell, Ben Canady, J. F. Cayton, John Child, Walter Connell, Paul Covey, George Cowl, John H. Curran, Kent Daniells, Paul S. Denton, A. L. Ehrlich, Clarence Elmer, John M. Erickson, Joe J. Fabacher, Lawrence Fisher, H. E. Flaherty, J. O. Ford, John E. Gaskill, Daniel Gray, William Hamilton, Benjamin Honor, Eugene Hornbostle, Joseph Houlihan, Frank M. Huber, Bruno Jaeger, E. C. Jensen, Harold Johnson, H. P. Johnson, William Kelly, William J. Kupper, George Landis, William Levy, Charles Lynes, Mosby McAden, James McDonald, Robert MacLeod, Philip Massi, John Murphy, Benjamin Nedell, Michael Orenbach, Harry Osborne, Will H. Parker, A. V. Philbin, Harry Pape, M. G. Ramsey, William Rudin, Floyd D. Schadt, Gus J. Schaefer, D. W. Scott, W. B. Scott, Floyd Sears, Roy Sedin, Harry Shapiro, Fred Sternberg, J. A. Trubee, Leo Troutman, John Turk, M. Wagener, C. N. Weatherly, Jr., Alfred Webb, J. L. Webb, Frank R. Willey, "Soapy" Williams, Martin Witzel, J. H. Wolf, Frank Young and W. Zanzeisen.

At a meeting at the Hotel Astor consisting of committees from the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, it was agreed to postpone the annual dinner of the latter until July 22. The decision came about as a result of the desire of the National Association to co-operate with the Associated Motion Picture Advertisers in making this an occasion of great national importance. Many national celebrities, including various members of the administration at Washington, have already accepted invitations to be present. Among the guests will be Ex-Ambassador James W. Gerard, Edward N. Hurley, Charles M. Schwab, Senator J. Hamilton Lewis, George Creel, Frank Wilson, C. F. Foster and Morgan Shuster.

The Bee-Hive Exchange, handling Billy West King-Bee Comedies, last Friday gave a dinner to the two members of the staff who are now in service, Milton Schonberger and Leon Weisberg. The guests included Milton Cohen, N. H. Spitzer, Mr. and Mrs. Julius Singer, Mr. and Mrs. J. Henlein, James Mendelson, George Ross, Sol Rovenger, Ed. Rosenbaum, Jr., Sam Hauser, Herman Silverman, Al Bondy, Milton Schwartz, Irving Green, Arthur Dietz, Herbert Asiel, G. Toronto, Harold Lietz, Harold Gillespie, Harry Grossman, J. Harrison, Marian Spitzer, Lillie Becker, Sylvia Schreiber, Lillian Frank, Mrs. Hush, Mrs. Kartar, Miss Horwitz, Miss Smith, Francis Casey, Miss Mantel, Miss Childs, Miss Wilson, Miss Cane and Miss G. Eltins.

Supplementing the recent convention of district managers of the Famous Players-Lasky Corporation held in New York, similar conventions have just been held for each of the districts, with the exception of the Southern, at which the district managers laid before the branch managers and salesmen the plans of the organization for the coming season of 1918-19. In every case these conventions have been well attended and have developed a wonderful amount of enthusiasm.

Julius Nassberg, who has the distinction of having been New York State's youngest city editor, has accepted a position in the publicity department of World Pictures. Mr. Nassberg takes the position left vacant by the drafting of Stanley W. Bayer, who had been with World for more than a year. Mr. Nassberg was city editor of a paper in New Rochelle.

Mary Murillo has been engaged by the Norma Talmadge Film Corporation to write scenarios exclusively for that concern. She is engaged now on a new photoplay which will follow "The Safety Curtain."

Aubrey M. Kennedy now has his Symphony Theatre in full running order and reports capacity houses every night. The Symphony, which is on Broadway at 95th street, is one of the prettiest houses in New York.

The Famous Players-Lasky Corporation has opened a recreation room for the 150 women employees of its New York offices. The room is situ-

ated on the eighth floor of the home office building and is spacious and attractively furnished.

Three World branch managers dropped in at the home office last week and looked over new pictures. The managers were Fred Salinger, Pittsburgh; R. B. Smeltzer, Washington, and C. A. Thompson, Cleveland.

The Famous Players-Lasky Corporation has engaged H. H. Buxbaum to fill the important position of special representative to exchanges in connection with the work of the distribution department.

The general offices of the First National Exhibitors' Circuit have been moved to 6 and 8 West Forty-eighth street. The entire eighth floor of the building there has been occupied.

Plans have been made to assemble the advisory board of the United Picture Theatres of America, Inc., during the convention of the Motion Picture Exhibitors' League of America in Boston.

J. Van Cleft Cooper has been engaged as one of the organists at The Rivoli, replacing Uda Waldrop, who has been playing the intermediate performances ever since the theatre opened.

Los Angeles

A. Dorris is now with Metro. Dorris was long associated with Vitagraph and was a co-worker of George D. Baker, now Metro's production manager in the West, when Mr. Baker was directing the late John Bunny. Dorris is assistant to Will S. Davis, at present directing an all-star cast headed by Anna Q. Nilsson and Franklyn Farnum in "Judgment," a big feature production.

Thomas C. Regan, formerly identified with the directorial forces of Pathé, Universal and other producing organizations, has been engaged as assistant director by the Famous Players-Lasky Corporation and will act as John Emerson's right-hand man in the production of the forthcoming series of Paramount picture featuring Ernest Truex and Shirley Mason.

Norman Kerry is not only the leading man in Olive Thomas' company, but he is assaying the

role of the leading man's father as well. Norman claims that such duplicity is really foreign to his frank nature, and as a result there are moments when he finds himself suspecting himself. He will be glad when this Thomas picture is completed.

William Russell has just completed the third of the William Russell productions. The recent injury to Mr. Russell's knee prevented his working for two weeks, and he still finds a cane necessary. He has just completed a strenuous week in Los Angeles doing "train-stuff" on special cars. "Hobbs in a Hurry" is the name of the feature.

A white collie dog was shipped to Edna Earle last week from the oil fields of Oklahoma, where several months ago the dog, which belonged to Miss Earle, was taken by Indians. The collie wandered back to Miss Earle's Oklahoma home finally, and it arrived in Los Angeles last week via express.

Ashton Dearholt, who thoroughly dislikes water stuff, has left for the Santa Cruz Islands on location with Universal's "Brass Bullet" serial company, of which Mr. Dearholt is a principal. San Francisco and Sacramento are two other locations for this company.

Nell Shipman, Vitagraph star, learned a few days ago that there is a namesake of hers in Grace Kingsley's office up at the Los Angeles Times. So Nell Shipman intends taking the first opportunity of going up to the Times and meeting Nell Shipman.

Valuable films belonging to pictures under production by the Diando Film Corporation were destroyed in a fire of unknown origin at the studios last Saturday. W. A. S. Douglas, president of the company, estimates the loss at approximately \$10,000.

Headed by Director Cliff Smith's fourteen Triangle cowboys, more than a hundred well-known punchers and cowgirls will appear in a huge rodeo at Exposition Park on Saturday afternoon for the benefit of the Hollywood Officers' Training school.

Tom Nash, associated with several of the largest moving picture organizations during the last fifteen years, has become a member of Universal's producing organization. Mr. Nash will act as assistant to Henry McRae, manager of production at Universal City.



Bert Lytell, Metro Star, posing with two celestials who do bits in his newest picture, "No Man's Land."

William Wolbert, one of the pioneer directors, has been engaged by Bluebird to direct *Monroe Salisbury*. The first of these releases will be a French-Canadian story, "That Devil Baptiste," written by Bess Meredyth.

Fritzi Brunette, whose work in several notable Selig productions has won her a considerable degree of popularity, has joined the Universal forces and is to be featured in a sensational melodrama entitled "Should a Woman Tell?"

Gloria Swanson, whose work in recent Triangle releases has won her high praise, has just signed a two-year contract with Triangle and will be featured in many forthcoming productions.

William Duncan and his Vitagraph serial company have returned from ten days at Balboa Beach. Mr. Duncan vouches for the fact that cowboys do not make good seamen.

William Farnum has returned to Los Angeles after spending a vacation on Catalina Island with his directors, Frank Lloyd and Archie Bell. While on the island the party obtained a large catch of fish.

Chicago

William Jenner, who resigned the management of the Chicago Kleine exchange several months ago to become manager of the William Fox offices, has been called back to the George Kleine forces as assistant general manager, succeeding Harry Scott. Mr. Jenner had been with the Kleine forces for several years and feels that he is going "back home." His new position is a decided promotion and he will work with General Manager M. E. Smith in the executive offices.

George Kleine, president of the company, has many ambitious plans for the coming year and Mr. Smith and Mr. Jenner are there to help him carry them out. The recent purchase of the world rights to the Edison features will supply them with much material, in addition to other big pictures being purchased.

Mr. Kleine's most patriotic project, however, is his Soldiers' Letter League, through which he will appeal to picture patrons to keep soldiers supplied with cheerful news from home. Mr. Kleine will have the co-operation not only of all exhibitors, but of ministers, priests, rabbis and educators.

Lewis J. Selznick was in town last week, attending a convention of Select branch managers, which was held June 19 and 20 at the Hotel Sherman. A. S. Kane, general manager of Select; J. J. Rotchford, assistant general manager, and J. S. Woody, field manager, were also at the convention. The following branch managers attended: Sam E. Morris, Cleveland; A. M. Muller, Cincinnati; James O. Kent, Detroit; Fred C. Aiken, Chicago; B. W. Beadell, Chicago; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLoughlin, Kansas City; H. A. Rathner, Minneapolis; C. C. Ezell, Dallas; H. L. Knappen, Denver; B. E. Loper, Los Angeles; H. H. Hicks, San Francisco, and H. B. Dobbs, Seattle.

At the close of the business activities Mr. Selznick entertained his guests at a dinner at the College Inn. From there the party went to the Woods Theatre to a performance of "Friendly Enemies."

Harold Bolster presided over a Chicago zone conference of Goldwyn managers and salesmen held last week at the Blackstone Hotel. District managers present were Paul Busch of St. Louis, Richard Robertson of Kansas City, R. C. Fox of Minneapolis and H. J. Bayley of Chicago. Two days were spent in going over the new policies for the coming year, in which Goldwyn will release fifty pictures. The ambitious plans outlined by this energetic company, which have been published in detail in MOTOGRAHY, were greeted with enthusiasm by the managers and their aids and a prosperous year foreseen.

Forty pupils and teachers of the Bowen High School were guests of the Rothacker Film Manufacturing Company last Saturday on a tour of inspection of the laboratory and studio. The party was shown every detail of film manufacture, from the perforating of the raw stock to the screen inspection of the finished product, and listened to an illustrated lecture on the educational and advertising power of pictures.

Norman E. Field, who has managed the Colonial Theatre for the past five years, is to become the manager of the Rialto, a Jones, Linick & Schaefer vaudeville house, succeeding Harry Earl, who leaves August 1 to enter government work. Mr. Field is the oldest Jones, Linick & Schaefer employee in point of service. He was the first manager of Chicago's first motion picture theatre, which opened Christmas eve, 1905. It was situated on State street, near Adams.

"Moral Suicide," the Ivan Abramson feature in

which John Mason, Leah Baird, Anne Luther and Alan Hale appear, had its premiere showing in Chicago, Sunday, June 23, at three Loop houses, a most unusual occurrence. The Boston, Rose and Alcazar were the theatres which ran the picture. This is the first time a picture has been shown in three Loop houses on the same day. It will run for a week at the Rose.

From overseas comes a word of Bob McKnight, well known in Chicago film circles, first as critic for the Examiner and then as publicity director for the American Film Company. He writes that he is just learning to fly after six months' service in France. Bob was one of the first from the ranks of motion picture people to enter the service of Uncle Sam.

C. C. Smith, manager of the Milwaukee Universal exchange, visited the Chicago headquarters last week. Mr. Smith states that the Milwaukee salesmen are quite as much in need of Ford cars to help them keep their engagements as the Chicago men are. He is in favor of extending the innovation to Milwaukee.

Constance Talmadge, accompanied by her sister, Natalie, was a visitor in the city for a few hours last Thursday, on her way to New York to spend her vacation with Norma. The little star arrived in Chicago at the time of the convention of Select salesmen and gave them a delightful surprise by dropping into their midst to say "Howdy."

Irving Mack, Universal publicity man, offers the interesting statistical statement that four times the usual amount of advertising paper was required for "The Kaiser, the Beast of Berlin." The prompt destruction which the kaiser's picture usually received whenever posted accounts for the large demand.

"Our Navy," the six-reel patriotic feature done in Prizma natural color photography, has attracted much attention at the Playhouse, where it has been showing. The picture has to be projected on special machines and will not be given at the outlying theatres.

The South Shore Theatre, Sixty-ninth street and Stony Island avenue, which has been giving only week-end showings since early spring, has closed for the summer. The reopening is scheduled for about August 15.

Bert Alberts, booker in the Goldwyn exchange, has been called to the colors and expects to leave soon for a southern camp. Thomas Delaney, city salesman for Goldwyn, will take Alberts' place in the office.

The Lane Court Theatre recently showed, as an additional feature to its program, "Boys You Know," screen views of boys of the neighborhood who have gone into the service, together with pictures of their mothers.



William Jenner, who has been made assistant general manager of the George Kleine organization.

Manager George Moore is being complimented by patrons and critics upon the newly installed cooling system which makes the Orpheum Theatre a pleasant refuge from the hot streets.

The Star Theatre, Madison and Clark streets, bad its electric sign destroyed by fire last week, when two wires crossed. The flames were quenched without the audience knowing of the trouble.

L. William O'Connell of Chicago, a camera man on the west coast, has been drafted into government service. He passed through the city last week on his way to a training school in the east.

Joe Schaffer, recent manager of Ascher's Frolic Theatre, Fifty-fifth street and Stony Island avenue, is now acting as special representative and general publicity man for the firm.

Frank Zambreno has purchased the Illinois rights to Francis Ford's aviation war feature, "Berlin via America," for his Unity Photoplay exchange.

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, established an exchange in Chicago last week.

"Cleopatra," the Fox-Theda Bara feature, having finished a long run at the Colonial Theatre, played a week's engagement at the Boston Theatre.

W. R. Van Courtland's recent transfer from the Vitagraph office promoted him from assistant manager in Chicago to branch manager in Milwaukee.

"Sandy," the latest Jack Pickford feature, is the week's attraction at Orchestra Hall. Miss Emma Chapelle is the soloist.

Milton Simon, formerly with Pathé and United Picture Theatres, is now Illinois traveling representative for Goldwyn.

M. J. Weil, manager of the Castle Theatre, has returned from a two weeks' vacation, spent in New York.

Here and There

The Roll of Honor of Mutual employees who have answered the call of their country now numbers fifty-four. The complete list is as follows: Samuel Levine, Isador Wartikovsky, P. A. Schmidt, F. A. Tomes, Richard O. Battles, Ellis Merkley, Roger McCullough, Herman Cislak, L. A. Anger, Rudolph M. Freuler, E. H. Gilley, Floyd H. Vogt, Herbert C. Luce, Jack Beam, G. E. Beck, R. Sampson, Chester A. Olson, Omer W. Clark, J. R. Swain, W. E. Brennan, Will Withrop, Joe Cowan, Jesse Jessen, Roy Malcolm, Joseph E. Farrow, Maurice Rose, Harry Booth, Whitney Taylor, R. C. Lutes, H. F. Hastings, L. A. Cahill, Thomas Herbert, Jack L. Raper, George Line, Ben Oppenheim, Fred Blandes, John Briggs, E. F. Corruthers, Charles Wellnitz, C. C. Thompson, David Unger, George J. Leibold, Jake Freed, Oscar Kirschner, H. A. Wolfgang, W. G. Parsons, M. J. Seifert, Frank Glenburg, Bernard J. Payton, J. L. Toner, Roy Wilcox, William Krueger, J. J. O'Neil and John Dromey.

The annual convention of the Virginia exhibitors closed in a blaze of glory. Many movie stars were in Richmond to attend the ball given the last night at the Grays' Armory. Lillian Walker, Marguerite Courtot, June Elvidge, Edith Storey, little Madge Evans and King Baggot were among those present. The armory was decorated with appropriate settings, and twenty-six booths were on the floor to show different phases of the industry, placed there by producers. Edith Storey wrote a scenario from which a picture was produced on the stage in one end of the hall by those present.

The business sessions were held in the morning and afternoon, so that the entire evening might be given over to the exhibits.

Mike Rosenberg, president of the De Luxe Feature Film Company of Seattle, who has bought "Hearts of the World" for the Pacific Northwest, will put this big production on as a road show, just as Griffith himself has handled his features heretofore. A 30-piece orchestra will accompany the picture on its tour of the territory and there will be fourteen men behind the screen for the effects. It has been booked to Levy's Orpheum in Seattle for an indefinite engagement, beginning July 6. The admission charges will be \$1.50, \$1, 75, 50 and 25 cents. Mr. Rosenberg has also obtained "The Grain of Dust" for the Pacific Northwest.

Representatives of the Mutual Film Corporation and V. H. Hodupp, Inc., who operated film exchanges in the Keystone Theater building, In-

dianapolis, have notified Jacob H. Hilkene, director of the new fire prevention bureau, which provides, under a city ordinance recently noted in MOTOGRAHY, that a film exchange shall not be operated in a building where there is a public assembly room, that they will comply with the new ordinance. These companies have leased new quarters at 111 West Maryland street.



C. S. Jensen of the Northwest amusement firm of Jensen & Von Herberg, and a director of the First National Exhibitors' Circuit, is back in Portland, Oregon, after three years' residence in Seattle and Butte, and will make Portland his home in the future. "The motion picture industry in the Northwest is in the most flourishing condition of its history," said Mr. Jensen on his arrival. "Prosperous business conditions, more popular film attractions and improved methods of exploitation and exhibition are responsible."



"War's Women," the film featuring Frank Keenan and Enid Markey, which was removed from the Strand Theatre, Seattle, two years ago by Mayor H. C. Gill, was shown at the Strand last week to very good business. When a new mayor entered on his term of office this spring Miss J. P. Donnelly, who owns the picture, took it to him and got it passed with no deletions ordered.



"Hit the Trail Holliday," the Arcraft feature in which George M. Cohan plays the leading role, scored a decided hit at the Strand Theatre, Providence, Rhode Island, last week, capacity houses witnessing every performance. Providence being Mr. Cohan's native heath, he has a host of admirers there.



Dr. Landis, health officer of Cincinnati, has made the announcement that hereafter health inspectors will make the rounds of moving picture theaters once a week. This ruling is the result of a case of whooping cough having been discovered by a health inspector in a theatre last week.



Besides tendering his resignation as manager of the Cincinnati office of the Foursquare Picture Corporation, Edward Lux has sold his local interest in the company. Mr. Feibusch, who was formerly connected with the New York office of Foursquare, will succeed him.



Two members of the Independent Film Supply Company, Montreal, have enlisted in the Canadian army for service overseas. One is S. Stanfield, who has joined the First Canadian Tank Battalion, and the other is H. Decker, who has joined a siege battery.



Earl L. Crabb, manager of the Strand Theatre, Buffalo, is on his way from New York City to Buffalo with a big camera car. Mr. Crabb has recently installed a complete studio in the Strand, where he can develop and print films in a very short time.



Gladys Brockwell in a sensational moment in her latest Fox picture, "The Scarlet Road."

The Quaker City Feature Film Company, Inc., of Philadelphia, has been chartered with a capital stock of \$10,000. The incorporators are F. R. Hansell of Philadelphia and J. Vernon Pimm and S. C. Seymour of Camden, New Jersey.



Manager O. W. Powell of the Regina Theatre, Regina, Canada, has taken unto himself a wife, the bride being Miss Hilda Howe, formerly an employee on the staff of the Empire Theatre at Saskatoon. The Regina Theatre is connected with the Groves-Walker Syndicate.



As the result of a fire which has destroyed the big propaganda film which Herbert Brenon is producing for the British Ministry of Information, hundreds of thousands of dollars have been lost. The work will all have to be done over again.



In spite of the first hot weather of the season in Seattle, "Over the Top" drew big crowds to Levy's Orpheum all last week. On the opening Sunday the crowd gathered outside the box office twenty minutes before the doors were opened.



William Hippler, city editor of the Buffalo Commercial, has succeeded Ray Meyers as press agent for the Victoria Theatre in Buffalo. Mr. Meyers has been appointed editor of one of the camp papers in the South.



N. I. Filkins, former manager of the Pathé branch and later head of the United Theatres exchange in Buffalo, has been named manager of the Buffalo office of William L. Sherry.



Isaac Beitman, proprietor of the Tacoma motion picture theater, Indianapolis, and formerly president of the Indianapolis Exhibitors' Association, is dead after an illness of three months.



General Film Company announces the removal of its Boston exchange, which is managed by J. D. Levine, from 28 Ferdinand street to 5 Isabella street.



L. H. Thompson, until recently on the executive staff of the Oliver theatre of Lincoln, Nebraska, has been appointed manager of the government's Liberty theatre at Camp Dodge, Des Moines.



M. V. Conn has purchased the half interest of S. A. Fischer in the Lyric theatre, Sutton, Nebraska, and the firm of Fischer and Conn has been dissolved.



C. E. Cady, new owner of the Family theatre at Ionia, Michigan, has taken hold of the Ionia theatre there also. B. H. Cushman is his assistant.



A. A. Spitz, Providence Rhode Island, has obtained the rights for New England to D. W. Griffith's picture, "Hearts of the World."

Affiliated Convention Busy

The three days' business session of the national board of directors of the Affiliated Distributors' Corporation in New York was an active and successful one.

The directors present at the meeting were R. D. Carver and H. B. Varner, Morris Spiers, Fred J. Herrington, Sydney S. Cohen, John Manheimer, Ira Moshier, Sam J. Bullock, John W. Weinig, Frank J. Rembusch, Charles H. Seaman, Louis Frank, Joseph Hopp, Louis B. Stephens, Byron Parks, Glenn Harper and A. S. Stallings.

The first day was devoted to a consideration of contracts and agreements between the different units. After that came the election of officers. Sydney S. Cohen was elected chairman of the Board of Directors; Sam J. Bullock of Cleveland, first vice-chairman; Glenn Harper of Salt Lake City, second vice-chairman, and Frank Rembusch of Indianapolis, secretary.

A number of pictures were viewed and plans made for the purchase of productions which will be handled by the Affiliated. The exhibitors are enthusiastic about the organization and expect to accomplish big things in the coming year.

Ruppert in Film Business

A new company, the Film Clearing House, has been incorporated under the laws of New York, with Col. Jacob Ruppert, brewer and owner of the New York American League Baseball Club, as its president.

The plans of the new company, as outlined, are to consolidate the shipping work of exchanges and to act as a forwarding service to the exhibitor without touching the sales end of the exchange business. At no time does Colonel Ruppert intend to sell film, but merely to distribute it.

Associated with Mr. Ruppert are Fred Dennett, vice-president and general manager; Asbel P. Fitch and William M. Seabury, directors.

May Change St. Louis Law

An amendment to the St. Louis film law is planned, providing that on the petition of fifteen citizens, who may disagree with the decision of a censor as to the character of a film, an appeal to the board of appeals can be made. The verdict of the board will be final.

Alderman Flynn, who is in the film business, presented an additional section allowing appeal to the circuit court from the decision of either the censor or the board of appeals as to a picture, the showing of the picture to be stopped voluntarily pending the ruling of the court.

Synopses for the Program

PREPARED IN CONCISE FORM

Artcraft

How Could You, Jean?—(Five Reels)—June 23.—Starring Mary Pickford, supported by Casson Ferguson, Herbert Standing, Spottiswoode Aitken, Fanny Midgley, Larry Peyton, Zazu Pitts, Mabelle Harvey and Lucille Ward. Jean Mackaye loses her fortune and decides to become a cook. She goes to an employment agency, disguised by a Salvation Army costume and a Swedish accent. She gets a position on a farm. Ted Burton, son of a millionaire, sees and falls in love with her. To be near her, he becomes the "hired man" of the place. After many funny adventures, the real identity of both is disclosed and they are married and resume their true places in society.

Bluebird

The City of Tears—(Five Reels)—June 29.—Starring Carmel Myers, supported by Edwin August, Earl Rodney, Leatrice Joy and Lottie Kruse, Rose Carillo, of the chorus of an opera company, loses her vacation money, at the end of the season, and takes a position in a delicatessen store. She falls in love with the proprietor, but believes he is in love with a girl whose picture he carries. When by chance she meets this girl she brings her to Tony. Then she learns that the girl is Tony's long lost sister and not his sweetheart. So her romance ends happily.

Goldwyn

The Service Star—(Six Reels)—June 30.—Starring Madge Kennedy, supported by Clarence Oliver, Maude Turner Gordon, Mabel Ballin, Victory Bateman, Tammany Young, William Bechtel, Jules Cowles and Zula Ellsworth. Marilyn March envies the girls who have sweethearts at the front. John Marshall is mentioned in the dispatches for bravery and Marilyn announces that she was secretly married to him before he left. She goes to live with his mother in his home. There she meets a young man who is supposed to be John's cousin, engaged in science work for the government. Marilyn fears he is a spy. Then she learns that he is the real John Marshall, evading the draft. In the end, the situation is explained and John proved a hero. Then he and Marilyn are really married.

Fox

The Scarlet Road—(Five Reels)—June 23.—Starring Gladys Brockwell, supported by Betty Schade, L. C. Shumway, Charles Clary and William Scott. Mabel Halloway is a struggling writer who refuses to become part of the Bohemian life which surrounds her. She loves John Rand, an editor, and accepts money from him to aid her brother. He is unhappily married. Then his wife dies and he is free to marry Mabel.

General

Slippery Slim's Stratagem—(One Reel)—Essanay—July 6.—With Victor Potel, Margaret Joslin and Harry Todd. Sophie Clutts gives Slippery Slim, the postmaster, a postcard to mail. Slim reads: "Dear Mother: I will marry the boy who gives me a ring upon my birthday." Mustang Pete calls at the store and Slim sells him a ring. Slim then changes the postcard to read "Calf" instead of "Ring," which he places in Rawhide Bill's box. After Rawhide reads it and discovers it does not belong to him, he remails it. Slim then substitutes the word "Corset" for "Calf" and another cowpuncher gets it. Slim manages to get the ring from Mustang Pete and loads the box with gunpowder. Rawhide sees the exchange and tells Mustang about it. The box is then placed in Slim's pocket. That evening things begin to hum around Sophie's home, when she is presented with the various gifts—but the ring caps the climax, blowing both Sophie and the room to pieces.

Metro

A Man's World—(Five Reels)—June 24.—Starring Emily Stevens, supported by John Merkyl, Frederick Truesdell, Florence Short, Baby Ivy Ward, Walter Hiers, Sidney Bracy, Vera Royer, Lucille Dorrington and Vinney Binns. Frankie Ware, American novelist living in Paris, adopts the baby son of an American girl who had been wronged. Later, in America, Frankie's unconventional ideas, set forth in her book, lead many to suspect that the child she provides for is her own. She and a publisher, Malcolm Gaskell, fall in love. Lione Brune, a singer, formerly loved by Gaskell, sets about destroying Frankie's reputation. She succeeds in causing a quarrel and Frankie decides to marry another man. But before she does, the tangle is straightened out and the lovers reconciled.

Mutual

Miss Informed—(One Reel)—July 2.—Starring Billie Rhodes. Irving's father refuses to allow him to marry an actress. Billie offers to aid him by compromising father. But she flirts with the wrong man and gets into a peck of trouble. Even her own sweetheart goes back on her. But finally everything is explained and father's consent to the marriage won.

Pathé

Kidder and Ko—(Five Reels)—June 16.—Starring Bryant Washburn, supported by Harry Dunkinson, Gertrude Selby and Wadsworth Harris. Cuthbert Kidder is turned from home by his rich father and told to show his ability for money-making. Cuthbert succeeds in balking a rival's scheme to injure his father's business. In doing this, he makes enough money to win his father's respect and the love of a girl he wishes to marry.

The Voice of Destiny—(Five Reels)—June 23.—Starring Baby Marie Osborne, supported by Jack Connolly, Morris Foster, Ellen Cossity and Howard Crompton. Marie is the favorite of her blind uncle. She reads his letters to him and he answers by means of a dictaphone. Marie's father has a quarrel with her uncle and when the uncle is found murdered the father is accused of the crime. By means of a dictaphone record, which the little girl discovers, the uncle's last words are heard, speaking to the butler. The butler confesses to the crime.

Paramount

The Kaiser's Shadow—(Five Reels)—July 1.—Starring Dorothy Dalton, supported by Thurston Hall, Edward Cecil, Leota Lorraine, Otto Hoffman and Charles French. Clement Boyd, an American inventor, perfects a gun, the plans of which he offers to the government. Several people, among them Paula Harris, his wife's maid, try to get the plans, and there is much excitement until the end, when the supposed maid proves to be in the French secret service and brings to justice the others, who are German spies.

Select

Good Night, Paul—(Five Reels)—June 20.—Starring Constance Talmadge, supported by Norman Kerry, Harrison Ford, John Stepling, Beatrice Fan and Rosita Marstini. Paul tells his rich uncle that he has just been married, believing the old man will then make him his heir. Instead, Uncle comes to visit the young couple. Paul lives in an apartment with his partner and the latter's wife. He introduces this lady as his wife. When Uncle announces that he will stay a month,

the complications growing out of this fib are many. But Paul gets the fortune, anyway.

Triangle

Closin' In—(Five Reels)—June 23.—Starring William Desmond, supported by Maud Wayne, George Pearce, Darrell Foss, Alberta Lee, Louis Durham, Bob Thompson and Graham Pette. Jack Brandon shoulders the blame for a bank robbery of which his sweetheart's father is guilty. He goes away to Canada and becomes one of the Northwest Mounted Police. Barbara, the girl he loved, and her brother find him there and tell the authorities of his crime. After he has saved Barbara's life, her father confesses his own crime and clears Jack of suspicion.

You Can't Believe Everything—(Five Reels)—June 23.—Starring Gloria Swanson, supported by Darrell Foss, Jack Richardson, Edward Peil, Grover Hernandez and Iris Ashton. Patria Reynolds is the belle of the town. Jim Wheeler, an invalid as the result of a fall, is in love with her. Kirby takes Patria for a motor ride and proposes to her. She rejects him and flees, leaving her cloak in the car. Kirby then takes Amelia Powellson, a woman of questionable morals, to a roadside house, and disguises her beneath Patria's cloak, thereby injuring the reputation of the innocent girl. As Patria trudges down the road, on her way back to the hotel, she sees Jim Wheeler attempting suicide by jumping off a dock. Patria leaps into the water and saves him. She then persuades the disheartened Jim to make a brave fight for his health, which he does, and shortly afterward Patria becomes his bride.

Vitagraph

Find the Woman—(Five Reels)—June 10.—Starring Alice Joyce, supported by Walter McGrail, Arthur Donaldson, Jessie Stevens, Jean Paige, Henry Houry and Mary K. Carr. Madeline Renard, a French opera singer, is suspected of the murder of Morin, a jeweler, who had made some stage jewels for her. The disappearance of the money he was supposed to have is a further mystery. Maurice Dumars, a journalist, in love with Madeline, sets out to solve the mystery and is successful, thus clearing away the suspicion which rests on Madeline and winning her love.

The Soap Girl—(Five Reels)—June 17.—Starring Gladys Leslie, supported by Frank Norcross, Harold Foshay, Ed Burns, Julia Swayne Gordon and Ed Favor. Marjorie's father is a rich soap manufacturer and Marjorie wants to break into society. Gifts to charity help and then her father tries advertising. He has her picture placed on the wrapping of each cake of soap. This kills the girl socially until by a clever scheme she turns the tables on those who have laughed at her.



A shadow and a smile in the new Triangle production, "Closing In."

