Scene from "Strangled Harmony" (Vim).
EDWIN THANHOUSER
Presents

His Vocation
A drama of quick situations. The cast includes Grace De Carlton, Bert Delaney and Helen Badgley.
Two Reels. Tuesday, December 7th

Her Confession
Here's another one of those real short length features. Look at this cast: Florence La Badie, Thomas A. Curran, Ernest Warde, Kathryn Adams and Carey Hastings. You can play this in feature style.
One Reel. Sunday, December 12th

Minnie, the Mean Anicurist
A timely comedy with new wrinkles and sure fire fun. Claude Cooper and Arthur Cunningham as comedy barbers—Frances Keyes and Louise Emerald Bates as tricky suffragettes.
One Reel. Monday, December 6th

Clarence Heats at Roquet
Here's Riley Chamberlin as the wicked wicket wonder, and Barbara Gilroy and Charlie Emerson fan the fun flame.
One Reel. Thursday, December 9th

THANHOUSER FILM CORP. NEW ROCHELLE N. Y.
MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA
She sat all alone in the big moon and she
was very, very lonely.
Her mother had forbidden her to see the only
playmate she had.
She looked at the blinking lights of the far
away city where her mother promised
her some day she would find wealth
and position.
But her heart was sad, for it was cold in the
moon and she longed for the warmth of love.
Then the rich man her mother was seeking
asked her to come and play.
She didn't know he wouldn't play fair, but
her playmate did. He was watching
and when the rich man hurt her so
that she cried out with pain, he
came and drove him away.
Then he whispered:
"I love you."
And she was very
happy at last.
This beautiful story of a girl's
love, so nearly wrecked by a
vampire of society, is found in
Essanay's five act photoplay —
"A DAUGHTER
OF
THE CITY"

Featuring
MARGUERITE CLAYTON
and E.H. CALVERT
Directed by E.H. Calvert
Written by H.S. Sheldon

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President
ACHIEVEMENT

In all the history of Moving Pictures there is no production which can compare with “THE NATURE MAN.” The time, the energy, the patience of its producers as evidenced by the rare pictures shown, are nothing short of marvelous.

You see a man enter the primeval wilds of the California mountains, unarmed, without tools or provisions of any kind, and in a succession of the most intensely interesting scenes, you see how he conquers the forces of nature; how he clothes and feeds himself; makes a fire; and emerges conqueror of brute force by the supreme intelligence of a human being.
The pictures themselves are the fullest proof of the genuineness of the scenes, and every man, woman and child, regardless of their moving picture likes and dislikes will be held in thrilling fascination while the "Nature Man"

Builds a fire by friction
Makes a comfortable shelter
Makes a rope of bark
Weaves a fish net from bark fibre

Fashions a fish spear and spears fish
Builds a birch canoe
Makes pets of bear cubs
Snare rabbits for food

Captures and kills a fierce mountain lion without weapons
Snare wild elk and other animals
Shoots the rapids of a mountain stream on a log raft.

And there's more and more. Every reel is full of breath-taking scenes—all actual happenings. Fights between wild animals, a wrestling match with a bear—punches galore. It provides new brand of thrills THAT THE WISE EXHIBITOR CAN CASH IN ON FOR REAL PROFITS. If a feature house had this they would make it a "special" feature and you couldn't touch it with a ten-foot pole. Released on the Universal Program, it offers you a rare opportunity to book a wonderful picture at a REASONABLE rental and a chance for a genuine cleanup. Write or wire your Exchange now for release date and booking.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK
OF AMERICA'S MOST FAMOUS AUTHORS
Behind the Universal's Greatest Series-Serial

"GRAFT"

Of all the great triumphant and successful Universal serials, none have had greater punch, wider advertising and publicity possibilities, more popular stars, or a more intricate or interesting plot.

Added to this is the supreme and heretofore unequaled drawing quality—the EIGHTEEN AUTHOR POWER of this superb series-serial. Each episode of this thrilling modern picture is a complete story in itself, so that your patrons may start with any episode and enjoy the remaining installments without loss of interest.

Never in your life have you seen on the screen such scenes, settings or situations as are revealed in the succeeding episodes of "GRAFT." Never have the inside workings of modern politics in American cities, towns, villages and hamlets been disclosed in moving pictures as they are shown in all the hideousness of corruption in this wonderful collaboration of EIGHTEEN of America's best-known, best-read and most popular authors.

Take advantage of the prestige and popularity of these famous writers, and BOOK "GRAFT." Book it for the coin and the crowds. Book it for the 16 weeks of capacity business that is sure to follow. This picture is a sure fire hit and will do more to popularize your house than any series-serial you ever played. Write, or better still, WIRE your nearest Universal Exchange today. Tomorrow may be too late. You can't afford to let your competitor grab "GRAFT" ahead of you. Book now.

Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY  NEW YORK
One Hundred Dollars Quick For a Name

THE UNIVERSAL FILM MANUFACTURING COMPANY desires to secure immediately, the very best name for a new brand of feature film plays, these plays to be the very finest of their kind ever filmed, and to the person who sends in the most appropriate name on or before MIDNIGHT OF DECEMBER 10th, the UNIVERSAL will PAY ONE HUNDRED DOLLARS ($100) IN SPOT CASH. The UNIVERSAL FILM MANUFACTURING COMPANY will release this new brand of features under the brand name that is chosen from the names sent in.

In sending in your name suggestion for this new brand, bear in mind these several important points: first: this new brand will be of a class and character which will be adequately described as distinctive moving picture achievements. The name MUST BE SHORT and names composed of a single syllable will be given preference over names containing more than the one syllable. The name must lend itself to several things, i.e., the adaptability in trade mark designing—to psychological advertising possibilities and most of all, IT MUST BE SIMPLE AND EASILY PRONOUNCED so as to be EASILY REMEMBERED.

The name must carry a certain punch to it—must personify CLASS AND QUALITY in its very highest form and must have something about it that will clearly distinguish this new brand from the ordinary brand names. The title, after it has been chosen by the officials of the UNIVERSAL, will be announced in all the leading moving picture trade-papers, together with the name of the person who suggested it. You may send in one name or a hundred names. The number of names you suggest makes no difference—but, KEEP IN MIND, WHAT IS WANTED, from the above description. Your suggestions for brand names MUST REACH THIS OFFICE NO LATER THAN MIDNIGHT OF DECEMBER 10th.

ADDRESS YOUR REPLIES TO THE BRAND NAME EDITOR OF THE

UNIVERSAL
FILM MANUFACTURING CO.
CARL LAEMMLE, President
“Largest Film Manufacturing Concern in the Universe”
1600 BROADWAY NEW YORK
Cleveland, Ohio
November 15, 1915.

The Universal Film Mfg. Co.,
1600 Broadway, New York, N.Y.

Gentlemen:

Having the largest seating capacity of any Theatre in Cleveland, it has been a difficult matter to determine definitely what policy would produce the largest net income, and as an experiment we have tried Vaudeville, Feature pictures, regular programs and after experimenting for several months, sparing no expense, we have now found the regular Universal Program and Broadway Features produce a greater net profit than any other policy we have tried—and net profit is one of the important items in connection with a Theatre.

Yours very truly,

THE CENTRAL AMUSEMENT COMPANY,

A. R. McCANDLISH
President.
Adapted from the
$100,000
SPECTACULAR STAGE
PRODUCTION

JOSEPH
AND HIS
BRETHREN

BY
LOUIS N. PARKER

THE MAGNIFICENT
STORY OF THE AGES

A COLOSSAL
MASTERPIECE

SIX REELS

STATE RIGHTS

DORMET FILM COMPANY

SUITE 1005, CANDLER BUILDING
220 WEST 42ND STREET
NEW YORK CITY
DANIEL FROHMAN
Presents
MARGUERITE Clark
As the dual-title characters in an elaborate and impressive picturization of Mark Twain's master-work,
"THE PRINCE and THE PAUPER."
In Five Delightful Parts, Released Nov. 29th
Produced by the
FAMOUS PLAYERS
ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN S. PORTER, Treasurer and General Manager
WITHOUT A QUESTION

The foremost group of favorite stars ever assembled under one banner.

appearing in productions of the highest and most consistent artistic merit.

produced by the

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
New York

Canadian Distributors—
Famous Players
Film Service, Ltd., Calgary—
Montreal—Toronto

48 FAMOUS FEATURES A YEAR
JESSE
THEODORE
"MR. GREX"

Released in The United States by PARAMOUNT PICTURES CORPORATION exclusively December 2nd

JESSE L. LASKY
120 West 41st Street
Jesse L. Lasky President Samuel Goldfi
L. LASKY presents
ROBERTS in a Picturization of
OF MONTE CARLO”

by E. Phillips Oppenheim

Released in Canada by
Famous Players Film Service (Ltd)
Montreal Toronto Calgary
Oliver Morosco presents Charlotte Greenwood and Sydney Grant in "Jane".

The internationally famous Chas. Frohman comedy produced by the Oliver Morosco Photoplay Co.

Special music can be obtained for this production from your Paramount exchange.

Released Dec. 6th on the Paramount Program.
BIG BOX OFFICE ATTRACTION

Read What the Daily Papers of the Country Say:

PITTSBURGH, The Sun. "An Alien" is an intensely appealing play with humor, pathos and real thrills following so closely that there is not a dull moment in the entire production.

MILWAUKEE, Free-Press. "An Alien" is what might be called a "superfeature" in that it is in eight reels and has an exceptionally good story, is splendidly acted, and produced by Thomas H. Ince with more than usual care to details.

CHICAGO, The Tribune. Alfred Hamberger seems to have hit upon another winner in the production of "An Alien," which is destined for a long time engagement.

TOLEDO, The News. "An Alien" is one of the greatest productions that has been filmed. The picture ran for weeks at the Astor Theatre in New York, and was secured by the Alhambra here at considerable expense.

CINCINNATI, Times-Star. "An Alien" with the celebrated Italian actor, George Beban, in the leading role, has scored a hit throughout the East.

SAN FRANCISCO, The Bulletin. "An Alien" is at the Tivoli where hundreds of theatre goers are being turned away this week. Many requests have been made for a second week of Beban in his massive film production.

CHICAGO, The Examiner. Together Beban and Ince have given the motion picture world in "An Alien" a production of human interest, filled with absorbing situations, gripping and eloquently told, which establishes a high standard in motion picture art.

MILWAUKEE, Sentinel. No photo drama ever offered has proven its worth as a promoter of sobbing tears and smiles, as does "An Alien" in which George Beban is starred.

YOUNGSTOWN, OHIO, Vindicator. Owing to the tremendous success of "An Alien," the picture was booked for the entire week at the Park Theatre, as it was considered that the customary three days would be too short to accommodate the crowds wishing to witness this powerful and appealing story of human emotions. Wherever "An Alien" has been shown it has broken all attendance records.

In All Parts of the Country Exhibitors Are Pleasing Their Public with

GEORGE BEBAN

IN

"An Alien"

Produced by THOS. H. INCE

Beautiful Paper and Handsome Window Cards Have Been Made for This Picture

Write your nearest Paramount Exchange about Bookings.

SELECT FILM BOOKING AGENCY

TIMES BUILDING, NEW YORK
The Exhibitor's Success

Depends Upon a Large Average Daily Attendance at Fair Admission Prices

Only a small per cent. of the people in your town has been attending motion pictures during the past six months.

YOU must bring a greater per cent. of them into YOUR theatre AS REGULAR PATRONS if YOUR average receipts are to be permanently increased.

Paramount Pictures

enable exhibitors to do this. PARAMOUNT PRODUCTIONS possess such quality, distinction and prestige, that exclusive people are rapidly becoming patrons of the PARAMOUNT Photoplay.

The PARAMOUNT FRANCHISE secures these superior pictures EXCLUSIVELY for the exhibitor. A patronage once acquired remains with him by reason of his excellent program.

Write our nearest exchange to tell you more about it
ASSOCIATED FILM SALES CORPORATION

PRESENTS

THE BIG "A" FEATURE

THE TURNING POINT

FIVE PARTS

Featuring

LEATRICE JOY and ANDREW A. ROGERS

The production is full of heart gripping, human interest and thrills — the sort of a picture that robs you of your heart and tears your soul with pity.

APPLY FOR YOUR TERRITORY NOW

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<th>ASSOCIATED RELEASES WEEK OF DECEMBER 6, 1915</th>
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Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. - 110-112 West 40th Street, New York
Burns and Stull

as

Pokes & Jabbs

in

“Speed Kings”

(Release of December 17th)

A Speedy Scene in “Speed Kings”

Vim Releases are the Cream of Comedy Output

Because they do not insult the intelligence of the audience with a hodgepodge of nonsense. Every Vim Comedy has a consistent plot.

Released Every Friday

Book them from the nearest exchange of the

General Film Company
We Have Been Talking of Consistency

Metro Pictures Corporation,
302 Heidelberg Bldg.,
Broadway at Forty-second St.,
New York, N. Y.

Gentlemen:

We desire to state that we had the pleasure of running your feature "My Andona" and the writer, who by the way, has been eleven years in the picture show business, considers this feature next to "Destiny", as the greatest picture he has ever had the pleasure of running. The nice part about using Metro service is the fact that an exhibitor can always have positive assurance that on Metro days he is going to more than please his patrons and that, you know, means a whole lot to a manager. We are never afraid to boost Metro because we know that the picture will be as good as all the good things that we may, or can say about it.

Yours very truly,

[Signature]

Manager,

METRO PICTURES CORPORATION
Rolfe Photo Plays Inc. presents
THE HOUSE OF TEARS
A Metro Wonder play in Five Acts by
Frank Dazey with
EMILY STEVENS
Directed by
Edwin Carewe
Henri Bergman in the Supporting Cast

Released on the METRO Program
December 13th
Metro Pictures are being imitated and Metro advertising is being imitated, but the real thing is, oh, so different!
WALLINGFORD never misses any opportunity to MAKE MONEY!

Follow his example and show The New Adventures of J. Rufus Wallingford

Featuring the inimitable Max Figman and Burr McIntosh

The Pathé Exchange inc.

Executive Offices
25 West 45th St. New York
The Red
A serial of romance, heredity and humanity

Featuring the popular favorite

Ruth Roland
Heroine of "WHO PAYS?"

supported by FRANK MAYO
Produced by Balboa
from scenarios by Will M. Ritchey
Novelized by Albert Payson Terhune

Complete in 14 two part episodes

TO BE RELEASED DECEMBER 18th

"THE RED CIRCLE" will be published in a multitude of newspapers.

The Pathé
EXECUTIVE
25 WEST 45th ST.
Announces
CIRCLE

Exchange inc.
Offices
New York
ARNOLD

Supported by
Sheldon Lewis    Jeanne Eagels
Ina Hammer       Martin Sabine
William Bechtel  and Charles Laite

in

THE HOUSE OF FEAR

Adapted from the "Ashton-Kirk" stories, written by John T. McIntyre
and produced by Ashley Miller
A five part GOLD ROOSTER play

Released December 3d
A remarkable cast in a strong picture

The Pathé
EXECUTIVE
25 WEST 45th ST.
THE MOVING PICTURE WORLD

December 4, 1915

Presents

DALY

EXCHANGE inc.
OFFICES
NEW YORK
EQUITABLE OFFERS HENRY KOLKER in THE WARNING

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH WORLD FILM CORPORATION
"THE WARNING"

Is a series of weird, startling scenes and situations unwinding in fascinating continuity to the most astounding finale ever devised.

A superb cast of players depicting the horrors of Hell, the hopes of happiness, the heat of hate, the throbs of an aching heart, the enduring love of a faithful woman—-and midst such terrific dramatic action and such formidable climaxes as to stamp the picture as a rare and classic handiwork.

"THE WARNING"

Is an absolute dramatic monopoly embracing all that extravagance could possibly conceive, suggest or imagine.

Released December 6th

Produced by

Triumph Film Corporation

Equitable Motion Pictures Corporation

Lewis J. Selznick, Vice Pres. and Advisory Director.

Releasing Through

World Film Corporation
Feelingly depicts the heroic sacrifices of the man who loves with all his soul. Beset with a mad passion for disgrace. There is a terrifying moment of doubt and suspense when the hero seems lost as the gigantic

**Robert Warwick**

in

**The Sins of Society**

*WORLD FILM*

LEWIS J. SELZNICK

130 WEST 46TH ST., NEW YORK CITY. BRANCHES EVERYWHERE
The terrific explosion of the ocean liner in "Sins of Society" is but a sample of the element of suspense and punch and action now being put in each World feature in addition to its natural appeal in strength of story and star. For instance in "The Gray Mask" an aura leaps from a ferry boat carrying its passengers into the swirling waters, There's a punch in every reel of "The Siren's Song." At the start a maddened mob destroys a bank. In the second, after a never equaled fight a man is thrown off a steamer in mid-ocean while the climax is reached in the meeting of the two men in bedroom at midnight. As far "Camille," it is sufficient to say that it is Clara Kimball Young's best. They all come in December. Did you ever see such a lineup? Have you secured your contract?

This cut is a reproduction of the "Sins of Society" six-sheet—a good example of the marvelous drawing power of World Film advertising.

and lured by the glitter of high society his sweetheart and her sister are brought to the verge of up at sea, but—See it yourself. It's beyond description.
WHO KILLED CORNELIA ALSTER?

A rich woman is shot down in her home. The murderer leaves no trail, but the grim finger of suspicion points at five persons. Only one is guilty. Which? A detective is put on the trail. He follows many blind clews before he hits the right one. This baffling mystery is revealed in Essanay's five-act photoplay, "THE ALSTER CASE"

Taken from the Thrilling Novel by Rufus Gillmore

The slayer is not discovered until the denouement. Can you guess who it is? This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome. The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.

Trademark Reg. U. S. Pat. 1907

1333 Argyle Street, Chicago
George K. Spoor, President
"THE CRIMSON WING"

is the ominous war cloud that casts its lurid shadow over all Europe. It is ESSANAY'S great 6-act War Romance

with its touching story of love and devotion amid the horrors of the present conflict. Directed by E. H. CALVERT and featuring

E. H. CALVERT and RUTH STONEHOUSE

HENRY B. WALTHALL, with Warda Howard

is presented in the year's most artistic photoplay,

"THE RAVEN"

in 6 acts; a romance of the life of Edgar Allan Poe, founded on George C. Hazelton's widely known novel and play. Directed by Charles J. Brabin.

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RACCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS"

(In 5 acts)

By Charles Hayt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS OF VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE.

"GRAUSTARK"

(In 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.
YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

WHY?
ASK ANY EXHIBITOR WHO KNOWS ESSANAY.
HE WILL TELL YOU.

HENRY B. WALTHALL will appear in a soul-stirring emotional drama

"Blind Justice"
In 3 Acts. Dec. 11.

THE NEXT ESSANAY-CHAPLIN FUN MAKER IS

"Charlie Chaplin's Burlesque on Carmen"
2 Acts. You can't afford to miss it.

For a Thrilling Western Drama, see

G. M. ANDERSON

"The Escape of Broncho Billy"
Released Dec. 10.

ESSANAY
1333 ARGYLE STREET, CHICAGO

ON THE PRIVATE WIRE
2 act drama—Dec 4
Featuring Joseph Byron Totten.

"THE POWER OF PUBLICITY"
2 act drama—Dec. 7.
Featuring John Lorrer and Maggie Bussey.
Produced in conjunction with the National Tour—
Essanay prize scenario and beauty contest.

"DREAMY DUD IN LOVE" "THE MERRY MODELS"
Cartoon—Dec. 8. Western Comedy
By Wallace A. Carlson
Dec. 9.

Book Through the General Film Co.
Wait!

Before booking any other series
watch for the announcement of

"The Strange Case
of Mary Page"

It will be produced by

Essanay

and will be backed by the most
unique and overwhelming flood of
publicity ever seen in America.

Watch for later details.
MUTUAL FILM CORPORATION announces

A RIALTO STAR FEATURE

The SECRET AGENT


featuring the Broadway Star

ROBERT T. HAINES

THREE REELS
RELEASED DEC. 15th
IN THE REGULAR
MUTUAL PROGRAM
MUTUAL MASTERPICTURES

MUTUAL FILM CORPORATION Announces

A MASTERPICTURE EXTRAORDINARY

THE MILL ON THE FLOSS

A Stupendous Film Dramatization of George Eliot's Famous Novel. Interpreted with remarkable skill by an All-Star Cast

featuring the Popular Screen Star

MIGNON ANDERSON

FIVE REELS
RELEASED DEC. 16th
THROUGH SIXTY-EIGHT
MUTUAL EXCHANGES
Another Mutual Triumph!

Mutual Film Corporation Offers

THE EXCLUSIVE MOTION PICTURES of the

ARMY and NAVY FOOTBALL GAME

At the New York Polo Grounds Sat. Nov. 27th

RELEASED DEC. 8TH
ON THE MUTUAL PROGRAM

The Mutual Film Corporation does big things for Exhibitors—ALWAYS. Presenting the only motion pictures of the great Army and Navy Football Game in the regular Mutual Program throughout the country so quickly is merely a demonstration of "Mutual Service." Book this big feature at any of the 68 Mutual Exchanges. Wire.
MUTUAL PROGRAM

HARVEST TIME
may be yours always, Mr. Exhibitor, simply by making your business grow with pictures of drawing power and quality.

CUB COMEDIES
CENTAUR STAR FEATURES
CENTAUR FEATURES
are powerful magnets in that they present such cards as

GEORGE OVEY CRANE WILBUR
BOSTOCK ANIMALS

Meritorious because in these pictures the highest point of producing efficiency is realized.

Book from your Mutual exchange distributing these

DAVID HORSLEY PRODUCTIONS
The Great Railroad Film Novel, in 15 chapters, featuring

**Helen Holmes**
*The Fearless Film Star*

Here is the most stupendous sensation of the world of moving pictures. Think of it! Fearless Helen Holmes, the foremost film favorite of the world in a railroad screen novel, coming to your theatre! A new, two-act chapter each week.

**$500,000 to Make This Picture a Success!**

The vast sum of half a million dollars is being spent to make "The Girl and the Game" the greatest and most-talked-about film attraction ever produced.

Gigantic newspaper advertising campaigns will be carried on in leading papers everywhere. Newspaper advertising begins December 9th! Think what this means to you.
Big Profits!

Biggest Newspapers to Print the Story

These are just a few of the great newspapers which will publish the wonderful story of "The Girl and the Game" week by week, as the film is released.

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star

Chicago Evening Post
Detroit Journal
Baltimore American
San Francisco Chronicle
St. Louis Globe-Democrat
Cleveland Leader

Philadelphia North American
Memphis Commercial Appeal
Milwaukee Sentinel
New Orleans Times-Picayune
Los Angeles Tribune
Dallas Journal

A thousand other leading newspapers will print this great story, written by Frank H. Spearman, the greatest writer of railroad life who ever lived.

**DATE OF RELEASE**

**DECEMBER 27TH**

You must act at once if you want this great crowd-getting feature! Don't wait to write! WIRE!! Get in touch with "The Girl and the Game" department of your nearest Mutual exchange TODAY for full particulars, prices, etc.

**SPECIAL Bookings for NOTICE:**

Helen Holmes in "The Girl and the Game" already are pouring in. Exhibitors realize the tremendous box-office drawing power of "the fearless film star" in this railroad film novel. Before your competitor beats you to it, wire in your reservation.

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

**SIGNAL FILM CORPORATION**

SAMUEL S. HUTCHINSON, President

Studios: Los Angeles, Calif.
IT'S a real mystery! The strange story of a series of miraculous happenings that terrorize a household. A masterful "Flying A" drama in two parts.

Vivian Rich and Alfred Vosburgh
Play the Leading Roles
Director Reaves Eason
Released December 13th

Spider Barlow's Soft Spot
A single reel "Flying A" drama in which a burglar is a Santa Claus.
Winifred Greenwood — George Field
Director Charles Bartlett
Released December 17th

A Girl, a Guard and a Garret
An American "Beauty" comedy featuring Carol Holloway and John Sheehan
Director Archer McMackin
Released December 14th

Two Hearts and a Thief
A "Beauty" comedy with the popular Neva Gerber and Frank Borzage
Director Jack Dillon
Released December 18th

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

Giggling Comedy with a Laugh Every Ten Giggles

CASINO STAR COMEDY

featuring

Mr. John Daly Murphy

"A TANGLE IN HEARTS"

Released December 5th

DIRECTOR
RICHARD GARRICK

MADE IN AMERICA

The Gaumont Company
Flushing
New York

Distributed by Mutual
Film Corporation in
U. S. and Canada

Jacksonville
Florida
THE PICTURE THAT EXHIBITORS WILL WANT TO PLAY A SECOND TIME

The Picture That Packs 'em In

The Picture That Will Get the Money

A Story of a Modern VAMPIRE

SHOWING HOW A TASTE OF WEALTH CHANGES A WOMAN'S DEALS

THE WORLD OF TODAY
SIX REELS

Featuring the International Star SYLVIA ORMONDE

STATE RIGHT BUYERS AND EXCHANGE MEN

Get in communication with us. Some desirable territory still open for those interested in getting a feature that will be a quick and sure PROFIT PRODUCER.

RELEASED DEC. 15th FOR STATE RIGHTS
Wire—Write—Phone
Do it NOW

RELIABLE Feature Film Co.
Schiller Building, Chicago, Ill.

THIS FEATURE IS AN UNUSUAL OFFERING
FULL OF STIRRING INCIDENTS
Elaborate Line of Lithos and Lobby Display are available on this subject.
in a feature worth while

"The Hand of the Law"

This feature is not one of those that have a thrill spot about which yards and yards of film are strung, with lots of waiting for the one interesting spot. It is humanly real and convincing and—best of all—it contains a genuine mystery—the real kind of suspense, as to who actually did the crime. Skillfully scenarioized. Tinted with bright moments, rippled with smiles. A good attraction, with such favorites, in every sense of the word.

Direction, E. C. Taylor. Friday, December 17th. 3000 feet.


One of Raoul Barre's absurdly funny cartoons, "The Animated Grouch Chaser" series, on the same reel with the educational, "The History of the Big Tree." Wednesday, December 15th. 1000 feet in all.

General Film Company's
Inc.  Regular Program
Monday Dec. 6th
THE OTHER SISTER
One Act Drama

Tuesday Dec. 7th
D. L. Don Comedy
PLAYING THE SAME GAME
One Act

Wednesday Dec. 8th
TWO ACT DRAMA
THE WEB OF HATE

THE OGRE AND THE GIRL
Three Act Drama

Friday Dec. 10th
THE STOOL PIGEON
One Act Drama

Thursday Dec. 9th
RELEASED

Saturday Dec. 11th
BILLIE REEVES COMEDY
BASHFUL BILLIE
One Act

LUBIN
GENERAL FILM
RELEASES
RELEASES

"Her Last Flirtation"
Comedy ........................................MONDAY, DEC. 6
She tries to play with the affections of a big rancher, but it proves her last flirtation. He takes her by force to the minister's and marries her. The outcome is amusing but a very happy one. An all star cast.

"Wasted Lives"
Three-Part Drama. Broadway Star Feature
TUESDAY, DEC. 7
The evil influence of a beautiful operatic songstress extends through two generations. Her inheritance is settled at last. Presenting ROBERT WHITWORTH, JULIA SWAYNE GORDON, LEON DELANEY, ARLINE PRETTY and ARTHUR COZINE.

"Sonny Jim's First Love Affair"
Comedy-Drama ................................WEDNESDAY, DEC. 8
To all but him it is very amusing, but after all, mother comes to the rescue and enables Sonny to win back the affections of little golden-haired Ruth. BOBBY CONNELLY, TEFF JOHNSON, MABEL KELLY and HELEN CONNELLY.

"Sam's Sweetheart"
Drama ............................................THURSDAY, DEC. 9
Despite the scheming aunt, Sam's honest love wins out and his sweethearts becomes his wife. An all star cast.

"Rooney's Sad Case"
Comedy ..........................................FRIDAY, DEC. 10
Rooney loses his job and dreams a dream. Just as he is about to marry a beautiful heiress—crash! He wakes up. Featuring MR. AND MRS. SIDNEY DREW.

"Hughey of the Circus"
Two-Part Comedy ................................SATURDAY, DEC. 11
Hughey is flirtatious, but when the circus comes to town, he regrets many laughable predicaments. Hughey is forced to choose between the beautiful lady and an old maid, to which shall become his blushing bride. HUGHIE MACK in the title role.

SIX A WEEK
INCLUDING A THREE-PART
BROADWAY STAR FEATURE
"BENJAMIN BUNTER, BOOK-AGENT"
Comedy-Drama ..................................Monday, Dec. 13
"A QUESTION OF RIGHT OR WRONG"
Two-Part Drama ...................................Tuesday, Dec. 14
"THE FAITH OF SONNY JIM"
Comedy-Drama ....................................Wednesday, Dec. 15
"THE FLOWER OF THE HILLS"
Drama ...............................................Thursday, Dec. 16
"THE DECEIVERS"
Comedy ............................................Friday, Dec. 17
"A MAN'S SACRIFICE" Saturday, Dec. 18
Three-Part Drama

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

Prosperity Is Here!
The railroads are swamped with business
The demand for steel is overwhelming
Exports have passed all previous records
The demand for the manufactured product
And for food stuff
Is simply enormous

Think what this means,
Mr. Exhibitor

Think what money you can make
By giving the public
What it demands—

Vitagraph

"See them on the screen at the General Film Exchange"

The Vitagraph Company of America
E. 15th Street and Locust Avenue, Brooklyn, N. Y.
Every day men come to grief
In the picture business
Because
They fail to adjust themselves to
Changed conditions

BROADWAY STAR FEATURES
Are the changed conditions
In the picture industry—
They are the new idea
In three reel productions

"WASTED LIVES"
Released December 7th,
Was produced by
Theodore Marston
And features
Arlene Pretty
Julia Swayne Gordon
Robert Whitworth and
Leo Delaney

THIS BROADWAY STAR FEATURE
Illustrates the point that
VITAGRAPH THREE REELERS
Are the best
In the world

THE VITAGRAPH COMPANY OF AMERICA
EAST 111 ST, LOCUST AV, BROOKLYN, N. Y.
NEW YORK, CHICAGO, BOSTON, PARIS
EACH EPISODE COMPLETE IN ITSELF

Trackless Desert Sand — A Terrifying Storm — Such Is the Vivid Setting of

To the Vile Dust

Fourth of the Twelve Weekly Two Act Episodes in the $10,000 E. W. Hornung Series Released Wednesday, December 15

1200 NEWSPAPERS

Value these stories, by the author of "Raffles," so highly they are running them in their columns. Drop a postal and learn how easily this valuable publicity may be linked to YOUR box-office.

You can get this series hit of the year without extra cost—in your regular service—from any General Film Company office or the Greater New York Film Rental Company.

Stirring Scenes on the 1, 3 and 6-sheet 4-color Lithographs with each issue; Other Exhibitors' Helps, Too

KALEM COMPANY 235-39 West 23rd Street New York City, N.Y.
A BUSHRANGER AT BAY

Fifth Episode in the "STINGAREE" Series from the Novel by

E. W. Hornung

Author of "Raffles"

"Stingaree," the gentleman-outlaw, is the most original character now being shown on the screen. Daring—but human—he is a type that wins admiration. Though each episode tells a complete story in itself you can count on "Stingaree" to bring your patrons back again. In "A Bushranger at Bay," the latest episode of the series, "Stingaree" is put on his sternest mettle to avoid capture. "Stingaree" is backed by the widest publicity ever given a regular release—1200 newspapers are publishing the stories daily. Let us show you how easily you may add your local newspaper to this list and get one of the biggest money-makers of the year—at no extra cost, in your regular service.

Released Wednesday, December 22nd. Extraordinary 1, 3 and 6-sheet, 4-color lithographs.

THE ORIENTAL'S PLOT

An Episode of the "Ventures of Marguerite"

Marguerite's adventurous spirit again brings her into peril. She falls into the power of a Hindu mystic who is finally foiled in a climax that shounds in thrills. Marguerite is again seen in those stunning Russek creations that women fans are raving about.

Released Friday, December 24th. Eye-catching 1, 3 and 6-sheet, 4-color lithographs.

A BOY AT THE THROTTLE

An Episode of the "Hazards of Helen"

It doesn't seem possible that Helen can perform any more daring feats than in the past, but wait till you see her drop from the top girder of a bridge to a runaway train. Easily one of the best railroad pictures Kalem, the originator, has ever issued.

Released Saturday, Dec. 25th. These striking Scenes on the 1 and 3-sheet, 4-color lithographs.

THE BANDITS OF MACARONI MOUNTAINS

Bud Duncan and Ethel Teare in a Burlesque Comedy.

Bud is a full-fledged member of the Bandits' Union, and Ethel, the fair confederate who lures his victims to their destruction. Doughbags, a hen-pecked millionaire, falls into their trap, but he won't pay ransom because he is too glad to be away from his termagant wife. Then the fun begins. With this start can you wonder that the resulting mix-ups make a sure-fire comedy hit fully up to the standard of these popular subjects?

Released Tuesday, December 21st. The laughs begin with the posters. Special 1 and 3-sheet, 4-color Lithographs.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street
New York City, N. Y.
FIVE or even three and two years ago such a thing as a moving picture section in a daily paper was not even known. Today the moving picture sections are comparatively common and there’s the point—they growing every day. A few days ago the writer was shown a list of dailies and weeklies now printing a moving picture section and he was surprised at the number. Even the smallest country weekly often boasts a motion picture department. The tone of all these sections is friendly throughout which primarily benefits the local exhibitor.

But very few motion picture theaters of any size are now without their regular daily programs which are distributed among the patrons. Within the past few weeks the writer has seen a great variety of programs most of which were well edited and typographically attractive. One man believes in featuring the star and another man thinks he ought to feature the story, while a third man hopes to impress his patrons with the name of a company. The experiences of these men would no doubt make very interesting reading. The Moving Picture World will be glad to relate the experience of its readers and hopes to hear something on this vital subject from many of them.

Never had a paper like The Moving Picture World," said an exhibitor the other day in his theater in a suburb on the Jersey side. "We knew it when we used to use a bedspring for a rheostat; it was fine then and it’s finer than ever now. All the managers and operators know that." Whereupon the man renewed his subscription. The writer heard this quite by accident and wants to let the maker of the compliment know that we appreciate what he said.

We are in receipt of a letter from a valued friend and correspondent in a Western state. He has had a very painful experience with the vagaries of the Special War Tax and its strange interpretation by the Internal Revenue Office. He bought a small theater on which the special war tax had been paid up to June of this year. "Late in October," he states, "the government official came around to collect the $25 license and $12.50 penalty for non-payment. *** This theater had something like five different owners the first half of this year. Though all of them lost money on it they will now have to pay the license for the remainder of the first half of the year with the 50 per cent penalty, aggregating about $130 on a $25 house; all on account of the license not being transferable." All fairness and equity would seem to demand a tax upon the place of business rather than upon the temporary owner of the theater. The licensing policy of all the states and municipalities is based upon that principle and there seems no reason for Uncle Sam to deviate from this time-honored practice.
Acting That Is Not

By Louis Reeves Harrison.

"T"he art of the Theater," says Gordon Craig, "is neither acting nor the play, it is not scene nor dance, but it consists of all the elements of which these things are composed." This sums up an entire book he has written on the subject, but, like many another talented writer, he appears to avoid saying definitely what acting is and what it should be. So far as the screen is concerned, the entire subject is a rich field lying fallow. Even the keenest critics avoid scratching it.

Grant in advance that the absence of uttered speech severely conditions expression of thought and feeling in the photo-play, it would seem from the finest examples of work done by silent performers that there is being unconsciously shaped a definite art of ministering to the minds and hearts of an audience through silent portrayal of character, even in its psychological depths; of motive, even in its hiding places; of recreated human experience, even in its most intense moments, and of great, moral passions, even those which occasionally convulse the whole world.

Now comes a young lady with eyes, nose and chin worth several thousand a week. "She has such pretty hair," observes the contented fat lady who remarked that there was a pretty baby in the last play. The hair is really beautiful. It must have cost an expert infinite pains to brush and curl it. The arrangement is as obviously artificial as it is costly, but the young actress is impersonating a ragged and half-starved waif of the slums. The director told her to make up for the part, and she possibly understood him to mean that she should "make up" in hair for what she lacked beneath it.

The author may have had an artistic creation in mind, such a brilliant insistence of the central figure as occasionally causes the story to stand forth as a noteworthy achievement. Why should the high-priced star care? She is chiefly concerned with making an impression of her personality, as conveyed by careful manicuring and hairdressing, rather than that of the play. Even when we all love a star—sometimes it is only the director—we feel that she should deserve a fine part by making the best of it. We best enjoy her participation in the story as one of its natural and consistent factors, and our interest in her begins to wane when her appeal is a smirk that speaks louder than words, "Don't you think I am well worth all the time and money spent on ME?"

It is not just to the audience when a really fine stage performer slights the screen representation, depending wholly upon past reputation to carry over a mediocre effort, particularly when the silent picturing of thought and emotion calls for all the intelligent application of her art that an accomplished actress can give. Great stars are known to accept the money for good service and give it so grudgingly, even disdainfully, that their movements and gestures become as automatic as they might be in eating soup while reading the paper.

Many patrons who would go regularly to the picture shows, just as regularly as they read their daily papers, are drifting away to other forms of entertainment during intervals, though they return again, ever hopeful, always serene in the faith that the best is yet to come, and unfavorable comments made are nearly all of the same kind. Such and such an artist merely walked through her part and spoiled the story.

Let us illustrate what an actor may do and may not do in a little imaginative illusion of our own. The play opens with a severe and orderly room, a well arranged library, in which books and writing materials indicate that the owner is a man of high standing and a student of law. In the foreground at one side, that it may be prominent without intruding on the action, is a figure of Justice. Presently Judge R. enters and hands his things to a servant who follows. Servant gives Judge an important-looking envelope and retires. Judge R. is not in a state of fatigue, but he exhibits relief on sitting down. He is a fine type, thoughtful, impartial, high-minded.

He turns calmly to the envelope, glanced at the superscription, and opens it with calm deliberation. Its contents prove beyond the shadow of a doubt that he has been guilty of a decision which wronged another man and wrecked the unfortunate victim's life. An exhibit of the document reveals to the spectator that a faulty decision has involved the happiness of the victim's family. What does the Judge do?

What WOULD such a Judge do? Would not such a revelation come to one of his usually accurate judgment in the nature of a shock? His whole theory of himself is upset. He who has spent his best years in righting wrongs has committed a grievous one. It is scarcely to be credited! A second examination of the document brings out with terrible force that it is a pure expression of the truth. He falls into a reverie, during which the existing scene dissolves to that of the wrong and back again. Now his eyes open wide with horror in the first torment of conscience.

A period of time can be covered with a glimpse of other action, a line leading up to the main one, and return is made to the Judge. It is thus shown that he is a man to think long and hard on a subject. He has a habit of mentally reviewing all the testimony before reaching a mature decision. He first exhibits emotion, then his mind begins to reach out for a solution of his difficulties. He is not a man TO JUMP AT CONCLUSIONS. We feel that something larger is coming than a plan merely conceived on the impulse of a moment. Higher suspense is aroused by thus forecasting events of large importance.

Is not this adequate interpretation of character, at once a revelation and a prophecy, a finer quality of acting than the more or less automatic movements and gestures ordinarily employed? The Judge develops a plan of clandestine relief for his victim's family, and this is gradually unfolded in what he does. What he does is of interest, but it does not afford the relief expected. He cannot shake off the phantom of wrong, because he is persisting in his methods towards others.

He must be made to FEEL deeply, and the mental process by which he reaches a complete conversion of character cannot be consistently hidden. How does he bring about a reconciliation of his daily acts and the brave new ideals which are preying on his mind? Why secret the forces now at work making a complete change in the man and their effects upon him? Quite as well as studied facial expression, gesture and movement, we enjoy the unconscious revelation of soul which comes to us of itself when the performer livens the role he is enacting. Is not fine acting on stage or screen largely a question of psychology?

*Copyright, 1915, Louis Reeves Harrison.
The Result of a Test

BY W. STEPHEN BUSH.

EXHIBITORS who have the courage and the initiative to make an original test will naturally discover something to their advantage. A most interesting letter describing such a test reached the office of The Moving Picture World recently. The subject is bound to be of vital importance to seven exhibitors out of ten and for this reason I feel justified in going somewhat into the details of the situation.

Says our correspondent: “I have been of the opinion for a long time that the public did not care so much for the usual five and six reel features but that it was the extra advertising that such pictures receive that get the business and in order to satisfy myself I decided to make a test.”

There is no doubt that the same idea had entered the minds of other exhibitors and I have little doubt that other exhibitors have made a similar test but they have never published it for the benefit of all their colleagues.

Here are the details of the test which had best be described in the language of our valued correspondent:

“My method”—I am quoting him again—“was as follows: First, I booked a recognized feature program, these features to be shown on the same days each week, then I reasoned that if I gave these features exactly the same amount of publicity as I did my regular—program and showed them at the same time and on the same feature on feature days would soon show whether the public really liked these features so much better. I have just finished a three months’ trial as outlined above, and the best that I can say for the features is that they have nearly held their own. Last night my regular—program, made up of a three reel—comedy and a serial story did thirty percent more business for me than a good—one feature did the night before with local conditions, weather, opposition, etc., the same both nights and the prices of admission exactly the same. It is my candid opinion that the small town exhibitor can make a lasting success of features only if he uses the very best at advanced prices and those only as local conditions warrant. Conditions may be different elsewhere, but I think I can see the handwriting on the wall.”

Of course conditions do vary all the time. There may and there probably are localities where the same test would result in just the opposite results. Each man must be the best judge of conditions in his locality.

One thing, however, is absolutely sure and it applies everywhere and under all circumstances. THE PADDED FEATURE must go, whether it be released by a feature company or whether it comes as part of a regular program. I am speaking with deep conviction and much earnestness because I know at first hand. A hundred exhibitors have voiced this complaint to me, but I have better evidence than hearsay. I have within the last four weeks spent a good deal of my nights in motion picture theaters. I have sat in small neighborhood theaters and in big houses in the center of the city and I have watched as many varieties of audiences as one can imagine. They all rebel against padding. It’s horribly tiresome and in a place of entertainment anything that is tiresome is fatal and intolerable. Even the audience in a remote burg in the wilds of Jersey is “wise” when the padded feature comes on. They will sooner put up with anthropoid vaudeville, and that’s saying a good deal. The present revival of the old single reel as evidenced by the remarkable success of the Biograph reissues is largely due to the disgust and resentment aroused by the padded feature.

Box Office Boomerangs.

BY W. STEPHEN BUSH.

SOMEbody recently remarked that the criterion of success in films and features was their money making power.

Not long ago an exhibitor in an eastern city imported a film from Paris. Of this film no description can be given in these columns other than to say that it was a mass of muddled filth and suggestiveness. The film was exhibited in a public theater after the regular performance. The theater was sold out at an average of two dollars a seat. The standees, glad to pay the same price, brought the receipts of the performance up to an amount that broke all records.

After the exhibition the license of the theater was revoked and the ministers in the city started a bitter campaign against all motion picture theaters. For a time all the motion picture theaters suffered. The police officials who had tolerated the indecent exhibition were punished for neglect of duty. The matter has since become an issue in politics and the film men of the whole city are in great anxiety over the final outcome. There is no doubt, however, that the offensive film was the most box office attraction in the history of motion pictures.

Any exhibitor with a business experience of a year or more knows that not every film which insures a crowded house for a night or two is necessarily a good film for him to book. On the leading thoroughfare of a large town in this state were two houses of about equal seating capacity and with about the same advantages in the matter of location. When the “white slave” films had a brief and sensational vogue Exhibitor A was approached by the booking agent of one of the worst of these productions.

“Soon the show this sort of stuff to my people I would burn down this house,” was his reply.

Exhibitor B booked the objectionable film in a hurry. He advertised it heavily. As a result he did an enormous business. Expectant crowds packed the sidewalk in front of his theater. He probably did three times the business of his competitor. Then followed a violent ministerial crusade against motion pictures. In this case the crusade against the offending theater was supported by public sentiment. In three nights the exhibitor had destroyed the reputation of his theater, which has twice since changed management.

No exhibitor can stay in business permanently if he tries to make money regardless of the decent sentiment of his community. It is one of the duties of The Moving Picture World, the true journalistic representative of the industry, to warn its readers against such films. We have done so in the past and will do so in the future. We will also continue to refuse the advertising offered by the promoters of offensive films.

NOT PRIMARILY FOR CHILDREN.

ONE thing has gradually been recognized by even the most strenuous advocates of censorship: The motion picture is not intended primarily or even largely for the amusement of minor children. Only those censors whose daily bread and butter depends upon their continuance in office pretend to believe otherwise. There are exhibitors who believe that a strict enforcement of the law against the admission of unaccompanied minor children is a hardship. If they will think the matter over they will be able to see that there are two sides to this question.
Weekly Photo-News Reel Formerly Made in Conjunction With Selig, Will Be Issued by Arrangement with Vitagraph.

When it was announced in a recent issue of the Moving Picture World that the Selig Polyscope Company had formed an alliance with the Chicago Tribune for the purpose of issuing a weekly news reel beginning January 1, comment was occasioned as to what had happened to Hearst, who had, for the past year collaborated with Selig on the Hearst-Selig system. The answer is now at hand in the form of a four page announcement elsewhere in this issue of the World.

Hearst has formed an alliance with the Vitagraph Company and promised a photo-news weekly reel, more comprehensive than ever.

The plan upon which the new reel is to be made are novel and far reaching. It contemplates the division of the country into zones and the selection of a certain part of the incidents depicted in each reel that will pertain to the zone in which it is published. In other words, the service will, in a certain degree, local as well as general. As now planned there are to be three of these zones.

Another feature of the service is that it will be independent of all other distributing agencies. It will not be associated with any other program or service. This feature is said to have its advantages.

Each zone will have its headquarters and its own news gathering staff and will supply all local event pictures to exhibitors in its territory along with the state and national events.

A still further innovation is a plan by which an exhibitor may name his own price for the service he gets. The details of this plan are not at hand, but can be obtained by communicating with the Hearst-Vitagraph Company.

There will also be "special service" in the way of photographs of unusual importance and a system of lobby announcements and posters.

Much might be said here about the success of Mr. Hearst in his ventures into the field of motion pictures and of the great facilities of the Vitagraph Company to carry out its end of the new project, but these subjects are too well known to motion picture exhibitors to require rehearsal at this time.

The alliance is an interesting one and its progress will be watched with no little concern by the trade.

Vitagraph Plans

Albert E. Smith Announces Some Innovations—Will Show Pictures in Advance and Offer a Personally Picked Program.

A LBERT E. SMITH, treasurer of the Vitagraph Company, makes an interesting announcement in behalf of that company that will be of moment to motion picture exhibitors generally. In the first place, he declares: "Hearst announced the new Hearst-Selig policy. The exhibitor buys in the open market. He picks his program according to merit only—he gives his patrons what they want. In the past you have accepted what the exchanges offered, simply because you did not have the opportunity to choose your subjects. But the Vitagraph has established a precedent. After great forethought, after analyzing conditions, after considering the wants of the exhibitor, we have decided to let the exhibitor see every picture that he books. We do not ask exhibitors to buy our stock in the dark."

This is a startling departure from the old order of things and should be welcomed by exhibitors.

Vitagraph is now releasing a single-reel comedy every Monday, a Sidney Drew comedy every Friday and a Broadway Star feature of three reels every Saturday.

"Probably the greatest change in our releasing system," said Mr. Smith, "is our personally picked program—a program composed of a selection of the subject and a single-reel comedy. This personally picked program is produced under the personal supervision of Mr. Blackton and myself. This innovation will give the exhibitor a well balanced evening entertainment complete in all detail."

"The features are especially selected and are strong in heart interest, while the comedies are the variety of comedy that can be shown in high class theatres; that contain comic situations and comedy of a literary sort. But the single-reel comedy will make money for exhibitors. Our knowledge of the industry leads us to believe that the public wants this kind of entertainment; it is a complete show and will satisfy the most critical audiences. Heretofore you have had to take other productions in conjunction with Vitagraph releases. Heretofore it has been necessary to accept other makes of film in order to get Vitagraph subjects. Heretofore you had no opportunity of picking the subjects you desired.

"Now you can give the public what it demands. You can give them all Vitagraph if it suits your purpose. You can combine and lay out your program so that it will be well balanced, and you can also give a complete evening's entertainment, with the knowledge that you are using the best that the land affords by using the Vitagraph personally picked program."

Virginia Pearson Plans Poe Monument

EDGAR ALLAN POE, the great writer, is to have a fitting memorial erected to his memory. It is a Publicity stunt if the plans of Virginia Pearson, who recently deserted the stage to star in photoplays, do not go amiss. For years an ardent admirer of Poe and his works, Miss Pearson has long harbored the idea of assisting in a movement to give this noted author a suitable monument, and when it was suggested by several prominent men that she herself could inaugurate a fund to this end the star immediately designated her willingness by depositing her check for $250 in the Commercial Travelers' Association Building, New York City to the credit of the Edgar Allen Poe Memorial Fund. In addition, Miss Pearson has written to the editors of the foremost publications of the country inviting them to serve on a committee for the collection of the fund and subsequent erection of the monument already accepted, and so ready has been the response from well-known men and women offering their support that it is believed that the $50,000 which it is planned to secure for the monument will be available in a very short time.

Major Preston of Baltimore, in which city the remains of Poe are buried, recently wrote to Miss Pearson an encouraging communication in which he suggested that the monument be erected in Baltimore. After investigating the matter, Miss Pearson decided New York to be the logical city for its erection and took up the matter with Cahot Ward, Commissioner of Parks of New York City, who promised his assistance in securing a fitting site for the statute.

NOILA THROUGH ASSOCIATED.

Capt. William J. Hannon, president of the Noila Film Company, of New Orleans, was in town last week and arranged to release his five-reel features through the Associated, offering one feature every four weeks. The releases will start in December.

The Noila is not a new company, having been organized for some time, but the brand has not been made known until now. They have a glass and electric studio on the Bayou St. John, the studio grounds covering about 18,000 square feet, with laboratory, offices and full equipment, and they have now on hand a stock of negative that will ensure regularity of release.

Capt. Hannon's son, William Morgan Hannon, author of "The Photodrama" and other essays, is the company's editor and will also have full supervision of the editing of films, ensuring a freedom from the annoying errors in grammar and spelling that mark so many feature releases. His standing in the literary world of New Orleans is also assurance that the stories will possess literary as well as pictorial merit.
Coming Triangle Attractions

Billie Burke, Marie Doro and the Talmadge Sisters
Featured in Three Strong Productions.

M iss Billie Burke’s recent flying visit to the Ince studios in southern California indicates to theatrical sharpers that she contemplates becoming a regular Ince star. This will surprise a good many persons who thought that the picture play “Peggy” was to be her first and only film play. A recent letter from the coast said: “You can-

not exploit ‘Peggy’ too strongly. It is really one of the most attractive film comedies ever made, and Miss Burke has proven herself a perfect screen subject.”

Billie Burke is said to be the most expensive stage star ever engaged for the pictures, not excepting Sir Herbert Beerbohm Tree who passed through New York last week on his way to the Griffith studio. Her probable future re-employment at Inceville means that Triangle directors realize she is able to “deliver the goods” in proportion to her enormous salary. “Peggy” is a story of the eternal conflict between the old and the new, the spirit of conservatism in the Scottish Highland community and the social and moral revolution affected by the entrance of the New York girl,

Peggy Cameron, on the scene. It will be released to exhibitors generally in January.

Out among the redwoods of California, the land of vast dimensions and vast silences, Nature often takes captive a lonely heart that with little or no human companionship rests content in the abode of beauty. Such a character, living over again the Grecian mythology of gods and goddesses, Pan, Satyrs and wood nymphs, Granville Warwick created in the new Triangle-Pine Arts play, “The Wood Nymph,” which will shortly have its first public view at the Knickerbocker theatre, New York. It was fortunate that Miss Marie

Doro’s engagement under the Triangle happened to be so timed that she could essay the stellar role of Daphne, the Californian wood nymph, in this story. D. W. Griffith who supervised the production has been careful to surround Miss Doro with an able cast. Among them are the handsome Charles West, as the star’s leading man; Frank Campeau, the wonderful ex-bandit of “Jordan is a Hard Road;” Wilfred Lucas, the clever heavy of “The Lily and the Rose,” together with Cora Drew, Fred Graham and Pearl Ellsmore. “The Wood Nymph,” with Miss Doro, will be one of the early showings at the Knickerbocker theater, with a general Triangle release soon after the first of the year.

The advent of the Talmadge sisters, Norma and Constance, to the Griffith studio, is one of the recent pleasant incidents of Triangle activities, and their first new play under this sign, “The Missing Links,” is scheduled for early presentation at the Knickerbocker theater. Miss Norma Talmadge is one of the youngest stars at Griffithville. Her entire experience has been in the films. In her first effort

for the Triangle she is co-star with Robert Harron, and the quality of the cast is indicated by the fact that Thomas Jefferson, Elmer Clifton, Hal Wilson and Constance Tal-
madge are in it. “The Missing Links” takes its queer title from the circumstance that a missing cuff link figures as a clue to the discovery of a murderer. The play is an absorbing tale of loves and hates and financial tangles in a small country town.

JOHNNY POWERS-EDNA PENDELTON.

Johnny Powers, the popular assistant director to Stuart Paton of the Imp-Universal studio, and who accompanied the company on the Nassau trip last summer, was intro-
duced to Miss Edna Pendleton, a member of the company, by Jack Cohn, and it resulted in a case of love at first sight, culminating in a little trip to the Church Around the Corner. It’s about three weeks now since Johnny and Miss Pendleton, starting out looking for locations for Director Paton, quietly got the location they wanted at the parson’s and were there joined in the holy bands of wedlock. After keeping the news a secret for a couple of weeks it was whispered around the studio that the little flirtation led to a more serious courtship with the results above men-
tioned. Now the happy couple is being showered with congratulations by the employees of the Imp studio.

NEW EXPORT REGULATIONS.

The announcement that new United States regulations relative to export procedure will become effective January 1, 1916, has created such intense interest among manu-
facturers and shippers that the Bureau of Foreign and Domestic Commerce, Department of Commerce, Washing-
ton, has found it necessary to reprint the new order with explanatory text. That pamphlet is just off the press and is being supplied free of charge to those interested, upon application to the above mentioned office. All shipments for export to foreign countries or to Alaska, Hawaii and Porto Rico will be affected by the new regulations.
Triangle Protests

The Theater

That Its Transfer of the Studebaker Theater to Jones, Linick & Schafer Does Not Mean the Failure of Its “Two Dollar” Policy.

In last week's issue of the Moving Picture World our column, entitled "The Theater" referred to the information that the trade that the Triangle Film Corporation had transferred the Studebaker theater in that city over to the firm of Jones, Linick & Schafer, which would in future operate it, showing Triangle pictures at 25-cent and 50-cent admission prices, drawn from the latest pictures. The policy of placing the public at the price that the Triangle planned for the failure of the Triangle's plan for two-dollar pictures in Chicago.

Decided exceptions are taken to this conclusion by the Triangle Corporation in a letter to the Moving Picture World. The letter, dated Philadelphia, makes known the following message, which is a copy of one sent to the daily press of Chicago and is said to contain the true reasons for the change of management.

COPY OF TELEGRAM.

New York, Nov. 13, 1915—Beginning Monday, November 29th, the Studebaker theater will present the first showing of Triangle Films through Schafer interests, who will continue therein to exhibit the Triangle pictures which have achieved so favorable an impression in Chicago, exactly as they have been shown during the management efforts by the Triangle Film Corporation.

Motion picture exhibitors and theater managers in Chicago have been brought no little pressure to bear upon the Triangle Film Corporation to have this theater subject to some number on the ground that it is commercially unessential for a distributing corporation to engage in competition with its customers.

Arrangements have been made with Jones, Linick & Schafer, therefore, for the management of the Studebaker theater, to revert to these interests, beginning Monday, November 29th.

As the Triangle Film Corporation is engaged in producing film plays by Grifft, Ice and Bennett, and renting these plays to its customers, the management changes through Jones, Linick & Schafer, in Chicago, interest have felt that it was more proper that such exhibitions of the Triangle film plays be left in capable hands, to be managed, therefore, arrangements have been made for the management of the Studebaker theater.

A similar arrangement has been made with respect to the Chestnut Street theater in Philadelphia, which on Monday, November 22d, will revert also to its former manager, the B. F. Keith interests. Precisely similar conditions will prevail there, so far as the management is concerned. The management of the Studebaker and Chestnut Street theaters.

In each case it has been interesting to note that the pressure for reversion did not come until after last Monday, November 7th, when the general release date of Triangle pictures for Chicago was announced, as the pressure to be shown have been, as they have been, the single change being that of management.

Granting that all Manager MacCulloch says in his letter (which we do not publish) and the telegram to the Chicago papers is true in as far as it affects the acts and purposes of the Triangle Film Corporation, the fact still remains that Jones, Linick & Schafer, who now control the scenes, as the playing the pictures at 25 cents and 50 cents, which must be accepted as their verdict as to the tariff for which the patrons of motion pictures in Chicago will stand. The matter would seem to resolve itself into a question of judgment on the part of Jones, Linick & Schafer and the Kalem Film Company, and that the correspondent of the Moving Picture World had merely recorded an inference, expressed or implied, by the local managers.

JOSEPH FREDERICK WITH PREMIER.

Joseph Frederick has been added to the staff of the Premier Program for scenario work. Joseph Frederick is best known as the author of dramatic productions. His theatrical successes entitled him to a place of distinction, and he has attained much success. Mr. Frederick has just completed an original libretto, based on "Uncle Tom's Cabin," the music of which has been written by Arthur Pryor, and which will be produced at Chicago. This is the first time that Frederick personally is known to offer as Frederick Chipman, but in literary, dramatic and motion picture circles the name of Joseph Frederick is far more familiar.

"TWILIGHT SLEEP" BANKRUPT.

The Motherhood Educational Society, Incorporated, which has been producing a motion picture film known as "Twilight Sleep," filed in the Federal District Court Tuesday, November 23, a voluntary bankruptcy petition. It estimated its liabilities at $14,238, and said that its assets, which included the "Twilight Sleep" films and $504 in cash, were problematical in value.

Kalem Announces Plans

Will Adhere to Its Well Known Policy of Short Subjects With Strong Appeal.

That the interests of the Kalem Company would be centered on the production of one and two-reel films, and that no attempt would be made to meet a rigidly binding schedule, was the gist of an official announcement from that company early this week. The statement contained the first outline of Kalem's plans under the recently inaugurated General Film Corporation system, and also hinted that Kalem expects to be ready within a few weeks to make an announcement of unusual importance concerning the details of forthcoming productions.

"We are in negotiation with some of the most prominent authors in the country," explained an official of the company, when interviewed by a World representative, "and naturally as we expect to give exhibitors the works of these big writers in short films we feel that the news will be somewhat of a surprise. We have never swerved from the policy of putting our very best into every, the one and two-reel films, and the wonderful success of 'Stingaree' which is being released in two reel episodes though written by so well known an author as E. W. Horning, is sufficient incentive for us to make another appeal to our exhibitors in the future."

"I believe we may be pardoned for a slight feeling of pride in having seen the handwriting on the wall regarding the short film," he continued. "While it would seem that many manufacturers have allowed their short films to deteriorate in order to compete with the two-reel films, it is obvious that a glance at the future combined with a glimpse into the past will make the reader's probable remember that Kalem has always been a champion of the short film. We have given our best directors and our best players to them. Take the case of Robert Ellis, whose 'Twilight Sleep' is now showing, and who has been responsible for some of our most successful multiple reels. Just recently he has been placed in charge of the "Ventures of Marguerite" company because we want to give the single reels the best we have to offer."

"The statement that we will center our interest on the short films does not mean that we will withdraw from the production of multiple reels. It means that we shall make no attempt to meet the rigidly binding rules of releasing a one-reel film in one week and a two-reel film in two weeks. When we secure subjects that we believe warrant a treatment in four and five reels, and if the completed production comes up to the standard set, then we shall release multiple reels. 'The Black Crook' is one of the big things that we have ready to offer in a very short time. When we get subjects as strong and with as much novelty and drawing power for the exhibitor we shall produce other features."

"But just now we have three series that have proven worth in the 'Roarin' Camp and Bud' comedies. The latter subject, with the 'Ventures of Marguerite' and the 'Hazards of Helen' are in the sure-fire class, and it is up to us to devote practically all our energy to keep them so. That's quite a strong quartette of cards to pin your faith to, isn't it?"

KLEINE MAKES "THE SCARLET PATH."

"The Scarlet Path" is the new title of a feature picture under way. It is a story of New York's great white way and will be told by a star cast with Guy Coombs in the lead. He will be supported by Anna Q. Nilsson, Della Conn and others of like caliber.

"The Scarlet Path" pictures a cabaret scene which for size and magnificence is probably unequalled. The entire floor of the big Bronx studio was given over to the staging of this scene. Several hundred people were engaged, and a number of actors have been brought in from the legitimate stage. The entire production is characterized by a lavishness and wealth of detail commensurate with the splendid story it tells.

LONG DIED A MILLIONAIRE.

Litigation over the fees demanded by an attorney in the matter of the estate of Samuel Long, deceased, one of the owners of the Kalem Company, brought to light that the estate of an invested $2,000,000 was amassed as an estate now valued at a figure closely approaching $2,000,000.

It appears that Mr. Long made a will disposing of his holdings, but it was found to be illegal when offered for probate, and letters of administration have been issued to the decedent's widow, Alice M. Long. Long owned 40 per cent of the stock of the Kalem Company.
Arrow Film Reorganized

Owners Form a $350,000 Corporation—New Officers Elected—Shallenberger Remains President.

In order to have the proper facilities for its increased output under contracts recently entered into with Pathé, the Arrow Film Corporation, of 71 West Twenty-third Street, New York, has created the new company, a New York corporation, with a capitalization of $300,000. It now has been reincorporated under the laws of Virginia, and its capital stock increased to $350,000. Practically all of this stock was subscribed for, and is held by the investors in the original Arrow Company.

The first meeting of the new company was held last week and the following officers were elected: President, W. E. Shallenberger; vice-president, Gaston Van Wervke; treasurer, Norman Conners; assistant treasurer, Frank W. Lynch; secretary, Albert S. LeVino. These officers also are directors, and Howell Hansel and J. F. Shallenberger constitute the remaining members of the board. The executive committee consists of Messrs. Shallenberger, Hansel and LeVino.

W. E. Shallenberger is a heavy investor and an active participant in all the collateral branches of the film industry. He has large holdings in the Thanhouser, Mutual, American, Reliance, Majestic, Randolph and other motion picture organizations. He has owned several theatres in the central West, and is now operating ten in New York and is thoroughly familiar with the distributing and producing ends of the business.

Mr. Van Wervke formerly was secretary to Louis J. Gaspar, general manager of Pathé. Mr. Conners is a man of broad sympathies and high artistic attainments, added to which he is an executive of high order. Mr. Lynch was auditor of the Thanhouser Syndicate Corporation and is rated a highly expert in matters of finance and motion picture accounting.

In order to start work immediately on its Gold Rooster releases and at the same time resume work on the new series, the directors instructed the executive committee to relieve Mr. Hansel of all details of actual production at the present time and make him the director-general of Arrow productions.

The executive committee will cooperate with Mr. Hansel toward the selection of additional players, directors, assistant directors, cameramen, etc., who are to engage in the manufacture of the Arrow’s Gold Rooster features and other productions. Mr. Hansel will exercise supervision similar to that of D. W. Griffith, and on his own account, will direct only the largest of Arrow productions.

The present quarters of the Arrow Company in Yonkers are not large enough for the increased output and Mr. Hansel now is on a search for new studios. It is possible that “Who’s Guilty?” will be produced in the present plant and the Gold Rooster features in another studio. But the company is made large enough to accommodate at least four producing companies simultaneously.

The rights to a number of book and play successes have been acquired by Mr. Shallenberger for the Arrow Company. In contracts that give considerably more than their title or their authors’ names toward adaptation for screen purposes. In addition to these, the Arrow Company is in the market for original five-reel screen stories of established cooperation. Mr. LeVino will have charge of this department in cooperation with Mr. Hansel.

LESSER SELLS METRO FRANCHISE.

Through a deal closed November 18 between Harry J. Cohen, representing the Metro Pictures Corporation, and Sol L. Lesser of San Francisco, the California franchise passes into the control of the Metro.

The arrangement carries with it the selling of sixty copies of features, the entire stock of advertising, lithographs and accessories to be used in the Metro program. New offices for the Metro will be opened.

Lesser will continue his All Star Features Distributors, Inc., and the buying of such high grade productions as the opening of the Metro program.

Sol Lesser is one of the original organizers of the Metro, holding one-fifteenth of the capital stock of the Metro. The stock was also transferred to the new owners of the California exchange.

Another Studio for Equitable

Big Horsley Plant, in Bayonne, N. J., Taken Over by Triumph.

Another big studio has been found necessary to keep up with the situation demanded by the Equitable, and to meet the increasing requirements, arrangements have been completed by which the big structure erected by Horsley in Bayonne, N. J., has been taken over by Triumph. Mr. Edmond Lawrence, the director of “The Warning,” has taken a company down to the big plant where, with Julia Dean as the star, he has started work on a big five part production to be called “The Ransom.”