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A	DAUGHTER OF UNCLE SAM SERIAI (Jane Vance and William Sorelle)	
D	12 Episodes	1,000
ADVENTURES OF STINGAREE SERIES		
D	The Mark of Stingaree.....	2,000
D	An Order of the Court.....	2,000
D	At the Sign of the Kangaroo.....	2,000
A DAUGHTER OF DARING SERIES		
D	The Detective's Danger.....	1,000
D	The Railroad Smugglers.....	1,000
D	The Deserted Engine	1,000
BLUE RIDGE DRAMAS (NED FINLEY)		
D	The Return of O'Garry.....	2,000
D	Mountain Law	2,000
D	The Raiders of Sunset Gap.....	2,000
D	O'Garry Rides Alone.....	2,000
D	The Man from Nowhere.....	2,000
BROADWAY STAR FEATURES		
D	Lost on Dress Parade (O. Henry Series)	2,000
D	Nemesis and the Candy Man (O. Henry Series)	2,000
D	The Rubaiyat of a Scotch Highball (O. Henry Series)	2,000
D	The Buyer from Cactus City (O. Henry Series)	2,000
D	The Purple Dress (O. Henry Series)	2,000
D	The Enchanted Profile (O. Henry Series)	2,000
D	Clients of Aaron Green (Wolfville Tales)	2,000
D	Cynthiana (Wolfville Tales)	2,000
D	Tucson Jennie's Heart (Wolfville Tales)	2,000
D	The Girl and the Graft (O. Henry Series)	2,000
D	Faro Nell, Lookout (Wolfville Tales)	2,000
D	Sisters of the Golden Circle (O. Henry Series)	2,000
D	Dismissal of Silver Phil (Wolfville Tales)	2,000
D	Brief Debut of Tildy (O. Henry Series)	2,000
D	Coming of Faro Nell (Wolfville Tales)	2,000
CHAPLIN COMEDIES		
C	Work	2,000
C	A Woman	2,000
C	The Tramp	2,000
C	His New Job.....	2,000
C	A Night Out.....	2,000
CLOVER COMEDIES		
C	Rip Roaring Rivals.....	1,000
C	He Couldn't Fool His Wife.....	1,000
C	By Heck I'll Save Her.....	1,000
C	The Paper Hanger's Revenge.....	1,000
C	From Caterpillar to Butterfly	1,000
C	A Widow's Camouflage.....	1,000
C	Love's Lucky Day	1,000
C	O, the Women.....	1,000
CRYSTAL FILM COMPANY		
C	Romeo and Juliet	2,000
C	{ What She Did to Her Husband }	1,000
C	Almost Lucky	1,000
C	What's in the Trunk?	1,000
C	Reuben's Romance	1,000
C	{ The Lady Detective }	1,000
C	{ His Wedding Day }	1,000
C	Troubled Waters	1,000
C	{ Her Necklace }	1,000
C	{ His Hoodoo Day }	1,000
DUPLEX FILMS, INC.		
D	Shame (Zena Keefe).....	7,000
EBONY COMEDIES		
C	A Milk Fed Hero.....	1,000
C	Busted Romance	1,000
C	Spooks	1,000
C	The Bully	1,000
C	The Janitor	1,000
C	Mercy, the Mummy Mumbled.....	1,000
C	A Reckless Rover	1,000
C	A Reckless Rover	1,000
C	Are Working Girls Safe.....	1,000

ESSANAY COMEDIES

C	Sophie's Legacy.....	1,000
C	Sophie Gets Stung.....	1,000
C	Slippery Slim—Diplomat.....	1,000
C	Slippery Slim and the Claim Agent.....	1,000
C	Slippery Slim's Stratagem.....	1,000
C	A Hot Time in Snakeville.....	1,000
C	A Snakeville Epidemic.....	1,000
C	Snakeville's New Sheriff.....	1,000
C	Sophie's Birthday Party.....	1,000

Mutual Program

6-30	Screen Telegram	1,000
6-30	Ex-Cannibal Carnival (Outing Chester Pictures)	1,000
7-2	Miss Informed (Billie Rhodes)	1,000
7-3	Screen Telegram	1,000

Universal Program

4-22	The Scarlet Drop (Special Attraction) (Harry Carey) . . .	5,000
5-6	The Two-Soul Woman (Special Attraction) (Priscilla Dean) . . .	5,000
5-20	The Bride's Awakening (Mae Murray)	6,000
6-3	The Model's Confession (Mary MacLaren) (Special Attraction)	6,000
6-17	Smashing Through (Herbert Rawlinson) (Special Attraction)	6,000
7-1	Hell Bent (Harry Carey) (Special Attraction)	5,000
		6,000

State Rights Productions

Come Through....	Universal Film Co.	7,000
Doing Their Bit....	The A. Kay Co.	3,000
Defense or Tribute (Defense of Tribune Film Co.).....		5,000
Even as You and I.....	Universal Film Co.	
Fairy and the Waif.....	Educational Film Co.	5,000
Five Nights.....	Jacques Kopfstein Co.	6,000
Flora Finch Comedies.....		
.....H. Grossman Distributing Corp.		
Garden of Knowledge..Robt. T. Kane		
Girl Who Didn't Think.....	Creative Film Corp.	6,000
Flora Finch Comedies.....	H. Crossman Distributing Co.	
Hand of Fate, The.Overland Film Co.		
Hand That Rocks the Cradle, The....	Universal Film Co.	
Hate.....	Fairmont Film Co.	
Ivan the Terrible.....		
.....Export and Import Film Co.		6,000
Her Condoned Sin.....	Biograph Co.	6,000
Girl Who Doesn't Know.....		
.....Moss B. S. M. P. Corp.		5,000
Glory.....	Unity Sales Corp.	7,000
God's Law.....	Universal Film Corp.	
God's Man.....		
.....Frohman Amusement Corp.		9,000
Golden-Spoon Mary..The A. Kay Co.		8,000
Her Fighting Chance (Jane Grey)...		
.....Frank Hall		
Civilization	Harper	9,000
Intolerance	D. W. Griffith	9,000
Joan, the Woman (Geraldine Farrar)		
.....Cardinal		
Madame Sherry.....	M. H. Hoffman	11,000
Mother O' Mine.Bluebird Photoplays		
Rustler's Frameup at Big Horn.....	Ultra Film Co.	5,000
Seven Cardinal Virtues.....	M. H. Hoffman	5,000
Slackers Heart, A.....		
.....Emerald Motion Pictures		
Some Barrier, The.....	A. Kay Co	
S. O. S. American Standard Motion Picture Co.....		
Span of Life.....	Joseph F. Lee	5,000
Spoilers, The..Sherman Elliott Corp		12,000
Strife.....	Jaxon Film Corp.	5,000
Tanks at the Battle of the Ancre....		
.....Pathé Exchange		
Terry Human Interest Reel.....	A. Kay Co.	
Thirteenth Labor of Hercules.....		
.....Cinema Distributing Co.		
20,000 Leagues Under the Sea.....		12,000
.....A. Kay Co.		
The Ne'er-Do-Well	Selig Special	8,000

Feature Program**ARTCRAFT**

6-16 Say Young Fellow (Douglas Fairbanks)	5,000
6-16 Hit-the-Trail—Holliday (George M. Cohan)	5,000
6-23 How Could You, Jean? (Mary Pickford)	5,000

BLUEBIRD

6-17 The Eagle (Monroe Salisbury)	5,000
6-24 After the War (Grace Cunard)	5,000
7-1 The Empty Cab (Franklyn Farnum)	5,000

FOX

6-16 Life Savers (Mutt and Jeff Cartoons)	500
6-16 Under the Yoke (Theda Bara)	Standard
6-16 The Caillaux Case (Standard)	5,000
6-23 The Scarlet Road (Gladys Brockwell)	5,000
6-30 The Kid Is Clever (George Walsh)	5,000

GOLDWYN

6-2 All Woman (Mae Marsh)	6,000
6-16 The Venus Model (Mabel Normand)	6,000
6-30 The Service Star (Madge Kennedy)	6,000

GOLDWYN SPECIALS

Heart of the Sunset	7,000
Blue Blood	6,000
Honor's Cross	6,000
Social Ambition	6,000
The Manx-Man	7,000
For the Freedom of the World	7,000

CAPITOL COMEDIES

6-3 Birds of a Feather	2,000
617 Matching Billy	2,000
7-1 Widow's Might	2,000

FOURSQUARE PICTURES

A Trip Through China	
The Silent Witness	
The Fringe of Society	
The Bar Sinister	
Her Fighting Chance	
Whither Thou Goest	
The Sin Woman	
Madam Sherry	
The Submarine Eye	
Should She Obey	
The Great White Trail	
One Hour	
The Cast Off	
Men	

JESTER COMEDIES

Apr. All "Fur" Her (Twede Dan)	2,000
May The Wrong Flat (Twede Dan)	2,000

KING BEE COMEDIES

6-1 Bright and Early (Billy West)	2,000
6-15 Straight and Narrow (Billy West)	2,000

METRO

6-17 The House of Gold (Emmy Wehlen)	5,000
6-24 A Man's World (Emily Stevens)	5,000
7-1 Opportunity (Viola Dana)	5,000

METRO SPECIALS

Revelation (Nazimova)	7,000
The Slacker (Emily Stevens)	7,000
Draft 258 (Mabel Taliaferro)	7,000
My Own United States (Arnold Daly)	8,000
The Million Dollar Dollies (Dolly Sisters)	5,000
Toys of Fate (Nazimova)	7,000
To Hell with the Kaiser	7,000

MUTUAL STAR PRODUCTIONS

6-10 A Square Deal (Margarita Fisher)	5,000
6-24 Up Romance Road (William Russell)	5,000
The Unchastened Woman	7,000
The Unbeliever	Edison

PERFECTION PICTURES

4-1 Curse of Iku (Tauri Aoki)	5,000
4-7 A Pair of Sixes (Taylor Holmes)	5,000

MONTGOMERY FLAGG'S ONE-REEL COMEDIES

5-8 The Starter	
5-22 The Spoiled Girl	
6-5 The Lonsome Girl	

ESSANAY

5-10 Broncho Billy's Squareness	
5-17 Broncho Billy's Secret	
5-24 Broncho Billy and the Greaser	
5-31 Broncho Billy's Fatal Joke	
6-7 Broncho Billy's Grit	
6-14 Broncho Billy's True Love	
6-21 Broncho Billy and the Western Girls	
6-28 Broncho Billy Wins Out	
7-5 Broncho Billy Trapped	

LINCOLN-PARKER WORLD TRAVELOGUE

3-22 Peru, the Land of Incas, No. 4	
4-29 Puno and Scenes Around Lake Titicaca, Bolivia	

PARALTA

5-13 The Snapdragon (Louise Glaum)	5,000
5-27 Rose O' Paradise (Bessie Bariscale)	5,000
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PARAMOUNT

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6-9 Viviette (Vivian Martin)	5,000
6-9 Her Final Reckoning (Pauline Frederick)	5,000
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6-23 The Firefly of France (Wallace Reid)	5,000
6-23 A Desert Wooing (Enid Bennett)	5,000

PATHE

6-16 The House of Hate, No. 15—The False Signal	2,000
6-16 Somewhere in Turkey (Comedy)	1,000
6-16 Britain's Bulwarks, No. 6—Destroyers Raid on Zeebrugge	1,000
6-16 St. Thomas (Educational)	1,000
6-16 Hearst Pathe News, No. 50	1,000
6-22 Hearst Pathe News, No. 51	1,000
6-23 The Voice of Destiny (Baby Marie Osborne)	5,000
6-23 The House of Hate, No. 16—The Vial of Death	2,000
6-23 Cleopatsy (Comedy)	2,000
6-23 Are Crooks Dishonest? (Comedy)	1,000
6-23 Britain's Bulwarks, No. 7—Fighting the Hun at St. Quentin	1,000
6-23 St. Croix (Educational)	1,000
6-26 Hearst Pathe News, No. 52	1,000
6-29 Hearst Pathe News, No. 53	1,000
6-30 A Little Sister of Everybody (Bessie Love)	5,000
6-30 The House of Hate, No. 17—The Death Switch	2,000
6-30 The Furniture Movers (Comedy)	1,000
6-30 Britain's Bulwarks, No. 18—Destruction Wrought by the Hun at St. Quentin	1,000
6-30 Guadeloupe (Educational)	1,000
7-3 Hearst Pathe News, No. 54	1,000
7-6 Hearst Pathe News, No. 55	1,000

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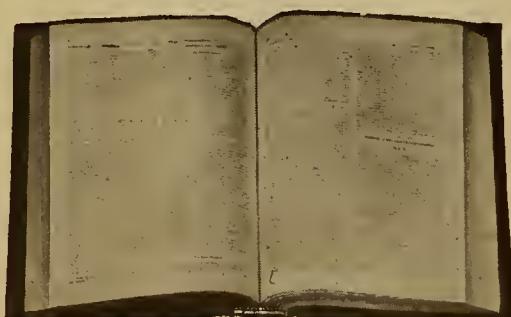
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TITLE OF PICTURE

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ADVERTISING
COST

FILM
RENTAL COST

DAY

TICKETS
SOLD

RECEIPTS

EXPENSE
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AMOUNT

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OTHER ATTRACTION

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MISCELLANEOUS

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TICKET SALES

SCREEN
ADVERTISING

MISC. RECEIPTS

TOTAL-RECEIPTS

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EVENING	MATINEE	EVENING	MATINEE	EVENING	MATINEE	EVENING	MATINEE	EVENING	MATINEE	EVENING	MATINEE	EVENING	MATINEE
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Motography

The MOTION PICTURE

Vol. XX
No. 2

TRADE JOURNAL



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July 13, 1918



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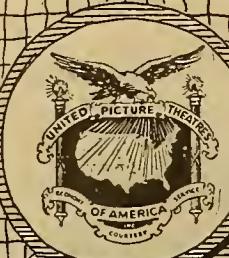
New York City

ANNOUNCEMENT of merger of **EXHIBITORS HERALD** *and* **MOTOGRAPHY**

□ □ □

EFFECTIVE with the July twentieth issue, Motography will be merged with Exhibitors Herald. The consolidated publications will be issued under the name,

“**EXHIBITORS HERALD**
and **MOTOGRAPHY**”



The Exhibitor's Declaration of Independence

July 4, 1918

United Picture Theatres of America
1600 Broadway, New York City.

Gentlemen:

I am desirous of insuring the future of my business and if you can convince me that membership in your organization will bring about that result, as well as reducing my film rentals and improving the quality of the film I use, I shall take advantage of my opportunity to apply for membership. You may send me a copy of your new booklet and have a representative call on me as soon as possible. Instruct him to demonstrate to me how my investment will be safeguarded, how I shall have a voice in the management and control of United, and why the formation of that association of exhibitors was in fact the Exhibitors' Declaration of Independence.

Sincerely yours.

(Theatre)

(City and State)

Cut this out, sign it, and send it on, it can't do you any harm, it may do you a lot of good.

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

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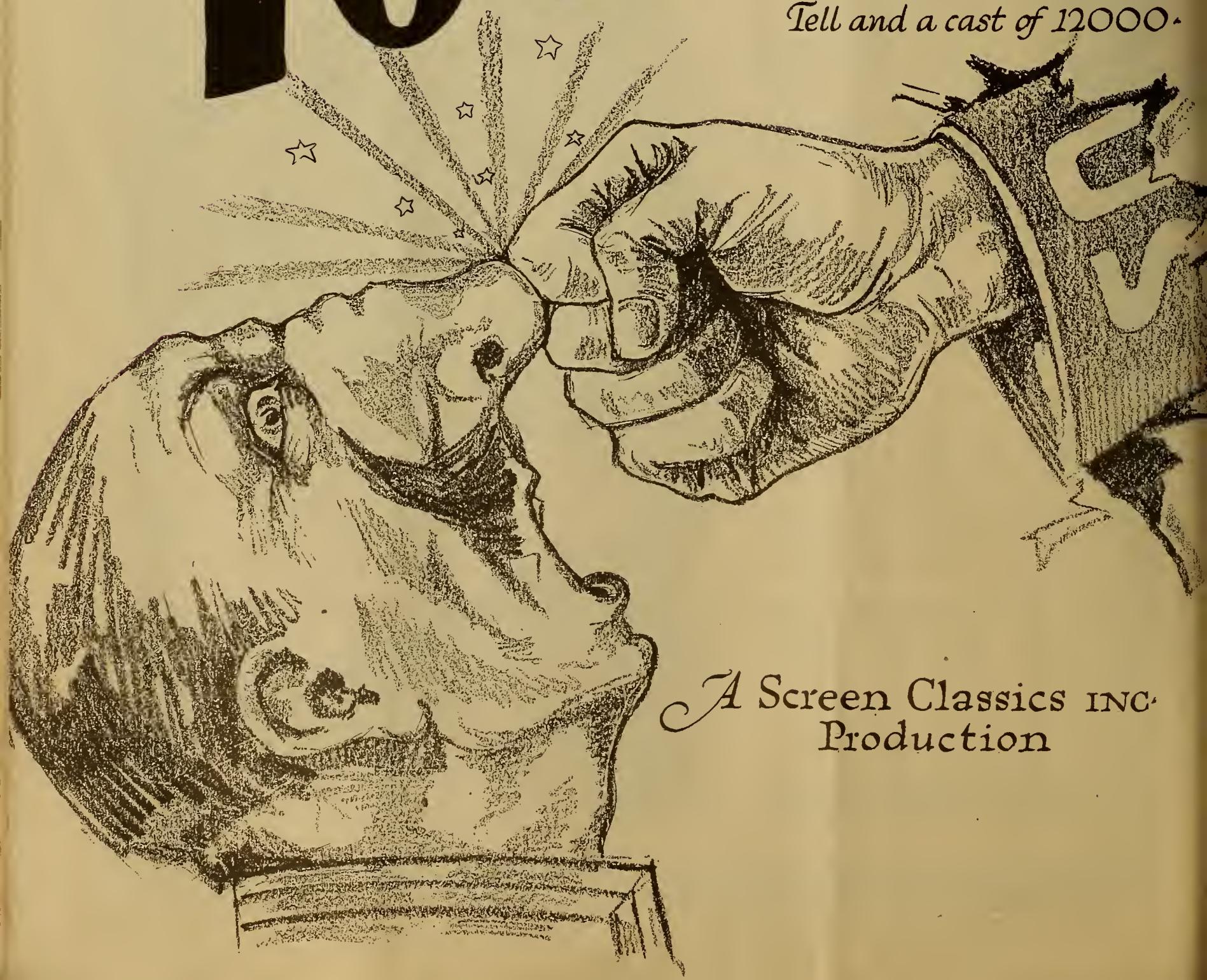
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TALE OF

The great Southwest, the land of cactus and torrid heat, of desert wastes and towering crags, where man reverts to the primitive and nature guards herself and yields but grudgingly, only that which man is strong enough to take.

**SHERMAN
PRODUCTIONS**

LOS ANGELES

NEW YORK



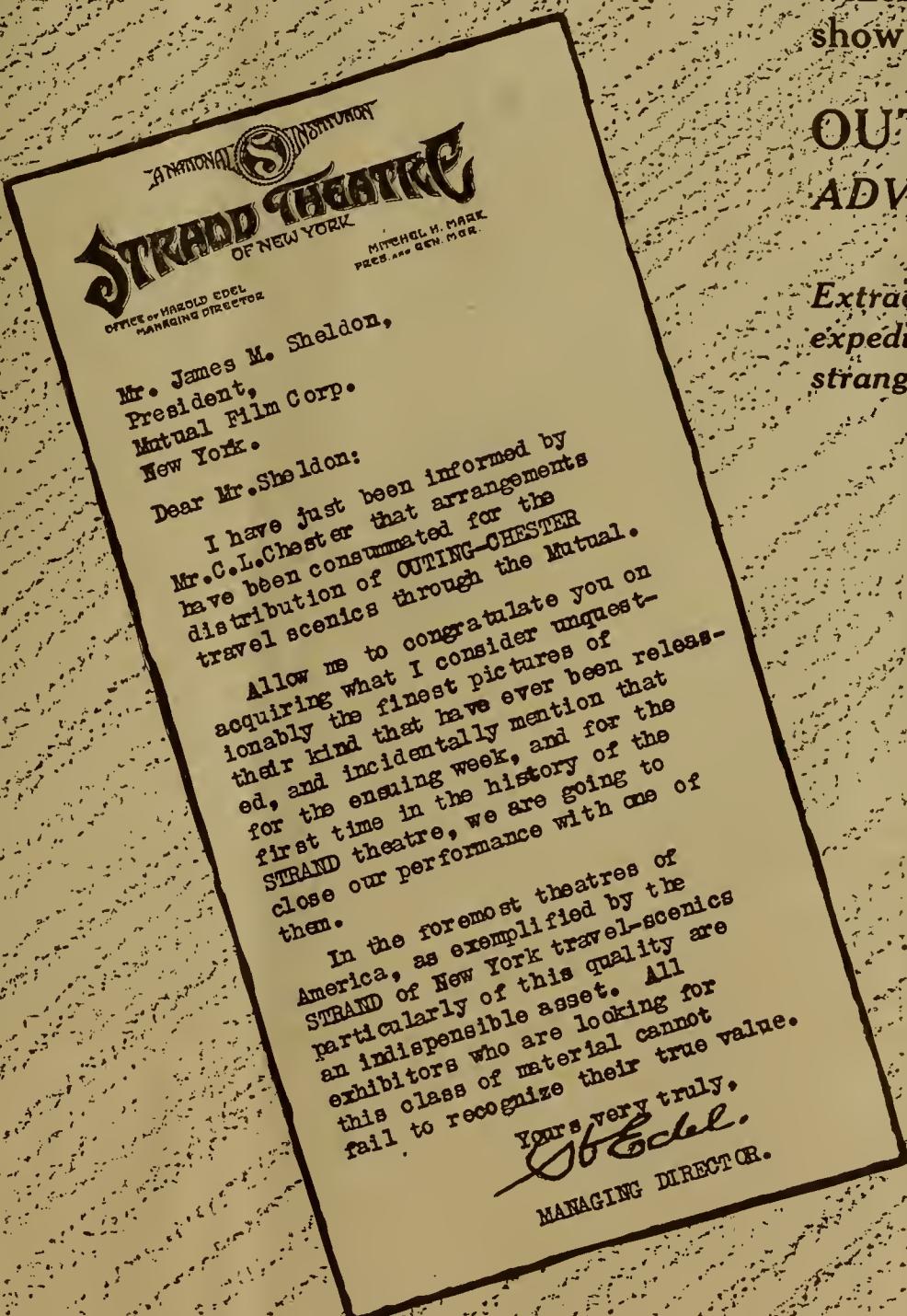
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"Thirteen" means nothing to Albert E. Smith, president of Vitagraph, for he now has just that number of women stars, as pictured above. Reading from left to right, starting at the top, they are: Nell Shipman, Gladys Leslie, Corrine Griffith, Edith Johnson, Florence Deshon, Hedda Nova, Anita Stewart, Betty Blythe, Agnes Ayres, Jean Paige, Alice Joyce, Carol Holloway and Grace Darmond.

DON R. EGBERT,
Managing Editor

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MABEL CONDON, Western Representative

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CHICAGO, JULY 13, 1918

Number 2

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CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

CLEAN HOUSE OR QUIT!

WHY IS the National Association of the Motion Picture Industry?

What has it accomplished for the general good, which could not have been done vastly better without it?

What useful purpose does it serve, as at present constituted?

Is it an organization designed to promote the interests and welfare of the motion picture industry or is it merely an eleemosynary institution?

ALL these are questions which are being asked everywhere in the industry today and which are going to be asked at the coming annual Convention in Boston less than a fortnight hence, with increasing emphasis and vigor.

MOTOGRAPHY has no desire to criticize or condemn.

It has no wish or intention to dig among the dry bones of promises unperformed and pledges unfulfilled.

But it fails to see the use or sense in sidestepping the facts.

They are plain and self-evident to all in the industry.

THE National Association has achieved practically nothing of importance in the way of results beneficial to the industry in the entire course of its existence.

It has been LONG on ASSESSMENTS and SHORT on ATTAINMENTS.

It has never been a leader in any movement representing the interests of the motion picture business, although it has invariably kicked up a lot of dust in climbing on the band wagon after the procession had started.

IT is time that all this was changed.

The industry has loyally and liberally supported the National Association from the beginning.

Its leaders individually have given unselfishly of their time and money and brains in an effort to obtain for the industry the consideration to which it is rightfully entitled.

That they have been hampered instead of helped by the maundering policy, to call it no worse, of the National Association, cannot be denied.

As already mentioned, MOTOGRAPHY has no wish to criticize or condemn any individual.

President Brady and Secretary Elliott have probably done quite as well in their respective positions, as anyone, knowing them both, could reasonably expect.

Yet their responsibility cannot be escaped.

NOTICE TO SUBSCRIBERS

MOTOGRAPHY having been merged with Exhibitors Herald, subscribers to this publication will receive the consolidated publications, "Exhibitors Herald and Motography," during the term of their subscriptions. In event of non-delivery of "Exhibitors Herald and Motography" beginning with the July twentieth issue kindly notify

"Exhibitors Herald and Motography"
417 S. Dearborn St., Chicago.

SO acute has the feeling in many quarters now become, that the advisability of forming another national organization, in certain eventualities, is being freely discussed.

MOTOGRAPHY is not in accord with this idea.

It does not regard it as a practical solution of the present problem.

At best it is but an experiment and an expedient with no more prospect of achievement than the National Association now has.

IT will be time enough to talk of a new organization when it is found impossible to remodel the old.

And herein lies the crux of the whole situation.

The National Association has but two alternatives.

It must CLEAN HOUSE—

Or QUIT!

Patriotism or Profit?

THE English language can do many things but it cannot be stretched to cover all situations. For instance, it cannot make a man white and black at the same time and have him a fine specimen of each. The case in point is the warning sounded to exhibitors who run "Pershing's Crusaders," released by the Committee on Public Information through the First National Exhibitors' Circuit.

In this warning there appears these words:

"We have permission to use the Government's name as producer in our advertising and publicity. We must see that this privilege is not abused by misleading statements—either direct or indirect—which will give the impression that the Government is responsible, or in any way connected with the exhibition of the picture."

"The Division of Films has issued or approved complete advertising and publicity campaign copy which will cover all requirements. It will be available at First National Exchanges. For any other matter issued in connection with the exploitation of the film each exhibitor will have to accept full responsibility."

The "impression that the Government is responsible or in any way connected with the exhibition of the picture" is impossible to escape. As a matter of fact the Government is making a profit out of it through the Committee on Public Information and therefore the Government, through those who rent the film, is directly connected with the actual exhibition of the picture.

Now that the Government is in the film business in

direct competition with the news film which it sells to the weeklies, why should there be any further subterfuge?

Taxed out of our boots and competed with by the Government direct is bad enough, but to be clouded over with dust raising conversation, misleading or stupid, or both, this is indeed a burden.

But further than this, is the neat threat contained in the final paragraph of the warning which reads:

"The Committee on Public Information has thousands of eyes which will be on the lookout for cases where ill-advised or misleading publicity is used. Should we exhibitors prove unworthy the trust reposed in us we may expect future Government features to reach the public in halls, churches or other publicly controlled meeting places."

So soon as the thousand eyes see ill-advised publicity, then all the halls and churches will turn into picture houses!

What is the United States Government after in this matter? Is it a wide-spread showing of pictures it wants the nation to see, or is it profits to keep the Creel Committee financed?

Our industry is intensely patriotic. It stands ready and has many times offered the fullest co-operation without profit, but despite its mistakes the motion picture industry is not wholly blind to the bungling or the seemingly sinister efforts of the Creel Committee.

We don't need to be bullied and if we will get together impartially and patriotically we won't be bullied.

No Brains—No Brains

On the beautiful lawns of the Letts estate in Hollywood a garden party was in progress. Will S. Davis, Metro director, was rehearsing a scene in "Judgment." An "extra" dashed up, breathless and ten minutes late. He almost fell into the arms of Bert Dorris, the assistant director.

"I would have been here sooner," he gasped, "but I had to hunt all over town for these."

He pointed down, and it was Dorris' turn to gasp.

"Your bit in this scene is that of a young society idler in white flannels, and here you show up with a Charlie Chaplin rig on," said Dorris. "What are you wearing those things for?" Dorris indicated a pair of tremendous brogans.

"Why, I thought you said 'long feet,'" the super explained, "and these shoes are the longest I could get."

Then light dawned on Dorris.

"I said 'lawn fete'—not 'long feet,'" he declared, keeping a straight face with an effort. "And the 'Q' is silent—as in 'canary.'"

Petrova Uses Famous Slogan

In a competition recently conducted by the Newspaper Enterprise Association, which serves 300 newspapers throughout the country, a prize was offered for the best American war slogan. Out of the hundreds submitted, one from Miss Marion I. Coop of San Diego, California—"Freedom for All Forever"—was judged the best. Secretary of War Baker and Secretary Daniels of the Navy were so impressed that they both endorsed the phrase and Congressman C. C. Van Dyck has introduced a bill in Congress urging all patriotic Americans to use, to live up to and to fight for this slogan.

And now to strengthen further its hold on the imagination and hearts of the people, Madame Olga Petrova is introducing the phrase as embodied in a patriotic song written by Lieutenant B. C. Hilliam of the Royal Canadian forces in every city she visits on her coast to coast tour in behalf of War Savings Stamps.

War Film Quiz Demanded in Congress

GEORGE CREEL AND HEARST FACE AIRING

AN investigation of the manner in which the Committee of Public Information, headed by George Creel, is conducting the nation's film business was demanded in the House of Representatives at Washington last week by Representative Allen T. Treadway of Massachusetts.

The demand is an outgrowth of the action of Mr. Creel in refusing to permit the showing of the Universal patriotic special, "The Yanks Are Coming," at the Broadway Theatre, New York, and of the charge of P. A. Powers of the Universal company before the Ways and Means Committee of the House on June 18 that government war pictures are monopolized by one company.

"Congress and the people," said Mr. Treadway, "should know and understand this whole question thoroughly. The secretary of war is asked in the resolution for full information on the subject. Testimony before the Ways and Means Committee showed a monopoly in the hands of one company, and the recent prohibition of an exhibition in New York bears out this testimony. The resolution is introduced for the purpose of obtaining the facts about the entire matter."

Resolution for Inquiry

What the Massachusetts congressman seeks to learn is set forth in the resolution as follows:

Resolved, That the Secretary of War be requested to report to the House the following information:

How many persons in the Signal Corps have been ordered to take still or moving pictures of the American Expeditionary Forces?

What disposition is made of such negatives and films when returned to this country?

In what manner, under what terms and regulations, are the pictures distributed for public information?

With whom and by whom are contracts made for such exhibition purposes, and what are the conditions of the same?

What persons other than members of the Signal Corps have been authorized to take still or moving pictures of the American Expeditionary Forces, and in what manner is control exercised over their exhibition?

Are members of the Signal Corps ordered to take pictures of military preparations in this country, including activities in the cantonments, ordnance and airplane production and the production of articles used in the war, and what disposition is made of the same?

Are pictures so taken exhibited in public places, and, if so, by whose authority and under what terms?

Have civilian photographers been authorized to take pictures of the American Expeditionary Forces, or of war preparations in this country? If so, what disposition is made of the negatives, under what terms are they exhibited, etc.?

What revenue is derived from such contracts and what disposition is made of the same?

Baker Backs Creel

Meanwhile the Universal company has been seeking permission from Secretary of War Baker to exhibit "The Yanks Are Coming," but in vain. Secretary Baker announces he will stand by the decision of Mr. Creel. If an investiga-

tion is granted by Congress, however, the facts revealed may have the effect of obtaining the desired permission.

Sensational evidence is expected in the event of an inquiry, a center of which would be William Randolph Hearst. It was Hearst's influence, according to R. H. Cochrane of Universal, which caused Creel to bar the Universal film, the inference being that Creel showed favoritism to Pathé, which has the contract for the distribution of the Official War Review and which, under the name "Hearst-Pathé," distributes news photographs of the International Film Service, a Hearst organization that makes and sells both news and commercial photographs.

In this connection, Paul Brunet, vice-president and general manager of Pathé Exchange, Inc., has issued a statement resenting the intimation that Pathé and Hearst are in partnership. This statement will be found on another page (Page 78).

Hart Explains Position

Charles S. Hart, director of the Division of Films, has also issued a statement, explaining the position of the division as follows:

Upon taking up the work of the Division of Films, I found that the British and Italian Official War Films were in charge of Captain G. McL. Baynes, that the French films were being distributed independently through the French Pictorial Division, while the United States official films were put out through the Red Cross, all of these being supplied to and distributed by the several

(Continued on page 77.)