The building is almost entirely of glass, resting on a twenty-foot high foundation of brick, with a spacious cellar, in which the laboratories are located. It is completely equipped with everything for producing photoplays of the most artistic type.

That the Equitable’s forces have been compelled to reach out for additional studio room is an illustration of the difficulties which are behind the movement to make the Equitable one of the foremost companies in its field, and is an added assurance that everything human foresight and the developments of science can bring to bear will be used to ensure that the company’s productions stand out as a class distinctive in itself.

Julius D. Cowles

JULIUS DEEMING COWLES, first cousin of Rear Admiral William Sheffield Cowles, who married ex-President Roosevelt’s sister, was recently forcibly thrown out of a restaurant in Yonkers, where he had been a liberal patron for more than a year. Cowles, who has been appearing in Metro feature productions, took the matter with good grace and humor. He said he appreciated that appearance was against him, as he had a four weeks’ growth of shaggy beard on his face, and five of his front teeth were missing.

This despicable appearance Cowles is affected in the name of art. But it proved almost total social ostracism for him.

Cowles had the role of a half-witted young man in “A Yellow Streak,” the big Metro feature produced by the California Pictures Corporation, for release on the Metro program. He had recently lost three teeth in previous “rough parts” in Metro features, and postponed going to his dentist until he finished work in “A Yellow Streak.” Lionel Barrymore, who is starred in the production, used a spunky little burro in a mining camp scene, and Cowles was directed to care for the animal. The burro took a dislike for Cowles immediately, and no sooner had they been left alone than he kicked the actor in the face. Cowles lost two more teeth.

During the time the picture was being made in the mountains around Tuxedo Park, N. Y., Director William H. Nigh refused to allow Cowles to shave. With his hair and whiskers almost hiding his face and head, and his teeth out in front, Cowles was a sight to behold. Cowles is a graduate of Yale, and has had a successful career on the stage, including five years with Augustin Daly.

BUSHMAN AT PHILADELPHIA BALL.

Francis X. Bushman, the famous star of the Metro Pictures Corporation, will lead the grand march at the fourth annual Motion Picture Exhibitors’ League, at Philadelphia, on Wednesday night, December 8th. Pauline Frederick will be his partner on this occasion, and the “Who’s Who” of the motion picture world in the East will attend the ball, which is a big event for picture people.
General Film Policy

Officially Announced to Exhibitors by President Berst—Hopes to Do Away with the "Unsatisfied Customer."

IN line with the statements previously published in the Moving Picture World regarding the change of policy in the management of the General Film Company coming with the accession of the new officers, recently elected, President J. A. Berst has issued the following circular on the subject to the exhibitors of the United States. It will be perused with interest.

General Film Company (incorporated)
Fifth Avenue Building, 200 Fifth Avenue, New York.

21th November, 1915.

Dear Mr. Exhibitor:

This Company has elected new officers, and has adopted a new policy. The policy we have adopted is that of cooperation upon cooperation with our customers, with the motion picture manufacturers and with our employees. In co-operation with the Exhibitor we intend to study more carefully what is their requirements, and provide for the same at a fair compensation. This co-operation with the picture manufacturers will enable us to discard the poorer films very rapidly, and use extensively and exclusively the best of all manufacturers and with the general film company in one of the new reels—film where the general film company will be the only one.

It is to your interest, Mr. Exhibitor, that the motion picture manufacturer invests as much money as he can in every picture. In order that he will be able to cover the cost of manufacture, plus a legitimate profit, it is obvious that if too many pictures are placed on the market the manufacturer will sell an insufficient number of prints of each picture, and therefore will not spend the necessary amount to make costly negatives. On the contrary, if our new policy makes a few pictures the requirements for prints of each one will be greater and his profits will be greater also. He will therefore be disposed to work in the quality of his pictures. This he will do by acquiring good players and employing well-known actors and actresses.

In our organization we have many Branches in different parts of the country, and each Branch is supplied with "Open Bookson." While in other parts customers are supplied on "Schedule Booking." Our records show us that wherever we have used the system of "Open Bookson," the customers are enabled to spend more money, due to their privilege of selecting the films best adapted to his trade. This system has practical advantages in every manner, and for a far less sum of money we would like to see it gradually take the place of the "Schedule System," which may be termed the old method, and which, for reasons too lengthy to state, has been detrimental to many manufacturers, and especially unfair to the manufacturer making the best films.

It is of our intention to market in the very near future two different programmes: one termed a "Regular Programme," and one termed a "Unit Programme." The "Regular Programme" will be composed of one, two, three and four reel subjects, and will total 42 reels per week. The "Unit Programme" will be composed of one, two, three and four reel subjects, and will total 52 reels per week.

Our two biggest competitors at the disposal of their patrons require 29 and 39 reels, respectively. We feel that our patrons will still have a greater advantage over our competitors dealing with 29 and 39 reels.

Some of our exhibitors, who see their business getting away from them during the past year, have been laboriously making a haphazard campaign to save our business by spreading false rumors to the effect that the General Film Company was either to be dissolved or was to be absorbed by other companies. The campaign of the motion picture manufacturers through this Company were going to cease releasing through us. We wish to emphasize that there is no truth in any of these rumors. All of our manufacturers are entirely satisfied with this Company as their distributor. The change of management has been in business in an absolutely legal manner, and neither we nor our patrons have anything to fear, as any decision which may be rendered in the Government suit now pending will not alter the relations between our patrons, our manufacturers and ourselves.

It is quite unlikely that we will not pay the utmost attention to or deny false rumors, but we have been strongly urged by several of our faithful customers to do so. We feel that it is in the interest to our customers and ourselves that this statement is warranted.

We beg to assure you that this Company, through its officers and employees, will endeavor to please you. Believe us,

Very truly yours,

J. A. BERST,
President.

THANHOUSER COMPANY ENTERTAINS.

Director Eugene Moore of the Thanhouser Company, producer of particular favor in New York, on Saturday, in which the volunteer fire department and a fair share of the townsmen were to be included, but rain forced a postponement. The sightseeking party arranged by Lawrence M. Converse, manager of the Thanhouser, visited the New Rochelle studio instead, and watched the making of several interesting scenes directed by Mr. Moore and George Foster Platt. Mr. Rubinstein entertained them in Gertrude Hall, where the guests included Mr. and Mrs. Platt, Arthur Cunningham, Harris Gordon and Mrs. Gordon, formerly Louise Bates.

Harry Carey

ANYONE who thinks that the life of a photoplayer is one sweet dream or that the roses are more predominant than the thorns should spend a day with Harry Carey in his work in the title role of "A Knight of the Range," the story of what four men who are accustomed to fights of the sort staged along the western border. The story of a man more than likely that friend layman would feel that he has been laboring under a misapprehension of some sort. Every member of the company, from Mr. Carey himself down to the least known extra player, is an expert at what is known a "popping a broncho." They can all ride and rope and they are all actors. Playing opposite Mr. Carey, Fuller Golden, who is with the Universal for the past two years, precedes his introduction to the necessity of an introduction at this time. Taken all in all, the company is one which promises great things in the line of western drama. It has been a hard bunch to get together, and the actors are seldom done up in the same bundle. Jacques Jolin, "Hollie," shows, Bickel has no equal. Characters of a shabby-genteel, old-gentleman type will, in general, constitute his line of work.

Supporting Bickel are Millicent Evans, Eddie Boulden and Susan Westford. Millicent Evans is remembered as Douglas Fairbanks' leading woman in "Officer 666," as the dainty lady of the "Blue Mouse" and many other successes under the Klaw & Erlanger management. Her films have been very popular. Miss Evans has been starred in Universal and Biograph productions. Eddie Boulden, familiar to picture patrons through his several years' experience in Edison stock, needs no introduction. Susan Westford, who is the sister of Lillian Russell, is another well-known photoplayer who will appear in support of George Bickel.

PICTURE SITUATION IN COSTA RICA.

French and Italian films are almost universally in use at the motion picture theaters of Port Limon and district, according to C. Donaldson, consul at that place. However, it is patent to any observer that when, at rare intervals, an American picture is shown the general public prefers it to those of European productions; yet the latter have the "right of way," and either on account of cheapness or because of prejudice are about the only films seen. As a result of this situation the public manager for motion picture business is falling off, and now an exhibition only once or twice a week fails to attract an audience, and the theaters are almost empty.

In certain parts of this country has been for one firm to import all the films, which afterwards are shown in turn in the different theaters in Costa Rica.
John D. Tippett Talks

Managing Director of Transatlantic Film Company, Limited, Visiting New York and Universal City.

B ACK in New York for the first time in two and a half years, John D. Tippett, managing director of the Transatlantic Film Company, Limited, talked to a World man of his work in Universal City, and the city is somewhat different from the view the Russians will get. In the land of the Czar picture patrons demand extreme realism, and with this in view the drop of the knife was made to simulate the real thing as far as could be accomplished with a dummy. While this scene was being taken a German Taube flew over the heads of the actors. The anti-aircraft guns popped on all sides and, as Mr. Tippett put it, "Mr. Taube very suddenly changed his mind and started for home in a hurry."

There are about 600 picture theaters in France and in Europe in normal times about 5,500, Mr. Tippett estimated. The number of those in the latter now in operation can only be guessed. It may be interesting to note that this makes the total of picture theaters in operation in Great Britain and Europe in peace times approximately 10,000.

The Transatlantic has had two companies making pictures for the past eight months. The laboratory work on these films as well as on all the positives for distribution through foreign Universal agencies is done at a big factory in Epping Forest, one of the suburbs of London, about thirty-five minutes ride from Universal House.

When asked if the new import on films would be appreciably felt by the Transatlantic Company, Mr. Tippett replied: "It will. I estimate it will cost us $6,000 to $7,000 a week and $1,000,000 annually. Our picture business has been taken by all branches of the film industry in England, with the result that arrangements will be made so that the burden will be distributed equitably among all. There is no disposition anywhere to meet a due share of the enormous expenses of the war."

Mr. Tippett left on Friday for a flying trip to Universal City as the guest of President Laemmle. He will, according to present plans, return to England on December 15.

Mae Murray in Lasky Productions

F AMOUS at one time as the "most beautiful show girl in the world," Miss Mae Murray until several weeks ago one of the most popular principals in Ziegfeld's "Follies" of 1919 has left the musical comedy stage for an indefinite period to appear exclusively in photoplay productions of the Jesse L. Lasky Feature Play Company on the Paramount Program.

Miss Murray left for the Lasky studios at Hollywood, Calif., last Monday. She will begin her work immediately under the direction of Cecil B. DeMille.

However famous Miss Murray became by reason of her wide reputation as a "show girl," she won added popularity for herself during the past two years by reason of her remarkable dancing. Probably no woman besides Mrs. Vernon Castle is enjoying so great a vogue as a dancer as Miss Murray since the modern dancing "craze" swept over the country. She toured across the country in vaudeville and on her return to New York last spring she was established as an institution of New York's gay life atop the Forty-fourth street theatre at Mae Murray's Dance Marquee.

Miss Murray brings an unusual experience to her new screen work. She never posed before the motion picture camera until last spring when the new "Follies" was being released. One of the featured numbers of that performance is a burlesque on motion pictures which shows players on the screen receiving orders from the director who stands in the aisle among the spectators of the audience. Miss Murray is the heroine of the burlesque.

Miss Murray is twenty-two years old. She is a blonde type, with wavy hair, big eyes and clear features. Her motion picture plans for the future are said to contain some very interesting things for her.
Helen's Anniversary Thrill
Fourteen-Foot Drop from Top Girder of Bridge to Train in "A Boy at the Throttle."

That December would be "anniversary month" for the "Hazards of Helen" series was announced in last week's Moving Picture World. In "A Boy at the Throttle," released by Kalem on December 25, Helen presents her "anniversary thrill." The players of the company at the California studio originally planned to hold an elaborate celebration on the day that the series was a year old, but Helen Gibson, who is playing the lead in the "Hazards," declared that the perilous situation of the picture then in making should be staged on the birthday before the feasting began.

It took considerable ingenuity to devise a peril more extraordinary than Helen has encountered in the past, but that the task was accomplished may be guessed from the photograph shown on this page. The top girder of the Melius drawbridge, near the studio, is fourteen feet above the top of trains passing below and it was decided that a drop from these would give all the thrill necessary to bring any photoplay patron to the edge of his seat. So Helen prepared a rope with sling knots, the train was started on its race across the bridge, and at the right moment Helen slid down the rope to within six feet of the train and dropped. A second's miscalculation would have caused her to slip between the cars, and, as it was, the landing on the train caused sufficient shock to come near to marring the celebration planned for later in the day.

The story of "A Boy at the Throttle" concerns Bobbie, the son of a station engineer, who climbs into the cab of an engine while the engineer is busy elsewhere and pulls the throttle open. The alarm goes out, and Helen, the operator at Lone Point, is ordered to derail the runaway and thus prevent it from running head-on into an approaching passenger train. Fearing for his son's life, Bobbie's father phones Helen and implores her not to send the engine into the ditch. Outside the station a small truck suggests a way out of her dilemma. Putting the car on the track, Helen speeds down the grade and flags the passenger train, switching it to a siding. Helen then races to the switch, which she reaches before the runaway train and then boards as shown in the photograph.

DE WITT C. WHEELER DEAD.

DeWitt C. Wheeler, best known throughout the United States as the greatest manufacturer of illustrated song slides when that industry was at its height, died very suddenly while visiting friends in New York on Sunday, November 21. Up to within a very few years Mr. Wheeler conducted a prosperous business in song slides, but the failing popularity of that form of entertainment led to the failure of his company, after which he turned to motion pictures, for which his long photographic experience especially fitted him.

For a time Mr. Wheeler manufactured pictures on his own account, but inability to find a suitable market led to failure in this venture, and of late he had been working as a cameraman.

The deceased was about fifty-three years at the time of his death.

Cyril Scott

Cyril Scott in 1884 a thin, skinny, though handsome young lad, had inclinations to get into the show business. At that time Miss Minnie Maddern was engaged by Charles Frohman to become leading lady and co-star with Henry Miller in "Captain," which opened November 8 of that year at Indianapolis. He was chosen for a minor part in the play and received the sum of fifteen dollars a week. His role was that of a young athlete in the prime of life, full of health and vigor, trained to the inch, and being nothing but muscle and bone. He made the most of this slender opportunity and is today one of the leading stars of Broadway. When the Universal Film Manufacturing Company decided to film Meredith Nicholson's famous story, "Lords of High Decision," they wanted a prominent and well qualified Broadway actor to take the leading part, and, strangely enough, Cyril Scott, who played the role of an athlete in his first speaking stage, was chosen for a similar part in his first appearance on the screen with Universal.

The Universal spent several weeks in Pittsburgh to film the story, where they used the mines of a large concern for many of the scenes and in order to make anything obtainable in any other way engaged the entire mining force to take part in the picture which gives it the actual mining atmosphere and scenery required for the proper portrayal of the story. The actors went several miles into the mines, and it took them several days before they became sufficiently accustomed to the change of air to act their roles in the bowels of the earth.

TOM MOORE WITH LUBIN.

Announcement is made by the Lubin Manufacturing Company that a contract has been entered into between that company and Tom Moore, one of the most popular men of the screen, whereby that idol of the fans begins work with Lubin in the coming feature production, "Dollars and Cents," in which he will play opposite Ethel Clayton, the Lubin star.

Tom Moore needs no introduction to followers of motion pictures. Mr. Moore with Alice Joyce were one time favorites with the Kalem Company, and quite recently his retirement came from that company: since which time he has resisted many flattering offers from this or that concern, until Messers. Singh and Lowry for the Lubin Company made overtures which he confesses he could no longer resist.

In casting Mr. Moore for the leading male role in "Dollars and Cents" Director Joseph Kaufman, under whose supervision the production is to be made, has made a selection which not only assures an enhancement in the value of the production itself, but one which will afford to Tom an opportunity to display the remarkable screen playing ability which earned for him the reputation he enjoys.

WILL EXPLOIT FEATURES.

The Public Service Film Company will fill a long felt want in the exhibiting end of the industry. Headed by Joseph Leblang, the notation of its purpose is to exploit and import important features for owners who are not familiar with the game. The success achieved by the Public Service in their exploitation of the Chicago Tribune's German War Pictures bespeaks for the patrons of this company efficient and able representation.

Scene from "A Boy at the Throttle" (Kalem).
Mutual Opens Publicity Campaign

President Feurer Announces the Expenditure of $300,000 for Advertising

THERE Mutual Film Corporation, in execution of President Feurer's policy of "service beyond the films," has launched a $300,000 advertising campaign to help the exhibitors. The media of this campaign are the trade papers of the industry, the newspapers, and the billboards. This step is a part of the new Mutual policy. The story of the program has been told to the exhibitor. Now an effort is being made to tell it to the public.

Back of this program of advertising is President Feurer's basic idea of "service" to the exhibitors, a "service beyond the films," as he has styled it. It means the establishment of a certain merchandising idea, and it offers a particular opportunity to the exhibitor.

"The product has been made worth telling the people about," said President Feurer. "The Mutual Film Corporation has set out to tell. But the people must see the pictures in the exhibitor's theatre.

"It remains for the exhibitor to tie up his house with this great campaign by his own individual advertising, letting the people know that his house has Mutual pictures and that they may be seen there regularly.

"The whole advertising policy has been shaped about the big words 'Mutual Program.' Those words catch the eye across the top of every poster, every announcement, every ad, every scrap or billboard and billboard. This Mutual poster department has had a rebirth, with vast improvements in the quality and power of the paper, from one sheet to twenty-four—al/ to hammer in that sense of quality conveyed by the words 'Mutual Program.'"

Edith Luckett

E DITH LUCKETT has been engaged by the Raver Film Corporation to interpret the role of Estelle, the mysterious girl in the story of "The Other Girl," by Augustus Thomas. This comely young lady is the latest star to twinkle in the Raver firmament and completes the cast. Here is a girl with the most enviable dramatic reputation. She also possesses a face that is singularly adaptable to the motion picture camera. New York applauded the clever work of this star when she played the leading female role in support of George M. Cohan in his 1912 vehicle, "Broadway Jones." Again she essayed the leading character in support of Chauncey Olcott two successive seasons, first when he presented "Mother Machree," and second "The Heart of Paddy Whisk." Another Broadway production in which she achieved recognition from all critics was the Porter Emerson Browne production of "Wild Oats." For two seasons Edith Luckett fully engaged as leading lady for the Majestic Theater Stock Company, at Pittsburgh, Mass., where her work has won her a standard reputation throughout all of the New England, which territory attempts to lay as much claim to her as Washington itself, where she was born.

Edith Luckett has been theatrically born from youth. In the capital when but five years old she frequented the Columbia theater, near which her family resided, until she became personally acquainted with every member of the house staff.

One week, during the course of a fine performance, she impressed the opportunity of doing one of the simple dances her mother had taught her. The request was granted with the result that the youthful terpsichorean commanded attention from the local press. Thereafter she became a fixture at all benefit performances in that community and gradually advanced to the footlights proper.

At Leading Picture Theaters

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

"The Prince and the Pauper" at the Strand.

M ARGUERITE CLARK is appearing at the Strand theater in a production of Mark Twain's famous story, "The Prince and the Pauper," a work of America's greatest humorist to be presented to the motion picture public. Every man, woman and child is familiar with the Great American humorist's inimitable story of the ambitious little beggar and the adorable prince, each of whom craved the name of freedom of the other. It is a rare combination of quaint humor, rich with the sparkliness that has made the name of Mark Twain revered and loved the world over. And now and then a real thrill that shows the master touch of the gifted author. Of particular interest is the fact that the motion picture version of the play has afforded a remarkable opportunity to turn the exposure work of a most exacting nature. When the play was produced on the stage it was always necessary to arrange the scenes that the person who played the dual role of the prince and the pauper never appeared upon the stage at the same time. The marvels of photography, however, have rendered this inartistic performance wholly unnecessary and has made possible strict adherence to all the details of the original story.

In the double role of the lowly pauper and the high-spirited but democratic little prince, Marguerite Clark's delineation of two diametrically opposed characters is remarkable for its clarity and its contrast. Never has the clever actress forget her identity, giving to the beggar in purple and fine linen the uncoiur air of the bylan of the streets, and never failing to invest the little prince, even in his dire distress, with the most delicate haunter of the royal child. In support of Miss Clark are William Sorelle, Robert Broderick, and William Frederick.

Other film attractions on the program are the Strand Topical Review, beautiful and interesting travel and educational pictures, and a new comedy.

The Triangle Program at the Knickerbocker.

Helen Ware made her debut as a Triangle star this week at the Knickerbocker theater in "Cross Currents," a Griffith-supervised play of tense dramatic power and unusual scenic beauty. William S. Hart, previously seen in "The Disciple," returned in another Ince-directed feature, "Between Men," and Fred Mace, the popular Keystone funmaker, has a typical Sennett comedy of the new order, "Crooked to the End." This combination marks the beginning of the third month of the Griffith-Ince-Sennett plays at the Knickerbocker.

Miss Ware's vehicle gives her ample opportunity for the display of her known abilities. The destruction of a yacht furnishes a genuine thrill and scenes on an uninhabited island exhibit much superb photography. Courtenay Foote, Teddy Samson and Sam De Grasse have important roles.

In "Between Men," William S. Hart is shown in the character which he loves and does best, that of a strong son of the West. House Peters, Emil Markey, J. Barney Sherry and Robert McKim round out a well balanced cast. Unusual effects are obtained by bringing the play to an end while the principal characters are riding on a fast limited train. "Crooked to the End" is a railroad comedy, and Fred Mace and his principal supporting younglings, Charles Arling and Hugh Fay, have many thrilling but laughable escapes from death.

The Gentleman from Indiana," at the Broadway.

At the Broadway theater Dustin Farnum, whose fine masculinity in his stage successes has won him a large following from coast to coast, is presenting a picturization of "The Gentleman from Indiana," a Dengler-Tucker comedy, a production leased on the Paramount program. Mr. Farnum is seen in a charming love story of the Ohio River Valley. "The Battle Cry of Peace" continues its run at the Vitagraph theater. "The Birth of a Nation" will remain indefinitely at the Liberty.

GOLDFISH NOW A GOLFER.

Samuel Goldfish, executive head of the Laskey Feature Company, has returned from his desk after a ten days' vacation in French Lick Springs, Ind. Mr. Goldfish learned to play golf while he was away, but he says he is a better judge of photoplays than mashe shorts.
Fairbanks in the Ring

Star of Triangle Picture Wins Championship Bout at Sharkey A. C. While His Friends Shout Their Approval.

The Sharkey Athletic Club of New York, the venerable haunt of pugilists who have taken the count and grown salty in the home of amusing muscular youth, was dedicated to a new art last week in the name of the Triangle. It is the art of obliterating the dividing line between fact and fiction.

Thousands of people are going to see a Triangle production called "His Picture in the Papers," in which Douglas Fairbanks wins a championship belt. Perhaps, just perhaps, one in a thousand will be able to tell when the men in the ring fought that they were acting. Photography will have libelled nature if the scenes do not appear real, if the screen does not reflect bona fide bouts in a famous boxing club, crowded with enthusiastic fight fans. Why? Indeed, when one has a host of intelligent friends who are entertained the most when they assist in the entertainment. Director John Emerson couldn't have corralled at five dollars a head, a company such as that gathered about the ringside in response to judiciously circulated invitations. Lambs, Friars, members of the Screen Club were sprinkled through the crowd and they obeyed orders like the super of a director's dream.

Speaking persuasively through a megaphone, Mr. Emerson almost succeeded in making the picture seem like a polite instrument for the communication of one's confidential thoughts. His instructions, always couched in the gentlest terms, explained the quality of emotion desirable at a given moment. When he wanted enthusiasm, he draped his shoulders, he wanted great enthusiasm and others when he looked for expressions of contempt. The crowd never once mistook the cue.

The Humphries, whose stentorian voice for long years has been music to the ear of the fight fan, was introduced as master of ceremonies and Terry McGovern stepped into the ring as referee. Terry was given an ovation that must have startled the vision of a former self, younger and slim. Terry is far from slim today.

Battling Burke held the championship at the beginning of the evening and the crowd watched and applauded as he disposed of the Old Kid, Knockout Smith. Between these bouts, both a part of the picture, there was another four-round affair staged exclusively for the edification of Mr. Emerson's volunteer supes. Someone shouted that it looked like a "still," thereby scoring the comedy line of the night.

Knockout Smith put up a good fight and took a lot of punishment before he fell. Terry counted him out and while the crowd cheered, Announcer Humphries appeared with an impressive bell. He then announced, "Battling Burke," whereupon Douglas Fairbanks, in the get-up of a youth from the country, pushed his way to the ring and faced the challenge.

According to instructions, the crowd registered ridicule, for no one had ever heard of this presumptuous boy from up-state, but Fairbanks responded only with his most ingratiating smile. Then he scampered off to the dressing-room and returned ready for battle. The crowd looked at his muscular shoulders and tapering waist and approved. He appeared every inch a snappy fighter, whose speed might overcome the greater weight of Battling Burke.

Nobody would have believed that the fight was framed had not Director Emerson foretold just what was going to happen. Fairbanks was the first to fall, but by the time Terry had counted seven he was on his feet again and pounding the heavy class champion with enthusiasm. The fans and they were shouting "Go get him! Go get him!" when a blow on the jaw sent Burke sprawling across the ring. He took the count and amidst a wild demonstration, was handed to Fairbanks, who had shown himself to be almost as good a fighter as he is an actor, which is saying quite a bit.

ACTORS' FUND BENEFIT AT STRAND.

The annual benefit for the Actors' Fund, which will be given some time during the month of January next, will be held at the Strand and at the Mark Strand Theatre. The Company has given the house and its entire working staff, as well as the large concert orchestra for the occasion. Daniel Frohman, president of the Actors' Fund of America, has accepted the offer. Elaborate preparations for the benefit already are in progress.

Sessue Hayakawa

Sessue Hayakawa, the celebrated Japanese actor, now a member of the Jesse L. Lasky all-star company, was a famous star of the Triangle many years ago. His family planned that he should be educated for a high position in the Japanese navy, and with this in mind sent him to the Japanese naval school. Hayakawa's uncle was a celebrated Japanese actor, Otto Kawakimi, and as the young man was fasci- nated by the stage, he entered his uncle's company, in which the great celebrated Japanese actor, Madachy Yacco, was appearing. Hayakawa appeared in the support of this distinguished artiste in such pictures as the Shintomi ZA and the Tekioku ZA, two leading theaters in Japan.

When Madam Yacco and her company started on their international tour, young Hayakawa accompanied them to this country. He realized that he would have to have a greater knowledge of the country, as he planned to introduce the American drama in Japan. With this in mind he studied English drama, and literature at the University of Chicago for one year and translated a number of the English classics into Japanese.

Returning to Japan he appeared in the Japanese version of the Ibsen dramas and Shakespeare, making a great success, as "Othello," and became a phenomenal success.

In Madam Yacco's company at the time he first joined it was a little eight-year-old actress, Tauree Aoki, who was eventually to become the wife of Hayakawa.

His first engagement with the Lasky Company was in the support of Edward Abbey's "After Five." He then appeared in support of Blanche Sweet in both "The Clue" and "The Secret Sin." He is soon to be seen playing opposite Fannie Ward in the thrilling drama, "The Cheat."

Hayakawa has discovered that in speaking Japanese he cannot get the proper facial expression so even in his Japanese company, he speaks broken English in dramatic scenes. Hayakawa is now at the head of a large Japanese theater company in Los Angeles and is having a beautiful theater built for his organization by the wealthy Japanese merchant of that city. It is rumored he is soon to be married to Hayakawa, in a big feature production, the scenes of which are laid in Japan.

Hayakawa has a prominent role in the Lasky production entitled "The Cheat," in which Fannie Ward is the star and which will be released on the Paramount program December 13.

R. B. ROBERTS MARRIED

R. B. Roberts, president of the K. & R. Film Company, put one over on his partner and friends last Saturday. He slipped over to Washington, D.C., on the midnight train and on Sunday morning was married to Frankie Aldrich, a native of the capital society girl, and was back at his desk in the Leavitt Building at nine o'clock Monday morning. It was Tuesday before the office staff got on from a clipping sent from a Washington paper.

Pierce Kingsley, Mr. Roberts' partner, is at a loss to know who did the devil's work in Washington, as publicity for the firm usually goes through his hands.

The couple are now flat-hunting. Roberts says he likes Riverside Drive and Kingsley told him that it did look good up that way but suggested that he select Barren Island, that the aroma was not so bad over there.
Equitable Directors Busy
Big Scenes Being Filmed—Mexico and the Southland in New Plays.

THE Equitable's Fifty-second street studio put over two big scenes last week. One of them was in "The Path," which is Murray's Forty-second street pictures, and the other called for the use of Murray's Forty-second street dining room for a woman's party. For the first the Maison Maurice was drawn upon for a display of the very latest and most costly gowns, and there was a valence of more than $3,000 placed on the articles of feminine adornment, arranged by Miss Murray herself. For the second the stylish studio was resorted to, in which the mummery who paraded through the beautiful hall. The set occupied the whole floor of the big studio, and was a revelation of what can be done when the resources of a well equipped establishment are conscripted.

For one of the last scenes of "Idols," which Webster Cullison is directing, with Katherine Kaelred as the star, Murray's was filled with guests in full dress and evening costumes, and seldom, if ever, has the well known resort presented a more brilliant appearance. To George Sheer, of the Fifty-second street studio management, is given the credit of making the arrangements for securing the use of the studio, the crowd, and the other accessories, and the whole thing was over before the regular diners made their appearance for their noonday repast.

Up in the Bronx Marie Emspearl and her prize winning Murray's Forty-second Street "Little Girls," are busy with the first scenes of "Behind Closed Doors," under the direction of Joseph A. Golden, of Triumph, Equitable's producing ally. The actress, of course, is the star of the play, but the director will have the most valuable 30 ounces of canine flesh in New York, will have an appearance, if not a speaking part, in the new production.

Over in Flushing S. E. V. Taylor is busy with "Nan Perrin," a little part of which is being taken by Molly McIntyre, and in which some heavy scenes are scheduled, and John Ince is preparing to start Frank Sheridan off in the filming of "The Man Higher Up." Hopper, having finished "The Labyrinth," is expected to start for Mexico within a few days to pick out locations for his next big feature which has for its basis a story of a Mexican intrigue, love, and psychology which will prove of absorbing interest. It is an original story from the pen of H. R. Durant, and will be called "Her God."

Charles M. Seay, who since the finish of "A Daughter of the Sea" has been making arrangements for filming his new script "Babette of the Ballyhoo," in which Muriel Ostriche will take the part of circus girl, is ready to take his principals into the southland, where they will join a road show and get "atmosphere." Mr. Seay will be on familiar ground, and the director's work has gone far beyond the confines of the "big top," and has taken in everything down to the cook tent.

ESSEANAY TO MAKE "THE MISLEADING LADY." Essanay is making extensive preparations for the taking of its coming five-act feature, "The Misleading Lady," adapted from the stage success written by Charles W. Goddard and Paul Dickey. In order to make the play as realistic as possible, A. Berthelot, the director, accompanied by Henry B. Walthall, Edna Mayo and other leading characters, will make a trip to the Adirondacks to take several scenes.

The scene in which the heroine is kidnaped by the soldier-of-fortune and taken on his mountain lodge takes place in the Adirondacks and will be staged there in the exact setting as in the play.

The homes of several of Chicago's wealthiest citizens will be used for the filming the house party scenes, and other scenes which take place in the homes and on the estates of the rich.

The play has a stirring theme, with a cave man in evening clothes and a chivalric prairie as the first mother, and the crashing, merciless battle of the sexes in the wooing of the pair.

LEHRMANN RETURNS TO COAST.

Henry "Path" Lehrmann, head producing managing director and president of the L-KO Motion Picture Company, of Hollywood, California, who has been in New York arranging details for the making of "The Great Magician," was taken over the Twentieth Century Limited for a flying trip back to the studios.

Getting to See Edna Mayo
By Margaret I. MacDonald.

"O"-O!" replied a small but musical voice from the dressing room region of a Fifth avenue photographer studio to the attendant in the outer gallery.

"Have you got a little, wees brush?"

"No, but we have an eyebrow pencil if that will do," replied the attendant.

"No, I've got too much on now, and I want to get some of it off. Haven't you got a little brush? No?"

The small voice rose to the last interrogation in diatonic ascendency, which signified the question left unspoken. "If you haven't, why haven't you?"

Perched on a window seat opposite where the voice came from, all I could see of its owner was a pert little chin and mouth that was rudely outlined from the saucy nose, perfectly innocent blue eyes and blonde curls that belonged on the upper register, by a bronze lamp with a very officious rose gold shade that stood on a cumbersome table whose weight of rare old timber was not sufficient reason for being very much in the way just at that moment.