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"What The Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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JUL -6/18/8

The criticisms contained in this department of MOTOGRAHY 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 MOTOGRAHY and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using the blank form below, write us your experience with the pictures you are showing. Address MOTOGRAHY, Department D, Monadnock Building, Chicago, Ill.

Artcraft

A MARILLY OF CLOTHES-LINE ALLEY, with Mary Pickford (Artcraft)—A most pleasing picture, full of that sort of comedy that pleases everyone. In some localities the bar-room stuff might offend but it is well-handled and kept within bounds.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

HIT-THE-TRAIL HOLLIDAY, with George M. Cohan (Artcraft)—A splendid picture. This star is always clever and well liked here. Patriotism should put this over big in any neighborhood. Get it and bill it big. You cannot lose.—G. T. Porter, Lyric Theatre, Blue Island, Ill.

SAY! YOUNG FELLOW, with Douglas Fairbanks (Artcraft)—Pep from beginning to end. Get it and go to it. This should clean up for you. One of the star's very best. Everyone was more than pleased.—G. T. Porter, Lyric Theatre, Blue Island, Ill.

M'LISS, with Mary Pickford (Artcraft)—One more of her "best ones." Good business.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

Bluebird

MOTHER O' MINE, with Rupert Julian (Bluebird)—A screen classic. This will appeal to any man, woman, or child, to all classes, to all creeds. Any

exhibitor can be proud to have this masterpiece grace his program. I have had two dates on this and have reviewed it six times. I could see it again and be entertained. Use old tunes with this, such as "Silver Threads Among the Gold," "When You and I were Young, Maggie," and "Mother O' Mine," and you will give your patrons an entertainment that will remain with them always. The memory of it will be a welcome one.—Mrs. Nora M. Vincent, Bluebird Theatre, Girard, Kansas.—High class patronage.

First National Exhibitors' Circuit

ALIMONY—(First National)—A six-part production dealing with the divorce question. An excellent feature which drew big business at advanced prices.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

TARZAN OF THE APES, with Elmo Lincoln (First National)—An extraordinary production, one you can boost to the limit at advanced prices and with the assurance that everyone will be pleased. There is only one fault with this feature; it ends very abruptly with the rescue party still in the wilderness, searching for the girl. On that account the story seems incomplete to everyone who views it.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

A DOG'S LIFE, with Charles Chaplin (First National)—The best of the Chaplins so far produced. Business equal to the best of special productions at much higher prices. Weather clear and cold. Newspaper and lobby display advertising. Admissions, 25 and 15 cents ground floor; 15 and 10 balcony.—Levi Stevens, Bijou Theatre, Alpena, Mich.—Business district, middle class and transient patronage.

Fox

WOMAN AND THE LAW, with Miriam Cooper (Fox)—Not a pleasing picture at the present time. Good photography. Too many long subtitles.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

Goldwyn

JOAN OF PLATTSBURG, with Mabel Normand (Goldwyn)—A good program picture. It would not stand big boosting but will probably please the majority. Mabel Normand does pleasing work and her name draws good business.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Nearly Married, with Madge Kennedy (Goldwyn)—This is the kind of picture which takes here.—Pastime Theatre, Blue Mound, Ill.

Nearly Married, with Madge Kennedy (Goldwyn)—A high class comedy which went well here.

What Is the Picture's Box Office Value?

IS THE film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in MOTOGRAHY'S "What the Picture Did for Me" Department.

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MOTOGRAHY

Madge Kennedy is a big favorite.—Gem Theatre, Corwith, Ia.

Nearly Married, with Madge Kennedy (Goldwyn)—I thought this a bit drawn out but it pleased my patrons. Crowded houses for a two-day run.—Savoy Theatre, Princeton, Ky.

The Splendid Sinner, with Mary Garden (Goldwyn)—Drew crowded houses. The ending created much discussion. Some said they liked it, others found fault.—Visalia Theatre, Visalia, Calif.

The Splendid Sinner, with Mary Garden (Goldwyn)—Drew capacity business at nearly every performance. Mary Garden was very well liked.—Empress Theatre, Phoenix, Ariz.

Our Little Wife, with Madge Kennedy (Goldwyn)—Madge Kennedy is a winner. This is the kind of production my people will turn out to see.—Grand Theatre, Wallace, Idaho.

Our Little Wife, with Madge Kennedy (Goldwyn)—Print poor, but otherwise this proved a first rate attraction and pleased most of our patrons.—Dixie Theatre, Maysfield, Ky.

Our Little Wife, with Madge Kennedy (Goldwyn)—A very pleasing picture. Good business despite rain.—Noble Theatre, Princeton, Ind.

The Face in the Dark, with Mae Marsh (Goldwyn)—All Goldwyns pull well here and this is no exception.—Princess Theatre, Evansville, Ind.

The Face in the Dark, with Mae Marsh (Goldwyn)—Good crowds flocked to see this. Personally I thought some scenes were a bit overdrawn, but heard no complaints from any of my patrons.—Superba Theatre, Alhambra, Cal.

The Danger Game, with Madge Kennedy (Goldwyn)—Big business with this. Many patrons commented on it as being one of the best pictures shown at the Arc in a long time.—Arc Theatre, Crawfordsville, Ind.

The Danger Game, with Madge Kennedy (Goldwyn)—This is great. Excellent business two days. Madge Kennedy pulls better with every picture.—Auditorium Theatre, Philadelphia, Pa.

The Fair Pretender, with Madge Kennedy (Goldwyn)—A good picture but Madge Kennedy doesn't seem to take with the public here.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Kleine

The Unbeliever, with Raymond McKee (Edison-Kleine)—Great business. Audiences wildly enthused. A truly great patriotic subject. It rings with sincerity.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

Metro

The Landloper, with Harold Lockwood (Metro)—Personally I think this is one of Lockwood's best. It took well with our patrons. Somewhat melodramatic but not overly so.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Landloper, with Harold Lockwood (Metro)—Star is always a drawing card.—L. L. Goldsmith, Class A Theatre, Seattle, Wash.

The Landloper, with Harold Lockwood (Metro)—Very poor. Lockwood is a favorite here but such pictures detract from his popularity.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

Draft 258, with Mabel Taliaferro (Metro)—An average patriotic subject. Not as good as **The Slacker**. Film in poor condition. Rental too high.—Mrs. Nora M. Vincent, Bluebird Theatre, Girard, Kansas.—High class patronage.

The Claim, with Edith Storey (Metro)—Fine. One of the best things Metro has given us.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

Lest We Forget, with Rita Jolivet (Metro)—One of the best of its kind.—G. L. Williams, Orpheum Theatre, Snohomish, Wash.

The Only Road, with Viola Dana (Metro)—An average melodrama. Attendance fair in hot weather.—H. E. Daigler, Mission Theatre, Seattle, Wash.—High class downtown house.

Mutual

Molly Go Get 'Em, with Marguerite Fisher (American-Mutual)—A splendid comedy in five parts. It will go big with any discriminating audience. Miss Fisher does not need a lot of advertising to put the picture over for everybody likes her.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

Social Briars, with Mary Miles Minter (American-Mutual)—Very good. Star draws well.—H. E. Daigler, Mission Theatre, Seattle, Wash.—High class downtown theatre.

Paralta

The Turn of a Card, with Warren Kerrigan (Paralta)—A splendid production. A fine production of the comedy-drama type. Not a dull moment in the entire seven reels. The shooting of the oil well is the real thing. Photography is beautiful. A number one feature.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

A Man's Man, with J. Warren Kerrigan (Paralta)—Undoubtedly the best Kerrigan has ever done. Just a suggestion here—he needs better feminine support. Peter B. Kyne's story is brimming over with human interest and action in every foot of film. It bears out the pre-release advertising that "When it says the end, you will have had but half enough." I played this against Ince's **Zeppelin's Last Raid**, in a town of 3,000 and we kept the S. R. O. sign busy at advanced prices. Does not this alone speak well for the picture, when we acknowledge the high standard of Ince productions?—Mrs. Nora M. Vincent, Bluebird Theatre, Girard, Kansas.

Paramount

Mile-a-Minute Kendall, with Jack Pickford (Paramount)—Speed is right. The best picture Pickford has put out so far.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed classes of patronage.

Resurrection, with Pauline Frederick (Paramount)—Good but it didn't take. Not enough fine clothes for Pauline.—George H. Done, Gayety Theatre, Payson, Utah.

The Biggest Show on Earth, with Enid Bennett (Paramount)—One of those pictures that is not great but leaves a pleasing feeling after you have viewed it. Good for children. Contains plenty of circus atmosphere. Business good with this.—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.—Middle class neighborhood.

Rich Man, Poor Man, with Marguerite Clark (Paramount)—Much better than the fairy stories this star has worked in. My patrons liked it. The star has lost some of her following.—Charles H. Ryan, Garfield Theatre, 2844 Madison street, Chicago.

The Fair Barbarian, with Vivian Martin (Paramount)—A very good light comedy drama which pleased all. The usual light plot for this star, which the public appreciate and enjoy. Not great but pleasing.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

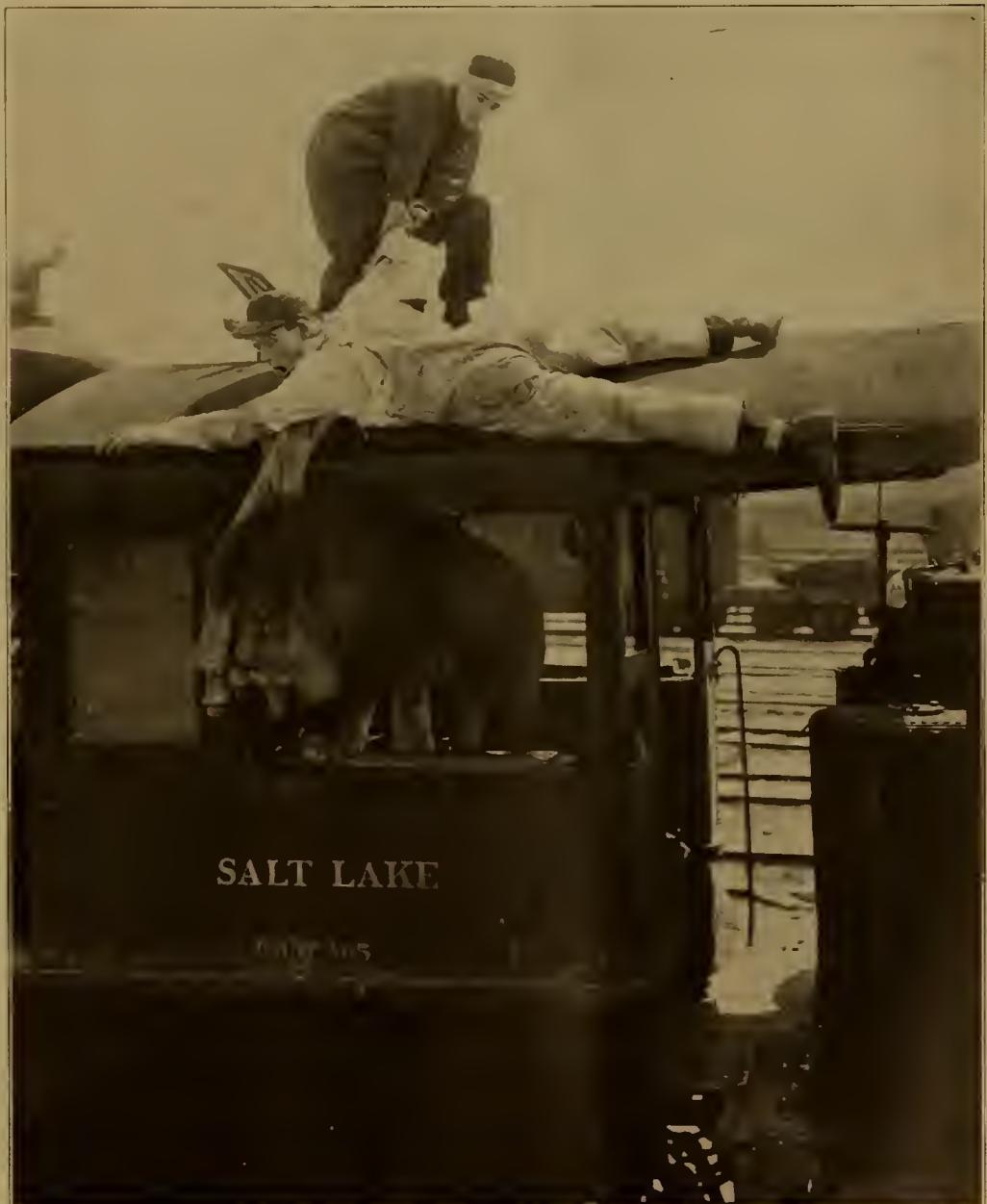
Wild Youth (Blackton-Paramount)—I can't say much for this in the matter of entertainment. It is hardly an average program offering. There are some unusual photography and effects.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Her Final Reckoning, with Pauline Frederick (Paramount)—Patrons highly pleased. Star draws fairly well for me. Business good.—G. T. Porter, Lyric Theatre, Blue Island, Ill.

The Bravest Way, with Sessue Hayakawa (Paramount)—Fairly interesting. Pleased my patrons. This star does not draw here.—G. T. Porter, Lyric Theatre, Blue Island, Ill.

Let's Get a Divorce, with Billie Burke (Paramount)—Above the average.—G. L. Williams, Orpheum Theatre, Snohomish, Wash.

Eve's Daughter, with Billie Burke (Paramount)—Far below the Paramount standard. Story

**SALT LAKE**

Being an actor in Fox-Lehrman Sunshine comedies is not such an easy job as it sounds. For instance, how would you like to play opposite this lion?

draggy and meaningless and the star's acting is deplorable.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

Jules of the Strong Heart, with George Beban (Paramount)—Splendid out-door picture, wholesome and pleasing.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

A Petticoat Pilot, with Vivian Martin (Paramount)—The star is youthful and appealing at all times.—Sylvia Grogg, Grogg's Theatre, Bakersfield, Cal.

The Clever Mrs. Carfax, with Julian Eltinge (Paramount)—More than pleased those who were willing to take a chance on a star who was unknown to them. Weather, fair. Advertised quite extensively. No competition. Prices, 10 and 20 cents.—J. E. Wingreene, Bismarck Theatre, Bismarck, N. D.—Neighborhood house.

The Secret Game, with Sessue Hayakawa (Paramount)—Feature well liked although the star is not popular here. Weather fair. Ordinary advertising. Admission prices, 10 and 20 cents.—J. E. Wingreene, Bismarck Theatre, Bismarck, N. D.—Neighborhood house.

Select

The Reason Why, with Clara Kimball Young (Select)—A real show.—G. L. Williams, Orpheum Theatre, Snohomish, Wash.

The Lone Wolf, with Bert Lytell (Select)—Brought good business in hot weather.—L. L. Goldsmith, Class A Theatre, Seattle, Wash.

The Lesson, with Constance Talmadge (Select)—A picture so pleasing that it received honorable mention from the most hardened critics. Photography excellent. Scenery and settings beautiful. This star is coming fast. Sister Norma had better have a care.—G. T. Porter, Lyric Theatre, Blue Island, Ill.

Scandal, with Constance Talmadge (Select)—The title implies much that you do not see. An inoffensive picture. Photography and settings are excellent.—Mrs. Nora M. Vincent, Bluebird Theatre, Girard, Kansas.—High class neighborhood.

The Secret of the Storm Country, with Norma Talmadge (Select)—Dramatically powerful subject. Miss Talmadge brings out every emotion demanded by the various circumstances in which she is placed.—Mrs. Nora M. Vincent, Bluebird Theatre, Girard, Kansas.

Magda, with Clara Kimball Young (Select)—A good picture but I cannot say it pleased the majority. It seems that our people want Ameri-

can stories of American life, not pictures with a foreign back-ground.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Magda, with Clara Kimball Young (Select)—The star and her father, Edward Kimball, are the salvation of this feature. The supporting cast is not even average.—Mrs. Nora M. Vincent, Bluebird Theatre, Girard, Kansas.

Triangle

Nancy Comes Home, with Myrtle Lind (Triangle)—A picture somewhat different and enjoyed by the majority. Story and plot not strong but it contains a lesson and serves as entertainment.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Innocent's Progress, with Pauline Starke (Triangle)—Here is a picture that we expected little of. The title had no drawing power, but the picture proved to be a most pleasing one, well handled by director and cast.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Love Brokers, with Alma Rubens (Triangle)—Mixed opinions on this. Some liked it, while others did not. I would say that it is a little above the average Triangle.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

Unfaithful, with Dorothy Dalton (Triangle)—A fair short subject but does this star no good.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Lonely Woman, with Belle Bennett (Triangle)—A very good picture.—L. L. Goldsmith, Class A Theatre, Seattle, Wash.

For Valour, with Winifred Allen (Triangle)—Just a program picture but it ranks right up with some specials. Of patriotic trend, though it's Canadian.—Mrs. Nora M. Vincent, Bluebird Theatre, Girard, Kansas.

Little Red Decides, with Triangle Players (Triangle)—Weather warm and clear. Advertised newspaper and lobby display. Competition, Artcraft, Bluebird. The admission, ground floor, 20 and 10 cents; balcony, 15 and 5 cents. A strictly no-star picture, with an extra good story and actors, patrons well pleased. Business above the average.—L. Stevens, Bijou Theatre, Alpena, Mich.

Shoes That Danced, with Pauline Stark (Triangle)—Weather cold. Advertising, newspaper and lobby display. Competition, Paramount and a tent show. Picture and story very good as it is well acted; picture as a whole lacks humor. Business below the average.—L. Stevens, Bijou Theatre, Alpena, Mich.

The Aryan, with W. S. Hart (Triangle Re-issue)

—Weather warm and clear. Advertised, newspaper and lobby display. A typical Hart picture that has a fair following, but people as a whole are looking for a newer line of pictures than these re-issues. Business below the average.—Bijou Theatre, Alpena, Mich.

Serials and Series

The Son of Democracy, with Benjamin Chapin (Paramount)—“Tender Memories.” Excellent is the word for these two-reel subjects. For high class entertainment and educational value as well they can't be beaten.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Son of Democracy, with Benjamin Chapin (Paramount)—“My Father.” Excellent stories, these of the life of Lincoln. They are human and are excellent entertainment as well as being educational.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

The Eagle's Eye, with King Baggot and Marguerite Snow (Four-Square)—Episode one played to capacity. Here is a series that is in a class by itself. Every episode is a complete story, written by Chief Flynn of the U. S. Secret Service. They deal with German spies and plots. All our patrons are enthusiastic over the series.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

State Rights and Specials

Carmen of the Klondike, with Clara Williams (State Rights)—Very good. A title like this is worth a thousand like *Stella Maris*. Big business.—George H. Done, Gayety Theatre, Payson, Utah.

I Believe (Tucker-State Rights)—As near nothing as could be. Long drawn out story, which got nowhere and which might go all right at a church picnic but will not please the usual picture fan who wants pleasure, not a half sermon. I am speaking from the point of view of my patrons and myself, not about the well meaning, educational qualities of the picture.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

The Hell Hound of Alaska, with W. S. Hart (State Rights)—The star does not appear until the third reel and very little after that. This is an old Mutual formerly called “The Darkening Trail.” Photography is bad in many spots. Keep away from it if you do not want to have your patrons dislike this star. Elmer Clifton is the leading player in this picture, rather than Hart.—Charles H. Ryan, Garfield Theatre, 2844 Madison Street, Chicago.—Middle class neighborhood.

Shame, with Zeena Keefe (State Rights)—Very good. Everyone spoke well of it. The star is new and did not draw very well.—George H. Done, Gayety Theatre, Payson, Utah.

The Eyes of the World (Clune)—Very satisfying production. We exhibited this for a full week and in spite of hot weather, we broke all receipt records.—Peter David, Liberty Theatre, Tacoma, Wash.

Reports of National Board of Review

Hari Kiri (California)—Seven reels. Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, fair; technical handling, fair; costuming, good; scenic settings, fair. Moral effect, doubtful.

And the Children Pay (Cramer)—Entertainment value, fair; educational value, doubtful; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, fair; technical handling, fair; scenic setting, fair. Moral effect, doubtful.

The Service Star, with Madge Kennedy (Goldwyn)—Entertainment value, excellent; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, excellent; scenic setting, good.

Milady of the Beanstalk (Pathé)—Entertainment value, good. Dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, fair. Moral effect, good.

The Empty Cab (Universal)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, good; acting, fair; photography, good; technical handling, fair; scenic setting, fair. Moral effect, good.

After the War (Universal)—Entertainment value, good. Dramatic interest of story, good; coherence of narrative, clear; acting, good; photography, excellent; technical handling, good; costuming, good; scenic setting, good. Moral effect, good.



Lois Wilson, as she appears in support of J. Warren Kerrigan in the Paralta play, “One Dollar Bid.”

CURRENT AND COMING RELEASES

Viewed for the Box Office WITH THE STORY OF THE PICTURE

Arrow

THE FINGER OF JUSTICE—(Eight Reels)—Crane Wilbur the leading player, but not featured. A tenderloin melodrama, with a sermon.

This is a curious production. It has all the elements of an Ivan feature, but it is sponsored by Rev. Paul Smith of San Francisco, who claims that it reveals the method by which the Barbary Coast of the California city was cleaned up. It tells the usual story of the girl lured to ruin, the political boss who gets graft from fallen women, and all the other familiar phases of underworld life. A unique feature is the sermon worked into the story, in which the hero, a preacher, tells respectable people of their responsibility for conditions. In this way it circumvents a good deal of adverse criticism that usually is attached to this sort of picture.

Director—Louis Chaudet. Cameraman—Lenwood Abbott. General effect—A story that wouldn't pass the censors except for its religious features. Star—Crane Wilbur has been off the screen a long time, but this may get a lot of his followers. Support—Pretty bad. Production—Fair. Photography—Excellent.

Local conditions govern this production entirely from the box office viewpoint.

Artcraft

Shark Monroe—(Five Reels)—July 1—Featuring William S. Hart. Full of fight on sea and land.

"Shark" Monroe, notorious for his brutality, finds Marjorie Hilton and her dissipated brother in a Seattle joint. They have been trying to get to Alaska, but the brother has squandered their money. Shark agrees to take them north if they will work their passage. On board ship he rescues the brother from death at the risk of his own life and then beats him up for neglect of duty. Marjorie strikes Shark with a rope and her spunk makes him love her. He rescues the girl from a trafficker in women and after permitting her brother to beat him in a fight, proves that he is still the same husky as ever by killing the man who has been trying to ruin the girl. They all live happily ever after.

Director—Hart, supervised by Ince. Cameraman—Joe August. General effect—A livelier story than some of the recent Hart pictures, the clashes between the men being constant and ferocious. Star—Hart is putting a little more variety into his work lately and this picture should make more friends for him. Support—Katherine MacDonald as the girl, pretty and full of ginger. Production—Immense. Photography—Brilliant.

It's a great Hart picture and will go big anywhere that this star is liked.



William S. Hart in "Shark Monroe."

Metro

Opportunity—(Five Reels)—July 1—Featuring Viola Dana. Cleverest work Viola Dana has ever done.

Mary Willard, the adventure-loving daughter of the king of the liniment trust, steals her brother's clothes and goes to a prize fight. There Anthony Fry, a bug on the subject of opportunity, tells his friend, Johnson Bowler, that whoever occupies the seat next to them he will offer the opportunity of a lifetime. Mary, in boy's clothes, gets the seat, and Anthony takes her home with him. A bum detective lives next door and scents a mystery. Further complications occur through the fact that Bowler has been estranged from his wife, and she returns unexpectedly, going to Fry's apartment to find him, and there discovering Mary's hat, which her maid has brought meanwhile. The fun gets faster and more furious, with a fine romantic finish.

Director—John H. Collins. Cameraman—John Arnold. General effect—This is the kind of work that has always made the little Dana's melodramas interesting, for she is a real, natural comedienne, and here is a whole feature-full of it. Support—Hale Hamilton is the goods, and with Edward Abeles, Frank Currier and Sally Crute on the job as well, this cast is hard to beat. Production—Good. Photography—Good.

This production is good enough for the highest class house, and snappy enough for the cheapest ones. It will create a demand for more Dana comedies.

* * *

To Hell With the Kaiser—(Seven Reels)—July—No player featured. Olive Tell the most prominent member of the east. Another smashing war feature.

Alice Monroe is the daughter of an inventor, living in Berlin. As the war breaks out, the Kaiser attempts to force Monroe to turn over the secret of a wireless invention to him. Monroe refuses. One of his daughters, in a convent in Belgium, is the victim of the viciousness of the Crown Prince, and Monroe is shot for denouncing him. Alice finally gets her revenge by killing the Crown Prince with her own hand, and betraying the whereabouts of the Kaiser to an American aviator, so that the monster is captured and the war brought to an end. The story is embellished with numerous striking episodes and the devil himself as the prompter of the Kaiser's deeds is shown like Mephisto in Faust. In the end Satan abdicates from the throne of hell in favor of his greater pupil.

Director—George Irving. Cameraman—George Hollister. General effect—As timely as ice cream in summer, the kind that there is no need talking about, for the title and the plot tell the story. Players—Very fine, especially Lawrence Grant, who gives the best impersonation of Kaiser Bill the screen has yet had. Production—Remarkably thorough. Photography—Excellent.

This looks like another as good as "The Kaiser, the Beast of Berlin," if not even better. Why waste words?

Pathé

Annexing Bill—(Five Reels)—July 1—Featuring Gladys Hulette. A lively comedy melodrama, well played.

Billy (in the usual manner he needs no surname because he's the hero) is a young lawyer with no money, in love with Enid Barwell, a young art student with still less, if possible. A ship is wrecked, Enid's aunt of whom she hardly knew, is drowned, and Enid is worth a million. Billy then refuses to marry her because she has too much money. She then decides to have a friend lose the money in speculation, but just then the aunt turns up, not having been drowned after all. More trouble. Then the aunt who turned up proves to be a fake and there is still more trouble. Everybody is happy at last.

Director—Albert Parker. General effect—A farce with a good vein of sentiment running through it, but not so hilarious as it ought to have been. Star—Miss Hulette is charming, but Creighton Hale is not a good support in comedy. Production—Average. Photography—Good.

This speedy variety of comedy goes well to add variety to a program that has been top-heavy with melodrama. It won't drive anybody crazy with enthusiasm, but it will please most audiences.

Bluebird

The City of Tears—(Five Reels)—July 1—Featuring Carmel Myers. Wop love, comedy and melodrama, flavored with beauty.

Rosa Carillo, a chorus girl in a wop opera company, is robbed of her savings and cannot go on her vacation. An artist, Billy Leeds, makes an improper proposal, but she knows how he acted with Maria, a model, and



Carmel Myers in "The City of Tears."

turns him down. Rosa is in love with Tony Bonchi, a delicatessen dealer, but he, she believes, is in love with the Maria whom Leeds has mistreated. Tony gets into trouble with the police, though innocent, and Leeds is able to get him out. Rosa promises to accept Leeds' proposition if he will get Tony out of jail. But as Rosa is the leading woman in the picture, of course she gets out of the scrape and everything ends as it should.

Director—Elsie Jane Wilson. **General effect**—This story is just a little off color here and there, but not enough to hurt, and it is really very well done. **Star**—Miss Myers is going to be one of the biggest in the business one of these days. **Support**—Very good. **Production**—Fair. **Photography**—Fine.

This will go well in the cheaper houses. It needs better dressing up to belong in the more particular sections.

Paramount

Sandy—(Five Reels)—July 1—Featuring Jack Pickford. A fine romance of sea and Kentucky mountains in melodramatic setting.

Sandy Kilday, a quick-witted Scotch youth, stows away on a ship bound for America, hoping to make his fortune. On the voyage he is discovered and a witness of his misfortune is Ruth Nelson. In America Sandy and a doubtful character, Ricks Wilson, eke out a precarious living, finally arriving in Kentucky near Ruth's home. Ricks gets into trouble and threatens to kill Ruth's father. He is sent to jail. Ruth's brother is about to make a lot of trouble by eloping with a coquette. Sandy interferes and takes the girl home. Ruth's father is killed, and Ricks, who has broken jail, is accused. Sandy discovers the truth, saves Ricks from a mob, and convinces Ruth that he is man enough to deserve the love she has really felt for him all along.

Director—George Melford. **Cameraman**—Paul Perry. **General effect**—A swiftly moving story, with lots of adventure and a good deal of comedy. **Star**—A typical role for Pickford. **Support**—Unusually good, including Louise Huff, James Neill, Raymond Hatton and Edythe Chapman. **Production**—Excellent. **Photography**—Great.

This picture ought to go well anywhere, especially as it is the last of Jack Pickford that you will get until after the war. A notice to this effect ought to bring in all the friends of the actor-sailor. He's in the navy now, you know.



The Kaiser's Shadow—(Five Reels)—June 30—Featuring Dorothy Dalton. A thrilling German spy plot story.

On his wedding day, Clement Boyd, inventor of a wonderful rifle, is abducted and taken to the house of Kremlin, a German spy, a heavily veiled woman, Paula Harris, taking the place of his bride in their carriage. Meanwhile Boyd's bride has been similarly abducted and taken to the same place by Hugo Wagner. Paula soon tells Boyd, however, not to be

afraid, as she is really acting for the French secret service, and has concealed the designs of his gun. These plans disappear again, and after everyone has passed through the direst of perils it is discovered that Hugo is an American secret service agent and Kremlin is killed in a raid on the place. Meanwhile a love affair has been developing between Hugo and Paula, though each thought the other a German spy.

Director—R. William Neill. **Cameraman**, John Stumar. **General effect**—A fast-moving, mysterious and extremely timely story, good enough to go over on its own merits if you have been having too much spy stuff, though that seems difficult to imagine just now. **Star**—Miss Dalton is much better in this sort of melodrama than the exotic society stuff she has done recently. **Support**—Very good. **Production**—Ince quality, very luxurious and pleasing to the eye. **Photography**—Excellent.

This is the time to get the money on pictures with Kaiser in the title, and while this hardly looks like a picture for a run, it ought to pack them in almost anywhere except in a strongly German community.

Petrova

Tempered Steel—(Five Reels)—June 23—Featuring Madame Petrova. Stage life melodrama in de luxe settings.

Lucille Carruthers, a cultured young woman, has made a success as an actress through the coaching of Serge Radikin, an actor, who wants to be paid by marriage. Lucille repels him. Another suitor is her manager, Edwin Archer. She, however, loves Dr. Sheldon. The night of the opening of her big play, Radikin comes to her apartment and tries to throw vitriol in her face. She fires a revolver at him and he falls dead. She pulls herself together and goes through a triumphant performance. Returning to her apartment she is about to give herself up, when Sheldon comes, and surprises her by explaining the real cause of the actor's death. They marry, it is hinted.

Director—Ralph Ince. **Cameraman**—Harry Harris. **General effect**—A carefully worked out story of life among theatrical people of the higher class. **Star**—Petrova is at her best as one of these stern, self-controlled women. **Support**—Fair. **Production**—So luxurious that it gives the production a lot of extra value. **Photography**—Excellent.

This is a production for the highest class houses, though it should go well in the medium priced ones as well. It has no cheap appeal and the action is logical rather than sensational.

Triangle

The Fly God—(Five Reels)—July 1—Featuring Roy Stewart. Another "Red Saunders" story, full of Western adventure.

Red Saunders discovers a consumptive named Allers and his wife stranded, having been robbed of \$200 by a stranger. He takes care of them at his ranch, but Allers wants to move on because he doesn't want to take charity. Red tricks him into taking \$200, which he has received from the conscience-stricken thief. Allers later discovers the thief and kills him in a fight, but the thief is the sheriff's brother and Allers is arrested. Red Saunders saves Allers from being lynched and gets him a fair trial. The jury is for conviction, all but one, and this man finally gets the others to agree that if a certain fly, buzzing on the ceiling, lights on the top of the window pane they will vote for acquittal and the fly obliges.

Director—Cliff Smith. **Cameraman**—Steve Rounds. **General effect**—A good Western, but it will be difficult to make anyone take the jury scene seriously. **Star**—You know Roy Stewart well enough by now and it's the regular Roy. **Support**—Good. **Production**—Average. **Photography**—Excellent.