I might add by way of explanation that this was the first appearance of Miss Edna Mayo, Essanay's star, on the scene of my waiting, and that the next appearance of this capricious and fascinating body was some time considerably later.

Miss Mayo came to town from far Chicago on Saturday, the 30th day of November, with only Sunday, Monday, Tuesday and part of Wednesday to do a lot of necessary and wonderful things, among which was the selection of so many dollars' worth of gowns, I wouldn't even whisper how many, ravishing creations designed by Lady Duff Gordon, to decorate the little lady socially and picturewise. She left New York again for the West on Wednesday by the 2.45 train, or at least such is my understanding.

Miss Mayo is never a success unless you have plenty of suspense in it. Well, I tell you that it took me almost twenty-six hours to catch up with Edna Mayo in her whirlwind chase around New York City with that some suspense attends the story of my trying to get even with the little star, which started at shortly past eight one chilly morning.

When we did get even she told me with breathless haste during the process of re-attiring herself for the street that when we arrived at work at the Essanay studios in Chicago she rises at seven every morning, goes to work between eight and nine o'clock, works until five in the afternoon, and retires at nine.

The first picture production she will work in after reaching Chicago will be "The Misleading Lady." She says she does not like herself in every picture she appears in, but is rather partial to "The Little Stranger." "The Little Straw Wife," or two others, I've forgotten the names of. She tells you with questionable titter that she was born in Philadelphia, and declares that she has to come all the way back from Chicago to dear old New York to get just the kind of clothes she wants to wear, meaning, of course, no reflection on our Western rival.

I'm glad I met Miss Mayo, and sorry that I have nothing more of real solid fact to tell you. But after all what more could one gather on a "quick change."

THOMAS BEDDING RESTINGS FROM WORLD FILM.

Thomas Bedding, who for some time has been connected with the publicity department of the World Film Corpora-

Theatre, left here Thursday, November 25, on the Twen-

thiety Century Limited for a flying trip back to the studios.
Richard Stanton Working on "Graft"
Producer Has Selected Strong Cast for the New Universal Serial—First Episode Quickly Made.

THE first episode of "Graft," the new serial of the Universal Film Manufacturing Company, has been completed by Director Richard Stanton of the Pacific Coast studios of the Big U organization.

"Make it a stem winder," said Carl Laemmle, president of the Universal Company in a dispatch to Director General Henry McRea about the serial, adding: "I want it to be the best serial we or any other film company had ever put out. Don't spare the expense—give us the best serial results possible."

Director Stanton and the officers of the studio plunged into the matter with a vim and soon had planned a cast for the forthcoming serial. A few days later Director Stanton selected his cast, the leading roles being placed in the hands of Hobart Henley and Jane Novak. Henley's excellent work in "The Man in the Chair," "A Little Brother of the Rich," "The Tenor," and other recent photo-plays, will be recalled by the followers of the screen as will also the splendid portrayals of Miss Novak in "The Scarlet Sin," and "A Little Brother of the Rich." Another of the principal roles was given to Glen White, a Universal favorite, who came to the coast especially to take part in this serial.

In exactly six days from the start upon the serial Director Stanton had finished the first episode, and when the two reels were given their initial showing in the projection room at Universal City a critical audience unanimously decided that they depicted an unusually interesting story which was splendidly acted by the leads and the entire company.

Dark Cloud

HERE is Dark Cloud, an Indian actor who made his debut this week in the first clash New York picture program at the Knickerbocker theatre, appearing as the Indian Chief in the Triangle-Fine Arts play of "The Penitentics." His debut in the $2 pictures is rather late in life, for Dark Cloud is 76 years old. But he is as strong and sturdy as a boy of twenty, stands 6 ft. high, weighs 180 lbs., and is a man of wealth in the bargain, his bank account, it is said, totaling $100,000. He rides like the wind and in the battle and master scenes has the fury of the Sioux. Really he is a Penobscot Maine Indian, almost the last pure blood of his race, and has been in theatrical work of various kinds for the last 20 or 30 years. Dark Cloud is a considerable philosopher. He attributes the decay and coming extinction of the American Indian to interbreeding with the whites. He says: "My people understood nature and lived close to her. You people do not know the shelter of the trees and the whispered secrets of the forest. They wear themselves out upon unspeakable realities, and they are never renewed. Modern science has come to realize that America is the oldest land in the world and that the Indian was the first man, Adam."

Ellis Directs "Ventures"
Producer of Many Kalem Features to Stage "Ventures of Marguerite."

OBERT ELLIS, well known as a player in Kalem productions for years, and who recently showed his worth as a producer of Kalem three and four reel features, has been given the reins for the "Ventures of Marguerite" company, and will produce the future episodes in the Kalem series featuring the dainty Marguerite Courtot. Ellis is considered by Kalem one of the most valued members of the directing staff, and his transference to the single reel stories is in line with that organization's announced policy of putting its best resources in the short productions.

Screen fans will not miss Robert Ellis as an actor, however, for it is probable that he will play the "heavy" roles in forthcoming "Ventures." "The Ventures of Marguerite" have proven fully up to the standard of popularity of past Kalem series, and it is expected that with this change they will become even stronger. Miss Courtot will continue to wear Russek creations throughout the series as the fashion element has had no small part in the success of the series.

William Conklin.

Every inch an actor is William Conklin, who has made his reappearance on the screen via the Balboa studios in "The Reel of the Navy," the pictorial serial photoplay which was made with the approval of the United States Government. Mr. Conklin is six feet tall, Mr. Conklin has an impressive physique and a clean-cut face that is good to look upon. He began young manhood as the junior member of the well-known dry-goods firm of John M. Conklin & Son, in Brooklyn, one of the largest mercantile establishments in the East. During the troublous times of a score or more years ago, the concern closed its doors and William Conklin had to find something else to do.

The stage had always interested him. Through his club affiliations, he was acquainted with many of the leading managers and producers. One of them enabled him to begin at the bottom. But a man of Conklin's calibre climbs fast, once he starts. He has filled many notable engagements in the realm of the legitimate. All of last year, he was the leading juvenile man in one of Broadway's biggest hits.

Some years before, Mr. Conklin had been a member of a prominent stock company owned by H. M. Horkheimer, now the head of the Balboa studio. With a renewal of acquaintance between the two, it was natural that the actor should go to Long Beach. He had had a previous picture engagement with the All Star Feature Company, under the direction of Augustus Thomas.

Mr. Conklin has all the equipment necessary to make a successful actor, both on the stage and screen. When he finishes his present picture, he is to be featured in some notable Balboa releases that will enable him to appear to the best possible advantage.

C. S. Bowman Directed "Pennington's Choice."
In a recent review of "Pennington's Choice," released by the Metro Pictures Corporation, O. A. C. Lund was named as the director. The Moving Picture World has been advised that William J. Bowman produced this picture and deserves full credit.
Making Films Steady
The Contribution to Cinematographic Art That Is Credited to Nicholas Power.

THOMAS A. EDISON is credited with having said: "Give me a motion picture machine and I'll teach more history in fifteen minutes than instructors and text books can drill into the minds of pupils in a month." But this was said at the early days of motion pictures—for the "machines" used fifteen years ago, when moving pictures were being introduced, were inspired with the jumps, flickers and dances to a degree that made it an optical hardship to look at a film.

When films were in the experimental stage the picture machine was equally undeveloped. Edison seemed to have other things to think of besides films and picture projection twenty years ago. The inventive mind of the "wizard" not then taken up the subject of pictures to any great extent, and it was many years after the picture business grew out of its swaddling clothes before anybody gave much study to the important detail of projection.

Finally one inventive genius—Nicholas Power by name—noted the defects in the early film displays, and traced the troubles to their source—the projection machine. Power was the first man to seriously apply himself to the perfection of "throwing pictures" upon the screen. He studied out the mechanical intricacies of the subject, and, having first foreseen the future of the film, devoted long hours and many months to experimenting with cranks, cogs, shutters and wheels.

Mr. Power knew that moving pictures would never succeed as an amusement unless they could be thrown clearly and cast upon the screen; he sensed troubles that the eyes of millions unless the earlier projecting apparatus could be replaced with steady running, even "throwing," and flickerless machines.

Mr. Power, a great inventor, was wise enough to keep the reward of his genius in his own control and instead of selling his patents for trivial sums he proceeded slowly and always within his means. New models were produced every few months, and every machine he turned out was an improvement upon its predecessor, and finally he arrived at a point so closely approaching perfection that the Power's projectors are now established as the standard of all "picture throwing" apparatus.

The millions who find entertainment at the picture shows owe more to Nicholas Power than to any other one individual ever associated with the moving picture industry—for it was Mr. Power who devoted years of his life to taking the "flicker" out of the film and conserving the eyesight of his own generation and for generations to come. These are things the film promoters say little about—but the fact remains that this equipment for their first pictures and the photo-plays would not be so immensely popular if they had not been set right "at the source" by Nicholas Power.

NOLA FILM TO PRODUCE FOR ASSOCIATED PROGRAM.

Capt. W. J. Hannon, president of the Nola Film Co., New Orleans, La., is in town and makes an announcement that he has just closed a contract with the Associated Film Sales Corporation whereby he is to make one five-reel feature every month, to be released exclusively on the Associated Program in addition to their regular service. The Nola Film Co. has a magnificent studio equipped with everything imaginable which would help make good pictures. They have at present three features made, the titles and stars of which will be announced soon.

MME. PETROVA IN NEW METRO PICTURE.

Mme. Petrova, the Metro star, who has been on tour in the successful play, "The Revolt," is taking advantage of her New York engagement by beginning work on another big Metro feature. When People First comes to the Popular Plays and Players studio, in Fort Lee, N. J., this production will be mounted on an elaborate scale, and Mme. Petrova will be surrounded by an exceptionally strong cast, including Fritz de Lint, Frannie Fraunholz, Jean Thomas, John Dudley, William Morse, Geraldine Piers, Willis Ensele and other stage and screen artists. Miss Thomas is a member of Mme. Petrova's supporting cast in "The Revolt," and Miss Morse has an important role with Ethel Barrymore and in the play, "Our Mrs. McChesney," at the Lyceum theater.

Pete Lang

Pete Lang, of the Lubin Company, lays claim justly to coming pretty close to being the Grandpop of Lubinville. As Pete explains it, "I just seem to have stuck along, growing to love and become one of the landmarks of the place, never creating a furor of excitement over my work and yet being more or less in demand every minute of the day—one minute hearing a call that I am cast as the boss of the opposition political party, then a candidate of another party, first a comedian then a tear provoker—sometimes a star and other times just a filler—day by day a kid, the next a grand-pop—in fact, anything and every thing excepting that as yet I have done no female impersonating, chiefly because my chest has slipped down to where my waist line once was." But "Modest and Versatile Pete," as his colleagues of the Lubin studio call him, is loved by all of Lubinville and is praised by every man jack of the directors, and he has grown as an essential about the "yard"—the most used man of the staff. From 7:30 in the morning until the last man had crawled away the job of the day, he is on the job, on the bench by the gate, keeping 'em in the convulsions with a "parlor story" or two and then probably the next minute trotting in to play the part which is sure-fire and says "was played by Pete Lang as it should be played, and as only Pete Lang can play it."

Harry Vokes

BEFORE Harry Vokes, the comedian who is known to everyone from coast to coast, began his thirty-one years of playing with Ward and Vokes, which has of late years been disbanded, he was a clown in a circus, and fitted him for comedy work. Mr. Vokes is at present starring in two Casino Star Comedies at the Gaumont studios for the Mutual Program. One is "Beauty in Distress," written by Miss Dorothy Rogers, and "The House Party," in the latter by Miss Eleanor Fairbanks, who played last season in "A Pair of Sixes."

Mr. Vokes, with his comedy partner, Mr. Ward, began business with a capital of $650. This put them in the game. Mr. Vokes was cast as "the writer of the story, and in the latter by Miss Eleanor Fairbanks, who played last season in "A Pair of Sixes.""

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Spokes from the Hub
By Marion Howard.

WILL we have had our Triangle first night and liked it? The Boston theater was crowded with an unusual sort of audience interested in the news—a majority of the films were excellent, especially "The Lamb" (as New Yorkers know already), and it served to introduce a local favorite, Douglas Fairbanks. David Griffith's master-hand was seen throughout the work of battle against the Indians and U.S. cavalry men. There was certainly punch with a capital "P" all through this and the others—"The Valet," introducing that clever young actress, Mabel Normand, in "A Marriage." Raymond Hatton liked best "The Iron Strain," and the work of Charles K. French as the grandfather, who knew a real man at sight. Dustin Farnum always puts anything over and he is good to look at. "A Quiet Knight," it was nothing but a horse play beside which "Tillie's Tomato Surprise" sinks in comparison, and that's saying much. It was the one disappointment, as slapstick has no place in a first-class theater, however the mixed audience present howled and applauded.

There seemed no change in the theater interior as announced except in the new screen and in the garb of the ushers, a soft, pretty grey. Miss Katherine Ward, the head usher, was the first on duty. I was told that Miss Neesman is an evening dress and gracious to all. The stage still has a row of bright-hued flowers in pots and which are inartistic in coloring and needless. The orchestra itself is decorative enough and this intermission was a poor policy to retain the Facettes and the services of Francis Fechter.

The Hub is "de-lighted" with the work of Mary Pickford as "Mme. Butterfly," but more especially with the work of the director in giving the public such wonderfully realistic scenes. Remembering those to us who have visited Japan there seemed no flaw or a thing to criticize. Perhaps the big hit was made by the Japanese baby, who behaved so well and caused many exclamations. It is these details that elevate the films and set a high standard. My companion said, "To think we are looking for a woman who never lived for a ridiculous sum!" I thought the moonlight scenes most artistic, and the perspectives, especially good showing a U.S. cruiser in the distance. We liked the ending, too, and the well-balanced company. On same bill at the Park was "Dora Thorne," with Lionel Barrymore and William Thomas Jefferson in the cast, sons of Maurice Barrymore and Joe Jefferson, and they certainly made good. Barrymore had a fine make-up as the irascible old father, and showed his art in illustrating the effect of age and prevent paralysis. The scenes were ornate, especially the interior of the mansion of Lord Earl. We felt, however, that the heroine was too much of the novice type. Isabel Rea was the one who won our hearts. We are still amazed as the young cripple in the Biograph film, "Her Renunciation," seen at the Boston theater Sunday night. A headless youth just back of me said, "Gee, what a fetching dimple.

Say what you please, the Universals have some stunning leading men like Frank McCarrie, of our regular features—always the artist. He first attracted attention in "Fifty Years Behind the Times," and once seen is never forgotten. Sunday he showed his versatility in "The Unmasking," a remarkably strong play with its little lesson at the end brought about by that dear child. One of the finest scenes was that of the man, and the woman he wanted to wed, standing at the edge of a miniature pond on an estate, both figures reflected full length in the water. Great credit is due Mr. McCarrie for the effectiveness of this scene. Another gem furnished that evening was "The Clue of the Portrait," and again a child was a marked feature.

The Film Club had an interesting meeting Sunday evening last and closed its charter membership. Commodore J. Stuart Blackton and Rose Coghlan were made honorary members. The president, Marion H. Brazier, took the floor and paid high tribute to "The Battle Cry of Peace" and called upon the Boston representative, Mr. W. Brewerton, to read from her stenographic notes extracts from Mr. Blackton's address at the opening night at the Majestic theater and which no Boston paper quoted. Another feature of the meeting was a paper by Mrs. Cecilia Mahoney on Universal City and the Mission Film Co. (at Santa Barbara, Cal.), both of which she had visited. It was replete with inside information. This club has been admitted to the City Federation of Women's Clubs of Greater Boston and has for one of its delegates Mr. Samuel Grant, secretary of the Exhibitors League Union. This comes by December.

This federation has frequently criticized the motion pictures, which happily are more and more above criticism. The Film Club hopes to meet any future attempted censorship in that body, with convincing arguments. At Sunday's meeting, it was read that "A Quiet Knight," by Horstmann, president of the League, and one of the syndicate to purchase "The Battle Cry of Peace," which has made a tremendous hit here and is on for a run. Some local German-made films were reviewed with the view to see what their grievance is, for the invading army is not labeled German. It will prove a good advertisement for the picture, anyhow.

Mr. Guston, former manager of the Boston theater, is to have sole charge of the Bijou, Boston's dainty playhouse owned by Keith. He tells me that they are to run Universal films only, and one must be sure of good music accompanying them. This is a fifteen-cent house and very popular. I have already told of the unique staircase leading to it.

Strikes me the Selig Company have put forth a daring film entitled "The Assyrian," inasmuch as it tells plainly the immorality of the war. There she is, the woman who gave the note, showing the woman to be utterly devoid of soul, and we are glad when she gets out of the picture. Tyrone Power, as expected, was excellent, and his conduct was entirely excusable. Staging and acting quite well, but developed well, but somehow we could not quite get away from that unwholesome mother, and felt that one reel might have been censored.

It seems like "straining at a gnat and swallowing a camel" for a mayor of a small town to raise objection to profanity in "The Family Cupboard," which I have not yet seen filmed. As no words are spoken it is an easy matter to eliminate the sub-title. This mayor of a town near the Hub, would no doubt attend a performance of "Grumpy" and smile at the "cuss" words uttered by Cyril Maude every third sentence, and he might hear a few in any Shakespearean production. Why should it make a difference "whose ox is gored?

We learn with pleasure that Francis Wilson's "Bachelor's Baby" is to be filmed, and it is good news to the Hub, as he could not produce the play here, because of our ridiculous blue law regarding children of the speaking stage. Mr. Wilson refused to play it with a 14-year-old kid, so we lost it, but many saw it in New York during its long run with our own Lilian Lawrence in the cast. Mr. Wilson ought to make a good subject with his mobile face and art.

I went up to the St. James theater to see "Evidence" last week, put on by the World Film, and found Richard Buhler in the cast, though not mentioned in the advance notices read. It was a surprising performance as we used to call such plays, but well staged and consistent throughout, though it did seem like rubbing it in to have the heroine, a continuous victim of circumstantial evidence as Lady Una was. Lilian Tucker did a fine bit of work, and again a child figures delightfully. It was certainly some film, with action to burn.

"Pennington's Choice" made a big hit here, especially with men, owing to fistcuffs, doubtless. Bushman appears to great advantage in his evolution from the idler to the fighter, who then became worthy of his choice. It was good to see Beverly Bayne playing opposite, and she was some sight making her high dive and throwing on the rocks semi-nude. It "got by" our City Hall censor much to our relief, for she was most artistic and natural.

I thoroughly enjoyed "The Closing Net," and this voices the sentiments of all about me. Howard Estabrook and Madeleine Travers did great work. It is one of the best of the "Gold Rooster" offerings seen in a long time.

Olga Petrova's name spells quality, and we were prepared to like "My Madonna," a most pretentious film. She was ably seconded by Guy Coombs, the young artist. There are some inconsistencies, but on the whole it was convincing, picturesque and the poses of Petrova at the opening and close of the films were far ahead of anything she has given us.
Executive Board Meeting Called
President Herrington Names Chicago as the Place to Hold It.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, submits the following letter to the exhibitors which is self-explanatory:

"To the Exhibitors:—I will call a meeting of the National Executive Board in Chicago some time during the last week in December. At this meeting it will be decided where the National convention will be held. At present it looks as though there will be some very hot rivalry between New York, Chicago, Detroit and Pittsburgh.

"As Chicago is centrally located, I have decided to call a meeting of the National vice-presidents and state officials to meet in conjunction with the National Executive Board at the Chicago meeting as I feel that it is only in this way that it will be possible to bring about the affiliation of all the state and local organizations into one compact National League.

"Now Mr. Vice-Presidents and State Officials, I appeal to you, through the pages of this paper, as business men, to use every effort to respond to this call when I open the above-mentioned meeting in Chicago, next month. Without your aid and that of every individual exhibitor I can hardly accomplish anything of any material benefit to you, and with your help we can organize or affiliate the State and Local organizations into one compact National League. Once organized into one solid body we can fight any question which may arise that will do harm to the motion picture industry, and we will not only fight them, but we will come near winning every battle we fight."

"Yours very truly,

FRED J. HERRINGTON,
"President of the Motion Picture Exhibitors' League of America."

NORTHEASTERN OHIO EXHIBITORS MEET.

The first meeting of the new Northeastern Ohio Motion Picture Exhibitors' League was held this week in the new headquarters on the fourth floor of the Republic Building. The executive committee of the body is considering a plan to hold a demonstration by three or more organizations through the efforts of Mr. McGown, proprietor of the Cameraphone theater, originated the suggestion. He announced that he had been informed that a number of exchanges are willing to give the organization at least 15 to 50 on all films booked through the organization.

McGown also declared that exhibitors in other sections of the state would be influenced by the judgment of Cleveland exhibitors in their plans and tended to save considerable expense.

Members of the organization assert that the rapid increase in the cost of feature films is largely due to the fact that exhibitors exhibit outside the district and do not stand together in combating increased prices.

OPERATOR LOSES REEL OF FILM.

The Moving Picture World has been asked to aid in the recovery or tracing of a film of the loss of which through theft has caused much distress to Edward J. Mace of Buffalo. Mr. Mace, who is the operator at the Jubilee Theater, and a member of the A. T. S. E. Local 29, writes that at the close of the day's work on October 2 he went to a large exchange to return film. A reel of film left on a packing case in the receiving room while Mr. Mace went upstairs was not to be found on his return. The subject was a Keystone Chaplin, "His Favorite Pastime," the property of the Buffalo branch of the Mutual. In the film was the identifying perforation, "No. 41, M. F. Co. Mr. Mace lives at 339 Waton Street, Amherst, and will be grateful for any information that help him to recover the film.

RELEASE DATE OF 'CAMILLE.'

"Camille," the master work of Albert Capellani, and the greatest role of Clara Kimball Young, is expected to be released December 20th. Extra time is being devoted to the finishing of the picture in order that the fullest possible justice can be done to all concerned, and that Miss Young can be presented to her legion of admirers with every completeness and adequateness. The cast is the strongest ever seen in a World Film feature. The fact that the part of Armand is in the hands of Paul Capellani lends this feature remarkable interest. The exhibitors throughout the United States are looking forward to the securing of this picture by a large number of exhibitors for the average the average World Film release.

James Bradbury With Selig

James Bradbury, the famous comedian, who has joined the Selig Polyscope Company, has a stage experience extending over thirty-four years. During his first three years in the spoken drama, the Boston Museum of stock and was surrounded by the best players of the time and was given an opportunity to play with such stars as Edwin Booth, Dion Boucicault, William Warren, John Gilbert, Lester Wallack, the elder Selleck, and others. Later, Mr. Bradbury joined Edwin Arden in The Eagle's Nest, re-returning to the Stage City. After several years with Arden, Mr. Bradbury went with Louis Capellini in a repertory company, playing anything he was cast for and so establishing his line of comedy characters.


Mr. Bradbury is known as one of the cleverest character comedians in theatrical history and through his acquisition the Selig Company has engaged an artist with a new style of comedy which is sure to delight the playgoer public. Mr. Bradbury will appear in a number of forthcoming Selig Red Seal plays. He scored a hit as the manager of the Burlesque Co. in "A Black Sheep," which was his first appearance in the pictures.

MACKENZIE MAKING NEW PATHE PICTURE.

Donald Mackenzie, the Pathé producer, will soon start work upon "The Precious Packet," adapted from the novel of the same name by Fred Jackson. Lois Meredith, one of the most beautiful of the younger women, and Ralph Kellard, have already been signed for the picture. Mr. Mackenzie will have to take his entire company to a Maine lumber camp to spend several weeks there, since many of the scenes are laid amid such surroundings. In the meantime he is anxiously awaiting from correspondents in Maine reports of heavy snowfalls.

SEVENTY-SEVEN STREET THEATER SOLVANT.

Judge Charles M. Hough of the United States District Court has dismissed the involuntary petition in bankruptcy filed against the Seventy-seventh Street Theater, a corporation conducting a moving picture show. The petition was filed November 10, but inasmuch as the corporation has paid all its unsecured creditors in full the creditors' petition should be cast out of court. Archibald Palmer, the receiver, was discharged and ordered to turn over the property to the theater corporation.

VIM PLAYERS HAPPY AT JACKSONVILLE.

Louis Burstein, director-general of the Vim Comedies, paid a business visit to New York last week. He declared that the Vim players are now comfortably situated in Jacksonville and hard at work turning out a comedy a week. "It is only natural," says Burstein, "that I should be enthusiastic over Vim prospects, but never in my experience in the film business have I come across a more willing or competent aggregation than those composing the Vim players. We have got off to a fine start and I am more than satisfied that we can keep up the pace."
Eastern Pennsylvania Exhibitors.
Meet at Tamaqua, and Organize a League—Another Meeting December 5.

FOURTY-NINE moving picture exhibitors, representing a total investment of over $3,000,000, recently met in the clubhouse of the Elks at Tamaqua, Pa., and organized the Exhibitors' League of Eastern Pennsylvania. Matters of vital importance to those interested in the moving picture industry were thoroughly discussed and many valuable suggestions were proffered to those in attendance tending to illustrate the plans of the successful exhibitor, Mart J. Franey of Shenandoah, was chosen to act as temporary president, and O. J. Miller, the well known exhibitor of St. Clair, was elected temporary secretary.

The main object of the organization is to promote a better feeling among the exhibitors and to bring them in constant touch with each other for their mutual betterment. It had long been felt that there was need for such an organization in that section of the State, and many suggestions were offered, but they always lacked initiative and as a consequence, failed to materialize. This time, however, the exhibitors are in earnest and it is their intention to lay the foundation for an association that will continue indefinitely and which will prove of enormous value to exhibitors for many miles around.

A meeting will be held on Monday, December 5, when it is proposed to effect a permanent organization. Agents have been working for some time past endeavoring to interest exhibitors in the project and their reports have been of a most satisfactory nature. According to returns there is evidence indication that several hundred exhibitors will join the infant organization, embracing practically all of the Eastern section of Pennsylvania, east of Williamsport. May the new league be entirely successful.

NEW HORSLEY DIRECTORS FINISH FIRST WORK.
David Horsley's recent additions to his directorial staff, Ulysses Davis and William J. Bowman, engaged to produce Centaur feature animal pictures in which the Bostock animals appear, have each finished their first Centaur picture. Mr. Davis' production is entitled "The Arab's Vengeance" and is scheduled for release on the Mutual program December 16. The production is in two reels.

The initial effort of Mr. Bowman for Mr. Horsley is also in two reels and is called "The Terror of the Fold." The story is of the American west.
BRITISH NOTES

FOR three months past or more the representative associations of exhibitors, renters and manufacturers, have been repeatedly endeavoring to bring into being an equitable arrangement for the better control and preservation of open market films. After many amendments a definite plan of action has been formulated in the form of two special and binding agreements, the first between manufacturer and renter, and the second between renter and exhibitor. Although originally intended for Nov. 1 the date of its operation has been postponed to Nov. 15, the agreement between manufacturer and renter provides for the sale (or should it be hire?) of practically all open-market pictures at a fixed price per foot, which the renter agrees to rent out in accordance with a fixed table of prices. These begin with the price per thousand feet on release day and for the succeeding twelve weeks and generally show a substantial advance upon charges for similar programs made to day.

This is partially accounted for by the recent tax which it does seem unfair to be entirely borne by the manufacturer. Another clause limits the life of each film to nine months. Between renter and exhibitor the terms are different. In a manifesto issued to its members the Exhibitors' Association recommends that the new scheme be dropped for three months as a trial. It is only to be expected that the exhibitor will pay a higher price for his open-market program and the cost is calculated upon the manufacturer's price plus a profit of 10 per cent. for the renter. It is argued that this will be an inducement for both manufacturer and renter to maintain the hitherto unprofitable open-market programs. An odd circumstance in this circular is the tone in which the American manufacturer is painted as the menacing monopoly. "With the open market goes the open market renter, the final obstacle in the way of a combination of manufacturers who supply a large percentage of all films shown in this country, who remove from us the middle-man's profit and have the exhibitor at his mercy," it says. "What chance will the British manufacturer have under such conditions?"

The new arrangement "will improve the quality and quantity of open market subjects and will protect the exhibitor from an American monopoly involving methods which are repugnant to the commercial instincts and genius of our country."

Considering the melting attitude of a large number of members of the Exhibitors' Association towards the policy of the Essanay Co., the above exhortation is apt to lose some of its original flavor. Under the auspices of the Exhibitors' Association exhibitors from Lands End to John o'Groats have been enrolling to the firm in question but the number of exhibitors, especially in the provinces, who have gone straight from these meetings and booked the latest "Chaplin" comedy must be discounted by the testimony to the unity of the body as a trade association.

Lewis Waller, the Beau Brummel of the footlights, died from heart failure last week and shortly after the first show of his appearance as Brigadier Gerard in the play of that name, which was filmed during the summer by the Barker Company.

The American produced films, "Three Weeks" and "Five Nights," continue to occupy the attention of the law courts. As previously reported in the World, Mrs. Elinor Glynn, novelist, is seeking to restrain the Westen Feature Film Co. of this country from circulating a burlesque of her famous novel entitled "Pimples Three Weeks," without the option. The defense was that copyright could not prevent the exercise of the public's right of comment and criticism. The case against the burlesque turned on whether or not the burlesque only exists owing to its innate vulgarity. I do not think Mrs. Glynn would admit that any person who read her book would derive pleasure from the burlesque.

In the case of "Five Nights," the National Film Agency of Manchester arc, as already recounted in a previous letter, seeking to nullify the censorial powers of the St. Helen's magistrate in banning the local production of a film, this film paid £3,000 for Lancashire, Cheshire and Derbyshire rights of the film, and although it was banned at other places it passed the British Board of Film Censors. Judge Avery in upholding the local authority's decision that it was a condition of the licensing of picture theaters in St. Helen's that no film should be exhibited which the magistrates objected to, and that Mr. Redford held no statutory authority in the matter, despite the fact that he said he found nothing of a prohibitive or indecent nature in the film.

A similar application from Liverpool was also disposed of. The latest prohibition by magisterial decree of this film is at Bradford, while Manchester exhibitors (where the film has been extensively shown) have received a broad hint from the authorities that to exhibit the film will be to court trouble.

The first production of the British Actors Film Co., which has adopted the late Sir Hubert von Herkomer's studio and plant in Hertfordshire will be entitled "The Lifeguardsman," after Walter Howard's melodrama. The work of this newly constituted company, although yet within the realm of conjecture, shows definite promise, thanks to the ingenuity of a skilful promoter who has been successful in enrolling a number of theatrical celebrities as shareholders.

Two official cameramen rated as lieutenants have now left London for the front as members of the British Manufacturers' Association in conjunction with the army scheme to obtain authoritative records of the military operations. The films so obtained will be available (after war office censorship) for exhibition through certain selected agencies.

London Trade Topics.

The announcement has been made by Mr. Scott of the new "Clipper" and "Mustang" brands. The American Company of London, Ltd., will handle these along with the usual issues from Santa Barbara on "open market" lines as heretofore.

Another Pinero play is being preserved for posterity at Walton-on-Thames by the Hepworth Company. The title is "Iris," with Henry A. Ray and Alma Taylor in the lead.

The latest available abstract from the Board of Trade Show shows the following imports of motion picture films from abroad between January 1 and August 31 of this year:

- Belgium, £266; British East Africa, £1,665; British West Indies, £405; Canada, £593; Cape Colony, £40; Denmark, £140; France, £162; Holland, £394; India, £7; Italy, £20,308; Japan, £62; Russia, £10; Spain, £32; Switzerland, £2,840,156; total from all countries, £844,109; total from all countries except the U. S. A., £59,953, showing nearly 95 per cent. of total film imports to Britain are exported from the U. S. A.

What is D. W. G. going to do with Sir H. B. Tree? is a question much in evidence in London today. The famous actor-manager's forthcoming tour to the States is known to be not exclusively for the benefit of the legitimate stage, and there may be more than at first meets the eye in the report that it is an educational preliminary to a film producing venture of his own. In America, however, he is certain to be seen in some of his remarkable impersonations of the characters in which he has become most probably "Henry VIII." The materialization of his visit to the studios of the New York Motion Picture Corporation and the anticipated collaboration with Griffith will be something worth waiting for.

The Bosworth film, "Hypocrites," which caused quite a flutter in the censorship dovecotes in your country, received the stamp of approval from the Wilson and Exclusives Ltd. have the British rights and they were effectively prevailed upon to clothe the offending figure.

H. Rowson, of the Ideal Film Renting Company, of London, is home again from the States after negotiating the disposal in America of "My Old Dutch" to the Universal Company.

Film critics in London, both in the trade and out, are now just making capital of the ubiquity of the six-shooter.
in the average imported society or domestic drama from American studios. The accusing finger is in particular pointed at one firm which, singularly enough, does not specialize in Western pictures, but which gives special attention in its last twenty-four consecutive releases to the machinations of its sophisticated gunmen.

When last Saturday's mail arrived with the preceding week's issue of the World, the one topic for rumination in the small but powerful American colony in the precincts of Gerrard and Wardour streets was the final squashing by Judge Dickinson of the Motion Picture Patents Company and associated concerns. The law against trusts in this country is not so definite and with the exception of regulars, who have been introduced into certain sections of the brewing industry is almost without precedent. Still the ruling of the District Court of Eastern Pennsylvania does not fail to reflect an effective moral to people much further afield than its own area of jurisdiction.

An unfortunate and obviously unanticipated side issue to the recently levied film tax has come under notice this week. A few producing companies here (Heworth, Gaumont and others) have been generously sending a weekly program of films for the use of the portable moving picture theaters in the firing line in France for the entertainment of the Allied troops. The Gaumont Company have been officially notified that upon their return there films will be charged the customary import duty.

The Trans-Atlantic Company are launching features at high pressure. "The Broken Coin," "Mrs. Plum's Pudding," and "That Lass o' Lowries," are the extra specials announced to-day (Oct. 23d).

The visualization of Wallace's opera "Maritana" was unspoiled the other day under the auspices of the Kalem Company. Exhibitors who do not attend the trade shows have been found to be prejudiced against booking film of this type, owing to a fallacious conception that these productions demand a special or heavily augmented orchestra, as in the stage version. The Kalem subject under notice is a convincing argument to the contrary.

Paul Kimberley's little experiment to test the pulse of the exhibitor in regard to "open-market" releases has delighted the European manager of Thanhouser interests. Excluding the bigger exclusives and serials it is safe to say the London agency of the New Rochelle house will let the question of renting directly alone for some time to come.

Mr. Kimberley, by the way, has been appointed chairman of a sub-committee of the Cinema Ambulance Fund to deal with contributions, proposals, and offers from America.

Accompanying this letter to New York per S. S. Lapland are Mr. Wood, the London manager of Gaumont, and Mr. John D. Tippett, managing director of Universal interests here. Both are on short business tours to the U. S. A.

The world rights of the cinema version of Temple Thurston's novel, "Traffic," have been acquired by G. Sena of Denman & Co., London.

The Heworth Co. to-day (Nov. 9th) exhibited "The White Hope," from Trowbridge's novel of the name, and "Hurl from the Madding Crowd," after Thomas Hardy. The latter features Flo Turner and was produced by Larry Trimble.

The deathless story of Nurse Cavell has been selected as a theme for the screen by the Phoenix Film Co., the profits upon the work being promised to a movement to erect a memorial to her honor.

The publicity department of the Heworth Company is nothing if not original. This week they have mailed out to the newspaper offices a brochure with the title, "Picture Plays, a Manual for Journalists, the fundamental purpose of which is to educate the nearest sub-reporter or his deputy, the office boy, into describing moving picture matters with greater technical accuracy.

In generous concession to the prerogatives of popular taste Sir A. W. Pinero has altered the last act of his play, "Tris," which has just been done by the Heworth Company, and the curtain falls in the screen version upon a happy termination. Sir Arthur considers such revisions warrantable in view of the different appeals to the public made by the stage and screen.

J. B. SUTCLIFFE.

Nance O'Neil in Lubin Play

THE management of the Lubin Company announces that the first of the series of photoplays in which the eminent American emotional actress Nance O'Neil is to appear under the Lubin banner will be an original five act photoplay, "Souls in Bondage," which is from the pen of Daniel Carson Goodman, the author of "Hagar Revelly" and other literary masterpieces, and who is now writing exclusively for the Lubin Company. "Souls in Bondage" has been written especially for Miss O'Neill by Mr. Goodman and has been pronounced by her after her reading of the synopsis and script as the most tensely dramatic subject she has ever attempted, and one from which she is wildly enthusiastic there shall be made a dramatic version that she may use it for a vehicle on the speaking stage.

Director Edgar Lewis, who has completed the taking of "The Great Divide," will immediately begin the production of "Souls in Bondage" at the Lubin Philadelphia studios. The cast of the production will be announced later.

"Souls in Bondage" will be released during January or February through the V-L-S-E, Inc., offices.

"BROKEN COIN" COMPANY.

The accompanying picture of Francis Ford, Grace Cunard and the other members of the "Broken Coin" serial company was taken two minutes after the completion of the last scene in the production of that forty-four-reel picture.

All were happy to know that the serial was at an end after their six months' work.

At present both Ford and Miss Cunard are away from the studio at Universal City, enjoying a much-needed rest after their labors. Ford has returned to his home in Portland, Maine, and Miss Cunard is visiting her mother in Ohio. While she is resting, Miss Cunard will write scenarios for the company to produce upon the resumption of its work at Universal City.
Service Must Precede National Advertising

Not Until Exhibitors Are on Tip toes to Buy a Certain Brand May a Manufacturer Successfully Advertise WIdely, Says Mr. Masters.

By E. L. Masters, Advertising and Publicity Director, V-L-S-E.

T HE New York Herald recently gave liberal space to a story founded on the "novel" idea behind the organization of the Ingersoll Watch Co. through national advertising. The company, according to the Herald story, is approaching the marketing of the silent drama not as a form of entertainment, but as a staple commodity, to which the same laws of marketing, which apply to dry goods, should be applied. It is evident that the Ingersoll story is not a new idea, for any company which经销s soap, soup or any other commercial product

A few weeks later one of the advertising journals printed an interview with the representative of another film concern, the interest-creative qualities of which rested upon the fact that the company in question had organized a service department to help the exhibitor resell its film to the public. These and similar articles purporting to reflect recent and advanced development in this fourth largest industry in the country might prove amusing to those of us who are interested in the correct explanation of advertising pictures, were it not for the fact that they reflect such a complete lack of knowledge of the efficiency and the scope of the sales promotion division of the film industry as to be laughable.

Particularly does this apply to the representative of the advertising agency or advertising medium, who is greatly concerned lest the moving picture industry will fall to take advantage of the power of the advertising ink and who regards it as his solemn duty to educate those at the industry's helm along the right advertising and merchandising lines. Now it is unquestionably true that every industry reaches its greatest efficiency in the way of advertising, and that the sooner a manufacturer starts such advertising the greater returns every dollar invested in printer's ink will bring.

The only trouble with the outside advertising man is that he cannot popularize the name of the advertiser. It must be for appreciating this fact and that he often rushes in without having first properly informed himself of what is being done and what needs to be done to insure the success of a new product. Often these individuals are only willing to urge them to advertise locally, the big distributing companies who have not yet launched a campaign themselves are, in the parlance of the day, "passing the buck." Both the advertising man and the exhibitor are running the risk of losing a large amount of money if they don't proceed on sound lines.

In one respect, at least, the moving picture business is not any different from any other business. The only assurance of success in launching a motion picture advertising campaign is first the establishment of a campaign properly laid. Here, as elsewhere, a national advertising effort must be preceded by intelligent preliminary work.

The advertising coast is strewn with wrecks of campaigns, whose foundations failed to follow through the campaign, and not the least conspicuous among these wrecks are those of one or two motion picture campaigns, which cost from $100,000 to $200,000, and which fell far short of the mark.

Why were they not a success? Because there was not first erected the solid foundation of service upon which to build the advertising structure.

In short, moving picture advertising must do more than merely popularize the name of the advertiser. It must create a desire to see the pictures advertised. It must direct the public where it can see those pictures. And it must be predicated upon the knowledge of the exhibitor how to market his product best and to the greatest advantage. National advertising in the interests of moving pictures has yet to have the four essential factors of success:

A product of high average values.
Permanent customers—partners of the manufacturer, who buy his goods.
A scientifically trained sales force that knows how to co-operate with those customers and help capitalize upon the manufacturer's advertising investments.
Continuity—cumulative effect.

We would consider the Ingersoll Watch Company a pretty poor business organization to spend $250,000 a year to create a demand for its wares, and then not be able to tell the public when and where it could get those wares today, tomorrow, and every day in the year, or whether the designs and prices would be the same when the public desired to buy as they were when the advertisement was published. And yet that is exactly the situation with all the advertising thus far done by the film companies.

It is the sheer shouting of the name. It does not direct the reader where they can see the products of that name, let alone make the advertiser himself do more than simply make the reader want to see the advertising which is to attract the advertiser.

This is the line of the greatest resistance, for motion picture advertising, as well as other advertising, to be effective must make the consumer want to buy, and that is the advertiser wants him to do. It must do more than this:

It must send the reader back to the same theater, just as other advertising must send him back to a given store.

If a product repeat business is to be backed by a distributive system that will gain it the full value of a satisfied customer's word-to-mouth advertising.

How is this possible when our aforementioned friend John Jones shows one company's films today, another company's the next day and another the following day? For John Jones to get the utmost possible returns from the national advertising of a producer, and for the producer to get the greatest reach from his advertising, the public will have to be convinced that the same producer's films today, tomorrow and every other day in the year—back up the producer's national advertising with his local advertising—tie up the producer's name, trade mark and prestige, with his name and his film.

But, you say, that means the issuance of a regular program on a contract. That would be the easy way of doing it. It need not necessarily be the best. There is such a thing as the new man establishing himself through service and advertising, and that is the type of advertising which will do it most easily. But firm it is for him to be able to keep up with rivets of such self-interest that you couldn't break them asunder if you would. That's the kind of contract that is more valuable than all the written documents that were ever penned. A new company has done this—when it no longer has to "sell" the exhibitor, but he is on his tip toes to buy—then, and only then, can a motion picture distributor successfully advertise nationally. When thus structured and services the business is here.

The time will come when a national advertising campaign in the interest of moving pictures prove successful to the degree that the greatest commercial campaigns have been successful. Then the motion picture industry will have been the first industry to make such a move.

Service first—advertising second—that is the keynote of every successful national institution before the public eye. And it must be the keynote of the pre-eminent success of any advertising campaign, whether a national company or a local company. It is evidenced by the fact that several of these companies are sacrificing the tremendous profits which would accrue from a flash-in-the-pan advertising campaign for the permanent, staple returns which are bound to result from a properly planned campaign.

E. M. MOUSER LEAVES INDIANAPOLIS

E. M. Mouser, president of the Indianapolis Motion Picture Exhibitors' Association, tendered his resignation at a meeting of the association, held Thursday, November 11. Mr. Mouser recently sold the Apollo theater, Indianapolis, and will move West. He has been a capable and tireless worker and credit is due him, say local exhibitors who know, for the standing the exhibitors have with the Indianapolis public.

J. M. Rhodes, president of the State league, presented Mr. Mouser a beautiful silver charm on this occasion. J. Huber, vice-president, will fill out Mr. Mouser's term, which expires January 1. R. R. Dair was elected vice-president to succeed Mr. Huber.

ANNA HELD'S FIRST FILM.

"When they talk about Anna Held getting ready for her screen debut," said Ashley Miller, "they show that they are less than four years old in the film industry. I had the honor a little more than three years ago of directing Miss Held's first motion picture. I had been a member of her supporting company in the Parisian Model at the Broadway theater and so we were well acquainted when I came to initiate her into the mysteries of the silent drama. I am sure she will make a success of the feature film which she will handle as director who will have charge of the production, as she is the most considered of stars and perfectly suited to the screen work."
Statistics and the Motion Picture

An Unusual Interview with Roger Ward Babson Who Has Just Affiliated Himself with the Paramount Pictures Corporation.

By Tarleton Winchester.

ROGER W. BABSON, the noted statistician, has allied himself with the Paramount Pictures Corporation in the capacity of associate editor of the Paramount News-pictures and is now being filmed for presentation at Paramount theaters.

It may seem at first glance that statistics do not provide a very fertile field for the cameraman, but this, it developed in an interview with Babson, is not the case. "Perhaps there is nothing so uninteresting to the average man as dry statistics," Mr. Babson said. "He cannot get very excited when he reads on the printed page that five hundred and sixty-six million cans of beans were sold in the United States and Canada, or that in New Jersey there are 50.4 per cent. more mosquitoes to the square mile than in any other state in the Union; but by the free use of illustrations I have been able to circulate my books quite largely, and I am informed by Public Libraries that they are in considerable demand.

"Let us take the European war as an example. There are a few in this country who are not deeply interested in the question and there are a few who, after this first enthusiasm has worn off, say that making up the returns was absolutely necessary in a study of the conditions which have brought on the conflict. The problem is to present them in a way that will attract and hold the attention and interest of the great public. We think that this is the problem. Let us look at the facts in the case. First we will take the population per square mile of the larger countries at war. We will see that Austria has 196 people for each square mile of inhabited area; that Russia has 109 people for each square mile of inhabited area; that Germany comes next with 62; the United Kingdom of England with 36, and France with 17. When it is considered that the United States has 26 people to the square mile of inhabited area, the crowded condition of Austria and Germany will be brought home. By means of a motion picture chart, the fact that Austria and Germany must spread out can easily be planted in the minds of the people."

"This all can be shown by means of animated charts, cartoons and trick photography in a way that the average man will remember. The causes that have brought on the war as a result of the facts, the war of the rich versus the poor, can be carried to a larger number of people in a week than would read of them in years in books and magazines."

"For instance, the question is often asked, What should be the American policy? The answer is, it should be neutral. Of course, being neutral is a difficult thing, but it is well to remember that personal feelings in international affairs have caused much trouble. Let us see why it is not possible for the American public to be neutral. Statistics will show this and moving pictures will bring the lesson home very forcefully. An overwhelming victory for either side or the other might create a new network of countries throughout Europe and the United States, whereas a draw will probably mean an international law court which will be so formed that fairness will have to be exercised and justice administered. The latter is what we want."

"The high cost of living is a sore problem. The prices of almost all commodities have, it is true, increased, but statistics will show that some communities are successfully coping with the situation, and the first of my films to be released through the Paramount Pictures Corporation shows this."

"Questions of such a vital interest as those which I have outlined can be asked and answered by means of our animate magazine which embraces other features of interest to the great public."

"I first became deeply interested in the motion picture when on a visit to South America I encountered at several points the cameramen of the Paramount organization, and it was then that I conceived the idea of adapting statistics to the screen. Investigations proved to me the advisability of allowing Paramount to handle these pictures and when Paramount Paper News-pictures were published I took a decade of忙 for them on my life."

"To my mind, W. W. Hodkinson's reasoning is so fundamentally sound along all lines that I can see nothing but the advantage in expanding this for those who are interested in experiences and in many instances allied themselves with him."

Roger Ward Babson was born at Gloucester, Massachusetts, July 6, 1875. His father was Nathaniel Babson and his mother Ellen Stenius. He received his A. B. from the Massachusetts Institute of Technology in 1898 and on March 29, 1900, he was married to Grace Margaret Knight of St. Paul, Minn. For a few years he was president of the Babson Statistical Corporation with branch offices in New York, Philadelphia, Chicago and London. He is lecturer on statistics at his old college, special writer for the Curtis publications, Saturday Evening Post, New York Times and other periodicals, and is a member of the American Economics Association. Some of his most famous and widely read books are "Business Barometer," "The Future of the Working Classes," "Elements of Successful Investing," "Prosperity, How It Must Come," "The Future of the Railroad" and "The Future of Us Boys."

These titles will suggest of what great interest his writings should be presented on the motion picture screen.

Mary Maurice

Wicha world-wide reputation as an actress, Mary Birch Maurice, Vitagraph player, and one of the best loved film stars, also enjoys the distinction of being known as "The Babson Millionaire." She was born on November 15, 1844, in Morristown, Ohio, when that little town was celebrated as a stopping place for the stage-coaches that traveled the National Pike. By the highway that made Henry Clay famous. Mrs. Maurice began her education in the public schools of Philadelphia, graduating from the Normal College, and she was adopted teaching with the greatest of interest.

Nearly fifty years ago Mary Maurice joined the Pittsburgh (Penna.) Stock Company and made her first professional appearance in the farce, "My Neighbor's Wife." During the latter part of the summer of 1910, the Vitagraph Company especially engaged Mrs. Maurice to bring to the American public her considerable results on the screen.

Her second picture was entitled "My Mother," and it was due principally to the lovely character she portrayed and her wonderful interpretation that earned for her the title "the mother of the movies." Since becoming a regular member of the famous Vitagraph Stock Company, Mrs. Maurice has been identified with mother parts almost exclusively and has appeared in a host of picture dramas including "A Modern Prodigal," "The Silent Son," in which Ralph W. Ince portrayed Abraham Lincoln, "Mother's Rose," "The Portrait," "The Return of Maurice Donnelly," "My Old Dutch," "The Battle Cry of Peace," etc.

Lawrence Marston Joins Mirror.

Lawrence Marston, producer of more than one successful feature picture, the man who staged "Ben Hur," "The Prince of Egypt," "The Pilgrim," and "The Great Wireless," one-time director of that sterling screen star, Henry Walthall, has been engaged by the Mirror Films, Inc., to start the production of certain features for that organization the first of the year.

Mr. Marston is one of the best known of the more experienced directors of pictures and has been identified with the making of some of the best things which have been turned out by the Biograph, Selig, Thanhouser and Universal companies. For those companies he has done such well-known favorites as "The Star of Bethlehem," "The Road to Yesterday," "Under the Gaslight," "Dora Thorn," "The Primrose Path," "The Millionaire Baby" and others.
An Eloquent Record


The politicians who are eager to prey on the motion picture industry, and especially those who are now supporting themselves at the dispensation of the National Board and have ever made it the special target for their bricks. The reason is not far to seek. The activities of the National Board are cutting the ground from under legalized censorship and are tending to a regularization of sound public sentiment. Legalized censorship feeds on ignorance and on prejudice. Quietly, persistently and effectively the National Board has fought ignorance and prejudice.

The Board has no court to enforce its decrees except the court of Public Opinion; it can issue no process and no mandate except the demand of crystallized public sentiment.

There is a sincerity about the work of the Board which is simply compelling. The fogs of fanaticism, the dense black clouds of stupidity, the insidious mists of bigotry vanish before the calm and penetrating light which proceeds from the Board. It has compiled a complete record of all its achievements. The workings of strong intellectual and spiritual forces cannot be traced or measured, but the results bear witness.

The Scope

The National Board of Censorship has been pursuing its work of presenting its philosophy and point of view to a vast number of organizations of influence for six and one-half years. No part of the country has remained untouched. The part it has already covered is much greater than the portion of the country which the Board has yet to reach. However, no case has been made of the Board's effect. The papers of the nation have given innumerable favorable endorsements. It is much cheaper to have the country1 known more about the Board and its programmes than to have it remain unknown. For the benefit of the Board, the Board has formed definite ideas and has expressed their opinions in sympathetic and effective ways. Among the long list are Chambers of Commerce, local and general federations of women's clubs, civic organizations, city commissions, readers of magazines like the Survey, Harper's Weekly, Review of Reviews, church and other periodicals, the V. M. C. A's and the Y. W. C. A's, the League for Political Education, social workers in neighborhood and settlement organizations, parent teacher associations, libraries, and educational and professional organizations.

In a country of 100,000,000 people, there is necessarily a vast number of organizations interested in some of the many phases of the work of the National Board. The Board has no means of keeping track of the number of these who have been the point of view, personnel, methods of work and results of the National Board. Their leaders have formed definite ideas and have expressed their opinions in sympathetic and effective ways. Among the long list are Chambers of Commerce, local and general federations of women's clubs, civic organizations, city commissions, readers of magazines like the Survey, Harper's Weekly, Review of Reviews, church and other periodicals, the V. M. C. A's and the Y. W. C. A's, the League for Political Education, social workers in neighborhood and settlement organizations, parent teacher associations, libraries, and educational and professional organizations. The Board has no means of keeping track of the number of these who have been the point of view, personnel, methods of work and results of the National Board. Their leaders have formed definite ideas and have expressed their opinions in sympathetic and effective ways. Among the long list are Chambers of Commerce, local and general federations of women's clubs, civic organizations, city commissions, readers of magazines like the Survey, Harper's Weekly, Review of Reviews, church and other periodicals, the V. M. C. A's and the Y. W. C. A's, the League for Political Education, social workers in neighborhood and settlement organizations, parent teacher associations, libraries, and educational and professional organizations.

Approaching Its Seventh Anniversary

While the National Board has continued its work steadily, silently and skillfully, it has gathered to itself remarkable influence because of its efficiency. The very fact that it has gone on its way without proclaiming its achievements from the house-tops has caused it to be recognized as a sane, fair and forceful organization. It feels it is somewhat resented by certain film people who feel that upon the limitations of the conservative elements in America. It has been able to accomplish this by gathering to itself many of the leaders of thought in New York. These intelligent people, who have arrived at this solution of social problems, have steadily given their assistance to the National Board until there are at present 165 members of the committees engaged in the criticism of pictures and 33 members of the general committee, the General Committee.

It is somewhat remarkable that the policy of the National Board in the regulation of pictures has persisted and has developed during the six and one-half years. This speaks well for the continued influence of the Board and the disinterestedness of the organization and for the vision of the manufacturers of motion pictures.

Helping Society and Elevating the Picture

The organization is unique in American life. It has demonstrated that a sane movement in the history of the country, that the assistance of the public can be given to a great business to the mutual benefit, both of society and of the business. This is a fact not only in part by the fact that the National Board has never believed in censorship as its policy has never been recognized. It rather believes in the fullest freedom for the expression of ideas by means of the screen. It represents the public interest, and its function is to be the censor, the critic or editor of the ethical ideas and situations appearing in pictures. In a conservative manner, it discovers the point of view of society on fundamental morals and expresses themselves officially as satisfied with their findings.

Based on Intelligent Co-operation

While irritation must inevitably be aroused in some cases, the film companies themselves bear witness to the disinterestedness and skill of the National Board in the criticism of pictures. One part of the work of the Board is to show the manufacturers of pictures the complete way in which the film manufacturers have accepted the Board's decisions. It has also been furthered by a recognition of the part of the motion picture managers and exhibitors of its work and its bringing decisions to the public.

The most satisfactory phase of the work of the National Board is that of constructive criticism. While it has found it necessary to repress some films, it has constantly referred them to the industry, and to the public, to give them the changes which would bring them up to the standard and allow them to be circulated. Behind the individual film, the work has extended to the writer of the scenario, the actors and actresses and the directors of studios. To these important groups, the National Board has addressed itself and has thus been able to check the use of themes contrary to public morals, and, incidentally, to save unnecessary expenditure and disappoint the public.

No Special Censorship for Children Is Feasible

Most of the discussion about censorship has as an underlying idea the protection of young people. The National Board knows that the audiences generally throughout the United States are composed mostly of young people, of whom a majority are under 16. It, therefore, judges motion pictures generally, for the young people, but it does not apply this judgment to the pictures that are to be shown to the children. The National Board has recognized the possibility of developing this plan and has carried on an active correspondence and propaganda throughout the country. Cities as widely scattered as Providence, Louisville, Minneapolis, and St. Louis have adopted it. Witness the 1,200 enthusiastic children in Providence, Rhode Island, and the 1,500 in one theater in Grand Rapids, Michigan. No other organization beside the National Board is in a position to handle this phase. The National Board has a knowledge of the methods of film production and is able to judge the pictures. The National Board has more widely and continuously experimented with the effects of motion pictures on children, and it is able to judge the results. The National Board has been able to study the effects of motion pictures on the child and to judge the results. The National Board has been able to study the effects of motion pictures on the child.
WISCONSIN has long been known as one of the pioneer states in educational moving pictures. This page has from time to time recorded brief descriptions of various activities in this work. Now, we are able to present a more thorough report of results achieved and the further plans contemplated, the perusal of which will be most helpful to other states and communities desiring advice and knowledge upon the best means whereby the great advantages of the moving pictures in the schools can be secured.

In the first place the circuits in Wisconsin are owned and operated by the state. They deal exclusively in films and slides of an educational nature and serve an organized chain of public schools, as well as civic and cultural centers. As a result of the state's free service to the schools, the teaching of history, geography, hygiene and other subjects by aid of the motion picture is demonstrating its value, so conclusively that the bureau of visual instruction of the Extension Division of the University of Wisconsin, is rapidly becoming a unique educational instrument of the state.

Seventy-eight public schools and other centers throughout the state have moving picture machines of their own, sixty-three of this number having been equipped during the year. In addition to these there are now 285 schools and centers provided with stereopticons provisionally, some twenty-five of these are planning to purchase moving picture machines before the end of the year.

A Growing Demand for Apparatus.
As the cost of each equipment from stereopticon to moving picture machine is from $75 to $350, the investments to be made by the schools, civic associations and other centers in order to avail themselves of the free film and slide service, which is part of the extension plan by which the advantages of the university are taken out into the state, at large, is conservatively estimated at $25,000 to $50,000.

At present about 18,000 lantern slides, on nearly 200 subjects, and 130,000 feet of motion picture film on over 100 different subjects, are made available by the University Extension for use on the state circuit.

At the end of the school year, last June, 160 schools and centers were on the Extension circuits, receiving a weekly service of slides and films for thirty-five weeks of the school year. There were four of these organized circuits in operation, while 157 schools and centers used the service occasionally.

Greater Plans for Next Year.
During the coming year the state hopes to make or have some control over the making of such films found to be most needed, and in addition to those which can be acquired in the general market. It has been proved that if the schools had to depend upon the commercial exchanges the present system could not be sustained. On account of the rental rates and the difficulties connected with an up-to-date supply, schools would suffer even as they do in other states, but, thanks to the plan of the University of Wisconsin and the state authorities, the problem has been so far solved, to the great benefit of their own state, and as a splendid example to every other state in the Union.

An Economical System.
As a financial proposition, the operation of these circuits is an example of a striking economy in the administration of public funds. Had the schools of the state been compelled to secure on a rental basis from other sources the same service which they received from the Extension Division, the cost would have been about $34,000. Had each school on the circuit been compelled to purchase outright the service used during the past year the same would have been at a cost of $4,025, or a total of $644,000, an expense which would have been prohibitive. The actual cost of this service to the schools of the state under the Extension Division plan was only $6,000.

INTERESTING LECTURES.
Many of the slides and films are accompanied by lectures prepared by university faculty members and the field covered is a varied one. Many of the country training schools for teachers and county agricultural schools are using the educational pictures in work among the rural communities, and are still planning a more extensive use for the coming year. Art, history, travel, literature, sociology, agriculture and the varied sciences are represented in the general series. The extension picture service to the state and this special series is now in preparation for high school work. The wonderfully systematized visual instruction is organized now to serve every part of the state and it may safely be said that the use of American business and kinematography to the standard of its present possibilities has been solved in and by the state of Wisconsin.

THE PICTURE AS A CIVILIZING POWER.
An interesting account comes from the Fiji Islands as to the great benefits upon the islanders wrought by the moving picture. Their appearance is spoken of as being equal "to the dawning of a new day" among the natives.

After their first fears had passed away, an intense interest developed so that it became possible to secure their aid in any way if only they could be rewarded by a view of the pictures which they watched with hungry interest and gave every evidence of profiting from the examples, which they presented.

The people also became industrious if, as a result of their labors, they could receive such pay as would permit them to see more pictures; an English writer predicts that a general result will be a practical reversal of the economic conditions of these and similar people.

A new world is opening before them, in a single glance they see other peoples of the earth, their manners and customs, and while we in civilized lands know of the manners and customs of the uncivilized as a matter of curiosity, they of the uncivilized lands learn from the pictures everything that immediately uplifts them and which will accomplish the work of ages in a comparatively short time. Thus the moving picture is destined to fill another role, i. e., that of the world's greatest civilizer.

USES PICTURES TO ADVERTISE INDUSTRIES.
The Republic of Bolivia, in South America, is the first foreign country to make use of the motion picture in advertising its industries among the business world.

Four reels of films have been prepared, based upon subjects that are intended to give some idea of the wealth, resources and business activities and customs of that nation, and these have already been shown to several organizations of the Bolivian minister at Washington.

The Chicago branch office of the Bureau of Foreign and Domestic Commerce has had several opportunities to present these views before prominent clubs and associations, and a notable degree of interest was aroused. This is the first time that any considerable number of American business men have been able to observe the actual daily conditions under which the activities of one of the South American nations take place.

The motion picture and the lantern slide are both being used by the Bureau to bring the various sections of this country into touch with the American business world, for the views relating to the work of the bureau itself have been cordially received when exhibited throughout the United States.

DEATH OF MRS. BARRY O'NEIL.
Mrs. Barry O'Neil, wife of the producer, died in New York City on Sunday, November 21. The funeral services were held the following Tuesday at the Church of the Transfiguration, in Twenty-ninth street.
IMPROVISING.

Article II.

To continue with Example 5. Should we play this theme in waltz time we will get another figure and another rhythm without entirely destroying the melodic idea. We can still easily recognize the tune, even though the tempo is changed. See Example 6:

Ex. 6.

This is because the accent is still practically the same in both examples—that is, the same notes fall upon the principal accents of the measure. Play each one and beat the time while playing. You will find the first and third notes falling upon the most strongly accented beats while the 2nd and 4th notes of each are upon the weaker pulsations. And the C and A sharp of the next group are also more strongly accented than are the B and B.

We will modify the same theme (Ex. 5) in another manner; that is, by changing from the major to the minor key. (G major to G minor.)

Ex. 7.

The tempo and form in Ex. 7 are exactly the same as in Ex. 5, but the character is considerably altered by reason of the change to the minor key. However the theme is still recognizable because the principal accents are unchanged and the figure is still the same. Should we change the figure (pattern) as the figure of Ex. 1 was changed in Exs. 3 and 4, the character of the theme would be so altered as to be almost unrecognizable.

Ex. 8.

In Ex. 8 we have the same tempo as in Ex. 5 (2-4 time) and the sequence of notes is the same in both. But the accent is entirely different. The figure is changed and some of the notes are altered in length. The 2nd and 4th notes now fall upon the principal accents (the beat) of the measure, while the 1st and 3rd are on the weaker pulsations. Likewise in the next group we find C and A sharp more strongly accented than are B and B. It sounds like another theme. Indeed if we play the 7th note “A natural” instead of “A sharp,” the new theme recalls the first measures of another old song from the German called “The Chapel.”

Now please don’t misunderstand me. Improvisation does not consist in merely twisting a tune out of all resemblance to its original form. These illustrations are merely for the purpose of showing how one theme may sometimes be made to suggest another. We will have many more examples of the same thing during the course of these articles, all for the same purpose, viz., to illustrate how one theme may be made to suggest another.

If one is improvising the entire musical accompaniment to a picture, the thematic treatment suggests itself as being the most logical and satisfactory. This consists in choosing some theme or melody for each of the prominent characters (supposed to be appropriate to these characters) and playing one of these themes whenever its particular character dominates the scene, or the situation. If the theme or melody is simple and easily remembered and recognized by your hearers, so much the better. The idea is to “bring out” or intensify by the musical and dramatic accent those parts of the play which are intensified by the action of the characters. Of course, you always try to do this anyway whether you are improvising or not, but when working upon each one is a favorite leading character, you try to make that theme express different emotions. Sometimes you may alter the theme very slightly, other times you may alter it very much, while at still other times situations arise in which your theme is a repetition (and another on entirely the same, but in such a manner that you can revert quickly to the original should it be required. Quite often it will be the theme of the story which suggests the principal musical theme (or a motif) of the character. Richard Wagner in his great “Music Dramas” not only gave a theme (a “motif”) to characters, but to objects important to the story—the sword motif and the fir tree being two examples.

They who have the ability and ingenuity to study the methods of the great composers and profit thereby can surely find no better models. But we who cannot hope to emulate these distinguished masters must make every possible use of our humble gifts and be content with that.

It requires a certain “knack” to improvise, but one that can be in a large measure acquired. Melody makers must follow certain lines and keep within certain boundaries. The more commonplace tunes (dances, ordinary songs and the like), follow a pattern which is as regular and distinct as the pattern in a roll of wallpaper. I don’t mean that the melody is restricted to any particular form, but that it has certain characteristics. When these are repeated, inverted, reversed and otherwise elaborated, all in perfect order and symmetry—very much like the pattern in the wall paper. Its mechanical parts can be analyzed—taken apart and reduced to the simple elements—so the mechanical part of building is not so difficult to learn. Of course the extent of your success will depend upon your inventiveness and ability, but even though you may not be a genius you could, with practice, be able to make a fairly good showing.

I have spoken of “altering” a theme and of “altering” a melody. “Elaborating” would be the better word. We will suppose a “theme” to be a very short subject or figure from which the complete melody is built. Used in this sense, the “theme” is the foundation of your melody. Ex. 5 gives an illustration of this. The “theme” is a short subject of four measures. The song is so well known as to need no reproduction here, but the melody is built up in this way. First, the subject (the “theme”) is introduced; four measures. Then this subject is repeated two notes higher. (This is called “repetition.”) Three extra notes are then introduced (by reason of there being three more syllables in the second line than in the first), to be followed by the subject again in its original position (plus three extra notes again for the same reason). The same subject has now been used three times in different positions, but the words now compel a change in the figure in completing the strain.