Anywhere that they like Westerns this ought to be a good bill, for it has an original plot, with all of the customary stuff that makes a Western go.



The Painted Lily—(Five Reels)—June 30—Featuring Alma Rubens. Gambling house melodrama.

Mary Fanjoy is a poor girl and is dazzled by the flashy Cecil Grey. She marries him and discovers he is a gambler. Grey forces his wife to act as a decoy, under threat of casting her off, claiming that their marriage was a fake. The daughter of a wealthy blind woman is shot and the gambler forces Mary to pretend she is the girl, to get money from the woman. Mary falls in love with a young engineer who has been fleeced by Grey and who becomes the manager of the blind woman's farm. Grey takes pity on Mary and gets himself killed, first telling her that their marriage was not a fake after all. Then she marries the young engineer.

Director—Thomas N. Heffron. **Cameraman**—C. H. Wales. **General effect**—Just an ordinary "movie" of life as

it doesn't exist anywhere, redeemed by the powerful personality of Alma Rubens. Support—Fair. Production—Good. Photography—Excellent.

This is a Police Gazette type of picture, good only in low grade houses, an utter waste of the excellent talents of the star, who will draw in the better class houses, but will not please in this picture because the story is so bad.

Universal

The Mortgaged Wife—(Five Reels)—June 30—Featuring Dorothy Phillips. **The pursuit of a married woman by her husband's employer.**

Ralph Carter is an embezzler, Jeremiah Harris his employer. Harris agrees to let Ralph go free if Mrs. Carter will come to live in his home. The wife agrees. Harris tries to gain the young woman's love, but she repels him, and finally he is overcome by her goodness and desists. He has a fight with her brother, who questions their relations. Then Carter comes back and tries to blackmail his wife. Harris comes in and Carter is fatally shot. Then the widow realizes that she loved Harris all the time.

Director—Allan Hulabar. Cameraman—Fred Leroy Granville. General effect—A pretty old story, yet told with a lot of pep that saves it somewhat. Star—Miss Phillips is pretty enough and a sufficiently good actress to save most situations. Support—Fair. Production—Good. Photography—Good.

This is just another "movie." It won't arouse either enthusiasm or adverse criticism. It just gets by and will do as well at one sort of house as another, for they've all had the story in a dozen different ways.

Paralta

One Dollar Bid—(Five Reels)—July 1—Featuring J. Warren Kerrigan. **Mystery melodrama, good suspense.**

Toby is a poor white trash character, usually intoxicated, living in a little hut near a southern town. The villagers, outraged by his shiftlessness, demand that the sheriff put him up for sale under an old law. Virginia Dare, visiting the Poindexters, buys him for a dollar. Toby and Virginia, without speaking to each other of it, love each other at sight, and Toby determines to reform, but is constantly tempted by Ralph Patterson, who scents rivalry in his suit for Virginia. A revenue officer is killed by a moonshiner with a knife once owned by Toby, and Toby is about to be sentenced to death when Virginia brings a confession from the real slayer. It is discovered that Toby, who has now completely reformed, is a lawyer, the son of a friend of the Poindexters, who has been disgraced through liquor, and now that he has reformed he can and does marry Virginia.

Director—Ernest C. Warde. Cameraman—Charles Stumar. General effect—A good punch picture, flavored with lots of atmosphere and some comedy. Star—Kerrigan is an attractive figure, and is not seen on the screen nearly often enough, for he does some excellent character work in this feature. Support—Good. Production—Excellent. Photography—Fine.

This is one of the best of the Paralta pictures, one of its



J. Warren Kerrigan in "Toby."

most important points being the thoroughly luxurious mounting, which fits it for any kind of house.

Vitagraph

Tangled Lives—(Five Reels)—July 1—Featuring Harry Morey. **A story so complicated that it needs a chart and compass.**

John Howland is a successful architect. His wife becomes infatuated with Paul Westcott. Mrs. West, wife of a close friend of Howland's, is in love with Howland. Mrs. West is seen by her husband forcing her attentions upon Howland, and West commits suicide. Howland rescues a girl from street assailants and gets a home for her. Howland sees his wife and Westcott in an embrace and attacks Westcott, for which, curiously, he is sent to jail. His wife gets a divorce. When he gets out of jail he learns that his wife is going to marry Westcott and the only place he can think of to find a weapon to kill Westcott is at the place where he found a home for the waif he rescued. The girl and her protector drug Howland to keep him out of trouble. A lightning bolt strikes Mrs. Howland and Westcott. Howland marries the waif. "Tangled Lives" is right.

Director—Paul Scardon. Cameraman—Robert Stuart. General effect—A crazyquilt of a story, so hard to follow that it becomes a regular puzzle. Star—Harry Morey is some actor, but not good enough to make this sort of thing stand up. Support—Betty Blythe is coming ahead fast. Production—Good. Photography—Good.

This comes pretty close to being the worst picture of the year; certainly it is the worst Vitagraph in a long time.

World

Tinsel—(Five Reels)—July 1—Featuring Kitty Gordon. **Society melodrama built around the effort to ruin a girl.**

Princess Sylvia Carzoni is the divorced wife of Richard Carmichael. They have a daughter Ruth, just arriving at womanhood, and Sylvia wants to have her and show her life before she marries. Ruth is in love with Bobby Woodward, but goes on the visit to her mother, and is immediately subjected to the wiles of a roué, Jefferson Kane. Sylvia watches the affair develop, and just when Ruth is endangered by Kane's attentions, she intervenes. She then hands her back to Bobby, saying she did not want her to marry until she knew what men of the other sort were like. This noble sentiment reunites her with her own husband.

Director—Oscar Apfel. Cameraman—Lutien Tainguy. General effect—A somewhat new theme, but with about the same old stuff; in other words, it is "Enlighten Thy Daughter" with the punch taken out. Star—Kitty Gordon has plenty of opportunity to wear her well known fine clothes. Support—Muriel Ostriche and Frank Mayo in leading roles. Production—Only fair. Photography—Good.

While this is not the sort of a picture calculated to make you proud you are in the motion picture business, it will go over in a way with audiences that are not too critical.

Wilfred Lytell with Metro

Wilfred Lytell, as well as his brother, Bert, is now enrolled under the Metro banner. In spite of his youth, Lytell has had long experience on the speaking stage, and is now playing an important role in "Business Before Pleasure," at the Eltinge Theatre, New York, while he spends his days at the Metro studios, where he is a member of Ethel Barrymore's company in "Our Mrs. McChesney," now being filmed. Ralph Ince, the director, made special arrangements so that he may fill both engagements.

Lytell is playing the part of Jack McChesney, the heroine's son, in the screen version of Edna Ferber's play. This is not his first screen appearance, however, for he worked a year before under the direction of Ralph Ince, taking part in such well known pictures as "The Ninety and Nine," "The Lily and the Rose," and "Peter God."

Two Clever Triangle Plays

A western play, "A Good Loser," the first release on the Triangle schedule for July 7, has Peggy Pearce, the former Keystone player, at the head of the cast, supported by Lee Hill. Joe King will support Gloria Swanson in "Everywoman's Husband," a psychological drama, scheduled for release the latter part of the week.

Fox Declares War on First National

Plans to Build or Lease Theatres in Every City
Where Exhibitor Organization Is Entrénced

WILLIAM FOX has fired the first shot in a battle with the First National Exhibitors' Circuit. His first action was the taking over of the Victoria Theatre, St. Louis, under a long lease. He intends to conduct this in opposition to what he alleges is a pooling system conducted by First National.

It is the Fox plan to enter all of the towns where the First National is believed to have effected an arrangement with the theatre owners and managers in regard to the pooling system and either lease or build theatres there. The pooling system, according to a Fox representative, is primarily for the cutting of the price of features and the Fox people intend to fight it by creating exhibiting opposition.

There are two other towns in the midwest where the First National is entrenched where the Fox people are building theatres.

Wherever the Fox interests haven't a regular first run house that is well established they will operate their own theatres against those of the circuit.

In a statement issued from the Fox office it is said that Fox has taken the Victoria under a ten-year lease. This makes a total of 27 theatres under the Fox management, the majority of which

are located in New York, New Jersey, Massachusetts and Connecticut. The Victoria, which will be renamed "The William Fox Liberty Theatre," will have a high-class motion picture policy and an orchestra of 35 pieces. There is a seating capacity of 2,000. The theatre is located at Delmar and Grand avenues, near the new Grand Central Theatre, operated by William Sievers.

At the same time that Mr. Fox has engaged in battle with the First National, he is active in the outlining of a campaign which is being planned by a number of New York exhibitors against the Loew booking system.

A plan now under discussion may eventuate in a booking alliance being formed in Greater New York which will control at least 200 days of booking. Besides Mr. Fox, Moss, Keith, Proctor and a number of independents are interested.

The reason for forming the combination is to combat the Loew interests which now have first run on many big features because of the fact that they offer the distributor 65 days straight away in their houses. There have been instances where a picture playing the Loew houses has managed to get as high as 82 days.

Because of this, it is said that Loew

has not only the first run but a two weeks' protection in all his territory after he has played the pictures.

Those behind the formation of the new combination feel that with the assistance of a number of independents they will be able to line up at least 200 days in Greater New York. The independents that are figured on are men that control in the neighborhood of from 10 to 12 days each by having three or four houses.

The method of distribution will be through the medium of a booking office conducted much along the lines that the United Booking Offices are now conducted in regard to the booking of vaudeville acts. This office will take the picture for a certain number of days and then through the procedure of entering booking slips, the houses will receive the films in the order that the slips are registered.

The sales end, as to price, is to be governed by the time of the run in a certain territory and according to the capacity of the house which the picture plays.

Funkhouser Trial Continues

Acting Chief of Police Alcock has closed his case against Second Deputy Superintendent of Police Funkhouser in Chicago. Alcock, on the stand, has revealed conditions of Chicago's underworld, but the question of motion picture censorship has not been brought up.

Counsel for the major, it is reported, intends to move that the charges be dismissed on the grounds that the evidence is insufficient. Unless the case is dismissed, Major Funkhouser will be the first witness in his own defense.

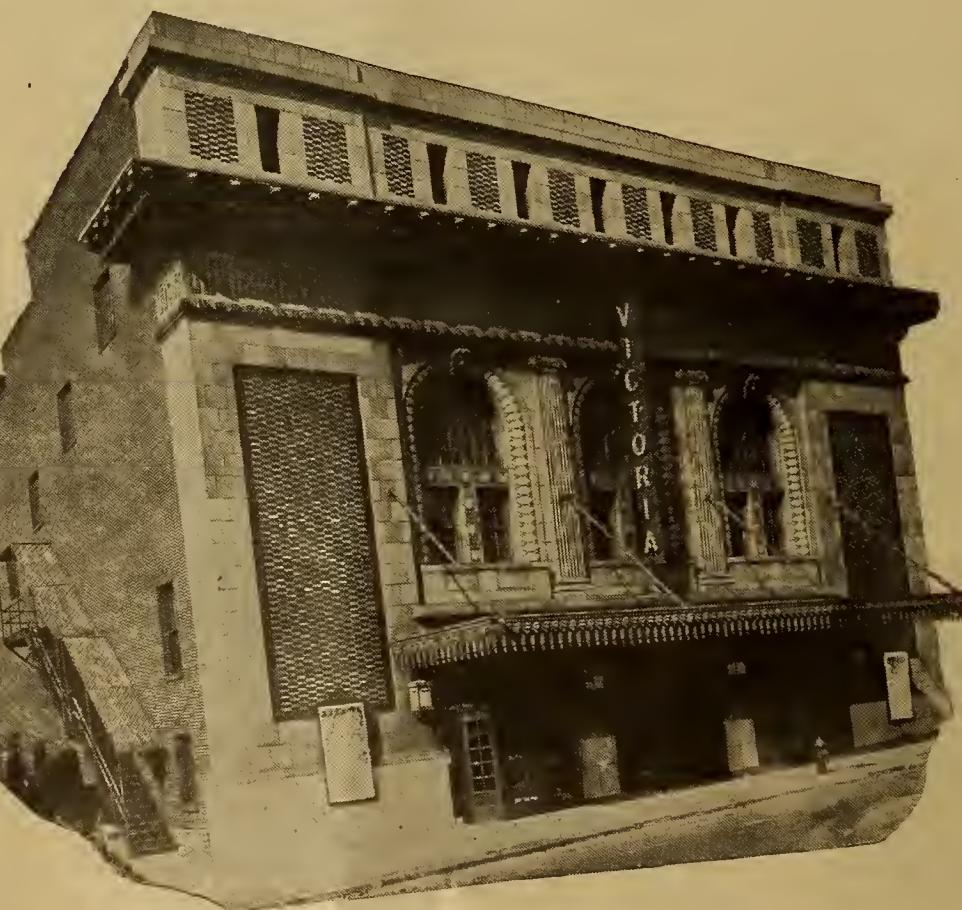
In the meantime the board of censors views every picture for which a permit is asked. It is keeping a close watch on the theatres and is also censoring the advertising, which in some parts of the city has been lurid.

Gives All Profits to U. S.

From Jewel's office at Portland, Oregon, comes the remarkable story of the patriotism displayed by Mrs. Alma Anderson, one of the pioneer exhibitors of Palouse, Washington.

Mrs. Anderson wrote to Secretary McAdoo recently and agreed to give the entire net profits of the Bell Theatre, which she is managing, to the Government for the duration of the war.

In reply, Secretary McAdoo sent Mrs. Anderson a letter complimenting her on her patriotic offer and stating that the Bell is the only theatre in the United States that is doing this.



Victoria Theatre, St. Louis, which has been acquired by William Fox to use in fighting The First National Exhibitors' Circuit.

Roosevelt's Books to Be Filmed

COLONEL WILL DEVOTE PROFITS TO WAR CHARITIES

EVERY exhibitor in the country will be interested to know that a deal has been completed whereby some of the literary works of Colonel Theodore Roosevelt will be produced for the screen.

The picturization of the Colonel's books will be under the supervision of Frederick L. Collins, president of McClure Pictures, Inc., and the Petrova Picture Company, and publisher of McClure's Magazine.

Royalties that go to the Colonel will not be retained by him, but donated to such war charities as the former president may designate. Only with this understanding did Colonel Roosevelt consent to have his books adapted for the screen.

Industry Is Honored

How important this announcement is will be understood when it is realized that Colonel Roosevelt is one of the foremost men of the nation and one of the foremost men of the world. Even his foes admit his greatness. Thus the motion picture industry receives a signal endorsement.

Looking at the announcement from a box office angle only, those who will recall the receptions the Colonel has received upon his many tours of the country, the devotion of his thousands of followers and the fact that he commands universal attention, can readily imagine what a great appeal the Roosevelt pictures will have.

Viewed from the patriotic standpoint, the announcement is equally important, for war charities stand to be enriched by thousands of dollars and countless hundreds of persons will gain renewed enthusiasm in their devotion to country and in their desire to help win the war.

Statement By Roosevelt

Colonel Roosevelt made the following statement in regard to the deal:

"Several of the more important producers of motion pictures have approached me with plans for films based on the books that I have written. I have never considered any of these offers seriously until recently, when it occurred to me that large sums might be realized for the American Red Cross or other war charities through the production and exhibition of such pictures. I have therefore consented to the production of a limited number of pictures, to be produced and exhibited in accordance with a properly co-ordinated plan, on the definite condition that all of the royalties

received by me during the war may be devoted to such charities as I may designate.

"Knowing very little about the film business myself, I have placed my motion picture affairs in the hands of Frederick L. Collins, publisher of McClure's Magazine, who already has wide interests in the motion picture field, and who is, I believe, in a position to produce these pictures or to secure their production under his supervision in a dignified and successful manner.

"I shall be very glad to co-operate in every possible way with Mr. Collins and his associates in the hope that a considerable sum may be raised to help meet the war needs. The final success of the undertaking, of course, depends not upon me, but upon the consideration and support of the great motion picture public. Exactly to the extent that the motion picture public approves these pictures it will help to provide additional means for backing the men at the front."

Statement By Collins

Mr. Collins made the following statement:

"It is true that I have at last been fortunate enough to convince Colonel Roosevelt of the desirability of adapting his books and writings to motion pictures. When the matter was first broached to him he was not at all favor-

able to the plan, but when it occurred to the Colonel that thousands of dollars for the Red Cross and other war charities would be raised by the production of such a series of patriotic pictures at this time, he began to see the matter in quite a different light.

"The uppermost thought in Colonel Roosevelt's mind today is to win the war, so he has very generously insisted that he should have the privilege of designating certain war charities to which the royalties which would normally go to him should be donated. With this end in view he has promised his hearty co-operation in making the films as successful as possible.

"My associates and I have not, as yet, decided whether we will produce all of these pictures ourselves, or arrange for their production, under our supervision, by other producers. Probably one film, based on one article of Mr. Roosevelt's, will be produced by a different firm. In fact we have not determined, finally, the order in which the pictures should appear.

Autobiography May Be First

"Some of Colonel Roosevelt's more recent patriotic writings of a non-political character, such as 'Fear God—and Take Your Own Part,' 'Put the Flag on the Firing Line,' and 'The Hun Within Our Gates,' should certainly be among the first films to be produced, although a picture of a more general character, based on 'Theodore Roosevelt—an Autobiography,' may be the first production to be released.

"Every attempt will be made, in the production and distribution of these pictures, to have every detail comport with the dignity of the Colonel's position and with a full realization of the opportunity for patriotic service which his generosity has made possible."

Hodkinson Denies Rumor

"J. Warren Kerrigan will not go to Paramount, as stated recently."

This is a statement issued by the home office of the W. W. Hodkinson Corporation. It is said that Mr. Kerrigan is under contract and will continue to release his pictures through the Hodkinson corporation.

Mr. Kerrigan's latest production, "One Dollar Bid," is now available for booking and he is hard at work on "Burglar for a Night." The usual strong cast is employed, headed by Lois Wilson.



Margaret Shelby, sister of Mary Miles Minter, who will appear in all forthcoming American productions in support of Miss Minter. Miss Shelby is studying for opera and plans to make her debut soon.

New Fuel Order Curbs Theatre Signs

Garfield Prepares Restrictions Because Voluntary Conservation Has Proved Impracticable

ELECTRIC signs are hit again in a new order being prepared by Fuel Administrator Garfield, according to reports from Washington. In the preparation of this order Dr. Garfield is confronted by what he declares to be the immediate necessity for further conserving coal used in the manufacture of electrical current and illuminating gas.

This new order is to take the place of the so-called lightless night order of November 13, which was suspended on May 1 by reason of the daylight saving law and the fact that the general conservation program of the administration was deemed sufficient notice to the country that coal and the power derived from coal must be conserved in every possible way.

"It now appears," said Dr. Garfield, "that in every city and village of the country, from which reports have been gathered, electricity is being wasted in

large quantities on the production of light for advertising, street and store illumination and other similar purposes. The country needs now—and for the whole period of the war will need—more coal than it can possibly produce and transport."

Confronted with this condition, the fuel administrator will order radical reductions in the quantity of coal consumed in the manufacture of electricity and illuminating gas for advertising purposes. While the official order has not yet been signed, it is expected that it will provide for closer restrictions in the New England states, Pennsylvania, New Jersey, Delaware, District of Columbia and Maryland than in the other states where the transportation of coal is not such a tremendous problem.

In any case, it is expected, the order will provide that no theatre or other outside lights shall be turned on until the street lights shall have been lighted.

Miss Young to Have Her Own Studio

Gains Permission to Build in Pasadena, Heretofore Barred Territory for Film Concerns

HARRY GARSON, manager of Clara Kimball Young, announces that plans have been made whereby Miss Young will build her own studio in Pasadena and that the site for the studio is now practically determined.

It is said that Mr. Garson's recent proposal to the Pasadena Board of Trade to establish a large motion picture studio there met with much discussion, due to the fact that heretofore all motion picture companies have been barred from the classic Los Angeles suburb. The proposition was given much public consideration by many prominent business men, who quickly realized the business advantages to be gained from such an enterprise, with the result that when the proposal was put to a vote at a recent citizens' meeting, 155 out of 175 votes went for the erection of the studio.

It is announced that Miss Young will spare no expense to make her studio site one of the beauty spots of the city and that plans are already well under way for the laying out of the grounds. The various studio buildings will be designed on the old mission style of architecture, and will include the instalment of a large pipe-organ.

Miss Young will also build a permanent home in the fall, probably in Pasadena, so that she may supervise all details in connection with her studio. Her father and mother, Mr. and Mrs. Ed-

ward M. Kimball, purchased a home in Los Angeles last week.

Upon the completion of "The Savage Woman," which will be her next release, Miss Young will go to New York for the production of "Cheating Cheaters," work upon which will be started early in July. Then she will return to California immediately.



Monte Katterjohn, who has been signed by the Famous Players-Lasky Corporation as a member of its scenario staff at Hollywood.

Katterjohn Joins F. P.-L.

MONTE M. KATTERJOHN, one of the best-known of the younger scenario writers, has been permanently engaged by the Famous Players-Lasky Corporation as a member of the scenario staff at the West Coast studios.

Mr. Katterjohn has already written the continuity for "The Source" and "Broken Threads," two forthcoming Paramount pictures starring Wallace Reid and is now at work on an original script for Lila Lee, the new and youthful Paramount star recently arrived from New York.

Mr. Katterjohn hails from Indiana, the home of James Whitcomb Riley and other illustrious men of letters. He began his career as a newspaper and magazine writer and also as a publisher, having issued the first magazine for photoplaywrights.

In 1908 he began his screen career as a free lance and later went to Universal as scenario editor; thence to the New York Motion Picture and later to Triangle. He is the author of numerous successful photoplays, including "The Clodhopper," "Madam Who?" and "Carmen of the Klondike."

Girl Is Film "Salesman"

TO UNIVERSAL'S SALT LAKE office belongs the distinction of introducing to the film trade located in the exceedingly difficult "mountain territory" controlled by that branch, the first "salesman" belonging to the fair sex. This newest addition to the "Big U" sales organization is Miss Donzella Cross.

The war has put women into all manner of fields, but it was not the war, but Miss Cross' cleverness and ability, and perhaps Manager Hager's quickness to grab new ideas and methods, that made her appear as the first feminine "salesman" in the motion picture game west of the Rockies.

Miss Cross was connected with the executive organizations at Universal City for some time. Prior to that she was associated with various other business enterprises in which expert salesmanship was necessary. She is a Salt Lake girl, a graduate of Northwestern University, Chicago, and also a graduate of University of California.

Knoxville Theatre Robbed

ONE OF THE boldest robberies in Tennessee in some time was perpetrated in Knoxville a few days ago, when a bandit held up an employe of the Bijou Theatre and took the theatre's money box containing \$360.

The affair took place about ten o'clock at night in plain view of many people who were passing.

Ohio to Shun Boston Convention

EXHIBITORS VOTE NOT TO SEND DELEGATES

THE convention of the Motion Picture Exhibitors' League of America, to be held in Boston July 13 to 20, received another setback, following the decision of the National Association of the Motion Picture Industry to have no active part in the exposition, when the Motion Picture Exhibitors' League of Ohio, meeting in Cleveland last week, decided not to send delegates.

Exactly what was back of the action was left largely to speculation, but it is thought that the fight for Sunday shows has so engrossed the attention of Ohio men that they want to center all their activities in that direction. Following the Cleveland meeting a special session was held at Columbus, where plans were formulated for a determined state-wide fight for the seven-day week.

Ohio Situation Serious

Prominent at the Columbus meeting were Ernest Schwartz, Henry H. Lustig, W. J. Slimm, Sam Bullock and Fred Dcsberg, all of Cleveland, and all members of the committee on legislation.

The situation in Ohio is said to be serious. Many small town theatres have been compelled to close for a lack of patronage and it is feared the larger cities may be affected.

Meanwhile preparations for the convention in Boston are proceeding and the advance guard is expected early next week. Desperate efforts are being made to make the exposition a success, but hopes are not high now that the national association has withdrawn its support.

National Association Condemned

In this connection the Massachusetts and Rhode Island branch of the league severely scored the national association at a meeting in Boston Tuesday and Wednesday, June 25 and 26. The following resolution was passed:

"By unanimous vote we condemn as an exhibition of bad faith at this late date the action of the National Association of the Motion Picture Industry in withdrawing from the Boston exposition, as it will tend to undo the constructive work of the past year. We heartily support the action of the Exhibitors' League of America in carrying on the Boston exposition as originally planned and shall earnestly solicit all individual manufacturers, accessory dealers and stars to actively participate in making said exposition an enormous success."

"Massachusetts and Rhode Island Exhibitors' League of America."

Upon the adoption of the resolution, it was decided to send this telegram to all members of the National Association who had not taken space:

"Massachusetts and Rhode Island branch of the Motion Picture Exhibitors' League of America in meeting assembled voice their condemnation of your action in refusing to co-operate with the Boston motion picture exposition. Will you not avail yourself of this single annual opportunity to do your part with us in furthering the interests of the industry?"

"M. J. Lydon, President."

This telegram, it was decided, would be sent to all those who have taken space:

"Massachusetts and Rhode Island branch of the Exhibitors' League of America in meeting assembled tender you their sincere thanks for your action in taking space at the coming exposition in Boston and for your hearty co-operation already shown."

"M. J. Lydon, President."

Those Who Now Have Space

It was announced that the following had subscribed for space: Alice Brady, William A. Brady, William L. Sherill, president of the Frohman Amusement Corporation; William L. Sherry, Nich-

olas Power Company, Precision Machine Company, United Theatre Equipment Company, National Carbon Company, Westinghouse Electric Manufacturing Company and the World Film Corporation. As the latter was the first to sign a contract for space and as Ricord Gradwell, the president of the company, promised to have six stars attend, it was decided to make Wednesday, July 17, World Film Day.

President Lee A. Ochs said he had the promise of Billie Burke, Marie Doro, June Caprice, Doris Kenyon, Katherine Calvert and Charlie Chaplin to attend, in addition to the World stars.

Efforts to have the American Exhibitors' Association abandon its convention to be held in Chicago in August continue to be made, but without success.

Wreck Scenes in News Reel

Screen Telegram No. 35, released by Mutual June 30, contains graphic pictures of the disastrous wreck at Gary, Ind., when an empty troop train telescoped the sleepers of the Wallace-Hagenbeck circus, killing sixty-eight persons and injuring a hundred and forty-two. The Screen Telegram camera-man was one of the first on the scene and got some striking pictures.



A scene from the new Fox picture, "Her Price," starring Virginia Pearson.

Chicago Censorship Plan Wins Friends

Reform Forces Willing to Support It If Changes Are Made and Alderman Maypole Agrees to All Except One

THE Maypole censorship ordinance, which was at first opposed by the women's clubs and church societies of Chicago, now appears to have won their support, provided certain amendments are made.

This proposed ordinance has not been forgotten in the excitement of the trial of Major Funkhouser, as the council judiciary committee last week listened to recommendations by the various reform organizations.

Alderman Maypole accepted all of the suggestions except one, which he said he wished to consider further. This was an amendment giving to the second deputy superintendent of police power to veto recommendations of the censor board if the vote stood 6 to 5. The board would be given power to override the veto of the second deputy if eight affirmative votes were recorded.

The ordinance, as amended, would provide:

The censor board to be under control of the chief of police.

Censors to submit their recommendations in writing and the reports made a public record.

Board to have power to recall and revoke permits.

All censored pictures to bear Chicago label, such as shown on pictures passed by the national board of censorship.

Permits for pictures to be shown to

adults only abolished. These now are termed "pink permits."

No permits issued while pictures are involved in court litigation.

With these amendments, the proposed ordinance is approved by the Women's Church Federation and various Protestant ministers' associations.

Raise \$9,000 for Soldiers' Kin

Approximately \$9,000 was realized from the recent carnival and dance held at the big Lasky studio at Hollywood for the benefit of the Folks at Home fund of the Famous Players-Lasky Corporation West Coast studios. This sum will be devoted to the care of the men of the studios who are now in the service of the United States and the dependents they have left behind.

Many stars were present at the affair and did something to aid, among them being Mary Pickford, Douglas Fairbanks, William S. Hart, Fred Stone, Clara Kimball Young, Dustin Farnum, Milton Sills, Doraldina, Charlie Chaplin, Constance Talmadge, Blanche Sweet, Mary Miles Minter, Louise Glaum, Lillian Gish, Mildred Harris, Carmel Myers, Bessie Love, Marjorie Daw, Pauline Starke, Elsa Lopez, Molly Malone, Eleanor Fields, Colleen Moore, Clara Kennedy, Edna Earle, Mary Charleson, Anna Walthall, Henry B. Walthall,

Bryant Washburn, Earle Williams, Elliott Dexter, Edythe Chapman, Julia Faye, Edna Mae Cooper, Charley Murray, Roscoe Arbuckle, Billy Mason, Robert Harron, Alice Lake, Elmo Lincoln, Maym Kelso, Ruth Roland, Polly Moran, Jerry Dean, Louise Fazenda and Mary Thurman.

Big V Companies to Keep Busy

There is to be no summer let-up in the production of Big V Comedies, according to Albert E. Smith, president of the Vitagraph company. Two companies are steadily working at the company's studios in Hollywood and they will continue there indefinitely, Mr. Smith says. One of these companies is headed by Lawrence Semon, the other by Earle Montgomery and Joe Rock, and they alternate on the Vitagraph program, a Semon comedy being presented one week and a Montgomery-Rock production the other.

A statement from the Vitagraph offices is to the effect that the comedy business is on the increase and it is attributed to the general desire of the public to see the brighter side of life, even if it is slapstick.

Exhibitors report that there has been a steady improvement in the Big V's, both in the matter of story and settings, and each one seems to get better than its predecessor.

"Work or Fight" Hits Operators

Word has been received by MOTOGRAHY that a ruling has gone forth from Provost Marshal General Crowder's office in Washington that motion picture operators of draft age are included in the "Work or Fight" order, unless they are in class 5. No class 5 men, it is understood, come within the provisions of the regulation.

Colonel Warren of the provost marshal's office told Representative O'Shaughnessy of Providence, Rhode Island, that operators of draft age are positively included in the order, as "they are engaged in an amusement or entertainment business and anyway can readily be replaced by men above the draft age and by women."

Honor Original "Little Eva"

Mrs. Cordelia Howard MacDonald of Cambridge, Massachusetts, who as Cordelia Howard appeared in the role of Little Eva in the original production of "Uncle Tom's Cabin," the first performance of which was given at Troy, New York, in 1852, has been invited by the Famous Players-Lasky Corporation to be the guest of honor at the initial screen presentation of the play in Boston.



View of the crowd at the dance and carnival given at the Lasky studios in Hollywood on June 8 for the benefit of the "Folks at Home" fund.

Stars Fight Heavy Income Tax

REPRESENTATIVE EXPLAINS STAND AT WASHINGTON

POINTING OUT that the high salaries of stars are largely the realization of investments in long and poorly paid apprenticeships, Grant Carpenter of Los Angeles, on behalf of the Motion Picture War Service Association, appeared before the Ways and Means Committee of the House of Representatives at Washington last week and made a strong plea for the separation of earned from unearned income in the proposed revision of the war excess profits tax.

The committee was told by Carpenter that the life of a star was not more than five years, and while he or she might earn a large income during the period of popularity that the time came always when the big income stopped.

The stories regarding the big incomes paid the stars, Carpenter said, were exaggerated and while he knew of one star paid \$500,000 a year and several who got nearly that much, very few were making \$200,000 and from that figure there was a big drop to the majority.

Cites One Stars Case

"I have in mind a woman who began only last year, after many years of poorly paid apprenticeship, to earn large sums of money," he said. "Her intangible capital is the experience and the knowledge of her art she has accumulated and upon which she has only begun to realize. The tax, as now applied, takes almost half of her earnings.

"In the nature of her business she cannot expect under the most favorable conditions to enjoy the popularity that brings her this income for more than a few years—five at the outside—and the hazards and risks of her employment, a brief illness or a scar on the face, may end her earning power at any moment for all time. During that period she may be taxed anywhere from 25 per cent to 50 per cent of her earnings of a lifetime, and in the end her capital is gone.