This is composition. You can take the same subject—start it on another note if you like—repeat it in different positions from that given in the example, and get another melody. This too would be composition, though as you are building upon almost the same theme, it would more correctly express the process. The melody alluded to was built up principally by repetition. There are many other methods of elaboration used in building a complete melody from a short theme, and these are all adaptable when improvising upon another melody. While we expect to devote ourselves to this principally, it may be necessary to explain some of the points of composition for purpose.
of illustration. In elaborating upon another melody we can use these expedients:

1. Changing the key. (From major to minor and vice versa.)
2. Changing the tempo. (From 4-4 to waltz, 3-4 to 2-4, etc.)
3. Changing the figure. (Playing a theme (or subject) one or more notes higher or lower; called “repetition.” See example 5, with comments.)
4. Inverting the figure. (Same shape as to length of notes and “pattern,” but opposite in motion.)
5. Reversing the figure. (Will be illustrated later.)
6. Extending the intervals. (Increasing the distance between the intervals.)
7. Contracting the intervals. (Decreasing the distance between them.)
8. Elaborating by means of grace notes, auxiliary notes, and passing notes.

Miss Retta Hellman, Lyric theater, Covington, Ky., writes:

“I have been a constant reader of your page for several years. The programs and suggestions have helped me very much and I should like to show my appreciation by sending one of mine. This is the manner in which I accompanied ."

THE SECRET ORCHARD.

Open with “Carissima” (Pezz) until nursery scene.

“Gondolier” (I. V. Saar) until “Another World.”

“A Little Bit of Heaven” (Ball) until “Diana—Year 1915.” Then:

“Tales of the Sea Shells” (Luders) until “Call of the Moonlight.”

Then:

“Softly Thro’ the Summer’s Night” (Sari-Kahmas) until Duke dreams of Diana. Then:

“Something” (“The Firefly,” Frimal) until: “Their Last Meeting.”

Then:

“In Happy Moments” (Maritana) until “Duchess Visits Hospital.”

“The Last Rose of Summer” until Duchess promises.

“To a Wild Rose” (Moldau) until “Conscience.”

“Gavotte” (Mignon) until Duchess and Diana alone.


“Dreams” (Pascal) until Duke and Diana meet.

“Scenes That Are Brightest” (Maritana) until “After Dinner.”

“On the Lookout” until Diana alone.

“Melodie No. 8, opus 3” (Paderewski) until Diana in garden with Lieutenant.

“Is It Rainy, Little Flower” (Blair) until Lieutenant asks Duke’s consent.

“Somewhere a Voice is Calling Me” (Tate) until: “Waiting for the Dawn.”

“Romance Sans Parole” (Saint-Saens) until Diana hears shot.

“From the Land of the Sky Blue Water” (Cadin) until Duke dies.

“Hercules” (Ullinsky) until end.

ORIGINAL COMPOSITIONS FOR THE PICTURE THEATER.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. Mr. Simon has composed original sets for a number of the Kalem productions, including their “Midnight at Maxin’s” and “The Tragedy of the Desert.” This is the first of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

“THE CAVE MAN.”

Released December 6, 1915, by the V-L-S-E, Inc.—Cues Prepared by S. M. Berg.

By Special Arrangement With G. Schirmer, Inc., Music Publishers, New York: Synopsis of “The Cave Man”: Madeline, a society leader, realizing the shallowness of society, wagers with her friend that she can pick a man from the submerged tenth and make a social lion of him. Madeline and her friend result in a comedy of errors and discover that they and the man they have selected are identical. This picture presents no technical difficulties to the orchestra leader in which the production is a comedy-drama.

Time schedule: Five reels (about 5,000 feet) 75 minutes.

The theme selected is “Serenade”—Ern. 0 —D—Opening, Vanity Caprice—Jackson (Allegro, ma non troppo).

14 1/2—“What does it all amount to, etc.”

5—T—The spirit moves Madeline, Auf Wiedersohn—Romberg. (Moderato).

5 1/2—T—Haulieck Smagg, the modern cave man.

9—D—Smagg forces his way into the apartment, Serenade—Ern. (Allegretto) (Theme).

13—T—“Send up two barbers and a quart of toilet water.”

14—T—“In the top of your head, Smagg, I am going to put a spark there.” Florindo—Burgmein (Allegretto / Pace).

15 1/2—T—Haulieck Smagg, Esq., Rosaura—Burgmein (Andante sostenuto).

23 1/4—T—“That ends your first lesson.”

28 1/4—T—“Or no, Madeline, it would not be proper for you to stay here.” Columbine—Burgmein (Andante sostenuto / grazioso).

27 1/4—T—Brewster Bradford, a blueblood.

28 1/4—T—Madeline, anxious to meet Bradford. Le Seigneur Ar- lei—Burgmein (Allegro brillante e ardito).

32—T—At Madeline’s home.

33—T—“I know some millionaires, the Van Dreams.” Repeat Serenade—Ern. (Allegretto) Theme.

36—T—Bradford gets material for his new novel.

39 1/4—T—“There’s Higgins, president of the peanut trust.”

44 1/4—T—“Peanuts are getting little every Saturday.”

45 1/4—T—“James, what are you doing?” Ragtine Pipe of Pan—Romberg (Allegro moderato).

47—T—Cavemanism, a new art.

49 1/4—T—“You may think she’s ugly, but she’s real.” Repeat Serenade—Ern. (Allegretto) Theme.

54—T—“Mrs. Van Dream wants me to marry Dolly. What shall I do?”


58 1/4—T—“Why Brewster Bradford, what are you doing here?”

60—D—When the cave-man enters the saloon. Agitato No. 1.

60 1/4—D—When he leaves the saloon. Carressing Butterfly—Barthelmy (Allegretto).

64—T—Smagg cares little where his path leads him.

66—T—The Bradfords set out on their honeymoon. Organ Prelude.

66 1/4—T—Smagg follows the spark. Love’s Wilfulness—Barthel- my (Andante appassionato).

68 1/4—T—After a year, the spark has grown, etc.

69—D—Far into the night. Daffodil—Carvel (Andante moderato).

71 1/4—T—A visit to the steel works.

73—D—When Smagg and Madeline mount horseback. Agitato No. 2.

75—T—Cave-man conquest. Repeat Serenade (Allegretto) (Theme).

75—T—The End.

NAT GOODWIN JOINS MIRROR.

Nat Goodwin, the famous stage personage who has made but one venture into the world of films, has signed a long term contract with the Mirror Films, Inc., whereby he will appear before the camera exclusively for that organization during the life of the contract. The scenario department of the Mirror has been at work for a week or more on the first screen stories in which Mr. Goodwin will appear and will have at least three ready for the director who will handle Mr. Goodwin’s company before the beginning of activities at the Mirror studio at Glendale, Long Island, which is anticipated to be very soon.

This is the signature of Mr. Goodwin which was affixed to the contract is a story which has a sentimental as well as a commercial aspect. Mr. Goodwin has been a warm personal friend of Clifford B. Harmon, president of the Mirror Films, Inc., for many years.

Original Composition No. 1.
OBSERVATIONS
BY OUR MAN ABOUT TOWN

ONE of the first duties of every motion picture exhibitor of this country is to become a citizen and arm himself with the privilege to vote. Appeals to exhibitors to stand by their rights are of no avail if the exhibitors are not made to feel so. It is asserted that the rights and the principles appear to bear out the assumption, that nearly all exhibitors in the motion picture business are citizens and are entitled to vote, but there is reason to believe that there are exceptions. It has been rumored that the Bureau of Licenses should make citizenship one of the qualifications for motion picture licenses, and not grant them promiscuously. Every exhibitor should be a voter—an active voter. If he is not he cannot defend his rights on the basis of his fellow exhibitor. Sympathy, cooperation and financial aid may be forthcoming, but the power at the polls is also needed. The picture man is no longer to be scoffed at. He is a part of an established industry, which has a claim to the laws. He has a right to be heard and to have representation. The picture men who went to the polls at the last election demonstrated this by not only helping to roll up a tremendous majority against the constitutional amendment, but by defeating the assemblyman who introduced the censorship bill at the last session of the Assembly in Albany. All picture people should profit by the example.

I am frequently asked to give advice regarding investment in stock of motion picture concerns. If I were to state emphatically and for all time that I will not encourage such investment, those who are inclined to do so must do so without any encouragement from me. It is true that people have made thousands of dollars in the business and there is a great future for the moving pictures, but I will not encourage anyone to try to get rich in them. In fact, investments are controlled entirely by local conditions, as it were. Past experience has shown that moving picture stock dealings have not been profitable. Whether conditions have changed is not known, but investors in motion picture who are not connected with the industry have lost money, and investments were dependent chiefly upon the producing end. Now that and the ownership of theaters are combined. To the impartial mind the latter seems to add to the risk. It is a grave question as to whether the roles of producer and house manager can be combined with profit.

It cannot be disputed that the photoplay reigns in popularity. Those who do not like it do not like it, and there is probably no industry to which the majority of the amusement seeking public, but there is danger that that popularity may be more or less impaired by certain speculative influences. The legitimate theatrical firm plays it the same way. The New York Times's secretary secured control that not only regulated the salaries paid the performers and the admission prices to be paid by the public, but actually put the playwrights upon a scale that stumped the play. The result is that the public is refused the benefit of the new pictures which menace the threat the photo-play field today. Dividends cannot be paid. The play itself must wait. In the commercial line the products have a standard that can be maintained by certain formula. Not so with the motion picture. The successful formula of to-day may be a failure to-morrow. The standard of production may be maintained, but the production itself may not serve it to the satisfaction of the audience. In the theatrical line the public taste is far more fickle than it is even in the line of fashions.

The most unfortunate feature in connection with the motion picture business is its lack of a code. Secondary is the ever present ambiguous individual who imagines that a few months of apprenticeship in the business has made him a master. How many players I know who have been seen in the trade only by their manager. One I know, who thought he had all the keys of the trade at his finger tips, led his best friend to part with and lose $15,000. Another caused others to spend much more and, instead of prospering, is now playing cheap vaudeville time. Another is now touring the "hayseed towns" in an effort to establish local schools of motion picture acting.

There may be thousands, even millions, in the motion picture business, but the profits are earned by hard work. The returns are not picked like berries from the bush. A successful photoplay cannot be produced without months of toil and thousands of dollars spent. Some of the leaders of the pro-business in the coffee or other product may hold public favor for years and bring immense profit to the producer. Not so with the photoplay producer. Thousands of dollars may be spent and the talent may not find favor. It is a very exceptional public may turn its back upon it. There is no stability of taste on the part of the public with regard to amusements and the producers are unable to warrant that taste to a degree that will justify a producer on sound business principles. It cannot be disputed that the life of the photoplay is immeasurable at the present time, yet speculative measures may completely change the aspect within a short period. In the mad rush for the money many people have been caught unawares in the business. The secrets of the business have now become so broad that it is a very easy task for some commendable work to be turned out in a short time, and in a very unpretentious place, but such is not the rule, and a success by accident is frequently used as a vehicle to impose upon the public, and thereby endanger the welfare of the business as a whole. If the newspapers could be induced to deal with the recent shows on a more serious basis, then the public might be more liberal in its views on certain photoplays. On the contrary the daily press seems over anxious to take every opportunity to "knock" the motion picture.

Which recalls to mind comments recently made by a leading daily newspaper of this city: "It commends the action of the society for the Prevention of Cruelty to Animals in the case of a rider and horse going over a cliff for a motion picture in the Adirondacks. Ausable Chasm was the place where the "crime" was committed. The local reporter stated that the horse and rider made a plunge of eighty feet. The society representative hurried from New York to the scene and found, by actual measurement, that the plunge was but forty-five feet. The horse escaped uninjured, but the rider had his leg broken. The victim and all those who were associated with the event put under bail for trial. The horse was not arrested. He has traveled all over the country as a high diver."

About two weeks ago a person advertised for one hundred men to meet at a certain point on the North River to take part in a moving picture scene. They were to be paid $1 each. When the crowd assembled they were4 pared off and motion pictures on the wall apparently, disinterested as British and German soldiers. They did so, and several were injured. There was no editorial comment upon the incident. The producers of the scene evidently did not have money enough to keep up the publicity.

Instead of taking hold of direct cases the newspapers attack the business as a whole. It is truly a subsidized press articles attacking the business under the guise of defending the cruelty to animal cause when it will not even comment upon an imposition made upon human beings.

"Old Sam" Bullock, of Cleveland, deserves credit for the fight he is making on the Ohio censors. He was prosecuted because he refused to cut out a subtitle reading that the board of censors was "conceived in iniquity, born in sin and bred to sin." The New York Times's statement was: "enforced trial. The censors couldn't take a joke. Suppose the statement be the truth? It has no bearing on the film, on questions of morality or public policy. If the publication was libel Mr. Bullock could have the case put under bail for trial. If a similar statement had appeared in a newspaper owned by Mr. Bullock there would have been no prosecution. The case brings to light the line that is drawn between newspapers and photoplays. Two signal cases, and both of them are on the side of freedom of thought. Les Temps, Paris, is protesting against military censorship and very properly says there are institutions which improve with custom. Such is not the case with censorship. It has no place in the United States. The exhibitor may only placing themselves above law regarding freedom of the press, but are also menacing the liberty of the country.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Street Car Advertising.

EVIDENTLY street car advertising is growing popular. It is only lately that many comments on this form of publicity have come in, and this is the first reproducible photograph to accompany comment. This is sent in by R. B. Wilby, of the Strand Amusement Co., Montgomery, Ala., and shows the one sheet boards used for the Strand. These are larger than the average board, which is required to conform to the height of the dash, which is more the half sheet size, requiring a specially printed bill or a cloth banner. Mr. Wilby writes that it costs him "sixty" to use the boards, but does not specify whether week or month and does not say how many cars the payment covers. The house is required to supply and affix its own boards and to do its own pasting.

With a reasonable cost per car, there are few forms of advertising that are better, provided that the cars run on good streets, but it must be remembered that it is not merely street car advertising that is good but the advertisements on street cars that take the bills through the desirable portions of the town.

The effect is much the same as the perambulating bill board or sandwich. If you lay out a route for a sandwich man you send him where the bills will be seen by the greatest number of desirable people. In the same way, you must judge the value of this car advertising by the number of cars, their routes and the cost per car as compared with the probable result.

If your cars run up and down the main streets where they are most likely to be seen by the greatest set of persons, then those cars are worth more to you than cars running down side streets and simply feeding the traffic streets. The same number of persons will ride and these may see your advertisement, but you will not only lose the transient traffic, but the people who ride are less apt to see the advertisers on a side street than if, after they left the car they could still see the bills on other cars. Like all billboard work, the effect is not immediate but cumulative, and you want to get the paper where not one but a succession of bills will be seen, on the proposition that one or more may be overlooked where one of a dozen must be seen.

What the drawing power of any form of advertising will be is wholly dependent on local conditions, and this is a factor you must learn from experience as applied to your own house, but as a general plan the use of cars is excellent if the low is small enough to make it worth your while to make a general appeal.

And in a recent issue of the Stancer Post Mr. Wilby voices another thought of general interest when he says:

The manager of one of the largest exchanges in the South, talking to this young man, declared it his opinion that the value of the picture shown in a theater could possibly be no more than fifty per cent. of the program, the balance being made up of projection, house service, and music, with particular emphasis upon the music. And there, we repeat, is where the Strand stands in a class alone in this section.

In other words, you do not merely run motion pictures, but you strive to give them an environment that adds to the comfort of the patrons and conduces to the frame of mind that makes the pictures seem most enjoyable. In a recent issue the Billboard voiced the same idea in other words when it said that the reason of lack of greater success was a lack of real showmen in the business. We need not only house owners but house managers; and managing means the best possible conduct of a house permissible with the making of a reasonable profit.

Folder Programs.

Nikitas Dipson, of the Family, Batavia, N. Y., sends in some folder programs, eight pages about three by six, but varying slightly with the occasion. In some they are approximately square, and in others they are rectangular. It gives a finish and definiteness to the divisions that cannot be gained in any other manner, though a straight underline in two point rule is less expensive and still good. Something of the sort should be used. Where two days are run on the same page, these should be cut off by the use of double line rule instead of light single line. Apart from this, the display is generally well planned and well written. There is plenty said about the plays, but the space is not crowded, and the comparative sizes used make for a good display. Mr. Dipson seems to have discovered that six, eight and ten point faces will get the same relative effect as ten, twelve and eighteen point in combination. Of the three in or for criticism, we think the one dated October 11th the better form. Speaking of The Moving Picture World, Mr. Dipson writes: I cannot be an hour without it. Other papers may be good but—I don't know—I am used to the World.

That's the way others—many others—feel. They are used to the paper that has led them to success.

An Auto Float.

H. E. Hinrichs, of the Royal, Mononk, Ill., sends in a photo of his auto placarded with a Mary Pickford play. As the play was "Behind the Scenes" we think that the title would have helped business, and should have been incorporated in the placard. But there is a lack of novelty in a placarded auto alone. If the house had a set of scenery, a box could have been built and placarded with the fact that Miss Pickford was behind the scenes. Something more than a sign on one side of a car is needed to gain more than passing attention. A dressing table might have been set on the floor of the lower room where a program in a battery, or, presumably reverting a stage costume, or in stage costume itself, could have been made up, the sign explaining that it was Mary Pickford making up for "Behind the Scenes" at the Royal tonight. It is a simple matter to get some crude form of display that will greatly increase the pull of the layout. Even some noise maker would be better than nothing, and it is always possible to get a small boy and supply him with a brand new triangle.

Might Be Changed.

Stringer's theater, Galenieve, Ga., sends in two pieces, a weekly program and a form letter. The latter might be changed to good advantage. In the first place, it starts off "Honorable Friend." That is not a happy greeting. It suggests a spirit of servility. Then it starts in to complain that the house is not given proper support and to argue that the attendance should be better. Nothing succeeds like success and a confession of failure invariably argues something wrong. The same thing might have been said in a different way. Do not say that you have been giving one of the best programs ever to no business. Say that you are giving surprising value and are astonished that more do not come to their opportunities. Instead of saying that you have been offering two dollar pictures for five and ten cents and yet the people have not awakened to their opportunities, say "The same pictures
December 4, 1915

THE MOVING PICTURE WORLD

we are offering at regular admission cost city theater goers from a quarter to two dollars, and it is one of the beauties of the Motion Picture Business that you get so precisely the same picture and of the same time. You do not have to wait for a 'number two' company to happen along. You get the number one company when it is new.'" They are bound to be very good.

And we believe that it is a mistake ever to announce that pictures have been passed by the Board of Censorship. Do not allude to the censorship in any way, except positively. Simply say that the pictures have been examined and cleared. Say that you have seen the pictures or know and approve of them, but never put forward a censorship opinion as something necessary and essential to the standing and equality of a picture.

The program is a door knob style in red and green on white. The combination is too caudy. Red and black would be better and just as pretty. You cannot put too much of anything when you go in for programs and if when it is done, the colors selected should not be too bright. Red and green is good for poster work, but seldom gives good results in small sizes unless one color is less.

And before getting on to the next program, it might be well to suggest that perhaps the very people who will not come for ten cents may be interested were the prices raised to fifteen or twenty. It has happened and can happen again that the higher price suggests a greater value and therefore a greater desirability.

Features Music.

The Victoria theater, Harrisburg, Pa., features music almost equally with the pictures. They have a unit orchestra and make a noise about it, featuring the program for the week, and giving a cut of William P. McBride, its chief engineer. The program is a peculiar shade of gray brown, printed in black, with one page for the program, one for house chat and one for the musical program, and a little more house chat. We think the program proper could be improved were the dates raised a little. It is on the top of the satirical instead of casual in each of the central panel. The dates will show better, the suggestion of a formal program will be better maintained and the man who is looking for something to see on a certain night will have less trouble.

Very Near.

The Colonial, Pittsfield, Mass., sends in a very near invitation to its opening. It is a correctly sized card of good stock, printed in a strong blue and gray in tint of the same color. There is no aiming at engraved effect, but a clean and very pretty letter is used; but one face throughout, save for the house name, and it bears in every way the suggestion of refinement and good taste. It gives the house the best possible start.

Showy.

The Elite, Mishicot, Wis., sends in a very showy piece of paper in the shape of a throwaway in red and black on white. It is showy and effective because intelligent use of the color is made. Just because they have it, they do not smear it all over the paper, but use the red for border, the house name and one other line, and have the rest in black to be the more easily read. This is the great trick in using color. If you have two colors, let the brightest be used to set out the major flavor and the other subdued in combination with it. You will get a better and far less confusing effect.

Another example, a card program, is not so well done. It is a two day program, and mention of the fact on the face of the card is not made. There is no mention of the house in three of the four pages, the only time the name is used being a semi-advertisement on the back. The name of the city is used through the whole four pages, and the date and the show should always show on the front page. Here there was more than ample room, and we get bare white space and the essentials left out. This could be very much improved.

The program sent is for Saturday and Sunday and the latter day carries the announcement that admission will be ten cents. Presumably Saturday is ten cents, too, nothing is said. The town people know the admission kinks, but there may be a commercial traveler at the hotel who is interested, not that the difference will materially alter his decision.

Too Much Shears.

It is all right to clip stuff from the trade paper to save writing something for the house program, but the house program for the theatres in Fort Scott, Kansas, gives a column on the front page to the announcement of a change of management in a theater in Newark, N. J. We fail to see that this will greatly interest the local patrons and could perhaps be items in publication, but the pen is a better business maker than the shears.

More Clips.

The Crown theater, Mobile, Ala., is another house with a paper cutting editor, and he does not even turn to the trade papers but tells the story of the change of management in a column on the face of the program. It is a very strong item of the kind and gives working diagrams for the construction of egg muffins and of muffins without eggs, which is not likely to fill one with a yearning to eat them. The program will remain on the walls until the program is thrown out.

The program should be built up and the newspaper work cut to permit the use of stronger display through the employment of some white space as well as larger display lines.

Could be Augmented.

The Columbus theater, Victoria, Ill., sends in a program that might be improved by telling more about their current films. They use two subjects a week, three days each, but they do not tell enough about these subjects to gain much interest save from the regular fans. They would pay to read up on the coming attractions and write half a dozen lines of interesting description of each subject. They might, too, take the second page for house talk instead of clip stuff, though they have a lost and found department on that page, the finding for the week the sample covers including a set of false teeth. This might be given more space. Finally, the five pages of the program appear to suggest a newspaper classified advertisement. It should be set in eight point and given a twelve or fourteen point head. A program is not really good in advertising if it is not good in advertising.

Another Birth.

A. S. McBee, of the Orpheum, Fort Wayne, Ind., sends in a house program "just born." It is a promising infant, but it has not learned to talk as yet, at least there is no house talk or other than the announcement of the musical programs. The text for the attractions day by day is carefully prepared; nicely done, indeed, but something more is needed, particularly where there is a campaign for foreign advertising. The only trouble is that the house program gets but the smallest third of each page where it should be given a shade the best of the division. Mr. McBee, who is the advertising manager, adds this clever stunt.

During the projection of the Valoeka Suratt picture, "The Soul of Broadway," this week, this theater "got screens" a unique publicity stunt by arranging with the leading dry goods, millinery and shoe stores to display windows to bizarre designs of wearing apparel resembling those worn by Miss Suratt in the photoplay. The theater arranged to have artistically printed "Models of Gowns (or Shoes, as the case might be)" Worn by Valoeka Suratt in 'The Soul of Broadway' at the Orpheum Theatre Today." The idea is to say the idea brought unusual results via the box office.

For Reprint.

The advent of the Majestic Monthly, put out by the theater of that name in Columbus, Ohio, is always a bright week in these parts, for the editor writes the stuff that it will be good for others to copy. In the current issue he has a good talk on the work of the projection operator then adds that it is food for thought.

The alert young fellows who stand ready to take you to a seat when you enter the picture house, do you ever give them a thought, except at a crowded performance when they are perhaps unable to find a seat? These ushers have their problems, too. The editor was speaking to the head usher the other day about it and he admitted that he, also had a message for the magazine readers.

The chief thing to remember, he told us, is for the patron to tell the usher immediately just where in the house he wants to sit and how many seats he desires. Then the usher can show him with some speed and accuracy to the desired place. "Left aisle, pretty well down, three seats," would be a sample of the request as it should be given by the patron with as little more embarrassing to an usher than to get some seats in the best locations he can find and then to have the patrons step on your feet while they try to get there.

Train your employees to make theatergoing pleasant for the patron, but also train your patrons to make it easy for the ushers to make it pleasant for them. As a starter reprint this item in your own program and then run a standing line in blackface that runs something like:

Tell the usher where you wish to sit and he will try and seat you there.

Letter it on the entrance door that it may be seen on entering, and in every way seek to create the impression of service. Your success is only partly dependent upon the films you run. Make your house a home of entertainment in all of its features and not merely in film.

Memories.

Dave Udell said he was going to come in regular.
B. E. Wall said he was going to send a whopping big letter "soon."

A NEW HELP FOR MANAGERS

By SPEC WINthrop SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide for all who write about the trade and want to do it right. It tells you how to prepare and write your introduc- tion and a lead for that introduction, how to write text copy, copy and paper, how to run a house program, how to frame your news- paper advertisements, how to write form letters, posters or throwaways, how to make matrices, how to advertise, how to get publicity, how to plan matinees, special schemes for hot weather and rainy days, Mrs. Sargent tells all this and much more that will help the successful exhibitors have told him. More than 100 examples At introduction and a lead, and pages of text and copy. A handbook in itself. It will help you. Handsome clothbound binding. By mail, postpaid, $2.00

Moving Picture World, 17 Madison Ave., New York
Questions concerning the writing (but NOT the marketing) of photoplays, or the raising of funds for them, should be addressed to the Photoplaywright Department and accompanied by a full statement of your plans. Questions must be type-written or written with pen and ink.

Inquiries as to the financial standing of concerns or the probable market for specific or certain styles of stories cannot be answered.

In no case and under no circumstances will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if correspondent can have no idea of what a script should be. For information as to the publication office, but not where request is made to this department.

Yes, But—

Here is part of an unusually interesting letter from a correspondent in Washington. He has hit upon a good method of studying plots, but a better would be to write what is shown in the screen, but what should have been shown. It is very true that in some cases entire story and presentation is shown in agreement because the cutting room "fixes up" what the director has already fixed up, and little is left of real story, but you can learn as much by those mistakes as by your successes, and get a clear idea of what a plot should be.

A student of mine had the idea of getting in connection with your instruction in the MOVING PICTURE WORLD, to write a synopsis of a picture that was projected on the screen and then compare my synopsis with the story of the picture published in the World. True these published stories are somewhat sketchy at times and in some few cases have not been given a real dramatization, but the picture will not entirely agree, but it is good practice. The exercise can also be carried further and a brief criticism written of the story which is published which can be compared with the reviews published in the World.

In the last issue of the World you publish the comments of an editor on the amount of money that is subscribed to the companies by would-be playwrights. Your object in publishing the statement, judged from your writings, was to impress upon your pupils the necessity that is necessary to work long and patiently in order to be successful as a writer of screen plays. I note, however, that it is the practice of some writers connected with the leading picture industry to comment in a sarcastic manner on the fact that every man, woman and child in the United States is trying to write scenarios. This is not good policy. Unfortunately there are, so doubt, some men and women trying to write phootplays who are not, either by training or temperament, adapted to this kind of work. As an example of this I might mention that some few have produced a page of 100 lines, it might be pointed out that Italy, a nation of musicians has produced some great composers, and if we have become a nation of playwrights, why not! As a close friend of yours has written in the World, and one that is ready evidence to prove, that we will produce the leaders in this new art. Good instruction is the proper procedure; the sarcastic remarks that they make fun of the servant girl, are only killing the goose.

As to the attitude of the editors and readers, it is very true that they seem to hold the mass of writers lightly in esteem, but then our correspondents can have no idea of the sort of stuff that is poured into the studios day after day. He cannot realize the impertinence, the egotism that is uppermost in writers who say their work is impertinent, it is pretty hard—at least impossible, for any person with a knowledge of literary values to hold down an editorial job for six months and not feel a contempt for the small-minded, but big headed authors who grind out their idle and then grow indifferent when they do not write for stories that were old when Edison was born. He cannot realize that the'stream of nonsense that is produced is not necessary to work long and patiently in order to be successful as a writer of screen plays. I note, however, that it is the practice of some writers connected with the leading picture industry to comment in a sarcastic manner on the fact that every man, woman and child in the United States is trying to write scenarios. This is not good policy. Unfortunately there are, so doubt, some men and women trying to write phootplays who are not, either by training or temperament, adapted to this kind of work. As an example of this I might mention that some few have produced a page of 100 lines, it might be pointed out that Italy, a nation of musicians has produced some great composers, and if we have become a nation of playwrights, why not! As a close friend of yours has written in the World, and one that is ready evidence to prove, that we will produce the leaders in this new art. Good instruction is the proper procedure; the sarcastic remarks that they make fun of the servant girl, are only killing the goose.

When the business was new, all editors helped the authors because they had to create a new class of writers. They still give their help to the promising and give of their personal time as well as that belonging to their overwork, but even here the promises are not kept and abuse is as likely to be the thanks the editor gets as his appreciation.

Italy is a nation of musicians and has produced many famous singers, instrumentalists and composers, but for all that the impresario of La Scala is not likely to hire a writer who brings in a few sheets of ruled paper with some marks on them nor give a lesson in voice placement to the scrub ladies. The same holds true with the photoplays, but the ambition of the writer before he receive many assistance, and because a certain tycoon was a butcher, it does not follow that all other dealers in flesh goods should be care full. They do not realize that the more a staff that make fun of the servant girl do so because that they realize that no amount of instruction can replace the want of brains.

Every editor deserving of the name is willing to help and help generously when help will do any good, but something more than a desire for money must be the foundation of a would-be author's claims to recognition. Don't blame the editors. Blame the school and the system they study. He has to write a story about a white rat as he had no other idea and we told him if he was any good he would. It turned the joke on us, but the Kalem release that resulted was favorably commented on by the critics for its novelty of idea, something about a man who sent a tame rat down a speaking tube to obtain help. They tell only excuse for a trained man being unable to write a plot about anything, and that is a temporary case of brain fog due to excessive production.

So the right question to write about a man who suddenly finds himself in London with nothing but German gold and notes. See what you get in the way of synopsis. Send it inside of 250 words and with a return envelope and we will comment on it for you, if you wish.

Honest.

Now and then it is possible to get a laugh even out of a photoplay department. Comes a letter from a young fellow who sends me see letters, (letters can look intellectual or otherwise) in which the writer says:

Why do you say there are good stories in the bible? I have read it carefully and do not find any.

No, wouldn't that shock you, just a little! The writer reads there are stories in the bible, so he reads it and then kicks it in wasted effort. But let's see.

Harry and John are friends. Harry loves Gladys. John also loves her, but he is content to conceal his love and hide his time. They go for a walk near a river. The next day Henry's body is found floating in the river. Harry is arrested and is charged with murder on the theory that the river is his favorite case, a stick with a head of unusual design, perhaps in the form of a horse's hoof with a tiny horseshoe attached. John's body is not to be found, but a rapid river nearby suggests the reason. It is probable that the murderer or murderers disposed of John's body, but were frightened away before they could similarly dispose of Henry's. Two years later John turns up. He tells a story of finding himself on the edge of the river, being picked up by a large captain and carried to the river's source. A scar on his head explains the situation. Now he has his revenge. He shows it to his own face, and every one that生产s, and even a new art. Good instruction is the proper procedure; the sarcastic remarks that they make fun of the servant girl, are only killing the goose.

That is not precisely like the story of Cain and Abel, but that was the inception of the story and "The Mark of Cain" would make a good story in any case.

Suppose that David Jocelyn is ruined by Peter Higgisson. They have been business rivals and by underhand methods Peter not only winks David Jocelyn but does it in such a manner that the failure is made to seem to be the result of David's dishonesty. The disgrace breaks his heart and he dies. David's mother, or perhaps his wife, swears revenge. She knows that Peter is immensely wealthy. She goes away and reappears as a clairvoyant and gets Peter into the toils and wrecks his business, partly through her advice. He loses his fortune and becomes as poor as she. The Disgrace does not kill Peter, but loss of his money is worse than death to him. David has been avenged.

There is no very strong story about Saul's visit to the Witch of Endor, but this is the source of the plot. Understand that we did not mean to be read as saying that all you had to do was to open the book and find a plot all ready. You must add imagination to suggestion, but if you really are an author and not a faker, that is what you will do in any case. The bible is a great source of imagination. If you know the ending, start it by the first word of the Book of Job, the story of the Consular Reports or anything else that will serve to you. The bible was mentioned because it is unusually rich in suggestion.

Misplaced.

An author writes that he has a story that won praise from Phil Lang, which was not published because it showed railroad men as a class in an unfavorable position. Take this railroad stuff that Kalem makes, for instance. We know many exhibitors at division points who have built up big business running the Helen stories and...
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advertising to railroad men. There are many picture theaters where the yardmaster has an arrangement that if there is a theater near the yard, he will flash a slide when a man is wanted, and many times this reaches him. A telegram message to the employee's wife will not be received. Probably these are the deadening men in the railroad business who are partly attracted to the theaters by railroad films. Is it possible that their interest can be kept up by the railroad? It is possible to extro to a drunken engineer running his train into a freight or a conductor killing a man by throwing him off the rear platform. In some of the hundred traveling salesmen who are among the picture theaters' best patrons, it would be poor policy to produce films in which these men are depicted as home wreckers and generally dissolute.

Save Footage.
Use film when you must have it, but save it where you can. And do not think that you perhaps must have it in every shot of the reel and invent scenes just to fill. You can save eighty scenes if you need them and they are short, but you can use but forty if the scenes, or some of them, be short and forty scenes out of the story.
Do not, for example, have the clownish suitor come to the window and peek in, then cut to the interior to show the girl see him, go outside to show them getting, move him to the doorstep and into the room, when it would be as effective if the man came directly into the room. If he does go outside, you should use the film sparingly.
This sort of stuff is all very well when a director is trying to pad or when he wants to build up and emphasize by delaying the big scene. In this case the delay is justified by the development of every action. Each scene should have a direct bearing on the story and contribute to the general effect of a single action. The only thing to watch in this case, the development is poor, no matter how tricky and "cute" the planned action may be. The best story is the one most simply told. It must be told not only simply but directly and with the least possible sacrifice of lost motion. It should not, of course, be cut down to the bare necessities that the effect is lost through the unabsorbed trimmings, but use the in and out action for big stuff and do not force it everywhere just because it was effective in some play you saw.

Continuity.
In your eagerness to get plenty of meat into your story do not ignore continuity, for the meat will be hamburger steak if it is all chopped up.
Your little attention is paid to real continuity, not the elaborate continuity that gives a dozen scenes to establish a single action, but the true continuity that allows continuity of tone and continuity of flavor of the story, not their full effect because they are not properly cut. Jim dashes out of Helen's parlor after his rejection. Immediately we see him come out of her house, cross the street, get in another car, and enter his father's. He then hangs his hat in the ball, goes upstairs, comes to the top hall and so, at last, to his room, but we can avoid the suggestion that Jim has the magic touch of Sulpice and saves even lily fair. We can, for instance, get this:
11. Parlor—Jim proposes—Helen rejects—he pleads—she is firm—he goes out. Scene stands by the table, dejected—likes Jim but doesn't want to marry him and is sorry to wound him.
12. Front of Helen's—Jim comes out—looks back—half hopes she will come to door—turns and goes out of picture.
13. Parlor—Helen stands by table still—looks about—shakes head—wipes tears from eyes.
14. Jim's room as No. 3—Jim enters—throws off coat—dejected—sits on bed—looks at bureau gets up—takes revolver from bureau—exits—shuts door.
Now we can go on with the story and there will be more interest because the two big scenes have been divided by lesser action (it is too long), and there is still continuity of character and motive in the connection scenes. This is poor cutting and not had manuscript work, but too many scripts show the same fault of disconnection where connection should be found. This may be eliminated in favor of an even more important action, action that is unimportant in itself, but important in that it connects two essential scenes.

Not Quite.
A writer who conducts a photoplay writers' department in a southern paper gives this advice:
In some important of the title is not fully appreciated by the novice. How important it is may be gathered from the almost absurd statement of a text-book writer, himself an expert script writer. The opinion was: "In any one of the most prominent screen weeklies, that proper way to write a photoplay is to find a catchy title, then set to work and write a story around it." Yes, it sounds like take a button and sew the coat to it; but such is the state of photoplay literature at present. The main object is to get the spectators into the house and you have to steal their attentions by a good title.

This is not quite what was said. What we did say is that one way to get the public to be interested is to give them a story around it. It does sound absurd, but many writers know that it is a good way to go to work now and then, though not always. For example you think of the title "Making Henry Happy." That sounds catch. All that remains is to find a story to fit it.
"Who made Henry happy?" How did they make him happy? Why did he feel so happy? To be happy to happiness? Find the answers and you have your story. Perhaps Henry has had a quarrel with Bes. John, Henry's friend, tries to be of help to Henry by persuading him to go to the lake or the river to throw his troubles. Perhaps he does, or perhaps he adds a lighted match and makes matters still worse.

Suppose that Henry and Bes have fallen out because Bes thinks that Henry is too tame. Perhaps Jack dresses as a woman, goes to Bes's house and acquaints his with Henry's wild past. Perhaps this makes Bes hate Henry. Henry is the kind of fellow the woman wants him to be, or perhaps she is more than ever certain that she does not want ever to see him again. Perhaps the title has not been read. Perhaps Henry's happiness is about the last thing that John plans for, the object being to get Henry in worse than ever. This, too, would make a good comedy, or it can be supposed that Henry is unhappily because he is not married and half a dozen friends labor to supply him, with a wife such that such success that Henry faces five or six breach-of-promise suits. There are lots of ways of making Henry happy and most of them will provide a story.

In the same way "In the Last French" might be a war story, a story of a falling business campaign rallied at the last moment or the low ebb in the life of a girl who is suddenly forced to make her own way in the world. Here, too, are countless possibilities and the only thing is to try and see what you will invent. You are assured one way, and a good one. The author who would keep his product up cannot have too many ways of arriving at an idea for which he has found his inspiration in another man's work and with several established schemes there is generally one way that will work when others fail.

Actor Talk.
Every little while some one writes that they know that stories are stolen because a friend of theirs, a prominent photoplayer, has said that all editors steal plots. This sounds convincing to the outsider, for surely a man who plays in the studio should know all about it, but as a matter of fact most actors know as little about play writing and the editorial department as the rankest outsider. Many of them do not even know how to write in proper form and they have no point of contact with the script end, but they wish to appear important and are well informed, and so the opinion that stories are stolen confirm their fears and are believed. Their testimony is worthless.

Suspense.
A. Van Buren Powell, in the October Writers' Monthly, offers an excellent description of suspense in an article on gaining interest. He writes:
"If you just simply give a dog a bone he eats it. That's all. But suppose you hold it too high for him to reach, and when he makes the jump and struggles, wags his tail, pleads, and finally, hooking his front paws around your wrist, drags you on your hands and knees, wouldn't he? And he'd appreciate that bone, too.
"The advice is equally good for characters and spectators. Make the spectator beg because the hero has to beg, for in the well written story the suspense that comes to the hero and heroine is shared by the men and women in the audience. For the outcome of the story: this is not out of place but suggests a lack of familiarity with conventions.

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Projection Department
Conducted by F. H. RICHARDSON

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IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended until the excellence of such article has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are new and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 114.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor.

How many lenses are there in the objectives? Explain fully. Suppose you got them mixed while cleaning, how would you tell "which is which" and which surface to place toward the screen? How and how often ought your lenses to be cleaned?

Roll of Honor on Question No. 108.


Reply to Question No. 108.

By M. W. Larmour, Waco, Texas.

The Question:

Suppose you have a very steep pitch in projection, what could you do to secure sharp focus both at the top and bottom of the picture? Can a picture be made sharp all over under these conditions?

The Answer:

The best results can be attained where a steep pitch in projection is encountered by stopping down the projection lens, tilting the aperture plate forward by loosening the bottom screws and slipping a thin piece of tin under the bottom part of the plate, and tipping the top of the screen back.

By also remedying the keystone effect the above treatment will improve a picture a great deal, provided the picture is carefully focussed; but a steep pitch cannot, under any conditions, be made to give a picture as perfect as where the machine is square in front of the screen.

The enclosed diagram, drawn to scale, illustrates the great difference in distance the rays of light from the aperture have to travel to reach the screen where the pitch is excessive.

In condition A the center of the screen is 29" 9" lower than the center of the aperture. Center of aperture to center of screen is 60 feet. Center of aperture to top of screen is 78 8". Center of aperture to bottom of screen is 82 ft.

In condition B the center of the screen is 10 5 7" lower than the center of the aperture. Center of aperture to center of screen is 40 ft. Center of aperture to top of screen is 37 9. Center of aperture to bottom of screen is 42 7. This shows why a picture cannot be correctly focussed where the pitch is abnormal. Take condition B, for instance, the rays have to travel 10 42 7" farther to reach the bottom of the picture than they do to reach the top, and when the top of the picture is exactly in focus the bottom will be 4 10 7" off. The only thing to do would be to focus the center of the picture, which would leave both the top and bottom parts approximately 2 ft. Ins. out of focus.

If managers would, before planning their theaters, draw a diagram, to scale, similar to the incident, of their proposed projection, they could readily see what difficulties are caused by sticking their operating room any place where it will be out of the way, rather than placing it as squarely in front of the screen as possible.

What Brother Larmour says about managers and architects exercising a little common sense in planning theaters is absolutely correct, as has been already pointed out many, many times by this department.

Not Practice, But Study.

George McBath, Tampa, Florida, sends in answer to Question 107, and says:

Local 321 has signed up the Kinodrome Theater here, which has been employing non-union men, and the New Strand has also blossomed forth with two of our men, so you see our flag is flying high. I join Brother Nestl and thousands of other operators in recommending the Handbook and the Hawkins works, as the latter and best books published on projection and electricity.

This is my first attempt at answering the questions, and naturally there will be mistakes, but "Practice makes perfect."

No, Brother McBath, you haven't got it quite right this time. In a thing of this kind it is not practice but study that makes perfect, and study is fortunately a thing which cannot be denied to any of us, though apparently some of the good friends think it ought to be.

I am, indeed, glad to know that Local 321 is getting along so nicely. And now let me give a little word of caution, in excuse for which let me say I was for many years actively identified with the labor movement. One of the greatest dangers which confront a union is caused by the drifting of men who have not had a wide experience in labor affairs, lie in the tendency to get "chesty" as soon as some success has been accomplished. I don't mean that you boys will do anything of that kind, but, nevertheless, you may, hence this advice. Many an organization has been wrecked by success, meaning by this that as soon as they have two or three small scraps they get a mistaken notion that they are invincible, and, forthwith, proceeded to try to turn the earth over. Old labor organizations like, for instance, the locomotive engineers, the bricklayers and plumbers do not make that mistake. Probably you won't either, but just the same to you and other comparatively young organizations I would say, don't get excited over success, but just keep pegging along, getting a little here and a little there where you can, and, above all things, never get into a fight as long as you can attain your end without.

Many a man has shaken his fist under another man's nose and the ever-increasing landlord culture provided a little soft soap instead of his fist he would have won his point without trouble. My compliments to Local 321. May her troubles be few and her joys many. P. S.—Please don't jump to the conclusion that I don't believe in fighting at all. I most emphatically do believe in it, but ONLY on a VERY LAST RESORT, after soft words and all other methods have failed; also, I believe that if a fight is forced on a union, then the only method to pursue is to use every legitimate weapon and fight to win. But remember that neither dumdum bullets or stink balls are regarded as "legitimate weapons."

A Success.

Local Union 321, Tampa, Florida, gave a banquet and hall recently, which proved to be a decided success. Affairs of this kind, where the men are brought together in social intercourse, do a great deal of good. The affair lasted until almost midnight, and when at the finish the tired ones settled themselves on the room, and closed their eyes for what remained of a night's sleep, the happy faces wore the "smile that won't come off."

The favor was honored with an invitation, and a correspondent in describing the affair says: "And believe me, there was only one thing missing, and that was you." Well, I would have enjoyed being there, but, as I told you before, it is a long, long way to Tippertampa.

Instruction Book.

The Precision Machine Company has gotten out an illustrated and excellent instruction book for the Simplex. This book will be sent out with all new purchases; also it may be had by addressing the Precision Machine Company. It is a thirty-two-page pamphlet, well bound and of convenient size for operating room use.
Articles Beneficial.

F. Halsey, Bristow, Oklahoma, says:

The articles in the department have been very beneficial to me as an operator, but I am seeking more light, both literally and figuratively, in the plant focus, as well as in the operating room. My main focus is on the convex condensers. In October 1968 issue appeared Table No. 1 giving proper places to distance the lenses, but it could be furnished. The objective being in a 7 inch E. F., with 5½ back focus. Across the face of the lens the diameter is 11 inches. The diaphragm is cut in concentric rounds around the 1-inch concave convex at the back and the 9 inch bi-convex lens in front. These lenses are placed at ½ inch from each other, but, nevertheless, ½ inch apart, and the arc is 4½ inches behind the back condensing lens. One other trouble is that the picture seems to dance up and down on the screen. I have talked with the idler of the intermittent until then it is thought as nearly as right as possible. The machine has only been in operation about six weeks, there should be no worn places, the sprockets with tooth brush and gasoline after each show, and wash the whole machine with gasoline occasionally, following the Handbook instructions as closely as possible. Does the fluctuating voltage constitute my trouble? I am supposed to get 30 to 60 amperes, with a voltage of 70. Using 5½ inch condenser, I am not sure if my machine draws 94 volts. Why should the polarity change while the arc is running? Sometimes it switches half a dozen times while we are projecting one print, without any lamp being on the screen. Do you think it would be best for my manager to install his own power plant for the arc? Am much interested in the subject.

Well, always provided the voltage fluctuates as much as you say, you will have a hard job getting good results, unless you do install a power plant. But I cannot advise very intelligently without knowing what kind of power plant you have. Why do you say that your power plant is supplying 70 volt current? That is very unusual. I think you will find it is 110, and that it is the secondary D. C. circuit that is in trouble. That will not help you much. If your D.O. current pulsates it is evidence that your converter is "racing," and if the polarity switches while the arc is in operation there is something radically wrong somewhere, and you should immediately get in touch with the manufacturer of the converter. The most likely thing is that one of the connections has been wrongly made.

As the picture is dimming up and down, you will have to describe the condition more clearly. If your sprockets are clean, and the movement is regular, four times every revolution of the machine crank, then it is something wrong with your intermittent mechanism, or shaft. If, on the other hand, the movement is irregular it may be due to slack tension, or fault in the film itself. Describe the effect more in detail and I can probably be more helpful for you. Your objective lens is not large enough in diameter. It should be not less than 2 inches and I should think RAYTHEETHER too far from the lens. I would advise you to order either of the Fredrich/Prentice condenser mount, get an objective lens with an aperture not less than 2 inches, or preferably 2½ inches. I think you would have to have the Power Company send you a special front plate) and until you do you will continue to have light loss, and lots of it, too. When you get a lens of proper aperture, you will not find that the table referred to, and you will, I think, be surprised at the increased illumination of your picture. The table will, however, bring your arc up to 2½ inches and I fear you will find that either an Elbert or Prentice mount you will be able to get a good many lenses. As to the carbons flaming, try ½ cored above and ½ inch solid below, or you might also try ½ cored below, using whichever you like better. The arc will be steadier with the cored, but there will be added arc gas at the wrong place and it will somewhat diminish the efficiency of the filament. The flaming is probably due to carbons working above capacity.

The Table Did It.

Charles A. Dentebeck, Toronto, Canada, writes:

Well, brother, I have set high, and have been experimenting with my exposed and unexposed plate. Now I am in the middle of A. E. M. 30th issue, friend W. E. Nichols, Pasadena, Calif., set forth his flicker troubles. I had the same difficulty, but instead of a rotary converter I have two motor generator sets; instead of two Simplex, have two Power’s Six A Machines, and instead of two 2½-inch lenses, I have two Gundich No. 2, or half size. Am using 60 volts, 250 volts, projection, and 17-foot, 4-inch picture 112 feet on a plaster screen. Made all kinds of shutters, but did not get proper results. In talking to the manager, he told me and sent him the latest I had run, my difficulties, and he showed me a letter from the Gundich lens people saying the Nichols Power Company made a special shaper for the projection lens, and he wrote the company, and the enclosed letter is the result—no charge for the special, only return my old shutter. Well, the new shutter gave better results, the engine was not as round, and there was a clutch and that was where you came in. I got out the light ray tables, October 10th issue. The dope for a 2½-inch diameter lens at 4.7 ft back focus was, according to the table, two 0.5-inch condensers 14 inches from the aperture, the condensing lenses, x inch apart. My crater is now 3 inches from the back condenser, and, brother Richardson, it is the result that I will now put my picture up against anything I have ever seen. Cannot find the slightest discoloration in any part of it, which means that the illumination is perfectly even. Am operating in the only 10.15 and 25 cent straight picture house in the city, except the Strand, and, brother Richardson, I have to do business with the good people who own this business.

Brother C. A. Dunn of this city is in our local now. He joined a month ago and we find him to be a real sunshine in this house cleaning up in our local, so good luck to you, Brother Richardson.

Comment, I think, is scarcely necessary. To date every report I have had from those who have tried the table are varied. Admit that the result cannot be met without some change in projection. The tables published in the World did not cover this combination. Am projecting an 11 x 15 picture, and using 110 volt current through a compensator. At this writing we have a ½ condenser combination and get a fairly good light, but wish, if possible, to improve.

If you will remove your lenses and place a sheet of white paper approximately where it is now, note the size of the light beam at that point, I think you will see what is wrong. The diameter of your lenses is altogether too small. You should get one with at least a 15 inch opening. Get a lens of larger diameter I cannot suggest any improvement. That table is, I think, right, and if the equipment is not right, that is the fault of the equipment. I am quite sure that insufficient current is sufficient, 110 volt current being through a compensator. At this writing we have a ½ condenser combination and get a fairly good light, but wish, if possible, to improve.

Diameter Too Small.

R. E. Wicker, Pinehurst, North Carolina, says:

Am running a Power’s Six A with an objective lens having a 1½ inch aperture. Distance from back plate of objective to aperture plate 3½ inches. Is it possible for combination should I have? The tables published in the World did not cover this combination. Am projecting an 11 x 15 picture, and using 110 volt current through a compensator. At this writing we have a ½ condenser combination and get a fairly good light, but wish, if possible, to improve.

If you will remove your lenses and place a sheet of white paper approximately where it is now, note the size of the light beam at that point, I think you will see what is wrong. The diameter of your lenses is altogether too small. You should get one with at least a 2 inch opening. Get a lens of larger diameter I cannot suggest any improvement. That table is, I think, right, and if the equipment is not right, that is the fault of the equipment. I am quite sure that sufficient current is sufficient, 110 volt current being through a compensator. At this writing we have a ½ condenser combination and get a fairly good light, but wish, if possible, to improve.

He Objects.

P. O. Gadnus, operator Chinite theater, Burlington, Vermont, writes thusly with regard to the criticism of his projection, published October 30th:

I have employed at the same theater since, February 24th, 1906, and am still on the job. My critic came in, I think, about 1911 and I gave him instructions on the projectors for some thing like two years. He very well knew that the projection is poor when I am not there and are still doing business at the old stand. I have the old departments bound in volumes since 1900 (when it was burned), I have the regular getting mine. If my friend, the critic, is a live wire he must be on short circuit. The other theater is a vaudeville shows which gets an apparatus only—not really a picture house at all. We all are in at least a part of the time, from the first to the last. World just as soon as as possible.

Brother Gadnus, after a careful examination of your letter and an examination of the facts you cite, while I may be in error, I believe you have just simply become a little careless. I don’t think there is any doubt about your knowledge, but remember this: knowledge of small value if we get careless and fail to apply it, and the fact that you are doing a good business in spite of faults in projection is no proof of the faults equalling 0. We will only get lenses of proper diameter when you put up a strenuous kick and refuse to accept lens makers’ word that their lenses are of proper diameter when they are NOT.

Helped Him Very Much.

George Hoffstatter, St. Paul, Minneapolis, encloses forty cents for first and second set of copies for brother.

As soon as the new Handbook is out I want one. Am a regular reader of the World, and particularly of the projection department. I had a very bad one, but am now well fixed. Am anchored to a Simplex machine sixty-six hours a week. Have been about six months at the machine and would like to buy some of your equipment. Will only get lenses of proper diameter, but would be curious to know how it would sound in print.

Well, if you served an apprenticeship and have studied, so that you have both the theory and the practical, and I am sure helpful to your knowledge, be kind enough to show the world why it would not sound well. When I had been running a locomotive for six months I considered myself a pretty good engineer, and looking back now I can see I was too, though I was a very much better one a few years later.
Comment on Question No. 93.

John Solar, Watertown, New York, says:

Noting your request for comment on third part of the answer to your question, I feel obliged to reply. Friend Smith's diagram does not show the true action of rays passing through a condenser. Taking ray A, for example, which is a straight line, it is bent into a curve by passing through a lens, or condenser without refraction. (Not true, Brother Solar.)

Brother Griffiths says: "I do not think that imperfections in a condenser, other than those which cause light to be projected to the spot on the screen, would injure the definition of the picture on the screen. The direct result of imperfectly placed condensers is to produce a shadowy yellow inside of the picture at the screen, and, incidentally, a certain degree of illumination on the screen, but not necessarily poor definition or focus at the screen.)

I have made a diagram of a condenser ¼ inch out of square with the principal axis of the combination, and drawn the rays to the condenser for every glass. In observing the figures, we see that the rays of the lower half of the lens are focused nearer the lens than are those of the upper half; also that spherical aberration is not corrected in the lower half. This seems strange, but if the laws of refraction are correct, then it must be true. However, in this case, the condition applies only to a small part of the lens. If we start at the extreme lower half of the condenser and swing around in a circle of 90 degrees either way, we arrive at a horizontal line through the plane of the condenser. As we swing through this arc, the rays gradually change their position at the horizontal line, at which point the direction of the light is the same as if the lens were flat. It is evident from this that light passing through the lens near the horizontal line of the center of the condenser will be only slightly affected, and that in passing through a perpendicular line through the condenser the lower part of the condenser is almost lower than in the upper part. The result is that in any position we may place the condenser combination with relation to the object of the object, it does not have the appearance of being back of the objective. In other words, the diverging beam will be at a greater angle on one side than on the other, consequently there will be loss of illumination, back to back of the objective.

I do not see there would necessarily be a loss in illumination, Brother Solar. That there would be uneven illumination I grant you, but providing the objective receives the entire light, there could be, I think, no such loss. As the rays are actually only to the lower half, why, that is but natural, since the angle is made greater by tilting the lens in the direction you have it. If it were tilted the other way the effect would be the same. However, why spherical aberration should be reduced. As a matter of fact I think it would be greater. However, don't let this fact escape your observation, viz., in tilting the lens you have not in the lens altered the angle on the convex side, nor would you alter it if you tilted it still more. The only alteration is on the plane side, where it seems to me the action ought to be precisely the opposite to what you have it, since the upper half presents a greater angle and the lower a lesser angle than it would the lens set perpendicularly, always assuming that the rays are drawn in precisely as per the index of refraction. These things, however, I think, are rather highly technical.

Still, they serve a good purpose. It is well to know not only what happens as the case may be, but also if the front plane of the front lens be out of square with the aperture of the machine, and we cannot arrive at a complete understanding of such a matter until we know the facts in the case. Understand that I am not disputing your claims, but merely setting the matter forth as it looks me.

My Comment.

W. C. Evans, Sherman, Texas, whose letter heads contains a neat cut of a motograph projector, and the statement, "Motion Picture Operator since 1908. Member Local 280, I. A. T. S. E." sends in some film faults and says:

Here are a few of many of the bad patches I am compelled to cut out in order to be able to run my program. We are on circuit, receiving film from the Dallas, Texas, moving theaters, therefore I don't know whose fault it is, but let us have your comment, anyhow. Am also sending you a few broken carbon tips. I am using 300 D. C. and about 20 or 25 amperes at the arc with ½ cored carbon above and ½ inch solid below. Every time I strike an arc I lose my crater, and using another make of carbon, under the same conditions, I do not break off at all. What is your idea of the reason for this?

In closing I wish you many happy hours, and send best regards to yourself and our department.

Why, as to the film faults, you should have sent the name of the theatre from which you are receiving the film, and if you are sending out a public service, I would have promptly taken the matter up with same, and had the fault traced. The only comment I can make is that circuit service is almost invariably bad service; the most important thing in a machine is a strong enough cable to accommodate the current, and if the cable is brought through by the combined courtesy of the theater manager and exchange. Film in bad condition is dangerous, both to the eyesight of the public, and as a standpoint, and circuit film is almost always in bad condition before it gets back to the exchange. Therefore, it seems to me that it would not be at all outside the bounds of our public good (or morals) to prohibit films being used on circuit, obliging them to be sent back to the exchange for repairs from each theater. As to the craters breaking off, why it is hard to name the cause. This is a matter that is a bit of a mystery; however. However, I do not believe that most certainly those men who are, and have been working for some time as operators ought by all means to be exempt from the operation of the ordinance. My initial and the recommendation cannot very well say that it was right, proper and safe to allow them to run a moving picture machine for an extended period, and now say it is not right, proper and safe to license them, particularly in view of the fact that they are now at least somewhat older than when they were permitted to work. This is a hard question, I know. It must be conceded that in this day and age young men are better fitted to enter the world on their own living at tender years, but motion picture operating at its best (and that is the only way we can consider it) calls for a great deal of work and painstaking. The same is true of any other directions—more, I believe, than we can fairly assume young men to be in possession of.

"A two years' apprenticeship was required, as it ought to be required, a young man could start at nineteen and receive his license when he was twenty-one. However, a two years' apprenticeship system proves a high class workman, and I am afraid such an apprenticeship will never be brought about until such time as the managers themselves have come into a more thorough understanding of the responsibility they owe to the public, and therefore the industry cannot very well say that there should be a minimum age limit, still 21 is too high. Well, who shall say where the limit ought to be fixed? I think but is required as low as 10 or even 17. I doubt if any large number would contend for 15 or even 19, but perhaps 21 does seem a little stiff. I would like to hear from operators and managers on this point, but operators writing on this point should give their ages.

Jack Knife Set.

B. H. Yeo, Mottagge, Prince Edwards Island, says:

Am using two rheostats in multiple on 125-cycle current. During the first part of show the light is fair, but toward the last there is a drifting line on the curtain. Set is D. R., but could not get a brilliant light. Am running on jack knife set. The carbon seems to burn the right shape, but the carbon burns ¾ inch and it seems that which spoils the crater. Can you help me out in the problem?

The only way I can help you out is to advise you to set your carbons as per Fig. 101, page 25. The city of Denver, Colorado, which operates 220 A. C., has a considerable list of rheostats. For you see, the carbon burns ¾ inch and it seems that which spoils the crater. Can you help me out in the problem?

State Examination.

A. D. Hotaling, Orlando, Florida, says:

I have been a reader of the world, and a student of the department for four years, though this is my first "offense." The department is certainly a worthwhile one that I am interested in having producing results on the screen. On January 1, 1916, there is to be a state examination for all moving picture operators in Florida. I am sure that it will be a good test of those who have applied themselves to the study of their profession.

Yes, provided, always, that the examination is a real one, as let us hope it will in this case he. Glad to know you approve our more or less humble efforts. Will try to continue to deserve your approval in future. Come again when the spirit moves.
Champion Small-Town.

C. Plambeck, Dorchester, 1a., says:

I enjoy reading the World very much, particularly the projection department. Have your Handbook and have improved projection in my theater from or through pointers or information taken from it. The books and department. And now I am in trouble. Have a Power's Six machine with a Power's Six or "Perfect" are lamp, using 5/8 inch cored carbons and 3/4-inch insulated carbons. Have trouble in keeping a white spot; the circle soon dies down, or diminishes in size, or the spot becomes oval in shape. Have to keep feeding it the cage in order to keep it running. Might recommend that the machine feed your carbons often and just a little at the time. It is also quite possible that the voltage varies considerably. In fact I presume that the voltage drop constitutes a part of your trouble. In order to get continuously good light you must have steady voltage. In a part of your letter you speak of "cutting in and cutting out," which I advise you to stop right from the start if you would have to have 200 volts pressure in order to get 20 amperes. You evidently have made the mistake of supposing that each carbon is a separate number of ohms, whereas each contact actually represents one or more coils or grids, which would offer a fraction of an ohm resistance. No, I do not know of any such trouble in my theater. The only trouble you are in a class all by your lonesome in that particular respect.

"Daylight" Screen.

Nat I. Brown, director of sales of the Minusa Cine Products Company, 46, Louis, Mo., says:

Just finished very careful reading of the projection department of Nov. 6 issue. Notice the article on "Daylight" screens, and to show you how strong we are for your statements, we notice the advertisement of these screens in your "Daylight" screens. There have been more than 15,000 of these catalogs put in circulation among our dealers throughout the United States and Canada. We also have carried similar mention in a number of other advertising booklets. We wish to congratulate you on the stand you have taken on this subject, and to assure you that it meets with our hearty approval.

Now, the editor does not wish to get into a scrap with the screen makers over this subject, but I believe they are the trend in the industry, and that what is good in the world is good. In connection with screens, in view of the fact that, when it comes right down to rock bottom, there is, as previously pointed out, no such thing as a perfect screen. The thought of one hundred percent, everybody started to advertise daylight screens, and at that stage of the game the advertiser was probably honest; he really thought he had that kind of article, but we understand better now, and know there is no such thing as a practical daylight screen, meaning by "practical" a screen which can be used for theatrical performances. We, therefore, object to the use of the misleading word, and are much pleased that the Minusa Company has, in their catalogue, taken the same stand. We trust other screen manufacturers will fall in line.

From Grand Rapids.

John Vander Mate, Grand Rapids, Mich., writes:

A word from Grand Rapids to let you know we are still on the map. I am a member of Local 25, l. a. T. E., and proud of it. Can you imagine a man of 50 per cent. pond, and I believe we may say that projection is good in all the houses, even in the suburbs; however, it is, of course, always subject to improvement. I am the owner of the Handbook and the Hawkins Electrical Guide; also a reader of the department, into which this is my first attempt to break. Hope I am welcome. The new Strang lamp, with which I am familiar, opened the Theatre, December 18, 1915, and has the most modern operating room I have ever worked in, or for that matter have ever seen. It has hot and cold water in the toilet, and the opera is comfortably heated.


Well, you won't have me on so very much longer I think. We hope to have it out before Christmas, but——! Anyhow I have now turned in all the manuscript and am reading proofs to beat the hand—some job. I get a lot of enjoyment out of the compliments to the members of 251. Let the good work go on. Certainly you are welcome. The latch-string is always on the outside for our friends—and enemies, too, for that matter.

Has His Burglar Tools.

San Francisco, California writes:

Have just received my set of burglar's tools, and am going to try to break into the department. Have been a reader of the World for the last five years and have been working in this city since 1914. Find enclosed wiring of my stereopticon. Am using 18 amperes at each lamp (ammeter), and have cut out all but one grid of each of the usual (Power's). Have been using the lamps for the past eight months, and they work fine.

I see no reason in the work why you should not use a rectifier on your lamps wired the way you have it, because, in fact, you simply connect each lamp to the D.C. side of the rectifier, and you will have one grid of resistance in series therewith, thus, to all intents and purposes, drying out the rectifier and making it impossible to short out the circuit.

Am sorry that the world is too small for all the good men and women. I am not afraid that my view is subject to some modification, the worth of which is not too much, but I am sure that the latest, most up-to-date tools are the only tools to be had.

Lens Diameters.

The recent experiments have brought out the fact that objective lens diameter is an exceedingly important thing, and one to which entire too little consideration has been given in the past. In the light of present knowledge it is not too much to say that insufficient objective lens diameter is costing the exhibitors of America hundreds of thousands of dollars annually in wasted light, which means in other words, wasted power.

This is not so easy, however, to suggest the best remedy for this condition of affairs. The nearest thing I could see to a solution at the time the light ray experiments were printed was, that the diameter of the lens is two-thirds of its diameter, and that this diameter be increased from 3/4 to 1 1/2 inches. This, however, it seems to me, while a possible solution, still is not likely to brood conclusion. Considering this, the nearest thing a manufacturer could do would be to make the motion picture objective lenses with a 1/2 inch opening and supply them with an iris or other diaphragms, by means of which the operator could stop the lens diameter down to fit local conditions.

This would have the advantage that it would allow machine manufacturers to provide for a standard lens mount. I would welcome discussion of this point. It is one of very great importance in which both managers and operators are vitally interested.

It is exceedingly difficult to get lens manufacturers to make any improvement of any kind whatsoever, but if we can decide on what is needed I believe we can get it, let us get our heads together, and between us all I think we can come to the right conclusion, and in the end secure what is needed.

Information Wanted.

Claremore, Oklahoma, issues a requisition for the following information:

1. I have two spots at the aperture, and as a result, a ghost on the screen. My condensers are 6 1/2 and 7 1/2, taking current through a Fort Wayne Compensarc-Simplesx lamp. I have tried to eliminate the double spot and ghost by moving the condenser back and forth, using lenses of different focal length, but it did not good.