Makes A Comparison

"On the other hand, take a man with a similar income derived from dividends. This man's income would not be taxable at all under the excess profits law, nor would he pay the normal income tax; so that when the war is over and the tax removed this individual's capital would be unimpaired, and he would perhaps enjoy a larger income on the increased valuation of his property through no effort of his own."

Mr. Carpenter suggested the following changes:

"That a heavier tax be levied on unearned incomes than on earned incomes, no person to be allowed an unearned income of more than \$50,000 annually, but below this and in excess of \$5,000 the unearned income to bear a graduated tax.

"That income derived from occupations based on personal service and having no relation to the war be excluded from the operations of the excess profits tax.

Urge English Plan

"That the excess profits provisions be changed to conform to the English procedure: That is, taking 80 per cent of the actual war profits, with a special provision that where such profits are derived altogether from the manufacture of articles essential to the prosecution of the war, all in excess of normal pre-war profits be taken by the government; and in business that had no pre-war existence all profits above reasonable earnings on the invested capital be taken.

"That a direct emergency tax at graduated rates be imposed upon accumulated wealth, inherited or unearned, in any form whatsoever, in excess of a principal of \$250,000, with provisions that will prevent a shifting of the burden during the war and for ten years thereafter.

"That a heavy direct tax be placed on

the membership of social and country clubs and upon private homes in excess of the valuation of \$40,000.

"That a direct tax of 1 per cent be placed upon all accumulations of wealth in excess of \$200,000 when earned by the possessor, 2 per cent on similar accumulations which have been inherited, 3 per cent on such inheritances in the second generations, and 4 per cent on all inherited wealth belonging to persons residing permanently abroad."

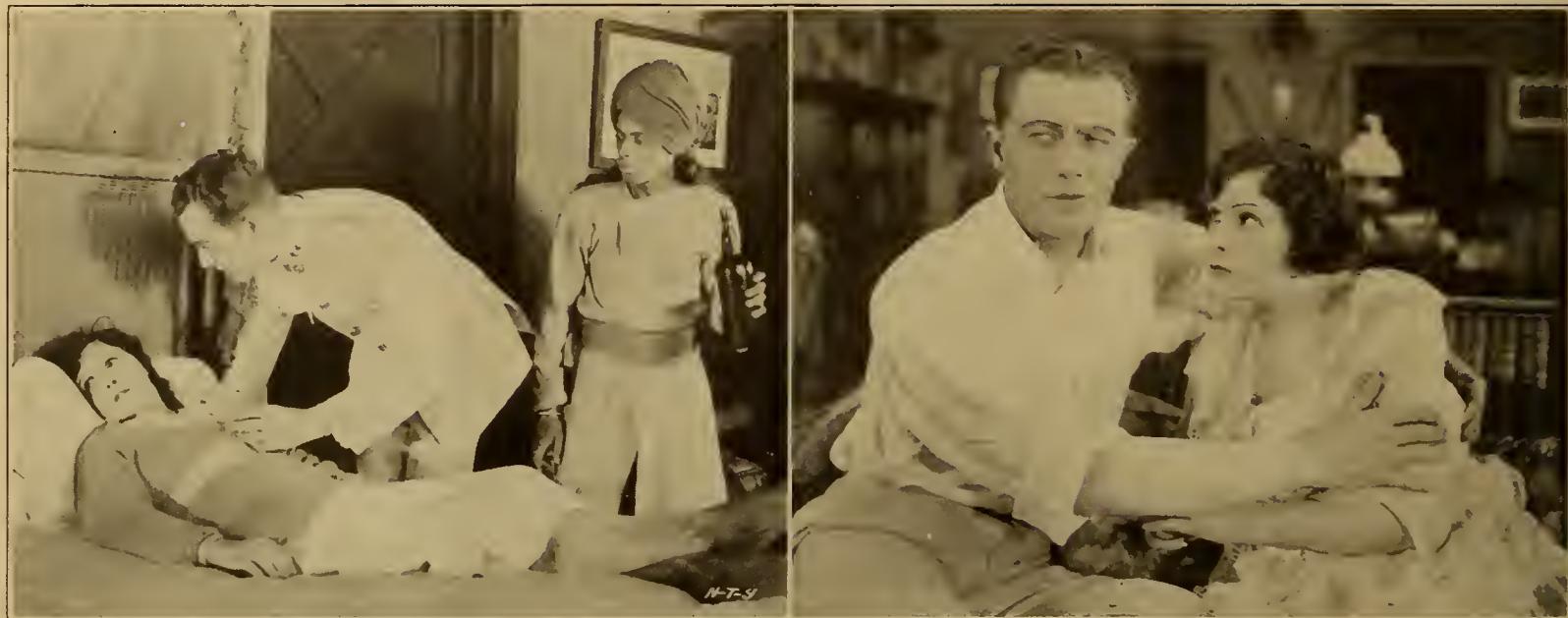
The Motion Picture War Service Association, which Mr. Carpenter represented, is the organization recently formed by the Southern California film colony at a rousing meeting in Clune's Auditorium, Los Angeles. While organized primarily for war service, it is being utilized for solving all the problems that affect those engaged in actual production.

Loew Books Capitol Comedies

"Smiling Bill" Parsons of capitol comedies is shortly to project his beaming presence upon the gaze of audiences in about thirty Loew theatres in Greater New York. The Loew offices have just contracted with Goldwyn, which distributes the comedies, for 110 days' booking.



Carlyle Blackwell and Evelyn Greeley in their new World feature, "The Golden Wall."



Striking scenes from Norma Talmadge's new Select picture, "The Safety Curtain." Eugene O'Brien appears as her leading man.

All N. A. M. P. I. Directors Nominated Now

General Division Last to Select Representatives—Board to Be Confirmed at Annual Meeting in Boston

ALL four branches of the National Association of the Motion Picture Industry have now nominated directors for the National Association board, the general division holding its annual meeting last week. The directorate as nominated by the four branches follows:

General division—Paul H. Cromelin, John C. Flinn, James Hoff, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley, Fred Beecroft.

Producers' division—William A. Brady, D. W. Griffith, William L. Sherrill, Carl Laemmle, Adolph Zukor, Samuel Goldfish, William Fox.

Distributors' division—Walter W. Irwin, Richard A. Rowland, Paul Brunet, W. R. Sheehan, Arthur S. Friend, P. A. Powers, Ricord Gradwell.

Supply and Equipment division—J. E. Brulatour, J. H. Hallberg, W. C. Smith, Donald J. Bell, Walter J. Moore, J. F. Coufal, E. M. Porter.

The nominations will be acted upon at the annual meeting in Boston July 19.

The annual meeting of the general division was the largest of the year. Beside the nomination of directors several other matters were attended to.

A committee consisting of Thomas G. Wiley, Paul Gulick and James Hoff was appointed to arrange for a luncheon Wednesday, July 24.

A resolution was adopted recommending to the executive committee of the National Association that individual members of Class 5 who enter the service of the government should have their dues remitted during the period of the war.

The Interocean Forwarding Company, Inc., and Reginald Ward, Inc., were

elected members of the exporters' section and the following were elected as individual members.

George A. Strader, Herbert S. Clark, A. M. Botsford, Patrick Kearney, Jerome Beatty, R. C. George, R. E. Pritchard, P. H. Stilson, Frederick Gage, W. H. Jackson and Morris Wilcox.

Actor Hurt; Too Much Realism

More realism than was intended was injected into one of the scenes of "Young America," the George K. Spoor feature now being produced at the Essanay studios, with the result that one of the players, William Wadsworth, who also is playing with Marie Cahill in "Just Around the Corner" at the Cort Theatre, Chicago, is appearing on the stage with his hand swathed in bandages.

Wadsworth plays the part of "Joe the Grouch" in "Young America." He attempts to strike Charles Frohman Everett, the village bad boy, for throwing a powder ball at him. Jasper, the boy's dog, takes his part and snaps at the grouch.

Jasper is half coyote and half fox terrier and he was brought up by his young master from the day he opened his eyes on the world. He carried out his instructions to attack the grouch, but went the director one better. He grabbed Wadsworth by the hand and hung on like a bulldog until pried loose. Wadsworth's hand was badly lacerated.

The dog has been thoroughly trained to carry out its difficult role, but is overzealous when protecting its master. It is now being restrained rather than urged in such scenes.

Plan Hayakawa Campaign

Selling plans for the series of Sessue Hayakawa specials, produced by the Haworth Pictures Corporation and to be distributed through Mutual, have been completed at a series of conferences with Haworth representatives in the office of James M. Sheldon, president of Mutual, Chicago.

The first of the Hayakawa specials will be available for pre-release September 1.

The exhibitor will be provided with one of the most complete arrays of advertising ever supplied. Some novel experiments have been made to fill the demand for "something new." There will be two sets of one sheets and two sets of three sheets, sixes, sixteens and twenty-four sheets, in addition to a quantity of other material.

"His Birthright" and "The Temple of Dusk" are to be the first of the Hayakawa specials, both of which will be completed well before the date of release. The Hayakawa productions are being directed alternately by William Worthington and James Young.

Rename Goodrich Feature

"Her Husband's Honor" has been selected as the title for the first Edna Goodrich's new series of features for Mutual, and August 5 set as the release date. The picture was produced under the working title, "The Gadabout," from a story by Maibelle Heikes Justice, under the direction of Burton King.

"Her Husband's Honor" was chosen as a vehicle for Miss Goodrich after a long search for a play which would exactly suit the talents of the famous stage beauty. It was agreed between Miss Goodrich, James M. Sheldon, president of Mutual, and Mr. King that the Maibelle Heikes Justice story provided exactly the material required.

Theatre Has Its Audiences Sing

NOVELTY PROVES HIGHLY POPULAR

By Genevieve Harris

IN THAT army of loyal workers, the motion picture theatres, whose aid in winning the war has won acknowledgment from President Wilson himself, there is one house which should be granted special mention for distinctive service. That theatre is the Alhambra in Milwaukee.

The distinctive service which the Alhambra gives to the community and through that to the entire country is simple and very enjoyable for all concerned, but its value the future historian, tracing the growth of true American patriotism in Milwaukee, with its large Teutonic population, will do well not to overlook. For the Alhambra Theatre is teaching its audiences, two thousand people at a time, to sing American songs, and if the chap who said, "I care not who writes my country's laws, if I may write her songs," had the correct idea, it's a pretty big service the theatre is doing, one whose effect will outlast war times.

Musician Directs Singing

We will get down at once to the method in which this is done, for live and patriotic exhibitors will quickly see the value of this innovation and wish to try it themselves. George Fischer, the manager of the Alhambra, which is owned by the Saxe Amusement Company, is a man with a vision. He fore-saw the possibilities of a "community sing" in his theatre, its value as an entertainment and as a patriotic feature. And in order that its full value might be brought out, he selected a capable man to direct it. In Frederick Carberry, a Chicago musician, he found the leader.

A twenty-minute period before each of the two evening performances is devoted to singing. Mr. Carberry's task

is to get the people to sing. The theatre is a big, beautiful house and very popular, so that its 2,000-seat capacity is frequently taxed. He has a fine orchestra to help him, under the direction of Frederic Rowley. Pamphlets containing the words of the songs are distributed throughout the audience and in addition the words are flashed on the screen.

Patriotic Talk First

Mr. Carberry begins by giving an informal patriotic talk. He is able to arouse the people and they respond quickly when he leads the singing. He leads them as a college "cheer-leader" directs the enthusiasm of a mass-meeting, with all that vigor and joyousness. It is no half-hearted response. The entire audience sings, whole hearted, and no one, listening to "The Star Spangled Banner," "Yankee Doodle" or "On, Wisconsin," as the Alhambra audiences sing them, can help feeling the thrill and believing that each singer is a truer American at heart when the song is finished.

The program is by no means limited to patriotic or war songs. "Old Black Joe," "Love's Old Sweet Song" and other favorite American songs are included and the majority of the people for the first time really learn the words of the verses, instead of just the first line of the chorus.

Popular with Patrons

The people like this "sing." Begun as an experiment, it is continued by request of the audiences.

"It's the biggest thing we ever did," says Mr. Fischer, and he admits that his audiences surprised him by their enthusiasm. "I'm glad to pass along the suggestion to other exhibitors."

But this "community sing" is not the only worth-while feature of the Alhambra. The accompanying photo-

graphs show the attractive lobby, the nursery, which is said to be the first of any theatre in the country, and the beautiful stage setting. MOTOGRAHY has already published stories about the children's parties which are given at this theatre, the service booklets published, and other unusual features.

Section for Smoking

The smoking section, in the rear of the first balcony, furnished with comfortable leather chairs, with large fans on either side to prevent this smoke from entering the theatre proper, is a popular section. The women's rest room is as attractive a place as any tired shopper could desire for a little rest before the picture.

The theatre itself, once a legitimate house, is an inviting place. It is excellently ventilated and kept beautifully fresh and clean. In summer all drapes, seat covers and window curtains are of white linen. In the fall and winter these are replaced by old rose plush hangings and the entire theatre is furnished in old rose. In spite of its size, the theatre has a cozy, comfortable appearance.

Lockwood Aids Red Cross

Harold Lockwood will hereafter help the Red Cross in this fashion. Instead of sending his photographs free to those who request them, he will, beginning June 25, reply to all correspondents by post card, saying that he will gladly send the sought photograph if the solicitor will forward twenty-five cents, which amount he will turn over to the Los Angeles Chapter of the Red Cross.

Inasmuch as the requests for photographs number thousands in a month's time, Lockwood will be able to raise a tidy sum of money for that very worthy cause.



Views of the beautiful Alhambra theatre, Milwaukee, and George Fischer, manager. On the left is the stage setting, in the center is the inner lobby in summer dress, and at the right is a view of the nursery.

"Salome" Completed After Six Months Work

BIGGEST FOX PRODUCTION EVER MADE WILL BE AVAILABLE FOR PRESENTATION IN SEPTEMBER

AFTER six months of unremitting activity at the Hollywood studios of William Fox, "Salome," with Theda Bara in the title role, has been completed and is now in the hands of the cutting staff in the general offices in New York. This production, the biggest the Fox organization has ever made, will be seen on screens throughout the country with the advent of September. Samuel F. Kingston has been placed in charge of the booking and an unprecedented campaign heralding the production is already under way.

"Salome" is declared to mark a new development of the spectacle picture in that massiveness of effect will not smother dramatic interest. Said an official of the company, in this connection:

"Two elements are responsible for overcoming this common failing. Theda Bara's art is one and the elemental strength of the story is the other. Add to this the superb investiture provided and it must be apparent that here is a production that can hardly fail to stir the spectators."

How big "Salome" is will be better realized, according to this official, when it is pointed out that on 500 feet of film alone \$50,000 was spent. Two thousand players in all took part.

Eight hundred artisans were employed in building a reproduction of the city of Jerusalem as it existed forty years before the time of Christ, this being one of several replicas on a grand scale. Salome's bath of costly marble and the palace of King Herod are said to be triumphant examples of Judean splendor. The peacock fountain in Salome's boudoir also is shown, having been modelled after an old Biblical print. Of

modern significance is the reproduction of the Gate of Jaffa, through which recently marched the victorious Britons under command of General Allenby.

Some idea of the fundamental expense involved may be gained from these items: Two hundred loads of sand were hauled from the beaches to build the streets of Jerusalem. Twenty-five tons of plaster and as many loads of cobblestones were used. A hundred sculptors and mural decorators were kept busy during the initial stages. Aside from Miss Bara's costumes, ten thousand costumes were required to clothe the army of performers in the various scenes.

Nothing has been overlooked by the technical staff. Camels to the number of fourteen, five hundred horses, donkeys, elephants, goats, sheep, lambs, bullocks, oxen, dogs, cats, parrots, cockatoos, doves, pigeons and peacocks there are, wherever they add realism to the scene.

Fred Stone Hard at It

Fred Stone, the comedian, following preliminaries, started his career at the Famous Players-Lasky West Coast studio by sliding head-downward on a rope from the top of a church steeple to the ground.

Stone's initial picture is "Under the Top." It was written by John Emerson and Anita Loos and the continuity is by Gardner Hunting. It is a circus story full of comedy, with stunts galore. Donald Crisp is directing.

Stone will make at least three Artcraft pictures while "resting" from his unprecedented run in New York in the musical show, "Jack O'Lantern."

Chicago Loses Two Live Wires

Sorry to see you go, boys—but "So long and good luck."

That is the attitude of the trade in Chicago toward Terry Ramsaye, director of publicity for the Mutual Film Corporation, and Colvin Brown, director of advertising, under Mr. Ramsaye, who have packed up their tools of craft and personal belongings and gone to New York in accordance with a decision of President James M. Sheldon that the publicity department logically belongs in that metropolis.

Ramsaye and Brown, both popular members of the Chicago film world, have made remarkable records and will be missed greatly. Everyone hopes and expects, however, that they will achieve even greater success in their new surroundings.

Mr. Ramsaye came to Mutual several years ago after considerable newspaper experience in Chicago and other cities. Mr. Brown also entered the publicity field with newspaper experience. He became Mr. Ramsaye's assistant early in 1917.

Arthur J. Pegler, who has been in the Mutual publicity department almost since its beginning, also goes to New York. Joseph Sullivan, who arranges the music cues to accompany pictures, will remain in Chicago and handle any Chicago publicity necessary, arranging trade showings and so forth.

Await New Ebony Comedy

Reports received by General Film indicate that exhibitors are keenly interested in the forthcoming production of "Good Luck in Old Clothes," an Ebony comedy which departs from the usual broad comedy lines to feature a company of white and negro players in the E. K. Means story of the same name which appeared in the All Story Magazine.

The E. K. Means stories are described by literary critics as being the most delightful picturizations of negro life published since the days of Joel Chandler Harris.

Wounded See Film on Ceiling

"For the Freedom of the World," distributed by Goldwyn, received an odd presentation last week, when, by means of portable projection machines, it was shown on the ceiling of the convalescent hospital at Camp Upton, Yaphank, Long Island. Several hundred wounded and disabled soldiers lay on their backs and watched the picture. Previously it had been shown in the amusement hall to 2,000 men. Goldwyn supplied the film gratis.



Terry Ramsaye, publicity director, and Colvin Brown, advertising director, of the Mutual Film Corporation, who have left Chicago to set up shop in New York.

Big Theatre Shake-up in Montreal

THIRTY HOUSES CLOSE, REOPEN OR CHANGE HANDS

MONTREAL moving picture theatres have had a shaking up, the equal of which has never been seen before in that city. In fact, the numerous changes probably establish a record for any city.

Upwards of thirty local houses have been closed, changed hands or been reopened after short periods of darkness during the past few weeks. All sizes of theatres have been affected.

Many Reasons for Condition

It is declared that the numerous restrictions and taxes recently imposed by the Canadian government have had a disastrous effect upon the business. These enactments have included an increase of one cent per foot on imported films, a reel tax of fifteen cents per day and an embargo on advertising matter.

In addition, there is the provincial war tax, a campaign by the Montreal authorities against the admission of children to the theatres except when accompanied by parents or guardians and the censorship worry. In a few days, about fifteen exhibitors were arraigned for permitting the admission of unaccompanied children, and fines ranging from \$10 to \$50 were imposed. Frequent military drafts have also tended to make the situation difficult.

Some of the Changes

Here are a number of the recent changes:

The Wonderland Theatre has been closed down permanently and dismantled.

The St. Denis has been closed until fall.

The Star has been closed for the summer at least.

The Comet has been closed for an indefinite period.

The Windsor has been closed for good and has been partially dismantled.

The Aleazar, owned by J. Perras, has been closed temporarily.

Manager A. Desmarteau of the Arcade has closed the house for the summer months.

Liberty Gets New Name

The name of the Liberty has been changed to the "Allies Theatre" by Manager Thierren, who is now keeping his theatre open all week instead of on Saturdays and Sundays only.

Mr. Astphan, formerly manager of the Star Theatre, Notre Dame street west, has reopened the National Palace Thea-

tre after changing its name to the Victoirescope. The National Palace was closed for three months. The house has been renovated.

The Connaught Theatre has a new manager in the person of Thomas Dobligan.

Manager Charles Thom is reopening the Circle Theatre on Main street.

Joe Block and P. E. Neal are now the joint proprietors of the Canada Theatre.

The Rialto Theatre, which was closed early in May, was reopened on June 22 under new management.

Exhibitors Swell Membership

The membership of the Canadian Motion Picture Association, which is the organization for Montreal exhibitors, now boasts of forty. It is pointed out that these exhibitors represent the most aggressive theatres in the city—those that do not close down during the summer months. A campaign is under way to gain out-of-town members in order to strengthen the hand of the film men of Quebec.

Albert H. Beaulne, who resigned from the secretaryship of the Montreal association to accept a position with the Specialty Film Import, Ltd., was invited to reconsider his decision. He did so, with the result that he is once more the secretary and organizer.

The exhibitors recently took up the subject of petitioning the government to have the exchanges collect the 15-cent reel tax. Several directors of the association were appointed to confer with the Exchange Managers' Association with a view to obtaining an amendment from the government.

It is pointed out that the tax is imposed on pictures without consideration of the cuts made by the censors. One picture, for instance, was cut down from nine to four reels, yet the theatre was called upon to pay the tax for the whole feature for the seven days that it was screened.

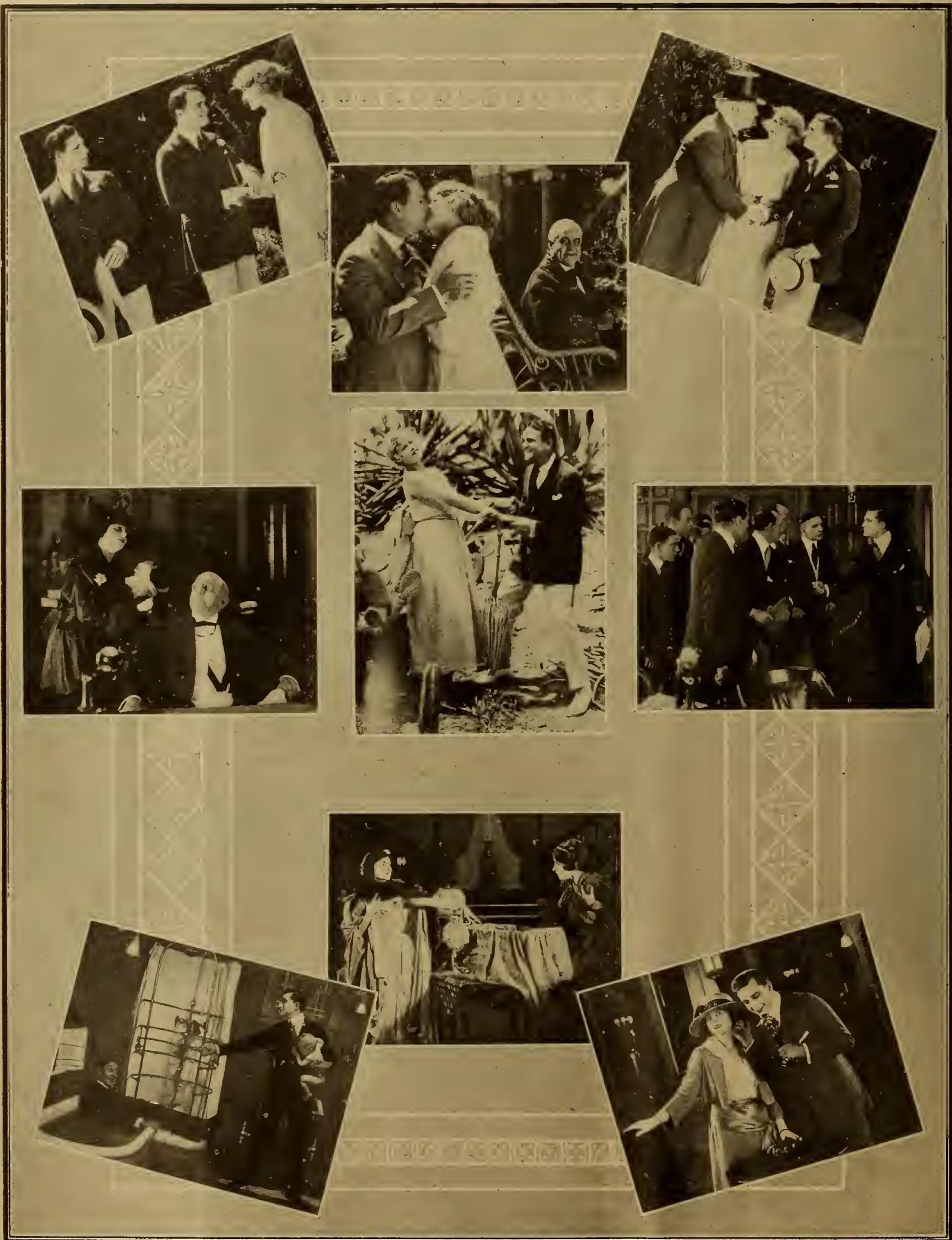
Puts Hardship on Theatres

This picture was "Panthea," which was presented at Loew's Theatre. The tax collected by the government from Manager Mills was \$9.45. The government collected a tax on something for which value was not received. This is an exceptional case, it is admitted, but there are other instances where the eliminations made by the censors amount to a thousand or more feet.

The exhibitors appointed to take up this matter were Manager Nicholas of the Strand, Manager Rotsky of the New Grand, Sam Freed of the Tivoli and Howard Conover of the Imperial.



Mae Marsh, Goldwyn star, as she appears in her new picture, "The Glorious Adventure."



Important scenes from two important new Metro pictures, "Judgment," featuring Anna Q. Nilsson and Franklyn Farnum, and "A Pair of Cupids," starring Francis X. Bushman and Beverly Bayne. The three scenes at the top and the oval in the center are from "Judgment," while the three at the bottom and the two on either side of the oval in the center are from "A Pair of Cupids."

Six Features on Metro's July Program

Five Are All-Star Series Pictures and Sixth Is Screen Classics Super Production, "To Hell with the Kaiser."

METRO is issuing five All-Star Series pictures and a special Screen Classics production during July. The latter is "To Hell with the Kaiser," which has been directed by George Irving from the scenario by June Mathis, with Lawrence Grant as the hated monarch, and beautiful Olive Tell as the American girl, Alice Monroe. They are supported by John Sunderland, himself an aviator, as the American birdman, Winslow Dodge, and other distinguished players.

The five regular July releases are, in the order named, "Opportunity," starring Viola Dana, Bert Lytell in "No Man's Land," May Allison in "A Successful Adventure," an Edith Storey feature, either "The Demon" or "As the Sun Went Down," and "A Pair of Cupids," starring Francis X. Bushman and Beverly Bayne.

"Opportunity," released July 1, with Viola Dana in the role of Mary Willard, is an adaptation by John H. Collins of Edgar Franklyn's story in the All-Story Weekly, directed by Mr. Collins. Miss Dana appears as a "tomboy girl" who is determined to see a prize-fight. She sees it, too, though she has to wear some of her brother's clothes. In so doing, she stumbles into "a peck of trouble."

July 8 has been chosen as the release date of "No Man's Land." This picture was adapted by Mr. Lytell and A. S. Le Vino from the popular novel by Louis Joseph Vance and has been directed by William S. Davis.

"No Man's Land" is not a war story in the sense the title would seem to indicate. An American warship and American bluejackets, a German raider and its crew and the wireless operations of a German spy are included in its thrilling scenes, but there are no gruesome "shots" of trench warfare and the barren region between the battlefields.

"A Successful Adventure," to be released July 15, was prepared by June Mathis and directed by Harry L. Franklin, assisted by P. Thad Volkman. The picture presents Miss Allison in the role of Virginia Houston, a daughter of the south, who undertakes to heal a feud of long standing between her father and her uncle, who had parted in anger because both loved the same girl.

The release of July 22 will be the Edith Storey feature. Whether "The Demon" or "As the Sun Went Down," a good feature is declared certain. "The Demon" is a screen version of the novel of the same name by C. N. and A. M. Williamson, adapted and directed by

George D. Baker. Miss Storey plays the role of the Princess Perdita, whose parents are slain by brigands, and who is brought up as the ward of a young American, Jim Lassells.

"As the Sun Went Down" is a screen version of George D. Baker's successful play of the same name, adapted by himself and directed by E. Mason Hopper. Miss Storey has the role of "Colonel Billy," a rough diamond of the mining camps.

The final release of the month—July 29, "A Pair of Cupids"—is from the pen of Luther A. Reed, and was produced under the working title of "Both Members." Charles J. Brabin directed it. The picture teems with action and incident, and contains many humorous situations.

Mr. Bushman and Miss Bayne play, respectively, Peter Warburton and Virginia Parke, whose business interests are opposed to each other. If Peter succeeds, Virginia's bank roll will diminish, and if Virginia's stocks go up, Peter can not corner the pressed brick market. They manage to keep out of each other's way until Uncle Henry Burgess plants a trap for their unwary feet. Two innocent children are the cause of the amusing and amazing incidents that follow.



Charles Frohman Everett, who has the leading role in the George K. Spoor production, "Young America," now being screened at the Essanay studios, and his dog, "Jasper," who plays with him.

Boy Star Has Good Record

Charles Frohman Everett, who takes the leading part in the George K. Spoor feature, "Young America," and whose photograph appears in an adjoining column with his dog "Jasper," is a nephew of the late Charles Frohman. Though only 15 years of age, he has had long experience on both the speaking stage and in pictures.

He began his stage career on Broadway at the age of eight with William Brady in "Things That Count," in which he took a prominent boy part. Latter he played with Winthrop Ames in "Child of Earth."

In pictures he took the leading masculine role in "Snow White." He also has played in many other pictures from time to time, between whiles attending school in New York, his home. He was with a motion picture company taking scenes in Texas for several months. It was there he found his dog, a cross between a coyote and a fox terrier, which plays with him in "Young America."

His biggest hit was in the Cohan and Harris stage production of "Young America," in which he played the leading role for two seasons. The play, written by Fred Ballard, now is being made into a picture at the Essanay studios under the direction of Arthur Berthelet.

Goldwyn Film Honored

Significant endorsement of Goldwyn's patriotic comedy-drama, "Joan of Plattsburg," has come from the American Defense Society through the women's national committee of that organization. It has been listed with the select group of patriotic films which are to be shown throughout the United States in the next few months under the auspices of the committee.

Porter Emerson Browne, the author, has characterized the picture as "propaganda with a sugar coating." As such it teaches its lesson—that the bulwark of a nation's strength is the faith and courage of its womanhood—without being tiresome, as so many similar things are, and with an interest heightened through the novel handling of a theme new to the cinema. Mabel Normand is the star.

Louise Glaum Play Finished

Louise Glaum's third production as a Paralta star, "Wedlock," has been completed at the Brunton studios in Los Angeles. Wallace Worsley, who has been retained to direct all of Miss Glaum's Paralta productions, has turned the picture over to the developers, cutter's and title department. The making of the titles will go on in consultation with the author, Dennison Clift.

Strong Cast for First Farrar-Goldwyn

Herbert Rawlinson to Be Star's Leading Man, with
Violet Heming, Hassard Short and Others in Support

GOLDWYN'S emphasis upon production quality is made clear by an inspection of the cast engaged to support Geraldine Farrar in her first Goldwyn picture, now in the course of making at the company's Fort Lee studios.

Miss Farrar's leading man is Herbert Rawlinson, for several years a popular star in his own right and possessing a definite following in every section of the United States.

Another person who has been starred separately is Violet Heming, who has an important role. Miss Heming is a beautiful girl, known in most of America's larger cities through her stage successes, and recently was seen on the screen in "The Judgment House" and "The Danger Trail."

Other well-known names to be found in Miss Farrar's cast are Hassard Short, famous in the support of many stars of stage and screen, Percy Marmont and Maude Turner Gordon.

Reginald Barker, Miss Farrar's director, is making good headway with the picture. There has been considerable speculation over the story because of the atmosphere of secrecy and mystery that Goldwyn has thrown around the work.

On the stage of the big Fort Lee studios the Farrar company works carefully screened against intrusion or interruption. No outsiders have been permitted to come near and members of the cast have been asked to maintain secrecy

even about their own roles until the moment of the production's release in the early fall.

Meanwhile all of the preliminary work has been completed for Miss Farrar's second production. The supporting players have been selected, the scenic sets are in readiness and the feminine players have received their gown charts. This reduces delays between pictures to a minimum.

Miss Farrar has amazed her director and the Goldwyn organization by her tremendous eagerness for hard work. During the fortnight so far devoted to her first picture she has been at the studios before 8 a. m. daily, and since it requires an hour to get from her New York home her rising time each day can be guessed. On several occasions she has not only worked all day, but well into the night.

Pathé Buys Serial Story

Pathé has purchased a strong serial story by George B. Seitz and Bertram Millhauser, the working title of which is "The Lightning Raider."

Mr. Seitz is remembered as the author of "The Iron Claw" and the director of "The Fatal Ring" and "The House of Hate." Mr. Millhauser is the scenario writer of "The Fatal Ring" and "The House of Hate," each of which has proved in its turn the biggest Pearl White serial success ever released.

Actors Come to Blows

ALTHOUGH actors in times gone by listed as "strollers and other vagabonds" and forced to have their ears pierced, today they are highly valued members of any community in which they may elect to live.

Therefore, consternation and amazement were registered throughout the Metro New York studio the other day, when two actors, each in the support of a prominent star, so far forgot themselves as to allow a feud of long standing, occasioned, no doubt, by some petty professional jealousy, to get the better of them and come to blows.

One of the big moments in "L'Occident," Mme. Nazimova's current Screen Classics production, was just being photographed when a piercing shriek, followed by frantic cries for help brought everyone running to the disgraceful scene.

Thomas Agonistes and George Spelvin were in what, to the appalled onlookers, appeared to be a death grapple. Players and studio aids rushed in and finally separated them, and now George Spelvin—who, by the way, is a parrot—is kept securely locked in his cage, while Thomas Agonistes—who happens to be a cat—has been relegated to the engine room.

Get Close-Ups of Aeroplane

Moving picture photographers will tell you that a moving aeroplane is one of the most difficult things in the world to photograph, but recently three Arcraft cameramen proved their versatility by making some remarkable close-ups of an aeroplane that was racing at a speed of fifty miles an hour over the Pacific ocean off the coast of southern California.

The cameramen, headed by Alvin Wyckoff, climbed to the top of a high roller coaster platform and set up their machines. Then the aeroplane rose high in the air, went out to sea, and turned, heading straight for the cameramen and Director Cecil B. DeMille, who stood nearby. The machine came on, according to instructions, only tilting its nose upward and going over the photographers at the last moment.

The scenes will be used as part of Director DeMille's latest Arcraft picture, "We Can't Have Everything."



Cecil B. DeMille and his staff of camera men on top of a roller coaster getting close-ups of an airplane for the new Arcraft special, "We Can't Have Everything."



Scene from Vitagraph's latest O. Henry Blue Ribbon feature, "One Thousand Dollars," in which Edward Earle is featured with Florence Deshon and Agnes Ayres.

Three Stars in "One Thousand Dollars"

Vitagraph Blue Ribbon Feature Presents Edward Earle, Florence Deshon and Agnes Ayres in Charming O. Henry Tale

THERE is a good omen for exhibitors in "One Thousand Dollars," the Vitagraph Blue Ribbon feature which has been scheduled for release on July 8, by Albert E. Smith, president of the Vitagraph company.

The story is another one of the O. Henry gems in five reels and in addition to its rather alluring title the production will give to exhibitors three stars of recognized drawing power and a supporting cast of exceptional strength. Edward Earle, Florence Deshon and Agnes Ayres are featured in the production, which was made under the direction of Kenneth Webb.

According to the story, Eddie Gillian (Edward Earle) is in love with Margaret Hayden (Agnes Ayres) his uncle's ward, and she loves him, but his open interest in Lotta Laurieri (Florence Deshon), a musical comedy star, restrains her from showing her affection.

This is the condition when Eddie's wealthy uncle dies and family and servants gather to hear the will read. To the consternation of all, Eddie is bequeathed only \$1,000, because he has not behaved as he should, and stranger still, Margaret only gets \$10 and an heirloom.

It is stipulated that Eddie must give to the executor a strict accounting of how he spends the \$1,000. He goes to Margaret for consolation and advice, but she declines to see him, in her distress at thus being thrown penniless on the world, and Eddie repairs to the dressing room of the actress, whimsically offering her a lavalier to cost just his inheritance. But Lotta recalls that she has many friends who do not place a \$1,000 limit on gifts of jewels, and rude-

ly dismisses the disinherited youth.

Eddie awakens partly to a realization of his own worthlessness and Margaret's helplessness. He returns home to find her preparing to leave, and pressing the \$1,000 in her hand, explains that his uncle had "loosened up" and left her the same amount as he had received. He then leaves her and, penning a brief accounting in effect that he had expended his \$1,000 on "the eternal happiness of the best and dearest woman on earth," he goes to his uncle's lawyer.

The lawyer, without opening the note, reads the codicil to the will in effect that if Eddie's accounting be prudent and unselfish, he receives \$50,000 and a deed to the will; if it prove otherwise, Margaret is to be the beneficiary. Eddie gets the import at once and, snatching away his note, tells the lawyer he has lost, as he spent the \$1,000 on the races, and departs, leaving Margaret free to claim the inheritance.

Of course, the lawyer at once summons Margaret and starts to tell her of her good fortune, but she twists everything by remarking she supposed the \$1,000 was all she would receive. The executor then realizes that Eddie had made "a prudent and unselfish" accounting and had destroyed the explanation for the sake of the girl, and Margaret as strongly realizes that his sacrifice reflected a real love for her.

Eddie sincerely tries to go away and try to forget, but wanders back for one last glimpse of the old home, and possibly of Margaret, and she, watching, finds him and takes him in and together they share in all the happiness the uncle doubtless had hoped would be theirs.

"Sandy" Has Good Cast

What seems to be a really remarkable cast is announced for "Sandy," the final Paramount offering starring Jack Pickford and Louise Huff. It includes, besides the principal stars, James Neill, C. H. Geldart, Julia Faye, Louise Hutchinson, George Beranger, Raymond Hatton and Don Lykes.

The picture is taken from Alice Hegan Rice's popular story of the same name and the scenario is the work of Edith Kennedy. George Melford directed with his usual skill and Paul Perry did the photographic work.

The roles enacted by Mr. Pickford and Miss Huff are those of a Scotch lad and a dainty southern belle. The odd train of circumstances that brings them together is typical of the charming imaginative qualities of the author.

Eager for United Booklet

The announcement recently made of the publication of a new booklet containing a detailed exposition of the aims and plans of United Picture Theatres of America has brought requests for copies from a large number of exhibitors.

Several of these letters stated that the writers had waited long and patiently for a representative of United to call upon them to explain the proposition in detail. Exhibitors should bear in mind that there are many thousands of picture houses in the country and to cover any large percentage of them in a short time with representatives capable of going into the United project would entail a great overhead expense.

Exhibitors who feel the necessity of some such co-operative movement as United and who are ready to join it may communicate directly with the nearest branch office of United and a representative will call within a few days.

"To Hell With the Kaiser" Opens in Gotham

First Presentation at the Broadway Theatre, Where Fans Get Big Run for Their Money in Patriotic Thrills

"TO HELL WITH THE KAISER," the Screen Classics super feature, opened an engagement at the Broadway Theatre, New York, June 30, with Lawrence Grant as the kaiser, Olive Tell as Alice Monroe, the American heroine, and a cast of twelve hundred people. John Sunderland, an aviator who has seen service in Belgium, plays Winslow Dodge, an American air-fighter.

The battle of two great air-armies on the western front is included in the many thrilling and powerful scenes. The opposing forces are each represented by forty aeroplanes in combat, shown at close view. It was necessary to use several cameras in order to obtain all angles of these remarkable scenes. The bombardment forms a superb spectacle and one that has never been equaled on the screen, it is claimed.

"To Hell with the Kaiser" has been directed by George Irving and a staff of capable assistants from the scenario by June Mathis, and produced under the personal supervision of Maxwell Karger. It is distributed by Metro.

This picture, which has been developed in seven vital acts, is the fifth Screen Classics production recently seen on Broadway. Others have been "Revelation," starring Mme. Nazimova; "Lest

We Forget," a dramatization of the sinking of the Lusitania, with Rita Jolivet; "Toys of Fate," another Nazimova feature, and "The Slacker," a patriotic production starring Emily Stevens.

"To Hell with the Kaiser" is not only a powerful arraignment of Prussianism and the Hohenzollerns, but it also contains a brilliant story, effectively and dramatically told, in which heart interest and romance are cleverly combined with facts of international importance.

The scenario describes the fortunes of the Monroes, an American family sojourning in Germany, the father being an exchange professor from Harvard. He has perfected a wireless invention which the kaiser covets, but which the professor refuses to disclose to any but the United States government.

Alice Monroe has won the admiration of Rupert Graubel, an actor who is hired by the kaiser to impersonate him. Belgium is violated, and little Ruth Monroe, in a Belgian convent, falls a victim to the bestiality of the crown prince. Alice, instead of seeking safe convey out of Germany, remains to carry out her plan of avenging her sister.

"To Hell with the Kaiser" presents graphically the plans of the mad warlord to partition the world among his sons and his favorites.

Busy July for Pathe

There will be no mid-summer lull with the House of Pathe. Four big features will be released during July. The most important will be "Annexing Bill," with Gladys Hulette and Creighton Hale, out July 7. This is a swift-moving comedy with the romantic element strongly emphasized.

On July 17, "More Trouble," with Frank Keenan, will be released. The big hit registered by "More Trouble" when it had an advance showing for a week at the Rivoli in New York has created immense interest among exhibitors everywhere, branch managers report.

On July 21 a new Baby Marie Osborne picture, "Cupid by Proxy," is scheduled.

On July 28 comes "The First Law," a Gilson Willets play with Irene Castle and Antonio Moreno as co-stars. "The First Law" is by all odds the best picture play in which Mrs. Castle has appeared, according to Pathe.

Four good comedies are scheduled for release in July—July 7, Harold Lloyd in "An Ozark Romance"; July 14, Toto in "Fire the Cook"; July 21, Harold Lloyd in "Kicking the Germ Out of Germany"; July 28, Toto in "Beach Nuts."

July will see the wind-up of Pathe's biggest serial success, "The House of Hate." Four Post Travel Series pictures and the last four episodes of "Britain's Bulwarks" will also go in the July program.

Rothapfel Shows New Petrova

The initial New York presentation of Madame Olga Petrova's fourth special production, "Tempered Steel," took place at the Rialto Theatre on Sunday, June 23. Arrangements for the showing were completed between Samuel L. Rothapfel, managing director of the Rialto and Rivoli theatres, and Frederick L. Collins, president of Petrova Pictures. All four of the Petrova specials now have the distinction of having been presented first at Mr. Rothapfel's Rialto.

The initial Petrova special production was "Daughter of Destiny," which appeared at the Rialto last December, scoring a tremendous success. Following this Mr. Rothapfel booked "The Light Within," which topped "Daughter of Destiny" in box office receipts. More recently "The Life Mask," third on the star's calendar of special releases, was presented and it is believed that the showing made by this production induced Mr. Rothapfel to book "Tempered Steel."

Following a week's run of "Tempered Steel" the picture is being released via the exchanges of the First National Exhibitors' Circuit throughout the United States and Canada.



Olive Tell, star in the Screen Classics feature, "To Hell With the Kaiser," as she appears in an airplane scene with Aviator John Sunderland. Mr. Sunderland has had actual experience as a flier on the Belgian front.

Many Affiliated Units Elect Officers

Every Effort Being Made to Put Co-operative Booking Plan Into Effect Quickly

THAT the exhibitors' booking corporations associated with the Affiliated Distributors' Corporation are losing no time to make the co-operative booking plan of the Affiliated operative was evidenced last week by the election of officers in several additional units.

Officers elected in each territory follow:

Exhibitors' Booking Corporation of Michigan—President, W. S. Butterfield, Battle Creek; first vice-president, Paul Schlosman, Muskegon; second vice-president, Harry Trendal, Detroit; secretary, King Perry, Detroit; treasurer, John P. Church, Detroit; national director, C. H. Seaman, Grand Rapids.

Exhibitors' Booking Corporation of Northern Ohio—President, Henry H. Lustig; secretary, M. B. Horwitz; treasurer, William J. Slimm; national direc-

tor, Samuel Bullock; manager, Michael Schaeftel; all of Cleveland.

Exhibitors' Booking Corporation of Southern Ohio and Eastern Kentucky—President, Charles Weigel; vice-president, Henry Hoefle; treasurer, Otto D. Diekman; secretary and national director, John Weinig; assistant secretary, John Huelner; all of Cincinnati.

Exhibitors' Booking Corporation of Illinois and Wisconsin—President, William Heaney; vice-president, William Burford; secretary, H. Gundling; treasurer, M. A. Choynski; national directors, L. H. Frank and Joseph Hopp; directors, Sam Gold, Abe Ostrofsky, Jacob Cooper, George Hopkinson and Clyde Bates.

Exhibitors' Booking Corporation of Upper Western New York State—President, Ira Moshier, Buffalo; directors, Harold B. Franklin, Buffalo; William

Fait, Jr., Utica; W. H. Linton, Little Falls; Charles Hyman, Niagara Falls; William A. Callahan, Rochester.

Exhibitors' Booking Corporation of Indiana and Western Kentucky—President, Hugh O'Donnell, Washington; vice-presidents, Charles Olson and A. C. Zearing, Indianapolis; C. R. Andrews, Munie; treasurer, B. V. Barton, Indianapolis; national director, Frank J. Rembuseh, Shelbyville.

Exhibitors' Booking Corporation of the South Atlantic States—President, B. B. Varner, Lexington, North Carolina; directors, R. D. Craver, Charlotte, North Carolina; Harry Crandall, Washington, D. C.; Perey M. Wells, Wilmington, North Carolina; C. L. Welsh, George W. Pryor, Harry Bernstein, Virginia; A. F. Sams, South Carolina.

Each booking corporation maintains its own offices in charge of its own executives, who direct and approve all bookings, prices and classifications of the theatres in the territory.



Officers and Directors of the Affiliated Distributors' Corporation at their first meeting in New York, June 19 to 21. Reading from left to right (seated)—M. Spiers, Philadelphia; Louis Frank, Chicago; Fred J. Herrington, Pittsburgh; Henry S. Lustig, Cleveland; Sydney S. Cohen, New York, chairman of the board; Sam Bullock, Cleveland, first vice-chairman; Ernest Schwartz, attorney for the Northern Ohio unit; John Manheimer, New York, and Alfred Hyman, Buffalo. Standing, left to right—John W. Weinig, Cincinnati; Frank Rembusch, Indianapolis, secretary; H. B. Varner, Lexington, North Carolina; Charles C. Pettijohn, general counsel; Joseph Hopp, Chicago; Charles H. Seaman, Grand Rapids, Michigan; Henry A. Brink, president; William J. Clark, treasurer, and R. D. Craver, Charlotte, North Carolina.

Big De Mille Special Ready for Release

"We Can't Have Everything," Out July 8, Presents All-Star Cast in Rupert Hughes' Satire on Divorce

CECIL B. DEMILLE'S big special production, "We Can't Have Everything," is scheduled for release under the Artcraft trademark July 8. Featuring an all-star cast which for general excellence has seldom been equalled, this picturization of Rupert Hughes' brilliant satire on divorce is said to be a worthy successor to Mr. DeMille's former Artcraft specials, "The Whispering Chorus" and "Old Wives for New."

Practically all of Rupert Hughes' stories are studies of contemporaneous life and his keen knowledge of men and affairs, which is said to be manifested to the highest degree in "We Can't Have Everything," has made them as authoritative and instructive as they are entertaining.

In dealing with the subjects of marriage and divorce the author in this story looks upon the foibles of modern society with the eye of a cynic. The marital difficulties of Charity Coe Cheever, a former nurse, and Jim Dyckman, multi-millionaire and member of one of New York's most exclusive families, furnish the theme.

Dyckman, who has always loved Charity and considers himself immune from the wiles of any other woman, is tricked into a marriage with Kedzie Thropp, a motion picture actress whom he has rescued from a picture villain who was pursuing her along a busy street just ahead of a camera.

Charity is eventually relieved from her

unhappy connubial relation through the avenue of divorce, which also points the way to Dyckman for release from the tie that binds him. There are countless opportunities for brilliant satire and Mr. DeMille is said to have seized them with all the rare artistry for which he is noted.

In the entire cast there is hardly a person who would not be entitled to stellar honors in a production less pretentious, for in addition to the featured players, Kathlyn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts and Sylvia Breamer, there are Thurston Hall, Raymond Hatton, Tully Marshall, James Neil, Ernest Joy, Billy Elmer, Charles Ogle and Sylvia Ashton.

The same date, July 8, marks the release of "Shark Monroe," in which William S. Hart is presented by Thomas H. Ince. In this production Hart forsakes the western type of role, which has come to be inseparably associated with him in the minds of picture fans, and is seen as a "sea dog," the skipper of a sealing schooner who is widely known for his cruelty.

In a Seattle saloon he meets Marjorie Hilton, a girl from the east, and her dissipated brother, whose journey to Alaska has been halted by lack of money as a result of the brother's drunken extravagance. The two agree to work their passage on Shark's boat to Skagway and on the way the girl succeeds in softening the heart and inspiring the love of the primitive shipmaster.

When Marjorie and her brother fall into the hands of "Big" Baxter, a disreputable trafficker in women, Monroe, by an artifice, assumes the place of Baxter in a marriage ceremony and saves her from the designing monster. Shark's devotion and sacrifice finally touch the heart of Marjorie and she goes to him, avowing her love. The story is from the pen of C. Gardner Sullivan.

Katherine MacDonald plays the part of the girl and Joe Singleton, Berthold Sprotte and George McDaniel are conspicuous in the supporting cast.

Mr. Hart himself directed the picture under Mr. Ince's supervision.

Pays Big Price for One-Reeler

Jewel has just acquired world rights to Windsor McCay's pen picture, "The Sinking of the Lusitania," for what is said to be the highest price ever paid for a single reel subject.

This announcement is notable for two reasons—because "The Sinking of the Lusitania" is the first serious animated cartoon and because Jewel considers that it possesses sufficient feature quality to merit being listed with "The Kaiser" and "The Man Without a Country," other Jewel releases of a patriotic nature.

Mr. McCay is authority for the statement that to complete this thousand-foot film 25,000 separate drawings had to be made and photographed one at a time. The draughting was done by a staff of six men and required eight solid months of labor. The work was particularly arduous because Mr. McCay departed from the accepted method of drawing upon paper and had every one of the 25,000 separate pictures drawn upon celluloid sheets.

The release date for the feature has not yet been set.

New Barriscale Play Dramatic

"A Wife's Conscience" will probably be the title of Bessie Barriscale's latest Paralta production, now being filmed at the Brunton studios in Los Angeles. The plot centers about the woman's little daughter, a girl whose dark hair is a matter of surprise and comment with her blonde father and mother, and among their friends. The perfect faith of the husband and the love of his wife for him make the ensuing distrust and the entrance of another man upon the screen all the more poignant, and render the final, surprising solution the more happy.

In this production, Bessie Barriscale is directed by her husband, Howard Hickman. The story was written by William Parker.



Madge Kennedy in a scene from her new Goldwyn picture, "The Service Star."



Pathos and comedy in Mary Miles Minter's new picture, "The Ghost of Rosy Taylor," an American production to be released through Mutual.

"Hands Up" to Get Big Publicity Campaign

Pathe Will Post 24 Sheets on Billboards All Over the Country and "Fan" Magazines Will Cover Serial Well

HANDS UP," Pathe's serial of romance and adventure in the great west, produced by Astra with Ruth Roland, George Chesebro and a big cast, will be backed by a nation-wide billboard display and publicity campaign.

"Hands Up" is a "thriller" of dramatic situations characterized by sweeping panoramas of the western country—big settings such as are new to serials. The story was written by Gilson Willets and directed by James W. Horne.

The novelization will be published in the Motion Picture magazine, the "fan" publication, beginning with the September issue, out August 1. The preceding issue of Motion Picture Classic will carry an interview with Ruth Roland in which the coming story is announced and the serial will be played up as one of the biggest features the magazine has ever obtained. It will be profusely illustrated and as the Motion Picture magazine has a guaranteed circulation of 500,000, meaning at least two million readers, "Hands Up" will undoubtedly be brought home to a very large number of prospective theatre patrons.

Picture Play Magazine will carry an article by Gilson Willets on how he writes serials, and the other "fan" publications, such as Photoplay Magazine, Photoplay Journal and Photoplay World, will publish articles and photographs with regard to the picture.

The billboard campaign has been very carefully planned, to take advantage of the fact that summer is the best time for outdoor advertising.

A 24-sheet has been designed with

attention compelling poses and striking colors. This 24-sheet will be posted throughout the country in all important cities and, in addition to this, the 24-sheets will be given to exhibitors, who will post a certain number for a period of one month.

Vitagraph Serial Plan Pleases

A remarkable demonstration of exhibitor faith in Vitagraph promises and Vitagraph product has been recorded during the past week as the result of the new continuous serial policy announced by Albert E. Smith, president of the Vitagraph company.

Just one week ago, Mr. Smith, in letting it be known that Antonio Moreno had resumed his place on the roster of Vitagraph stars, gave out a statement in which he said that a permanent serial policy had been decided upon by Vitagraph, whereby William Duncan, with Edith Johnson and Joe Ryan, would head one serial company, and Moreno and Carol Holloway another. The company will produce four serials a year, each of these companies appearing in two productions, it was said.

Already a score of exhibitors in various sections of the country have signed in advance for the yearly serial service.

This is believed to be the first time in the history of the industry that exhibitors have been given the opportunity of arranging their serial bookings a year or more in advance and the first time that contracts for such service have been made for that period of time.

Miss Minter Heads Mutual Bill

Mary Miles Minter in "The Ghost of Rosy Taylor," a screen adaptation of the story of the same name by Josephine Daskam Bacon, published in the Saturday Evening Post, is Mutual's feature for the week of July 8.

The director, Henry King, has succeeded in translating to the screen the atmosphere of mystery and romance carried by the story. The role of Rhoda Eldridge is one that is said to appeal to the winsome little star, while the unusual plot affords the director opportunity to present some striking situations.

Billie Rhodes appears in a Strand comedy, "Her Disengagement Ring," released July 9.

The third release of the Outing-Chester scenic classics, "Mountaineering Memory," is scheduled for July 14.

Screen Telegram Nos. 38 and 39 are released July 10 and 14.

F. P.-L. to Film "Silver King"

The Famous Players-Lasky Corporation has just purchased the screen rights to "The Silver King," one of the greatest successes in the history of the stage. This old melodrama, first produced in the early '80's, will be interpreted on the screen by an all-star cast and will be one of the nine special productions during the coming year, commencing September 1, under the Paramount and Artcraft banners.

"The Silver King," by Harry Arthur Jones and Henry Herman, had its premiere in London, November 16, 1882, when it was produced at the Princess Theatre under the direction of Wilson Barrett. The play was in five acts, with sixteen scenes, and required a cast of twenty-seven persons.

Gail Kane to Produce for Mutual Bill

Star Will Have Own Company and Start First Production at New York Within Ten Days

GAIL KANE is to appear in a series of feature productions which are to be produced by her own company. This announcement is made by the star simultaneously with an announcement from James M. Sheldon, president of the Mutual Film Corporation, of a contract for the distribution of the pictures. The producing organization will be known as "Gail Kane Productions."

Miss Kane's first picture will be started at New York studios within ten days. The story chosen is under the working title of "Love's Law." It is an original scenario by Joseph Franklin Poland, a picture author with a long list of important successes.

"Miss Kane's pictures will constitute an important addition to the schedules of the Mutual Film Corporation," said Mr. Sheldon. "The organization of 'Gail Kane Productions' is also a significant move in the present trend in producing activity. More and more the tendency is toward individual, specialized production, rather than quantity production, by large organizations handling a large number of people.

"This is of importance to the exhibitor in that the specialized one-star company can be expected to support that star to the utmost of her box office value. Productions so made can also be expected to bear more of the individuality of the star than pictures made under the usual conditions. The one-star company

tends to give the star a control of the artistic aspects of the product to a degree comparable with the hold which the author or the painter has on his work.

"Miss Kane's previous pictures, a considerable number of which have been distributed by Mutual, have achieved an important success for exhibitors. Among her particularly successful releases, I may mention 'Souls in Pawn,' 'The Upper Crust' and 'Whose Wife?'

"It will be of interest also to scenario writers, authors and agents that there is an attractive market for vehicles specially adapted to Miss Kane's requirements."

Opera Glasses Aid Pictures

It has just been discovered that a motion picture seen through a pair of ordinary opera glasses takes on enough added depth to give it the third dimensional effect familiarized by the stereoscope.

Therefore Mr. Rothapfel, of The Rivoli and The Rialto, is urging his patrons to bring their opera glasses with them when they attend his theatres, no matter in what part of the house they expect to sit. He claims that the beauty and realism of any picture taken out of doors is particularly enhanced by the opera glass and with eyes focused on the screen the spectator gets the impression of being actually at the spot where the action is taking place.

Do You?

RALPH KETTERING, publicity director for Jones, Linick & Schaefer, is a champion of Chicago. The city has, he declares, turned out more motion picture producers, managers and stars than any other in the country. He is asking

Do You Remember When—

Louise Glaum played Naturich in "The Squawman"—in Chicago?

Howard Hickman married Bessie Barriscale—in Chicago?

C. Milford Giffin was with the Dearborn Stock Company—in Chicago?

Richard Stanton played in "Conscience"—in Chicago?

Clara Kimball Young did "Jane Eyre"—in Chicago?

Elisha H. Calvert changed his name from Billy Helm—in Chicago?

Oscar Apfel played juveniles with Hunt's Stock Company—in Chicago?

Thurston Hall was the matinee idol of the North Side—in Chicago?

Herbert Brenon thought he was a better actor than director—in Chicago?

Roland West had a corner on vaudeville acts for Loew—in Chicago?

Adolph Zukor was in the cloak business—in Chicago?

Jesse Lasky produced "girl acts"—in Chicago?

William De Mille was better known than Cecil B.—in Chicago?

Bryant Washburn was a "rep" actor—in Chicago?

Kathlyn Williams made "Kathlyn" famous—in Chicago?

Lafayette McKee liked to act in stock—in Chicago?

Aaron J. Jones first thought he was busy—in Chicago?

Nathan Ascher sold gloves—in Chicago?

Madge Kennedy played "Over Night"—in Chicago?

Taylor Holmes with Triangle

Taylor Holmes, who won success on the screen in his Essanay pictures of the past year, has signed a three years' contract with Triangle. With him will go Lawrence Windom, director of the former Holmes successes. The Taylor Holmes-Triangle pictures will be made at the Western Triangle studios, just as soon as Mr. Holmes finishes his present vaudeville contract.



Alma Rubens in the new Triangle picture, "The Painted Lily."



Striking scenes from William S. Hart's new Artcraft picture, "Shark Monroe," in which he takes the part of a sea captain.

War Film Quiz Demanded

(Continued from page 51)

news weeklies, namely: Pathé, Gaumont, Mutual and Universal.

Without going into the details here of the advantages or disadvantages of possible competition or duplication of distribution on the one hand, or inefficient distribution on the other, the situation appealed to me as one that would be benefited by co-ordination.

After becoming possessed of all the facts and giving them due consideration, my conclusion was that all parties interested, and the public, would be best served by issuing these films through the Division of Films, thereby consolidating and co-ordinating the work of the Allies and ourselves in distributing the film propaganda, as our greater activities are co-ordinated in carrying on the War. Our idea was to do this by creating a weekly review in one reel of the combined war activities of the Allied Nations.

In this manner not only would we have the information collectively in one place, but it would secure uniform distribution to the greatest number of people, as is the purpose of all the work of this division.

After taking the matter up with the various commissioners of the Allied countries, we were promised co-operation for our propaganda in the news weekly of their countries should we be able to secure distribution for their pictures on a wide and thoroughly comprehensive scale. The next move was the consideration of the distributing channels.

We called into consultation the four weekly companies and told them we would give them the Official War Review, comprising the exclusive topical pictures of Great Britain, France and Italy and the United States. We stated that we would give this same reel to each one of the four news weeklies for distribution. The representatives of these four weeklies, however, stated that this arrangement would place them in competition with each other. Requesting that they submit a plan of their own, they stated that they wanted us to give 500 feet of separate and distinct material to each news weekly, making a total of 2,000 for the four.

Although this to my mind was not as efficient a method as the one suggested to them, we agreed to their plan on a basis of \$5,000 for the 2,000 feet of film to be divided between them. The cost was to be pro-rated among them in accordance with the number of feet each weekly might use. This all four news weeklies agreed to do.

After a week of consultation the contract embracing these terms was drawn up and the only one to sign it was Paul Brunet, vice-president of Pathé. The other three companies wrote saying they did not want to sign the contract and would do so only under protest.

It is not the policy of this division to handle matters "under protest," and I at once made a statement (under date of May 23) that our offer was withdrawn and that from June 3 all four news weeklies could get the United States official war pictures at the office of the Division of Films on the basis of one dollar per foot. If they wanted the British, Italian or French pictures, it was up to them to pay what those governments demanded for their pictures.

We then proceeded with our idea for the Official War Review, following the plan of putting it out on a bid and giving it to the organization which put in the best bid. We wanted to give it to the firm making the best "all around" bid—that is, from the standpoint of percentage, distributing facilities and service; also from a guarantee of distribution to a definite number of houses, as well as the number of prints they would put into immediate circulation.

On this basis, the distribution of the Official War Review was awarded to Pathé.

As you know, Captain Baynes has consistently refused to sell British Official War Pictures to the news weeklies, but in the last week, at our solicitation, they have consented to furnish the

Lasky Back in New York; Talks of Future

Declares Activities in the West as Well as the East Will Be Greater Than Ever This Summer

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation in charge of productions, has just returned to New York from California, where he has been supervising the work of laying out plans for summer activities.

"Our studios in the west, as well as those in the east," said Mr. Lasky, "will witness the greatest production activities during the coming months since the inception of our organization. Our decks have been cleared and already some of the new stars have started work on their first Paramount and Artcraft pictures.

"Fred Stone is on deck in real earnest and has been climbing roofs, steeples, sliding down ropes and otherwise emulating a circus acrobat in his initial Paramount picture, 'Under the Top,' under the direction of Donald Crisp. Mr. Stone works with a will, likes it and has made a good impression by his democratic manner and pleasant personality.

"Lila Lee, our new 'find,' has just arrived and will start work immediately. An amusing incident took place shortly after her arrival, when on one of her visits to the studios, Cecil B. DeMille, who has been seeking a young woman to play the leading role in his next picture and who had not met Miss Lee before, saw her on the lot and asked her to pose

news weeklies with the same type of material as the United States Government is furnishing them.

In conclusion, I want to point out a glaring inconsistency on the part of one concern which has interested itself rather controversially in the activities of this division. P. A. Powers of this concern testified before the Ways and Means Committee that the Division of Films was giving sole and exclusive rights to one company.

While Mr. Powers was giving this testimony before the Ways and Means Committee his own publicity organization was preparing a page which appeared in the Moving Picture World under date of July 6, 1918. One this page, which is headed "Nailing a Black Lie," they quote my letter of May and go on to say that the Pathé Company does not have exclusive rights of the United States Official Pictures, but that these films are also being distributed by other news weekly companies.

You and the other readers of Motography may draw your own inference from the foregoing facts.

Developments in the situation are eagerly awaited by all the trade.

in a number of tests, not knowing that she was the new Paramount star.

"Upon seeing the tests, Mr. DeMille's enthusiasm was considerably increased and he immediately telephoned me in my office to come and see his new leading lady. Needless to say, he was given a little surprise when I informed him of the fact that although I agreed with his judgment, he would have to look elsewhere, for his 'discovery' happened to be our newest star.

"Ethel Clayton will also start on her first picture as soon as Robert Vignola returns. Mr. Vignola was on his way east, in fact he had already reached Albany, New York, when he received his 'sailing orders' to return.

"George Melford has almost finished the Wallace Reid picture, 'The Source,' and he, with his company, arrived back at the studios just before I left, from Huntington Lake after a fortnight of real work and vacation combined. Ann Little accompanied the players and caught her first fish in the lake. In fact the company brought back a host of fish stories, presenting many new and startling ones.

"Cecil B. DeMille has practically finished cutting 'We Can't Have Everything.' It was shown recently in the projection room and although not presented in finished form, was unanimously voted a success. It is full of laughs and big scenes and presents a novel story.

"Mr. De Mille is to start shortly on a new photoplay, the story of which was written by Jeanie Macpherson. It is our plan to have Bryant Washburn work in this picture and thereafter become a Paramount star. Mr. Washburn has been at the studios quite a lot since his engagement and has made a good impression. He has already proved his talent and great things are looked for in his future productions."

Brunet Tells Status of Pathé and Hearst

Takes Exception to Recent Statements of R. H. Cochrane and P. A. Powers of Universal

TAKING exception to statements of R. H. Cochran, vice president, and P. A. Powers, secretary and treasurer, of the Universal Film Company, Paul Brunet, vice president and general manager of Pathé Exchange, Inc., last week issued the following statement concerning the relations of Pathé and William Randolph Hearst:

The only reason I can assign for the statements as to the alleged partnership is that the Universal Film Company is disappointed at being unsuccessful in obtaining the release of the Allies Official War Review and is seeking publicity for its own News Weekly.

This is evidenced very strongly by certain remarks made by Mr. Powers of the Universal Film Company in his interview before the Ways and Means Committee of the House of Representatives on June 18. In that interview Mr. Powers cleverly insinuated that his company had endeavored to obtain the release of the Allies Official War Review and had been prevented from doing so, not because his bid was higher than other competitive bids, but because of some power or control exercised by the Hearst interests and favoritism shown by the Committee on Public Information.

He stated also that he represented about 96 per cent of the motion picture industry; that he had been in the business for fifteen years and knew it from every angle. Mr. Powers displays the most remarkable ignorance regarding an organization which is one of the leading ones in the field. In the first place, in reply to Mr. Sloane's inquiry, Mr. Powers stated 'Pathé is a French company.' With Mr. Powers' professed knowledge of the motion picture industry he should know a fact which is known to the public generally—that the Pathé Exchange, Inc., is an American organization and not a French one, and that practically the entire personnel of the organization is American.

Mr. Powers represented that he did not know why the distribution of the Official War Review had been given to Pathé Exchange, Inc. As a matter of fact the opportunity of jointly distributing the Official War Review was offered to several of the leading film companies, among which was the Universal Film Company. It was only after Universal among other film companies had failed to take advantage of the opportunity to release the Official War Review that the distribution of the same was offered on competitive bids.

Mr. Powers stated that he does not know why his company's bid was not accepted. I can suggest several reasons. First, the Committee on Public Information has no reason to question the loyalty, patriotism and Americanism of Pathé Exchange, Inc.; second, the fact that the laboratories of the French Pathé company have been placed at the disposal of the American government without charge; third, the fact that Pathé Exchange, Inc., in making its bid did not seek to make any profit out of the release, but was willing to distribute the Official War Review at an actual loss for the benefit of government propaganda.

I want to emphasize this fact, that the statements attributed to Mr. Powers and Mr. Cochrane to the effect that the Division of Films of the Committee on Public Information is composed largely of former Hearst-Pathé employees are deliberately and maliciously false.

J. A. Berst was formerly vice-president and general manager of Pathé Exchange, Inc., and to my certain knowledge has never been connected directly or indirectly with any Hearst organization. The same is true of H. C. Hoagland, who was formerly head of the scenario department of Pathé Exchange, Inc. The same is also true of Mr. Van Arsdale, who was also connected with the scenario department of Pathé Exchange, Inc. Lew Simons was formerly employed by Pathé Exchange, Inc., as a cameraman. H. A. Smith was formerly serial publicity manager of Pathé Exchange, Inc., and is now in Camm Sevier, Greenville, South Carolina. Mr. Hubbell has never been employed by Pathé Exchange, Inc., in any capacity. Mr. Donahue was employed as a cameraman for Pathé Exchange, Inc. but left us about fifteen months ago.

Another thing I want to emphasize is that there is no partnership of any kind or character between Pathé Exchange, Inc., and any of the Hearst interests, and that neither Mr. Hearst nor any of his own organization own or control, directly or indirectly, one single share of stock of Pathé Exchange, Inc. This company releases motion picture photoplays for any producer if

the merits of the productions come up to the required standard. When we release a picture produced by the Astra Film Corporation, Rolin Film Company and any others we put the name of "Astra" or "Rolin," etc., on the film; not necessarily because we want to do so, but because we are under contract to do so. By the same token, we put the name of Hearst on pictures released under our contract with the International Film Service, which photographs the news items shown in the weekly, because the terms of the contract specify that such weekly shall be known as Hearst-Pathé News.

I fail to see why the name of William Randolph Hearst is brought up in connection with the distribution of the Allies Official War Review. Mr. Hearst has no connection, direct, indirect, remote or contingent with the distribution of the Official War Review awarded to Pathé Exchange, Inc., under competitive bids. Other war pictures, official or unofficial, are distributed by any other film companies which care to obtain the privilege of doing so; and the only obligation imposed upon such film companies is to have such pictures first censored by the Committee on Public Information.

It is not my purpose to discuss the question as to whether or not the Committee on Public Information discharges its duties as they should be discharged, although Mr. Cochrane has taken upon himself to criticize severely certain members of that committee. We can only assume that the Committee on Public Information has discharged its duties in accordance with the powers delegated to it until it is shown to the contrary.

The Cochrane statement referred to appeared in last week's issue of MOTOGRAHY, as did the remarks of Mr. Powers before the Ways and Means Committee also.

Show "Finger of Justice"

An invitation showing of "The Finger of Justice," Rev. Paul Smith's seven-reel production dealing with conditions of the underworld, was given at the Lyric Theatre, New York, June 29. The picture began its first New York engagement at this theatre.

Barrymore Picture Finished

With the completion of a number of yachting scenes, Director Chester Withey last week wound up the production of "On the Quiet" at the Fort Lee studios of the Famous Players-Lasky Corporation. This is the farce in which John Barrymore makes his re-appearance as a Paramount star.

The Barrymore picture done, Withey at once started work on a new picture for Paramount, "In Pursuit of Polly," starring Billie Burke.

Simultaneously with the starting of the Billie Burke picture, John Emerson commenced the production of Shirley Mason's first picture for Paramount from a story written especially for her and her co-star, Ernest Truex, by Mr. Emerson and Anita Loos. "Come On In" is the title and it is a patriotic comedy of the training camps.

Films Get Another Stage Star

Walter Percival is the newest motion picture recruit from the ranks of musical comedy stars. In the role of Beauty Blair in Metro's production of "Our Mrs. McChesney," Ethel Barrymore's first screen vehicle of the season, Mr. Percival is making his first appearance before the camera.

Mr. Percival is well known to lovers of musical comedy, particularly in New York, for he holds the distinction of having played eight years without a break right on Broadway and during that time at only three theatres, the Broadway, Knickerbocker and Casino.



Noon hour on location with the American-Mary Miles Minter company. The star is indulging in her favorite pastime—taking snapshots. Director Lloyd Ingraham, George Periolat, Carl Stockdale and Alan Forrest are willing victims.

Clever Methods of Advertising

PUBLICITY THAT MAKES FOR PROFITS

Thrift Stamps for Admission, New Idea

Georgia Exhibitor to Devote Day's Receipts on "For the Freedom of the World" to Uncle Sam

COINS will not be accepted for admission to the Bonita Theatre, Canton, Georgia, on July 8, when J. B. Stone, the proprietor, will show "For the Freedom of the World." Every person, man, woman or child, who enters the theatre on that date will have to leave a 25-cent Thrift Stamp with the ticket-taker.

Mr. Stone hit upon this scheme as the only advertising device worthy of a production that he believes will be hailed by his patrons as one of the best.

"When I sat down to study out an exploitation plan for this production I found so many angles to be developed that I almost despaired of choosing one of dignity and strength sufficient to match the story," Mr. Stone writes to Goldwyn. "Then in a flash came the Thrift Stamp idea. Why not Thrift Stamps for the freedom of the world? That's the aim, isn't it?"

"The stunt means, of course, that I have promised to devote what may be the largest day's receipts of the summer to Uncle Sam. But I'm glad to do it, because when I saw that picture in your Atlanta exchange I realized more vividly than ever before why this country is at war with the German kaiser. I wish I could run it a week and make the admission a \$5 War Savings Stamp instead of a two-bit Thrift Stamp."

Goldwyn reports that demands for repeat dates on "For the Freedom of the World" are becoming so widespread that it has been necessary in many instances

to deny exhibitors the privilege of playing the picture until their competitors in adjoining territories have been served.

Urge Persistent Advertising

C. A. Metzger, manager of the Portland branch of Universal, doesn't intend to allow summer to interfere with business. A firm believer in the idea that business will come to him who goes after it hard enough, Metzger has been preaching this gospel in a letter to exhibitors.

"Old Sol plus the gentle breezes of summer and good roads inviting everyone who owns or can borrow a car to stay outside, is a combination that the theatre man views with annual alarm," the letter says, "and usually the summer 'dull season,' so called, is accompanied by an outbreak of retrenchment.

"Which may be well and good—but in a big percentage of the cases the retrenchment starts in on the advertising end of the budget, which is just where the pruning hook should be applied last of all.

"If you want 'em inside, you've gotta convince 'em you have something there that out-lures the sun and the wind and the call of the outdoors; and you can't convince 'em by curtailing' your advertising.

"The summer dull season doesn't have to be so all-fired dull, unless the exhibitor helps it along by lying down on his crowd-getting activities."

Fine Oklahoma Theatre Opened

The new Majestic Theatre, Tulsa, Oklahoma, one of the most beautiful playhouses in the Southwest, was formally opened last week with Mabel Normand in her new Goldwyn picture, "The Venus Model," as the first attraction. Due to the alert advertising and clever showmanship methods of B. F. Rothstein, energetic manager of the theatre, the first show brought out almost every "fan" in Tulsa, besides many from the small towns adjoining.

Weeks in advance of the opening date, Manager Rothstein had a large force of bill posters at work plastering Tulsa and towns and villages within a radius of twenty-five miles with attractive 24-sheets of "The Venus Model."

And Mr. Rothstein was just as liberal with the two newspapers in Tulsa. For ten days preceding the opening, half-page ads on the beauty of the new playhouse and the excellence of the initial attraction were given prominent positions in both papers. As a result the Majestic received very liberal publicity on the play and the star.

Manager Rothstein also made the most of his exploitation possibilities. He engaged a beautiful girl to pose as "The Venus Model" on a float fitted up to represent a bathhouse at the beach. The float was stationed in the public square and was viewed by thousands for two days before and all during the engagement, which lasted four days. The lobby also was transformed into a scene of bathing beach splendor.

New Emmy Wehlen Film

"His Bonded Wife," a five-act romance by Lois and Arthur Zellner, has been chosen by Maxwell Karger, Metro's manager of productions, as the next starring vehicle for Emmy Wehlen. Miss Wehlen recently completed "The House of Gold," by Katharine Kavanaugh. Charles J. Brabin will direct the new production, assisted by Alfred Raboch. June Mathis prepared the scenario.

Miss Wehlen will play the part of a fashionable girl upon whom society has palled. She decides to go away somewhere and just be herself. Accordingly she sets out for a beach resort where persons not overburdened with wealth are accustomed to find amusement and relaxation. She finds both—and also a young man who means a great deal to her future.



Advertising novelty used by L. A. DeHoff of the Garden theatre at Baltimore to exploit "My Four Years in Germany." Mr. DeHoff reports that the stunt attracted large crowds and in spite of the extremely hot weather the picture smashed all house records.

"After Supper Matinees" Are Proposed

Vitagraph Campaign Book for New Serial Points Out Way to Popularize Theatres with Mothers

IN THE CAMPAIGN BOOK issued for exhibitors by Vitagraph in connection with its forthcoming serial, "A Fight for Millions," there are numerous worth-while suggestions for putting the serial over, but one in particular, which will interest every exhibitor in the country, is presented in the form of an advance press story under the heading of "After Supper Matinees."

The idea is to have exhibitors start their evening show somewhere around 6:45, so that housewives who take their little ones to the theatre with them may go to the show in daylight and through the daylight saving plan, come out of it in daylight or twilight at least, because during these long summer days it does not really get dark until after 9.

Being able to go to the show early, the children will be less likely to go to sleep or to become restless in the theatre.

This plan, of course, is designed only for theatres and is not for airdomes. The latter will necessarily have to delay starting their shows until darkness sets in, unless they can find a way to darken their places, and the only way that suggests itself now would be to use a black tent covering similar to the arrangement Sarah Bernhardt used in a tour of this country several years ago.

The initial cost would be considerable, but this cost probably could be wiped out in a few weeks by the additional revenue which would accrue through early starting. The tent covering could be arranged in sections on rings as are the light curtains in a photographer's gallery and could be rolled back as darkness sets in.

An additional advantage would be protection on rainy nights, enabling airdome proprietors to continue their performance regardless of the weather.

"The Kaiser" Packs Houses

In a recent story it was told how the Crystal Theatre at La Salle, Colorado, played to a gross of \$301 in a one-night showing of "The Kaiser, the Beast of Berlin," with a population of only three hundred from which to draw upon. At the time this was thought to be a record in point of box office drawing qualities.

Two exhibitors have come forward to dispute the Crystal's right to this distinction, however. The first is S. Le Rouge of Battleground, Washington, and the second H. L. Wright of Fort Lapwai, Idaho. In a letter written to Jewel Productions, Inc., by Le Rouge, who owns the Wonder Theatre, is contained the following:

"I just got tired of reading about those fellows in towns of 3,000 showing to only 1,500 or 2,000. Getting right down to cases, I think the record belongs to me.

"Here we have a little town of only 250 population and showed to 750. Where did they come from? You know that they would come from all over the world if they knew they could see some one smash the kaiser. If those fellows would advertise right they would double their showing."

Mr. Wright, who owns the Liberty Theatre, stated that while the population of Fort Lapwai is only five hundred, "The Kaiser" drew seven hundred paid admissions. "Weather was all-fired hot, too," he wrote.

Gets Out House Organ

Manager Charles H. Eastwood of the Star Theatre, Kimberly, Idaho, has started to publish a four-page monthly house organ, called "Star News," which contains advance information about the film offerings with interesting notes about the stars.

Mr. Eastwood uses the Paramount-Artcraft service and decorates his program with the trade-mark cuts. A liberal advertising patronage more than pays for the publication.

Seek "Over the Top" for July 4

"Over the Top," Vitagraph's big patriotic special, featuring Sergeant Arthur Guy Empey, has led to great competition among exhibitors all over the country who seek it for their Fourth of July attraction, according to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization.

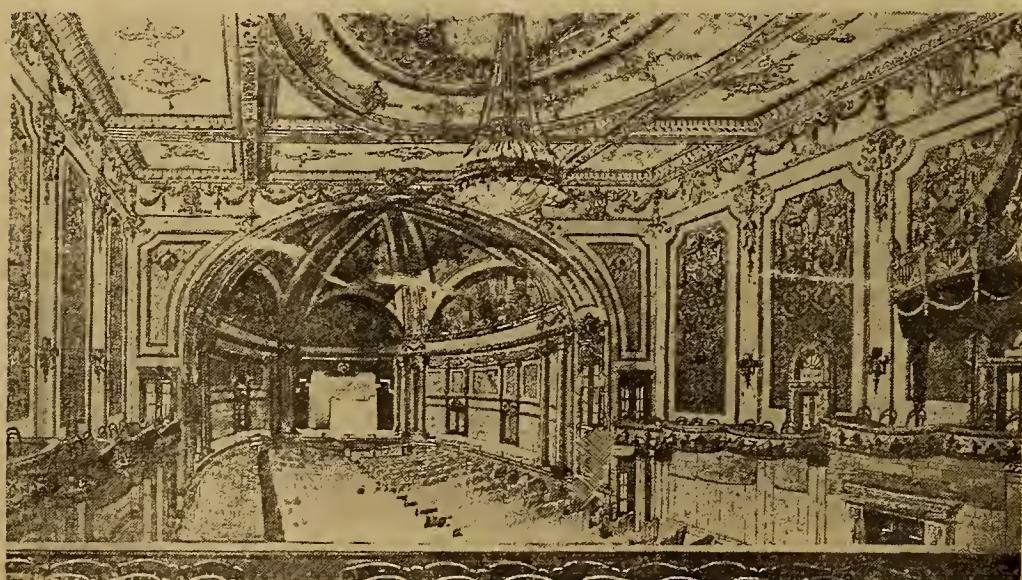
To this endorsement of the picture as a patriotic subject, there has been added that of the American Defense Society, which last week completed arrangements with Vitagraph for showing the picture for patriotic benefits throughout the United States.

At the present time Chicago is one of the centers of "Over the Top" enthusiasm. A half-page combination advertisement from the Chicago Daily Journal of recent date shows that "Over the Top" was booked in 47 Windy City theatres for a total of 81 days, to be played in a period of 12 days. These bookings included the twelve houses in the Ascher Brothers circuit, the Vitagraph Theatre and seven others in the Lubliner-Trinz circuit, and virtually every other motion picture theatre of importance in the city.

Parker Directs for Triangle

A new director, Albert Parker, has been added to the force at the Triangle's big Culver City studios, making a total of eight. Parker makes the third new director since President Harry E. Aitken took over active management of the Triangle plant, with O. L. Sellers as his assistant. The other new men are Christy Cabanne, who is filming the screen adaptation of Charles F. Stocking's novel, "The Mayor of Filbert," and William Dowlan, who until recently directed Mary Miles Minter. Dowlan is directing Pauline Starke and Casson Ferguson in "Alias Mary Brown," a crook story by E. Magnus Ingleton.

Parker arrived at the Triangle's western studio from New York this week. He is comparatively a newcomer in the film industry, having received his early education under Allan Dwan at the Triangle's Yonkers studio, and later directing for Pathé in the east.



Architect's drawing of the interior of the new Iowa Theatre, Des Moines.

Activities in the Independent Field

INCLUDING STATE AND FOREIGN RIGHTS

U. S. Modifies New Export Censorship

Films for Canada to Go Through Unseen and Same Concession May Be Granted for Other Countries Later

AS A RESULT of representations to the Treasury Department and the War Trade Board at Washington by a committee representing the exporters' division of the National Association of the Motion Picture Industry, the government has granted concessions in its announced plan of censoring all films for export.

The most important concession is the fact that a general license will be issued for films shipped to Canada. It is hinted that a general license may even be granted to films exported to Great Britain and other Allied countries.

News of the government's action was contained in a letter to Paul H. Cromelin of the exporters' division committee from F. M. Halstead, chief of the Division of Customs. Following is the letter:

TREASURY DEPARTMENT
Office of the Secretary
Washington

June 22, 1918.

Mr. Paul H. Cromelin,
Chairman, Export Division,
National Association Motion Picture Industry,
New York, N. Y.

Sir:
The receipt is acknowledged of your letter of the 11th instant, relative to the restrictions placed upon the exportation of moving picture films by the department's recent film censorship regulations.

In reply I am enclosing herewith copy of a circular letter, dated June 13th, addressed to collectors of customs, amending the censorship regulations of May 29th, which, it is thought, will meet the principal objections raised by you so far as they relate to the censoring of films.

As I explained to you personally the censorship of films for exportation to Great Britain, Australia, France, Italy and Japan is done at the request of the War Trade Board, which Board has made the censorship of such films a condition precedent to the licensing thereof.

As will be noted in the attached circular letter, the War Trade Board has issued a general license for films exported to Canada, and that hereafter the customs authorities will not require them to be submitted for censorship. Should the War Trade Board see fit to issue a general license for films exported to Great Britain and the other Allied countries, like treatment of films (whether positive or negative) exported to those countries, may be accorded by this department.

As to your suggestion that films be censored for export by customs officials at the time they are passed upon for use in the United States by the National Board of Review, this is a matter which will require considerable thought and investigation before the merits of such a plan could be determined upon, but the Department will give the matter consideration.

Respectfully,
(Signed) F. M. HALSTEAD,
Chief, Division of Customs.

Enclosure.

Following are the new instructions to the various customs offices:

TREASURY DEPARTMENT

Washington, D. C., June 13, 1918.

Division of Customs,
Circular Letter No. 65.

CENSORSHIP OF MOVING PICTURE FILMS.

To Collectors of Customs and Others Concerned:
The instructions contained in Division of Cus-

toms Circular Letter No. 45 of May 29, 1918, are hereby amended as follows:

(1) The War Trade Board having granted R.A.C. License No. 8 for moving picture films exported to Canada, such films need not be submitted for censorship until further instructed.

(2) The provisions of Circular Letter of May 29, 1918, do not apply to films licensed by the War Trade Board and which were in transit on or prior to June 8, 1918.

(3) When multiple copies of any given film are intended to be exported, only the original thereof will be censored, which, if approved, shall be sealed and retained in customs custody. After the original has been censored and approved, the copies may then be submitted to the Collector of Customs for comparison with the original. For purposes of comparison the Collector will not require each and every print of the same subject to be projected, but only such number as he considers necessary. If the representative copies so examined are found to be identical with the original, all of the copies will be approved and sealed and retained in customs custody pending exportation.

L. S. ROWE,

Assistant Secretary.

The industry as a whole will welcome the government's concessions and Mr. Cromelin and his associates deserve credit for their victory.

Shipman Gets New Films

Ernest Shipman reports to his New York office considerable activity following his arrival in Los Angeles. Several new and important independent productions have been taken over by Mr. Shipman for exploitation on the state rights basis.

Mr. Shipman further reports that a new arrangement has been entered into between the W. H. Clifford Photoplay

Company and himself and that the fourth and fifth releases of the Shorty Hamilton series have been completed and their release dates will be announced shortly.

Mr. Shipman claims that these new Shorty Hamilton pictures are exceptionally good and will prove an agreeable surprise to all holding the franchise for the popular series.

Mr. Shipman is seriously considering confining his personal activities largely to the offices he is opening in Los Angeles, that he may be in closer touch with the independent producers, and visiting his New York headquarters from time to time as the occasion requires.

Screen Novelty Appeals

A decidedly original screen offering is called "Topics of the Day" and is a selection of timely "punch" paragraphs, selected from editorials of newspapers and magazines. These are being prepared through the co-operation of the staff of "The Literary Digest." The short paragraphs, witty and humorous, are flashed upon the screen one after another, and deal with timely topics of national interest.

The Strand Theatre, New York, has been using these for the past seven weeks and they have met with great success. Mr. Siegel, who is the creator of this novelty, is arranging for an international distribution of his latest venture. He has already disposed of the coast territory to Sol L. Lesser of California and the entire European rights to Robertson-Cole Company, 1600 Broadway, New York.

Mr. Siegel has his offices in the Times Building, New York.

Celebrates First Anniversary

On June 25, J. Frank Brockliss, Inc., celebrated the first anniversary of its entry into the export and import industry.

A few of the manufacturers that the house of Brockliss has represented the past year include the Rex Beach Company, Arrow Films Corporation, Rita Jolivet Film Corporation, Selig Polyscope Company and the King-Bee Billy West Company.

President Sidney Garrett is also exclusive purchasing agent for the Mundus-Film Company of Paris, Clement Mason of Australia and J. Frank Brockliss, Ltd., of London.



Frederick Truesdell, who makes his screen debut in Emily Stevens' new Metro picture, "A Man's World."

Notes of the Industry In General

BRIEF NEWS OF NEW YORK IN PARTICULAR

New York

PEARL WHITE is away on a vacation, and she needs it. A few days ago she completed the twentieth and concluding episode of "The House of Hate," and when one figures the number of thrills contained in the forty reels that comprise this Pathé serial, there is no need to wonder why Pearl White is taking it easy.

"No gay board walk at Atlantic City for me this year," she said before she left the city. "Believe me, I am going to take the rest cure this summer. I am going up to a farm in New York State and do nothing but just rest."

"But what about plans for the future?" she was asked.

"Oh, I expect to be back to work in a month," the star replied. "You know we have another big serial coming and I figure that a month out with the buttercups, the cows and the chickens will make me fit and keen again for the thrill stuff."

The home office of the Famous Players-Lasky Corporation is in receipt of a letter from Feature Films, Ltd., its branch in far-off Sydney, Australia, to the effect that Sergeant W. J. Moore of New York was not the first man connected with the big organization to win the Croix de Guerre. W. St. Clair Anderson, publicity manager of the Sydney branch, who was formerly a flight commander in the Royal Flying Corps, not only beat Sergeant Moore by a number of months, but was made a member of the Legion of Honor and at the hands of the British Government was awarded the D. S. O. and the Military Cross.

Promotions and appointments in the Pathé sales organization are announced as follows: F. B. Pickerel, one of the star salesmen at Kansas City, has been made manager at Oklahoma City. B. M. Moran, who has been with Mutual, Vitagraph, Triangle and Kleine, has been made manager at Albany. F. B. Rogers is manager at Chicago, James W. Hill, Jr., manager at Dallas, and E. D. Tate, manager at Los Angeles. Mr. Tate was manager of the Liberty Theatre, Seattle, before joining Pathé. F. C. Quimby, general sales manager, is now making a tour of the exchanges.

A cablegram received from Burton Holmes, the famous lecturer, photographer and creator of the Paramount-Burton Holmes Travelogues, announces that he and his staff have arrived safely in London after a fourteen days' voyage across under American convoy. Mr. Holmes will remain at the Hotel Savoy, London, for a few days prior to going to France, where he will gather material for a series of travelogues behind the lines, which promise to be of the highest value as a contribution to contemporaneous history.

Irene Castle has just completed "The Girl From Bohemia," which will probably be her last screen appearance for some time. She has decided to give her services as an entertainer in the Y. M. C. A. huts in France for the remainder of the year or longer, and expects to go "over there" in the near future. Since the tragic death of her husband, Vernon Castle, in an accident while he was training aviators, Mrs. Castle has been more determined than ever to contribute her services as a part of her "bit."

Realizing the sales creating possibilities of a well-written letter, the Triangle Distributing Corporation established a letter writing competition among its exchange men recently. As a result, E. R. Carr, sales manager at Washington, is the possessor of a beautiful gold watch, which was awarded to him as the first prize. The second prize, a gold watch fob with a triangular pendant, was awarded to W. J. Pratt, manager of the Boston exchange.

"Smiling Bill" Parsons, star of Capitol Comedies, and Billie Rhodes, who has completed her contract with another producer and become the millionaire comedian's leading woman, arrived in New York last Friday. Before returning to Hollywood, the comedian will produce two or three comedies in the East, possibly at the Goldwyn studios in Fort Lee.

Doris Kenyon, who has been appointed honorary sergeant of the 122nd Company, 70th Regiment, U. S. Coast Defenses, was given a banquet recently at the general headquarters of the Coast Defenses at Fort Hamilton. Miss Kenyon expects soon to give a private showing of her new picture, "The Street of Seven Stars," for the members of her company.

Chicago

MRS. GEORGE K. SPOOR, wife of the president of the Essanay Film Company, presented Unit 380, Illinois Volunteer Training Corps, with a large silk flag at a military ceremony at the Essanay studios on June 21. The flag was accepted for the company by Captain Richard W. Woodward. This unit is generally known as the Essanay unit, for George K. Spoor supplied the company with guns as well as a drill hall. There are now 118 members of the company and 43 stars in its service flag. The object of the organization is to train younger men for service and to form a nucleus of older men for state duty in case of need.

Phil Solomon of the George Kleine sales force, received a letter recently from his cousin, Aubrey Simmons, who has been managing a string of motion picture theatres behind the battle lines in France with the Australian troops. The theatres and equipment were destroyed by the Germans in their recent offensive and Mr. Simmons narrowly escaped with his life. His assistant was killed during a bombing raid.

D. W. Griffith, while in Chicago last week, visited Orchestra Hall to view the novelty screen which W. L. Hill installed there when Famous Players-Lasky took over the theatre this summer. The screen is curved so that the angle from the eye to the screen is a right angle, no matter where one may be sitting. This does away with distortion. Mr. Griffith remarked that the projection was the best he had ever seen.

Arthur Bates, for years one of Essanay's leading character players, was called last week to join the colors. He left for Camp Wheeler at Macon, Georgia. His best characterizations were old man parts in "The Man Trail," and "The Kill-Joy." He played comedy parts with Chaplin in his early Essanay comedies and later played leads in the Essanay comedies directed by Arthur Hotaling.

The Lane Court Theatre, of which Bruce Godshaw is manager, has started an interesting Thrift Stamp Club among its children patrons. When the club reached a membership of 200, each with a full Thrift Card, the youngsters were photographed in motion pictures, which will be shown later at the theatre. A picnic at Lincoln Park, followed by a bus ride, was an added feature of the day.

David Wark Griffith was in Chicago last week to help get "Hearts of the World" settled into its summer quarters—the Colonial Theatre. This theatre and Griffith pictures are well acquainted. It was in the Colonial Theatre that "The Birth of a Nation" had its record-breaking run. "Intolerance" had its Chicago premiere and a long run in the Colonial and now comes "Hearts of the World."

Madge Kennedy, Dorothy Gish and May Allison were visitors in Chicago sometime or other last week. Miss Kennedy was on a vacation. Miss Gish was on her way to the West Coast to begin her new series of pictures under the Paramount banner, and Miss Allison was en route to Los Angeles and the western Metro studios.

"The Birth of a Race" continues to have its troubles. A young woman lawyer, representing an Alaskan miner who had put \$8,000 into the company, attached 32,000 feet of the negative and also served a similar writ of attachment on the offices of Giles P. Cory and Company, fiscal agents. The negative is being held at the Rothacker plant.

"The Kaiser, the Beast of Berlin," which ran seven weeks in the various Loop theatres and then was shown in nearly all the neighborhood houses, is back in a downtown house this week, a most unusual re-booking under the circumstances. The Pastime, on Madison street, near Clark, is playing it.

William Jenner's successor as manager of the Chicago William Fox exchange is H. W. Willard. Mr. Willard has been assistant manager of the Chicago exchange for the past ten months. Before that he was with the Fox offices in New York.

J. R. Grainger, special representative of the New York William Fox offices, is again in Chicago after a trip east.



Anita Stewart, Vitagraph star, is making a picture in Brooklyn near a naval training station. That she has acquired many friends among the sailors would be the only conclusion that could be drawn from this picture.

With Orchestra Hall showing "The Claws of the Hun," the Ziegfeld Theatre running "The Kaiser's Shadow," featuring Dorothy Dalton, and the Playhouse featuring "Our Navy," Michigan avenue is in a decidedly patriotic frame of mind for the week of July Fourth.

Salesmen of the draft age at the local exchanges are feeling decidedly uncertain about their standing under the "Work or Fight" ruling. So far no official ruling has been given and the managers and salesmen are patiently waiting to see what is to happen.

T. W. Chatburne, Vitagraph manager, states that the new Vitagraph serial, "A Fight for Millions," is the most thrilling one yet. Trade showings of the first six episodes are being held at the Vitagraph projection room now.

Private Dempsey is giving a talk on conditions "over there" at each evening performance of the Charles Ray-Paramount feature, "The Claws of the Hun," at Orchestra Hall this week.

Little Mary McAllister, the youthful picture star, played the leading part in "A Movie Travesty," which was part of the program given at the advertising men's benefit for the Off-the-Street Club.

"Berlin via America," the patriotic aviation picture, starring Francis Ford, with Edna Emerson opposite, has been purchased by the Unity Photoplays Company for Chicago distribution.

Harry Berman, general manager of Jewel Productions, has the sympathy of many friends in Chicago over the recent death of his brother, Sol Berman.

Julius Lamm, formerly manager of the Orpheum Theatre of Elkhart, Indiana, is now managing Schindler's Theatre, Huron street and Milwaukee avenue.

The De Luxe Theatre on Wilson avenue is closed for the summer. The house will be redecorated and put in readiness for a big business in the fall.

J. W. Sherwood, manager of the Grand Theatre, Madison, Wisconsin, was in Chicago last week visiting the various exchanges.

Ben Weisenbach has been made Milwaukee manager for Jewel.

C. W. Eckhardt, district manager for William Fox, is making a tour of the exchanges in his district.

Los Angeles

HOWARD HICKMAN, who is making his debut as a motion picture director by handling Bessie Barriscale's latest Paralta Play, has "arrived" in the profession; there is no doubt about that, for the other day he blossomed out in a silk shirt with radiant stripes, platinum gem-crusted cuff buttons, tie with soft collar and fancy collar link, and of course the regular brand of white trousers. In taking this step Mr. Hickman identified himself with the "silk-shirt" school of directors, as typified by other prominent professionals. He came near joining the school of riding trousers, puttee wearing directors, but the weather turned his decision toward the more sumptuous school. Now he has committed himself irrevocably.

Mme. Rosita Marstini, who has been engaged by the American Film Company, has the enviable distinction of being one of the few women to act as interpreter on the war front in Europe. Mme. Marstini is of French-Belgian extraction, and owing to her ability to speak seven languages, volunteered her services at the outbreak of the war, and served for nearly two years until her health became impaired. She came to the United States and was engaged to play Mme. De Fargo in "The Tale of Two Cities" with William Farnum as the star. Since then she has rapidly come to the front.

A banquet celebrating the completion of "The One Woman," Mastercraft's screen version of the Thomas Dixon novel, was given by Robert Brunton, head of the Brunton studios, where the big production was filmed, to F. Eugene Farnsworth, president of Mastercraft, and the leading members of the cast. It was held in the Los Angeles Athletic Club last week and was attended by thirty guests. Howard Hickman presided. Besides Mr. Hickman, Mr. Brunton and Mr. Farnsworth, the notables present included Bessie Barriscale and Louise Glaum, Paralta stars; Clara Williams, Adda Gleason, W. Lawson Butt, Joseph J. Dowling and Herschell Mayall of "The One Woman" cast, and representatives of the various departments of the Brunton studios.

William Russell has begun the production of the novel, "All the World to Nothing." Wyndham Martyn, editor of various magazines published by Warner Publications of New York, is the author of this book. While in the East last winter, Mr. Russell made the acquaintance of Mr. Martyn and immediately negotiated the picture rights. The story is a virile one and it was at first decided to make a seven-reel picture of it. Stephen Fox, special writer for Mr. Russell, managed to put the story into five reels, however, so the production will be released as the fourth of the series of William Russell Productions.

Alfred Whitman, Vitagraph star, is not to play in the O. Henry story, "A Matter of Mean Elevation," after all. Al had purchased his wardrobe for the part when the company received a wire from New York to keep J. Frank Glendon and Hedda Nova together, whereas it was intended that Miss Nova should be Whitman's leading woman. Al has been given a vacation until the scenario department turns out another script for him and has taken advantage of the rest by hiking for Big Bear—and trout.

Vitagraph improvements at the studio in Hollywood include the drilling of a 150-foot well on the lot adjoining the negative department. This will insure the department having cold running water throughout the year. An additional row of dressing rooms for the men of the company also has been completed. The next construction activity will be the converting of one of the entire buildings into directors' rooms.

Owing to injuries received more than a year ago, Dorcas Matthews, wife of Robert McKim, a well known member of the Thomas H. Ince players, will be confined to her home for about two months. During the filming of a sea picture Miss Matthews was pitched into the ocean when a terrific explosion, incident to the story, destroyed the boat. She suffered injuries to her spine which only recently became somewhat serious.

Margarita Fisher, American star, is now the proud "mother" of the 14th Aviation Squadron at North Island, San Diego. Miss Fisher was given a rousing reception by her "boys" when she visited them, and showed she appreciated the honor by distributing a goodly supply of cigarettes and cigars and also donated a gold medal to be given the first aviator to get his boche.

The Hydroplane "F-1," built by the Loughead Company at Santa Barbara and christened by Mary Miles Minter of the American Film Company, had as passengers on its trial tests, Mrs. S. S. Hutchinson and son of Chicago, Roland Carpenter and Mrs. Carpenter, Mrs. Charlotte Whitney, Mr. and Mrs. Alois Heimerl and Miss Margaret Shelby of the American Film Company.

W. S. Van Dyke has completed the first Al Jennings picture entitled "The Lady in the Dugout." Mr. Van Dyke cut and titled the picture in three days and invited a small number of friends to see a private showing of it at Tally's Theatre

one night during the past week. From all reports "The Lady in the Dug-out" plus "the Jennings outlaws," Al and Frank, is a very good western.

L. C. Shumway has just finished playing the leading role opposite Jewel Carmen in her latest William Fox release, "You Can't Get Away With It," adapted from the famous novel by Governor Morris. Shumway is delighted with the way his part turned out and believes the story is one of the most entertaining he has seen on the screen for some time.

Ashton Dearholt, Universal juvenile lead, was honored by his home town, Milwaukee, during the past week when a "Dearholt Night" was declared and three pictures in which Mr. Dearholt had leading-man honors, were run at the Princess Theatre. "The Girl in the Dark," "The Two Souled Woman," and "The Bride's Awakening" were the three pictures.

Nell Shipman, plus one or more of the malamute dogs which she used in the Vitagraph picture, "Baree, Son of Kazan," will figure prominently among the lobby attractions at Quinn's Rialto Theatre early in July when the Rialto lobby will be transformed into a make-believe ice-palace by way of advertising.

H. Tipton Steck, head of the newly-created reconstruction department at Universal City, has equipped himself with a touring car, and has settled down in Hollywood as though to stay. Incidentally the reconstruction department is one of the busiest at that busy film plant known as Universal City.

Everybody's talking about the fight between Mitchell Lewis and Thomas Santschi that took place this week. Oh, it's no case for the police, although there was considerable assault and battery, because it was all staged before the camera by Bert Bracken. What a scrap it was! You will be able to see for yourself shortly when the feature will be released.

Blanche Sweet is the latest of film stars to have their own producing company. The Blanche Sweet Film Corporation is the name of the new concern, which was formed by Harry Garson, manager of Clara Kimball Young. Miss Sweet leaves for New York July 5 to complete the necessary arrangements and will start work upon her return on "The Unpardonable Sin," by Rupert Hughes.

Lloyd Hamilton is now on his fifth Sunshine comedy for William Fox, and is again appearing without his mustache. He liked playing without it much more than when he wore it after viewing his last Sunshine Comedy, so decided that he would abandon it altogether.

Earl Montgomery of the Vitagraph "Big V" comedy team was attacked by hold-up men recently and came out of the scuffle somewhat the worse for wear. It was something like the comedy scenes he and Joe Rock stage, Montgomery said afterwards, except that Rock was not there to come to the rescue.



Roy Stewart in the Triangle picture, "The Fly God."

Al Ray and Robert Harron met in the handball courts at Los Angeles Athletic Club in a series of games the other day and Bobby won all of them. Al has not been able to beat Griffith's "find" as yet in any of their many games, and will probably admit, if it keeps up, that Bobby is a bit the better player.



Hedda Nova, upon the completion of the Vitagraph serial, "The Woman in the Web," in which she and J. Frank Glendon are the featured stars, was presented with a Russian wolfhound by the members of her company. The gift was a fitting one, for Miss Nova herself is Russian.



No less a literary light than Jack Cunningham himself is responsible for the following newsy gem:



"Ted" Cunningham, than whom there is no more trusted and legal wife of Jack Cunningham, purveyor of the carbon-copied script, is sojourning in the New York and Brooklyn haunts of friends and relatives. She will return ere snow flies."



Leatrice Joy, who has just finished work in Louise Glaum's latest Paralta feature, has moved from her hotel in Los Angeles to a cute little bungalow in Hollywood in order to be nearer the studio.



Jack Gilbert, the popular juvenile, has been receiving letters of congratulation from New York since his latest release, "More Trouble," in which he appears as Frank Keenan's son, was shown at the Rivoli Theatre.



Norman Kerry will leave for New York immediately upon the completion of the Olive Thomas picture in which Mr. Kerry has leading honors. His eastern stay will be one of but three days.



Charles Gunn is one of the over-worked juvenile leads in the West Coast film colony. At present he is doing leading-man honors with both Louise Glaum and Bessie Barriscale.



Three well known film player answered the call to the colors this week. They were Kenneth Harlan of Universal, Hank Mann, Seonett comedian, and Charles Stevenson of the Rolin studio.



Gloria Hope has qualified as an expert interior and exterior decorator, judging from the way she arranged the decorations for a friend, who resides next door.



George Holt, Vitagraph player, stepped on some variety of sea-serpent last week, and as a result was unable to appear in pictures for a few days.



Harry Elwell, head of the property department of the Famous Players-Lasky studios, died June 9 after a protracted illness.

Here and There

THE De Luxe Feature Film Company of Seattle will handle Griffith's new production, "Hearts of the World," as a big road show, with an orchestra of thirty pieces and fourteen men behind stage for effects. Mike Rosenberg, president of the company, returned from California last week, where he arranged for the purchase of the feature for the Pacific Northwest. He had not been home two days until he booked it in Seattle and Tacoma at the highest rental ever paid there for a picture. It will go on in Seattle at Levy's Orpheum July 6 for an indefinite engagement. A trade showing was given this week at that theatre, which was attended by most of the exhibitors and film men of the city, as well as a number of out-of-town men. During his trip to California Mr. Rosenberg also bought "The Grain of Dust" for the Northwest territory. This has also been booked by Levy's Orpheum in Seattle.



Captain A. E. Lathrop, owner of a string of theatres in southeastern Alaska, left Seattle last week with contracts all signed for the building and fitting of the finest theatre in Alaska. It is to be in Cordova. Captain Lathrop with W. H. Code of the Code theatre, Nome, also operates a film exchange. The exchange was opened as a means of getting the best films for their own houses, the difficult transportation in Alaska making it impossible to book a film from a Seattle exchange for a short length of time. Under the present plan a film is bought outright or, in the case of some,

rented for the season and sub-rented to other exhibitors.



Ackerman and Harris of San Francisco, owners of the Hippodrome circuit, are visiting Spokane, making final arrangements for the building of a new theatre there. The new house is to cost \$165,000 and will be located at Lincoln and Sprague streets.



The first showing of the American war film entitled, "America's Reply to the Huns," which is intended to make known to the United States the great work undertaken in France by this country, was given in Paris last week before two thousand prominent Parisians, under the direction of James Kerney, director of the Franco-American committee on public information.



J. J. Flynn, manager of Goldwyn's Detroit branch, has been elected president of a newly-organized Board of Motion Picture Exchanges of the Detroit Board of Commerce. He has appointed a standing transportation committee, which will investigate and seek a remedy for the present unsatisfactory transportation facilities affecting the city.



Changes in the personnel of the staff of the General Film Company at Dallas are announced by "Smiling Jim" Kelly, now in charge of that office. Sol Davis will act as assistant manager of the sales department. C. M. Jagers will be in charge of the special feature, booking and shipping departments, and G. G. Giles will act as auditor.



"The Unbeliever," produced in conjunction with the United States Marine Corps, showed at the Knickerbocker Theatre, Nashville, during the week of June 4 to good crowds. Officers of the Nashville marine recruiting station were at the theatre to help the picture "go over big." Prices were fixed at 30 cents for all performances, including the war tax.



C. H. Griffiths, accountant at Jewel's Denver office, left for Liverpool recently, having joined the British army. Fred Clark, poster clerk, left at the same time to join the United States navy, which makes five service stars in the Denver office flag.



Following the close of the Orpheum in Nashville at the end of its summer season, Manager and Mrs. H. W. Moxon left for New York and will spend a vacation there.



E. I. Wurman has opened a new theatre at Lamont, Washington.



C. A. Swanson has leased and will remodel the Everett Theatre, Everett, Washington.

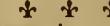


A. G. Siebert has sold his theatre at Mt. Vernon, Washington.

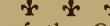


Canada

MANAGER George Rotsky of the New Grand Theatre, Montreal, brought down a heap of trouble about his head when he advertised in the local newspapers for a "mother." The stunt was intended to advertise the picture, "Wanted, A Mother," starring Madge Evans. Many wrote to the theatre asking when they could see "Little Miss Evans" and others applied in person. Mr. Rotsky withdrew the advertisement from the paper as soon as he noted the effect it was producing, but he did a good business during the week of presentation.



Several Ontario moving picture theatres have closed their doors for the summer. One is the Auditorium, a large theatre of Sarnia. The Princess, Stratford, has also been closed. The Patricia, London, is to be closed for several weeks during which time extensive alterations will be made. The Apollo, Brantford, has decided to close permanently.



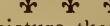
Manager Sylvio of the Ouimetoscope Theatre, Montreal, is gaining a reputation as a dramatic lecturer. He has been giving a series of talks at his theatre and also at the Maisonneuve Theatre, which is a considerable distance away. He makes the jump by automobile.



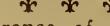
The salaries of the members of the Board of Censors for the Province of Quebec have been raised from \$40 to \$50 per week. Almost simultaneously with this raise, the board condemned "Panthea" outright, then they changed their minds and passed it.



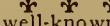
Sydney Duncan, formerly an operator at the King's Theatre, Sault Ste. Marie, Ontario, has opened the Victoria Theatre in the same city. The new theatre is a 400-seat house and is located in proximity to the large steel mills.



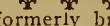
A new moving picture theatre has been erected at Sudbury, an important center of Northern Ontario. It is a modern house with a seating capacity of 450.



The cool appearance of the Regent Theatre, Toronto, has been enhanced by the adoption of the use of Palm Beach suits for the members of the large orchestra.



M. Lubin, a well-known film salesman of Montreal and Toronto, has been drafted by the United States Army. He joined the colors in New York.



Dan Friedman, formerly branch manager of the Regal Films, Limited, at Calgary, Alberta, has joined the Canadian overseas army.



Harold Lockwood in a new role—that of director—which he assumed recently during the filming of "A King in Khaki," when Director Fred J. Balshofer became ill.

Synopses for the Program

PREPARED IN CONCISE FORM

Artcraft

SHARK MONROE—(Five Reels)—July 8.—Starring W. S. Hart, supported by Katherine MacDonald, Joe Singleton, Bertholde Sprotte, and George McDaniel.

"Shark" Monroe was the owner of a sealing schooner, the Gull. Marjorie Hilton and her worthless brother, Webster, take passage on the Gull to Alaska. Webster was not much protection to his sister in the many dangers of that wild life. But Shark Monroe was there to see that no harm came to her, even when he had to risk his life to help her.

♦ ♦ ♦

Metro

OPPORTUNITY—(Five Reels)—July 1.—Starring Viola Dana, supported by Hale Hamilton, Frank Currier, Edward Abeles, Sally Crute, Joseph Burke, Frank Lyon and Elsie MacLeod.

When a girl dresses in her brother's clothes and creeps away to see a prize fight, she shouldn't be surprised if she runs full tilt into adventure. And, of course, the philanthropic young man who insisted on taking care of the neglected little "boy" never guessed that his good intentions would get him into as much trouble as this picture shows.

♦ ♦ ♦

Mutual

THE GHOST OF ROSY TAYLOR—(Five Reels)—July 8.—Starring Mary Miles Minter, supported by Alan Forrest, George Periolat, Helen Howard and Emma Kluge.

Rhoda Eldridge Sayles was a little American girl living in Paris. When her father died, leaving her almost penniless, she returned to the land of her birth. Convent-trained, she was an excellent little housekeeper, and when by chance a note intended for Rosy Taylor, ordered someone to put Mrs. Du Vivier's big house in order, Rhoda took the job. Mrs. Du Vivier was absent. When she returned she was delighted with the work of Rosy Taylor, until she learned that the real Rosy Taylor had died several months before. Then the mystery began.

♦ ♦ ♦

Paralta

ONE DOLLAR BID—(Five Reels)—June 24.—Featuring J. Warren Kerrigan, supported by Lois Wilson, Joseph J. Dowling, Leatrice Joy, Jess Herring, and Elvira Well.

Who was Toby? He lived in a deserted shack in the small town of Panther, Kentucky. The villagers could not guess why he was hiding himself away from the world in this fashion, but they suspected evil. Then Virginia Dare fell in love with him, which proved that she was wiser than the villagers, when Toby's secret was at last revealed and they learned who he was.

♦ ♦ ♦

Pathé

ALITTLE SISTER OF EVERYBODY—(Five Reels)—June 30.—Starring Bessie Love, supported by Joseph J. Dowling, Hector Sarno and George Fisher.

Celeste was the orphan grand-daughter of an old philosopher, and the little sister of everybody. And when she befriended Hugh Travers, a newcomer among the miners, she did so because she was sorry for him, not that she guessed who he really was, or to what lengths her friendship would go.

♦ ♦ ♦

ANNEXING BILL—(Five Reels)—July 7.—Featuring Gladys Hulette and Creighton Hale, supported by Mark Smith and Margaret Greene.

Bill wanted to marry Enid, a young artist, until he learned that her aunt had died and left her a million dollars. Enid preferred losing the million to losing Bill; so she entrusted the fortune to a reckless investor. Then the aunt came back. She wasn't dead at all. But where was the money?

♦ ♦ ♦

Select

THE WHIRLPOOL—(Five Reels).—Starring Alice Brady, supported by H. L. Herbert, J. H. Gilmore, William Davidson, Robert Walker, Warren Cook, W. E. Williams, Louise Lee, Virginia Lee, Mabel

Guilford, Wally Clark, H. Van Busen and Joseph Burke.

Bella Cavallo played her part in the gambling house of her step-father. She was pretty and gay and they never guessed how she hated it all. When she ran away, she wanted to forget the past. She married a man she loved, and she did not tell him of her early training. Then one day Bella learned the truth about a murder mystery in her father's house, and she did not stop to think of her reputation when she had a chance to help an innocent man.

♦ ♦ ♦

Triangle

THE FLY GOD—(Five Reels)—June 30.—Featuring Roy Stewart, supported by Edward Peil, Claire Anderson, Aaron Edwards, Percy Challenger and Walter Perry.

The jury disagreed. Eleven of the men stood for a verdict of guilty, but Tom Cummings believed Allers was not the chap to commit murder in cold blood. Then they agreed to leave the decision to chance. A fly was buzzing about the jury room. If it lit on the upper window pane they would free Allers. If on the lower, he must die. They waited, tensely, for the decision the fly would make.

♦ ♦ ♦

THE PAINTED LILY—(Five Reels)—June 30.—Featuring Alma Rubens, supported by William V. Mong, Jack Richardson, Dorothy Hagar, Francis McDonald, Alberta Lee and Gene Barr.

Mary longed for the life of a big city, and her dreams were rosy when she married Cecil Grey, who said he was a broker. Adventure came to her rapidly, when she began life as his wife and learned that he was a gambler. But the adventure was sad and when at last she was freed from him she was glad to accept the peaceful, happy life that Tom Barton offered her.

♦ ♦ ♦

Universal Specials

HELL BENT—(Five Reels)—July 6.—Starring Harry Carey, supported by Duke Lee, Neva Gerber, Vesta Pegg and Joseph Harris.

"Cheyenne" Harry was always in some sort of a scrape. He was hiding in Rawhide till trouble elsewhere blew over, when he found plenty of adventure waiting for him there. There was a

girl to rescue from kidnappers, a robbery to foil and various other bits of excitement to be found by an alert young man.

♦ ♦ ♦

Vitagraph

THE GIRL IN HIS HOME—(Five Reels)—June 24.—Starring Earle Williams, supported by Grace Darmond, James Abrahams, Harry Lonsdale, Irene Rich and Margaret Allen.

James Armitage was sure he could never love another girl. So when Betty married, he went away to forget. When he learned she was a widow, he returned to his home, which he supposed had been waiting for him. Instead, he found a girl of mystery presiding over it, quite as though she owned it. In fact she believed she did. And James found that she quite crowded Betty out of his thoughts. So he set about trying to learn who she was and why she was living in his house.

♦ ♦ ♦

TANGLED LIVES—(Five Reels)—July 1.—Starring Harry Morey, supported by Jean Paige, Betty Blythe, Eulalie Jensen, George Majeroni and Albert Roccardi.

John Howland's wife cared little for him or his ambitions. When he learned of her affair with Paul Westcott he shot Westcott and wounded him. He was sent to jail, and when he came out he was a bitter man, his only ambition revenge. Then a real love entered his life and undid all the evil the other woman had brought about.

♦ ♦ ♦

World

TINSEL—(Five Reels)—July 8.—Starring Kittie Gordon, supported by Muriel Ostriche, Frank Mayo, Ralph Graves and Bradley Parker.

How much of the world should a young girl know? Princess Sylvia Carzoni decided that her daughter, Ruth, was too unsophisticated. She took the girl into her own world, and she introduced her to all types of men. The girl was dazzled. The splendor made her forget the young man she already loved. Then came the day when she had to choose between the gay, worldly life her mother wished her to enter and the peaceful home career her father and her lover preferred that she lead.



A new picture of Alice Brady, Select star, posed with her dog "Toots."

Complete Record of Current Films

BROUGHT UP TO DATE EACH WEEK

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the letter S meaning a split reel.

General Program

A	DAUGHTER OF UNCLE SAM SERIAL	
	(Jane Vance and William Sorelle)	
D	12 Episodes	1,000
	ADVENTURES OF STINGAREE SERIES	
D	The Mark of Stingaree	2,000
D	An Order of the Court	2,000
D	At the Sign of the Kangaroo	2,000
	A DAUGHTER OF DARING SERIES	
D	The Detective's Danger	1,000
D	The Railroad Smugglers	1,000
D	The Deserted Engine	1,000
	BLUE RIDGE DRAMAS (NED FINLEY)	
D	The Return of O'Garry	2,000
D	Mountain Law	2,000
D	The Raiders of Sunset Gap	2,000
D	O'Garry Rides Alone	2,000
D	The Man from Nowhere	2,000
	BROADWAY STAR FEATURES	
D	Nemesis and the Candy Man (O. Henry Series)	2,000
D	The Rubaiyat of a Scotch Highball (O. Henry Series)	2,000
D	The Buyer from Cactus City (O. Henry Series)	2,000
D	The Enchanted Profile (O. Henry Series)	2,000
D	Clients of Aaron Green (Wolfville Tales)	2,000
D	Cynthiana (Wolfville Tales)	2,000
D	Tucson Jennie's Heart (Wolfville Tales)	2,000
D	The Girl and the Graft (O. Henry Series)	2,000
D	Faro Nell, Lookout (Wolfville Tales)	2,000
D	Sisters of the Golden Circle (O. Henry Series)	2,000
D	Dismissal of Silver Phil (Wolfville Tales)	2,000
D	Brief Debut of Tildy (O. Henry Series)	2,000
D	Coming of Faro Nell (Wolfville Tales)	2,000
D	Mammon and the Archer (O. Henry Series)	2,000
D	Winning of the Mocking Bird (Wolfville Tales)	2,000
	CHAPLIN COMEDIES	
C	Work	2,000
C	A Woman	2,000
C	The Tramp	2,000
C	His New Job	2,000
C	A Night Out	2,000
	CLOVER COMEDIES	
C	Rip Roaring Rivals	1,000
C	He Couldn't Fool His Wife	1,000
C	By Heck I'll Save Her	1,000
C	The Paper Hanger's Revenge	1,000
C	From Caterpillar to Butterfly	1,000
C	A Widow's Camouflage	1,000
C	Love's Lucky Day	1,000
C	O, the Women	1,000
	CRYSTAL FILM COMPANY	
C	Romeo and Juliet	2,000
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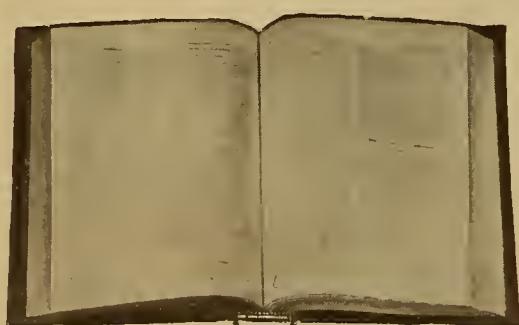
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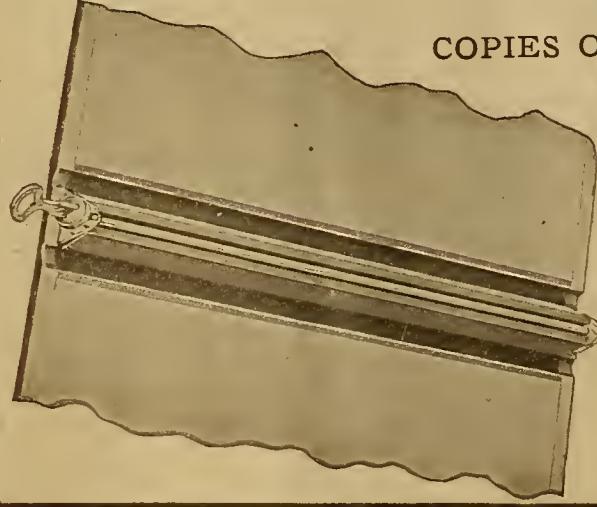
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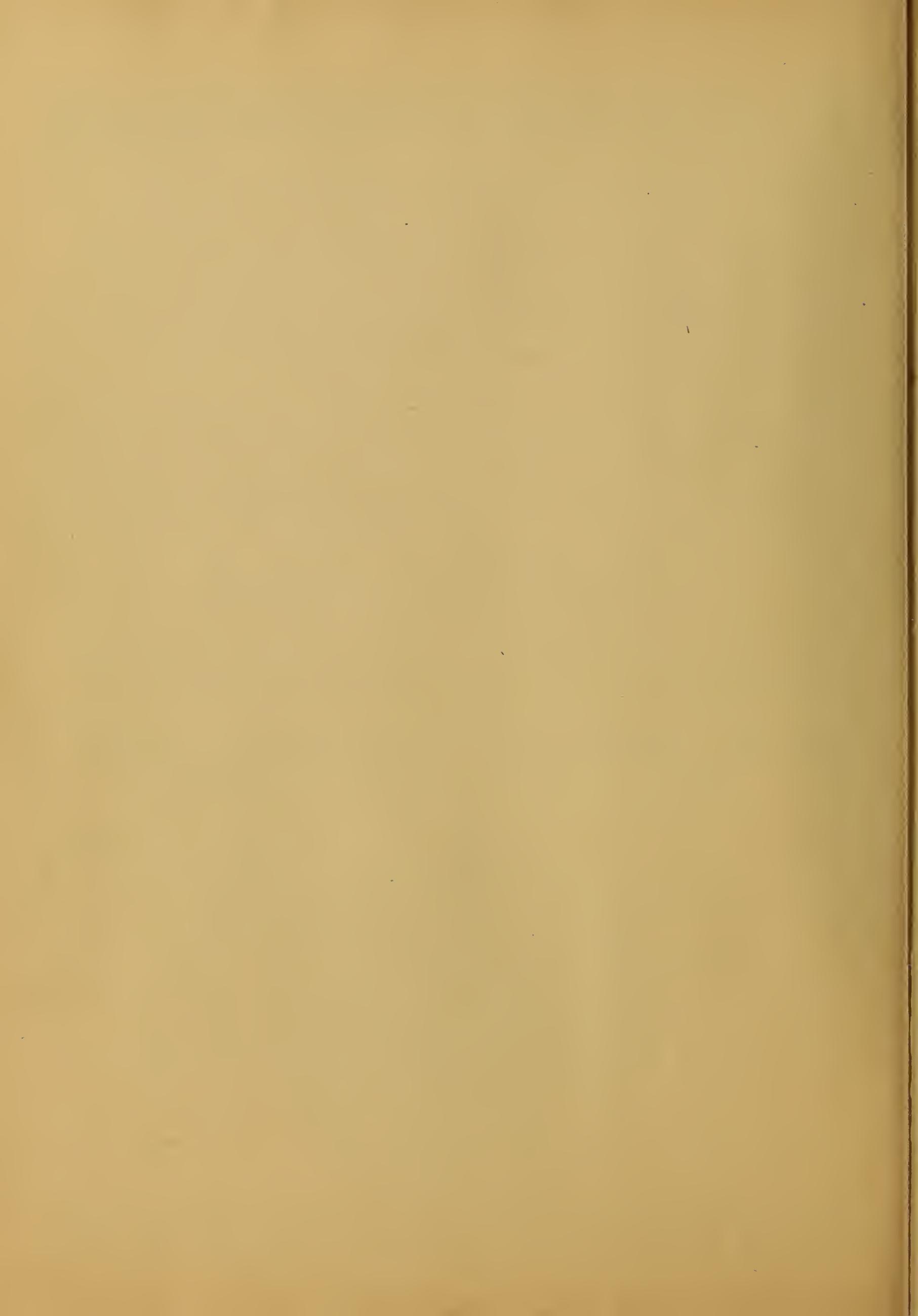
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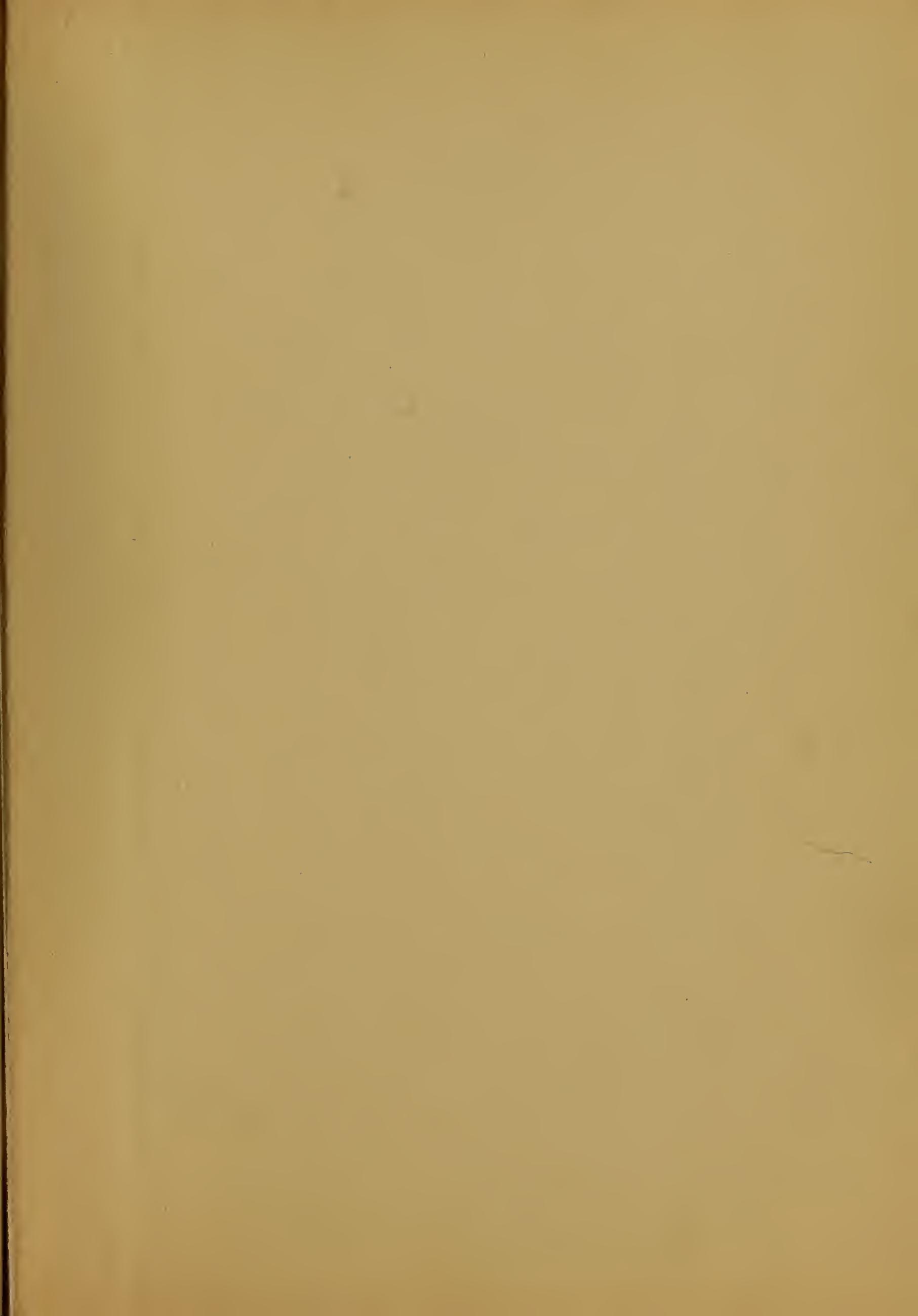
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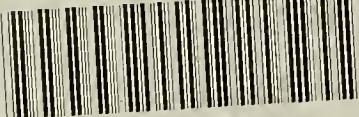


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