In the first place, Claremore, by all means use at least 40, and preferably 60 condensers. Use two 5/8 inch cored carbons, and set them the same as you would for D. C. (See page 200 of the Handbook); then try giving your lamp a greater angle. This combination should straighten you. The double spot is probably largely due to your lamp not having sufficient angle. You are getting light from both the upper and lower cathode, and it is exceedingly difficult to superimpose the two crater images thus formed exactly over, or upon each other. As to your lenses, I would recommend that you match your optical system in accordance with Table No. 1, Oct. 16 issue.
Inquiries.

QUESTIONs in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Send self-addressed stamped envelope by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

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

More Static Trouble.

J. F. Reed, Mgr. Connecticut Film Mfg. Co., New Haven, Conn., writes:

The article in your issue of October 9th headed "Elimination of Static," was read with much interest by the writer, as our camera men use brass handles, but are still troubled with static and I would like to ask George W. Lawrence, through your department. If he used a metal tripped camera.

I always understood that the reason for using a metal handle was to ground the electricity which was generated by a camera while in motion. Our experience has been that we have more static when we use a brass handle than when we use a wooden handle and pictures were being taken absolutely under the same conditions.

Our camera men are using Prestwich cameras, and most of our work is done in doors.

I am enclosing herewith a piece of negative which shows the particular form of static which we get on our films while using a brass handle, also a piece of negative which shows the static we get when using a wooden handle; both pieces of negative were exposed by the same camera.

Can any one offer any explanation of the different results obtained by the different handles, and explain the static.

Static is in doubt, one of the worst and hardest things that a cameraman has to buck against. I am going to confess right at the first that I do not know how to avoid it absolutely, although I have tried many of the remedies that have been suggested for its elimination.

The man who can discover or invent a sure-fire method for avoiding static can win a fortune and the undying gratitude of a host of cameramen and manufacturers.

Of course we all know that static is caused by high tension electrical discharges generated by the friction of the moving film against itself or some substance with which it comes in contact. Cold and dryness tend to increase these electrical discharges; for that reason many camera men have devised various means of heating and moistening the air inside their cameras. Some place pieces of felt or cotton next to the spool and various chemicals, like glycerine, alcohol, ether, acetone, tetra-ethyl chloride, amyl acetate, etc., have been recommended for lessening the vapor tension of the air inside the cameras. A number of these chemicals, but or other fabric which they keep moistened with water or various chemicals, but while some of these devices have proven useful to a certain extent, no one of them have proven specific.

A pad which engages the perforated edges of the film and kept lubricated with three-in-one oil is used with considerable success by one studio.

They claim that the small amount of oil absorbed by the edges of the film is not enough to interfere with the development of the image and that the lubrication of the film reduces the friction which causes static.

In many cases static markings have been made on the film in one way or another before the camera is placed in action. If we have static in positive film, is not nearly so sensitive to electrical discharges as negative stock, so bad that it could not be used. Both negative and positive stock are liable to show static markings caused in rewinding or in perforating and, with positive, in printing. It is a very good plan when static troubles are encountered to take off pieces of different rolls, before each operation which might possibly cause static, being sure to mark each piece and the roll from which it comes for easy identification and then develop all the pieces together on the same rack without exposing to the light. In this way the cause can generally be located and, by raising the temperature and humidity in the room where the trouble occurs or taking some time and giving the rewinding according to the source of trouble, eliminate it.

Many different ways of heating the camera have been devised. Hot bricks, hot water bottles, hot water bottles, Japanese pocket stoves, alcohol heaters, etc., have been used inside and outside the camera and in the camera case. Resistance coils connected with storage batteries, small battery lamps in light, light metal cases, hot water coils heated outside the camera with alcohol, oil, gasoline and presolite tanks have been used. Padded felt and wooden cases have been made to envelop cameras with only the lens and handle and view finder visible so that the camera might be operated while still wrapped in its snug overcoat.

Static has maintained that static is caused by uneven temperature; that is, that it did not matter how cold or dry it was, that if the camera were of an even temperature in every part that there would be no static. An experiment was made in the coldest part of the winter claimed to have gotten away from old static by always leaving his camera and loaded retort for the next day in an unheated outhouse so that they were thoroughly chilled when he went to work the next day.

Others place their film rolled in a loosely as possible in some sort of a humidor to get it moist before using it in the particular laboratory.

Numerous ways of dissipating the electricity have been tried, such as the metal handle recommended by Brother Lawrence for allowing it to escape to the earth, vis-a-vis body, or by winding wires and chains from the camera or tripod head to a metal stake stuck in the grounds, static machine collectors, such as metal brushes, snaul-gam pads, tinned retort mouths, etc., have all been tried without marked success.

All of the foregoing is by no means indicative that precautions should not be taken to avoid static, on the contrary, every possible reasonable precaution should be taken. Keeping the interior of the camera warm and of a certain degree of humidity will undoubtedly reduce static to a minimum and by using X ray or some other type of static stock, static can be reduced to a very small percentage.

Mr. Reed sends two samples—one taken with a wooden handle and one taken with a brass handle. The one taken with the wooden handle has markings of an irregular character, such as might be caused by clashing or tightening a roll or by rewinding rapidly, still there seems to be a recurrent pattern as near as I can make out from the short strip of four pictures. The one taken with the brass handle is plain and different in each frame, showing that the discharge or spark takes place on the film somewhere in the gate between the loops.

You can therefore probably remedy this form of static by changing your cloth or felt fittings. Remove all the cloth fittings and replace with polished metal.

Lens Flare.

A Middle West cameraman is having trouble with his lens. I would like to have you advise me through the columns of your well-known publication, in the film production wars, have in motion picture negatives taken with my 50 mm. Carl Zeiss original lens, used on my Williamson Camera. The lens is mounted in the usual way, but 98% of the time, and the film shows a light which is marked and sets back at least 2 1/4 inches from front of mount, which should give ample sun shade. Please send enclosed piece of negative containing this light, or the plate on which it is visible, and you will get your negative a better idea of the trouble. There is nothing in the focusing tube behind the exposure window to cause reflection that I can see and I am free to dispose of the camera. What is the matter with you a better idea of the trouble. There is nothing in the focusing tube behind the exposure window to cause reflection that I can see and I am free to dispose of the camera. What is the trouble. There is nothing in the focusing tube behind the exposure window to cause reflection that I can see and I am free to dispose of the camera. What is the trouble. Taking pictures of any object where there is a strong light above them there seems to be a light streak in the dark edge of the building or any other like object. The trouble seems to be out of focus from the objects about 100 yards from the camera. My idea of this is the atmospheric conditions present, cause this out of focus effect, but I would like to have your reliable suggestions and advice in this matter.

He sends a sample of film which shows a very bad halation from the high lights of the picture. As his lens is protected from extraneous light by the hood and a Carl Zeiss Tessar—is generally very free from halation of this kind it is evident that there is something on the lens glass which is causing this diffusion. The most likely explanation is several little drops of oil have been thrown upon the back of the lens by the camera movement and being nearly transparent and invisible have not been noticed. If this is not the cause look for checking or discoloration of the Canada balsam with which the lens cells are cemented together. I think, without doubt, the trouble lies in some almost invisible foreign substance like grease or oil somewhere on the lens glasses.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Edna May to Act for Vitagraph

Former Comic Opera Favorite to Work in One Picture for Benefit of Red Cross.

Edna May, former comic opera favorite of two continents, the wife of a wealthy New Yorker, and one of the most beautiful women in the world, has made a contract with the Vitagraph Company calling for her appearance in a single feature film, for which, according to the statement of the company, she is to receive $100,000.

Financed by the motive that lured Miss May from the privacy of her married life, the entire amount will be turned over to the Red Cross and other worthy charities in which she is interested. Well remembered and loved as "The Belle of New York," at the Casino theater, New York, several years ago, Miss May, since her marriage in June, 1907, has been out of the limelight's glare.

It was due to the efforts of Albert E. Smith, treasurer of the Vitagraph, that she agreed to pose in motion pictures. Both he and Commodore Hearst Blackton had met Miss May socially, and her rare type of beauty woke them to an immediate realization of the possibilities of using her in scenes for their company. They pleaded along charitable lines, and won out thereby.

"Now that I have promised to appear in the picture," said Miss May yesterday at the time I am anxious to begin. Of course, the Vitagraph Company has already photographed me in some tests, and Mr. Smith assures me that I come up to his most optimistic expectations. I want to feel that the results will be well worth while, especially since I am to act in but one picture."

Mr. Smith is equally enthusiastic over the test film that has been taken and is certain the Edna May film will be a祛play of the subject in which she is to appear has not yet been announced.


Miss May was born in Syracuse, N. Y., and at the age of seven appeared in a production of "Pinafore" in that city. Her first appearance in New York was as Clairette in that operetta, "Santa Maria," then showing at Hammerstein's. She played in Hoyt's "A Contented Woman" for a season and was then selected by Lederer for "The Belle of New York."

KLEINE FINISHES MAX MARCIN'S STORY.

"The Law of Blood," Max Marcin's story, written as a starring vehicle for Miss Alma Hanlon, was given its finishing touches at the Kleine studios last week. Scenario authorities claim "The Law of Blood" an extremely able dramatic screen offering and one full of high dramatic power. It in Miss Hanlon has been given numerous opportunities and has risen to the occasion splendidly. She will be seen in three distinct roles in "The Law of Blood"-a youthful mother, a chaste of fourteen, and a young woman of twenty-two, parts which her own youth permits her to portray convincingly.

Arthur Hoops, who won many plaudits as the result of his work in "The Danger Signal," is co-star with Miss Hanlon in "The Law of Blood." The subject is scheduled for release through the Kleine-Edison Feature Service.

Roland E. Blaisdell Marries

Treasurer and Part Owner of the Queen City Film Corporation of Buffalo Takes a Wife, Gertrude J. Stokes, of Hamburg, N. Y.

The Moving Picture World has received an announcement in the mail that reads like this: "Mr. and Mrs. A. H. Stokes announce the marriage of their daughter, Gertrude J., to Mr. Roland E. Blaisdell on Wednesday, November the twenty-fourth, nineteen hundred and fifteen, at the Palace of "Lights" in the New York City and Buffalo. He is a member of the New York Screen Club and has recently given a talk on the Queen City Film Corporation as a business and treasurer. He is a well liked young man and a son of George Blaisdell of the Moving Picture World staff. We all extend to Roland and his bride the best wishes and much happiness."

Mr. and Mrs. Blaisdell spent their honeymoon in New York City.

METRO BOOSTERS EAT AGAIN.

The Metro Boosters' Club released another weekly food feature at Healy's gusatable projecting room Tuesday night, November 23, in which thirty-five of the liveliest members of the Metro family appeared. The feature last week used was the Jungle Room, where a practical grill was operated by emotional chefs and waiters, who dispensed real beefsteak and other things. Richard A. Rowland and Joseph Engle were the directors of the gripping feature production, and ran for five hours straight, without a cold screen.

Mr. Engle furnished the copy of the spoken inserts and captions, introducing the principals as they appeared, with perfect tempo. "H'mm," from Mr. Engle, B. A. Rolfe flashed his ump-teeth card diamond ring, and the battery of cameras started to click. If any criticism could be made at all, the story of the food feature did not get up to the practical level. What was lacked in suspense was more than offset with comedy and thrilling moments. Every member of the all star cast was provided with an adequate role and met the occasion with the proper tempo.

"THE BIRTH OF A NATION" AT THE LIBERTY.

Even with extra morning matinées, "The Birth of a Nation" was unable to take care of the belated patrons anxious to see D. W. Griffith's great spectacle at the Liberty theater the past week. Owing to this unusual demand and the piling up of thousands of mail orders from out-of-town patrons, the engagement of this record-breaking attraction has been extended for a limited period. The run will be maintained at the Liberty with matinées daily, the same as here to date. The management had hoped to terminate the run on Saturday, but when it was found that the entire capacity was sold out for every performance the latter half of the week, no patron was unable to make reservations, and hurried arrangements were made with Messrs. Klaw & Erlanger to remain in the Liberty theater for an indefinite period.

CALL FOR BALTIMORE MEETING.

The Exhibitors' League of Maryland will on November 30 hold their first big meeting of the fall season at the Hotel Raleigh in Baltimore. Our National President, Fred J. Herrington, will address this meeting, and we have invited all the exchange and accessory men together with the exhibitors from all over the State of Maryland. A liberal luncheon will be served, and it is also arranged for several good entertainment vaudeville acts.

The object of this meeting was to be termed a general "Get-Together Meeting" in which both the exhibitors and exchange men will discuss in general the conditions existing throughout the entire State.

HOWARD BENNETT
Vice-Pres. M. P. E. L. of A.

MUTUAL TOOK ARMY-NAVY GAME.

Exclusive motion pictures of the great Army-Navy annual gridiron contest, played at the Polo Grounds, N. Y., on Saturday, November 27, taken under the auspices of the Mutual Film Corporation, will be released to the public December 9 in the regular Mutual program.
Graft Charges in Chicago

Latest Troubles of "The Birth of a Nation" Involved in an Alleged Offer to Dispose of the Minor Embargo for $6,000.

THE Chicago City Hall has been fairly sizzling during the past week over the charge that a demand for $6,000 was made by a "fixer" on the managers of "The Birth of a Nation," for which in return the city officials, who were opposing in the courts the Epoch Producing Corporation's efforts to secure permission to show the pictures to minors, would be called off.

George Bowles, Chicago manager of "The Birth of a Nation," at the Colonial, was first approached in the office of the theater and declined to pay the money, though the "fixer" stated that if the money was not paid the show would probably be closed. Manager Bowles then notified J. J. McCarthy, general manager of the Epoch Producing Corporation in New York City, who came on to sift the matter. Mr. McCarthy and Mr. Bowles had a meeting with the same "fixer" at the Hotel Sherman, where the demand was renewed and again refused.

Mr. McCarthy has declared the "fixer" stated that "no money need be paid until the job was done," and Mr. Bowles has given out that the "fixer" was willing to arrange it so that the amount could be paid in installments, if there was any objection to having the lump sum appear in one item on the books at the Colonial office. Mr. Bowles has also stated that the "fixer" who approached him was not a Chicago man, but that he has never felt that the "fixer" had the power to do what he said he could do.

Messrs. McCarthy and Bowles have made a careful record of every conversation with the "fixer" on the subject, and have sworn to their accuracy before a notary public and have also the depositions of witnesses.

The preceding paragraphs touch on only one attempted holdup. The sequel reveals what appears to be a plot to force the Epoch Producing Corporation to sell the state rights of "The Birth of a Nation" for the states of Illinois, Indiana and Iowa at a ridiculously low figure. A representative of the group in charge of this scheme, it is said, informed Messrs. McCarthy and Bowles to this effect: "You can't do business in Chicago, you can't, and what the Chicago rights off your hands." The representative continued details regarding his offer, and when he was given a flat refusal by the Epoch Producing Corporation's managers made the threat: "Well, you fellows can't get by in Chicago. We could fix up things with the administration, but you can't. You'd better sell out or they will close your doors."

The representative of this alleged group or syndicate informed Messrs. McCarthy and Bowles that its members included a prominent state politician, a purchasing agent of a large Chicago company and a business man well known in Chicago theatrical circles. It later developed that the names of Governor Dunne, George H. Baird, purchasing agent of the Pullman Company, and A. M. Gollos, president of the Photoplay Releasing Company, were mentioned in the rumors that spread over the city.

On being advised of the rumor, Governor Dunne replied emphatically: "I have had not one single thing to do with it, directly or indirectly. I never heard of the plan. It never was put up to me or hinted at to me. I do not know Mr. Baird, that I now recall, or the other gentlemen you name."

George H. Baird, being asked what he had to do with the proposition, said: "During the summer it was, Mr. Gollos came to me with a business proposition regarding the film. He said he would suggest that we buy the state rights in Illinois and nearby states, saying he thought he could get this for about $40,000. His idea was that if we couldn't get this we could get it on a percentage basis through the company of which he is head. He wanted particularly, he told me, to get the booking privileges."

"I did not have the money to put into the scheme, and told him so. That was the end of the matter so far as I was concerned. I regarded it as a good business venture, because the film was attracting large houses. Nothing was said about meeting trouble in the courts. In fact, I had read about the injunction matter and, seeing that the show ran right along, assumed, of course, the troubles had ended. Mr. Gollos, so far as I know, had never attempted to do anything to test the courts; at least, no such speculation ever was made to me."

In connection with Mr. Baird's statement Lou M. Houseman, well known as sporting editor of the old Inter-Ocean, also in theatrical and business circles in this city, and also at one time associated with A. M. Gollos in the "Sarah Bernhardt at Home" films, stated:

"Mr. Baird is correct. He knew nothing of the deal from other than a perfectly legitimate angle. He thought that the rights for the picture were for sale as to certain states. He did not know that Mr. McCarthy of the Epoch company had told George Bowles and me he would rather take the reels into the middle of a ten-acre lot and touch a match to them than to sell them to Gollos under the pressure which Gollos claimed to be able to exert."

Replying to the rumor connecting him with the attempted state rights deal, A. M. Gollos said that he knew nothing about the plan and never spoke to anyone in Chicago about it. In the latter part of his statement conflicting with that made by Mr. Baird.

In answer to the Houseman statement Mr. Gollos replied: "Within three days after "The Birth of a Nation" had its inception at the Illinois theater I was approached by Lou Houseman and told that I could 'purchase the courts' for $75,000. This was the first intimidation I had had that the film was for sale and the first time that I had heard any price named. I was well aware that the picture would be a money-maker, but both I and my partner, whose name I don't care to disclose at this time, felt that the price mentioned was too high."

"A short time afterward I met J. J. McCarthy, the New York manager for the Epoch Film Company, at the Illinois theater and he said that the film could be had for $75,000. I still paid little attention to the matter, but following a conference with my partner we decided to make a bid for the picture, and set the figure that we were willing to pay at $60,000. Of this amount, $45,000 was to be for the Illinois rights including Chicago, the third picture completed its run at the Colonial theater. The balance of $15,000 was our offer for the rights in the state of Iowa."

Mr. Gollos afterwards went to New York to try and arrange with H. E. Atiken, president of the Epoch Producing Corporation, for the purchase of the rights to Illinois and Iowa, but failed, Mr. Atiken asserting that he had nothing to sell.

J. J. McCarthy in an interview given in New York City said concerning the Houseman and Gollos controversy:

"I have made half a dozen trips to Chicago during the last six months and I have talked with a number of men regarding letting the rights for "The Birth of a Nation." I believe Mr. Houseman and myself talked over the matter. However, I do not remember the details of our conversation. As I stated, so many discussions were under way that I cannot recall all of the details."

"I do not believe the specific $40,000 mentioned. I do not believe they are the figures entering into my conversation with Mr. Houseman. I cannot remember the details of my conversations with Mr. Houseman, nor can I remember if I ever had further details on the matter."

"I do not believe the name of A. M. Gollos entered into the conversation. I do not know Mr. Gollos, nor have I heard of him as far as I can remember before today."

The last paragraph flatly contradicts the Houseman statement regarding Mr. McCarthy's reference to Mr. Gollos. The latter has prepared a suit against Mr. Houseman for the recovery of money alleged to have been lost by him.
through his connection with Houseman in the Sarah Bernhard films.

Mr. Attorney Hoyne has announced that he is ready to go ahead with an investigation, as soon as evidence is given him of any attempted holdup or graft in this matter.

Richard S. Folsom, who was the Corporation Counsel who directed the city's contest against the showing of 'The Birth of a Nation' states that he does not know either Mr. McCarthy or Mr. Bowles, and that no one has ever come to see him, either in their behalf or to ask for a halting of the conflict. At no time did any 'fixer' come to me, and if my name or the Nature of the case was used was without my knowledge. The case is still in the courts and is being fought just as bitterly as in the start.'

Manager Bowles has directed attention to the excessive requests for tickets to be used in the showing of 'The Birth of a Nation' by politicians and City Hall officials.

'We must have given away to politicians and their friends more than $20,000 worth of tickets,' says Mr. Bowles. 'Major Funkhouser is the only one in the City Hall asking for seats who paid for them. I still have scores of letters in my files which show how we had to take care of city officials.'

'The Girl and the Game' Serial.

Samuel S. Hutchinson, president of the American Film Manufacturing Company, arrived in the city Saturday, November 20, making a short stop at Salt Lake City on the way.

He announced that the new serial, 'The Girl and the Game,' in which Helen Holmes will be featured, will shortly be appearing in Salt Lake City. Film will be released through the Mutual Film Corporation. James P. McGowan has been appointed director, and the production will be made in Los Angeles. Frank Hamilton Spearman is the author of the story, which is well known as a writer of railroad stories, and as 'The Girl and the Game' will be found in thrilling scenes on the rail, Mr. Spearman is particularly fitted to invest them with a realism and atmosphere that will appeal to the spectator, be he trained railroad man or ordinary citizen.

Mr. Spearman will write his story of the serial for newspaper publicity, after being present during the production of the various scenes and incidents. By this means the newspaper publicity will harmonize, thus preventing confusion in the minds of those who read the written story and afterwards view the pictures.

The plan adopted in the production of 'The Diamond from the Sky' will be followed in the matter of the number of reels in each release, and in the use of the word "Chapter" instead of 'Part' for each release. There will be fifteen chapters in the serial and each chapter will contain two reels.

Mr. Spearman announced that Mr. Spearman had the maids into Chicago, the Chicago Evening Journal and the Chicago Evening Post in due time for Chicago patrons to familiarize themselves with the characters and the opening events.

Mr. Hutchinson left for New York Tuesday evening, November 25, and on his return will remain in Chicago for the Christmas and New Year holidays.

Big Success of the Theatrical Hospital Benefit Association's Ball.

The Theatrical Hospital Benefit Association's ball at the Second Regiment Armory Saturday night, November 20, developed pretty much into a moving picture affair, inasmuch as the chief attractions of the evening were Francis X. Bushman, George Arliss, and a few scenes from the "New Police Play." A true production.

One of the leading spirits of the ball was Alfred Hamburger, head of the Alfred Hamburger Enterprises, and the chief attractions were furnished by Arthur H. Spiegel, M. H. Spiegel, and George Arliss, of the Equitable Motion Picture Corporation, who also put up a beautiful silver loving cup for the best dancers of the evening, which, by the way, went to Mr. Barber King and Miss Mildred Brown. Frank Powell, director of the Equitable, presented the cup.

Mr. Spiegel also was responsible for issuing a publication which appeared about midnight, giving a complete report of the ball. The name of this publication was the "Equitable Weekly." It gave out information about the ball, its results, effect and success. The publication made a big hit when it appeared.

The only real spirited bidding on the doll which was auctioned was between Mr. J. Spiegel of the Equitable Motion Picture Corporation and Mr. Bushman, the former bidding it in at $120.

The Equitable and World Film booth was one of the centers of attraction, because of the fact that registrations were accepted for entrance into the contest, by means of which the World Film Corporation will select several girls from various parts of the country to appear in moving pictures, and to become stars if they have sufficient ability.

Chicago Film Brevities.

Walter W. Evans, Jr., traveling representative of the Precision Machine Company, says that the "Birth of a Nation" was taken in the Chicago, Saturday, November 20, after a long trip through the Middle West and as far south as Oklahoma City. Mr. Evans visited, in order, during this trip, Pittsburgh, Columbus, Cleveland, Cincinnati, Chicago, Louis, O. City, Denver, Colorado Springs, Oklahoma City and Kansas City. He reported that conditions in the supply line were very good, and especially so in Pittsburgh, Kansas City, St. Louis and Denver. The exhibitors in these cities also have many more tickets to the show at Chicago City and Denver, exhibitors were using features chiefly. The exhibitors in the latter city have finally broken away from the five-cent admission, which is now charged for matinees, ten cents to evening. The change of program from five to six reels. Mr. Evans informed me that Oklahoma City is booming just now, not only in moving picture circles, but in all-around business. McCall and Robertson, of Cushing, Okla., are building a new picture theater in Oklahoma City at a cost of $80,000. This will be the largest house on the chain of moving picture theaters owned by these gentlemen. They expect to have the new house ready for opening about the middle of December, M. P. Robertson is president of the Farmers' Bank at Cushing and is the manager of the theater.

The admission prices in the state of Oklahoma in moving pictures vary, generally from ten to fifteen cents. Mr. Evans will make Chicago his headquarters after January 1, 1916, and will travel from it as a center.

Frank L. Hough, manager of the Kleine Optical Company, Chicago, visited Saturday and was invited to the Rothapfel banquet given that evening at Lipp's restaurant. A large and enthusiastic gathering of exhibitors, exchangers and film representatives was present.

Waterson R. Rothacker, general manager of the Industrial Moving Picture Company, this city, has given me the pleasant news that at the termination of the company's fiscal year just ended a special forty per cent. cash dividend was declared. This was in addition to the one per cent. dividend which was declared regularly every month throughout the year. The figures require no comment, and hearty congratulations are extended the able general manager of this growing concern.

Harold P. Brown, director of the Northwestern Weekly Service, Minneapolis, writes me that the recent accident at the Wisconsin-Minnesota football game at Madison, Wis., happening just outside the Minneapolis Gopher team, who had the good fortune at the time to be on a plume of Fudge Wyman of the Gopher team. Fully fifteen hundred people were banked up in a cheering mass of the bleachers when Wyman hurled himself into the midst of the crashing grid warriors. At the tensest moment the background of human faces suddenly broke at the left, with a V-shaped opening against the sky. The wind was The right arm quickly stretched out and dropped down, leveling the mass of humanity to the ground, while the left arm crumpled back for a short distance. William A. Lochren, president of the Weekly, was near the camera man at the time of the accident and has written the titles so that the spectator is given the full dramatic effect of the scene. Cameraman Place was so close to the bleachers that he found it necessary to pan in order to follow the progress of the sinking muffin.

Chicago has been all agog for several weeks past over the escapes of old Captain George Wellington Streeter, a squatter for many years past on new made ground near Lake Michigan, which was formerly a tract of shifting sand. Captain Streeter claims that, owing to his squatter rights, his property is outside the jurisdiction of Chicago and of the state of Illinois, and has brought the federal authorities for his action. When Chicago saloons were recently ordered closed on Sundays, Captain Streeter ignored the order, and persisted in dealing out intoxicating beverages to the booze hounds, and evenprisingly, the law. One Sunday, recently, the Chicago police made an exciting raid on the Streeter premises, and the Captain and his wife and other truants tried to hold them up with shotguns, rifles and other weapons, the result being that Captain and his force were badly man-handled. Moving pictures of the raid were taken by a cameraman of the
The Indictments

I. Van Ronkle, manager of the Chicago office of the V-L-S-E, Inc., tells me today, however, that he himself had a very pleasant surprise one day last week. Everyone in the office, from the janitor up to the manager, received a check made out in his or her own name from the New York main office of the company. These checks, totaled $50, and represented the employees’ share of the profits made by the company for the thirteen weeks past. The lowest check was for $30 and the amount ranged well up in the hundreds. shows how this had grown more important. Mr. Van Ronkle states that he never saw a more delighted crowd in his life, and that everyone in the office immediately deposited his or her check in a bank. Needless to say, that in the company has been made more enthusiastic in their duties, and that no one is permitted to say a word against V-L-S-E in their presence.

Highland Park, a small suburb of Chicago, not within the city limits, has decided on having an “inexpensive” censor of moving pictures. An ordinance has been drawn up providing for a censorship board, with one member, and submitted to the commissioners. The cause of this censorship fund is a petition from the Ossili Club, filed by Mrs. W. J. Fyffe. This lady acknowledges that she never goes to the moving pictures but that she had heard that some objectionable pictures had been shown. She also acknowledged that she did not know what the objectionable pictures were. This incident clearly shows how “ill-advised” the craze for censorship of pictures is in some localities.

“The Battle Cry of Peace,” after a successful run of six weeks, was withdrawn from the Olympic Saturday night, November 27. It will be succeeded by “The Westerners,” a German war propaganda subject, made by the American Correspondent Film Company. Real battles and real war scenes are shown in these pictures, it is announced.

The New Strand theater, this city, has installed a $20,000 pipe organ. This addition to the instrumental force of the Strand’s symphony orchestra will contribute strongly to the musical accompaniment of the pictures. The management announced that the organ was given at this house. H. B. Pearce, the organist of the Strand Company at Orchestra Hall during the recent summer season, will fill the same position at the New Strand. Mr. Pearce is a talented interpreter of moving pictures with organ music, and his appointment at the New Strand will be hailed with pleasure by his numerous patrons.

“Damaged Goods” broke all records at the La Salle theater last week; but it has been decided to withdraw it after Saturday night, November 27. It will be succeeded by a program of Fox features. The first will be “The Galley Slave,” in which Theda Bara is featured.

The Tribune’s staff in the editorial and composing rooms played star parts in “The Power of Publicity,” several days last week. This film subject was chosen as winner in a recent prize newspaper contest, and is being produced by Essanay.

The Rev. Dr. W. T. McElveen, pastor of the First Congregational Church, Evanston, III., was unable to show his moving picture program on Sunday evening, November 21, as intended. When asked how this came about, Rev. gentlemen replied, “We simply were not ready.” It has transpired that the real cause was due to the fact that the moving pictures on the program had not been inspected by the Evanston censor board, and the law requires that all films shown in Evanston must be inspected by the board. The Rev. gentleman evidently prided himself on the fact that his judgment was above both the law and the censors.

Miss Maud Gale, who plays the piano accompaniment to the pictures in the Gayety theater, South Chicago, prevented a panic in that house one night last week, when smoke from a basement ash barrel in the theater filled the auditorium. Following the rule in such cases, Miss Gale played the “Star Spangled Banner,” while the manager, one is permitted the spectators to leave in order. No one was hurt.

Sirignano’s Banda Roma, well known in the principal cities of the country as a talented musical organization, has been engaged by Alfred Hamburger to interpret the pictures at his Ziegfeld theater. The patrons of the Ziegfeld have complimented the management on this new acquisition.

Essanay’s fine six-reel production of “The Raven” was the big success attraction at Alfred Hamburger’s Ziegfeld theater this week. The initial presentation was given Saturday afternoon, November 27.

On Monday, November 29, the management of the Studebaker was again in court in the Lincoln & Schaefer. Triangle programs will be offered, though much shorter than under the former regime. The price, as has already been announced, will be 15 cents for matinées and 25 cents for evenings.

The Chicago November Grand Jury will take up the series of outrages perpetrated for some time past in moving picture theaters, by means of “stick” bombs. William V. Hamburger, company, on business matters. Mr. Parsons, when seen, spoke enthusiastically of the photocasts now in course of production at the Selig studios on the Coast. “I have been in this business for many years,” said Mr. Parsons, “but I want to see that certain films now in course of production at our western studios are among the best I have ever seen, in point of story, acting and photography.

My friend, J. A. Maddox, manager of the Majestic theater, Columbus, O., has just forwarded a copy of the “Majestic Monthly,” which is issued by the Majestic management. This monthly is really a booklet of twenty-four pages, and is distributed to all patrons of the Selig Polyscope Company, on business matters. Mr. Parsons, when seen, spoke enthusiastically of the photocasts now in course of production at the Selig studios on the Coast. “I have been in this business for many years,” said Mr. Parsons, “but I want to see that certain films now in course of production at our western studios are among the best I have ever seen, in point of story, acting and photography.

JAMES P. COGAN, PREMIER SCENARIO EDITOR.

James P. Cogan, who is now associated with the Premier program in the capacity of scenario editor, has had a vast experience in the motion picture business. Starting as an exhibitor and exchange man many years ago, he found that his previous newspaper training was the best possible school for work in the making of films for scenario work. He therefore took up this class of work with the Biograph Company, working with Griffith and Sennett. For three years he did the editorial work at the Edison studio, and later went to work for the Reliance and Majestic companies at their studios in West Twenty-first street.

Few men are better equipped for the exacting work of scenario editing than James P. Cogan. His experiences as a newspaper man, his intimate knowledge of the motion picture industry and his broad outlook on life particularly fit him for this class of work.

The policy of the Premier program will be to produce films that can be adapted from some famous play or novel. He has said: “To this class of work Cogan brings an eye for the dramatic—a knowledge of what the exhibitors require—and that indefinable touch of human nature which makes an artist of a craftsman.

MALCOLM DUNCAN WITH GEORGE KLEINE.

Malcolm Duncan, Harrison Grey Fiske’s versatile leading man, is a welcome addition to the list of stars engaged at the Kleine studios. Malcolm Duncan was engaged last week to play the leading juvenile role in “Wild Oats,” a feature now in process of filming. Duncan has been given an exceptionally competent support, in the persons of Hal Holbrook, Ruby, played by William Anker and Herbert Hayes. Aside from his long and successful stage experience, Mr. Duncan has frequently been seen in film, notably in George Kleine’s “The Money Master” and “The Speedthrift” with Irene Fenwick.
News of Los Angeles and Vicinity
By G. P. VON HARLEMAN and CLARKE IRVINE

MAYOR SEBASTIAN APPOINTS NEW CASINO BOARD.

Judge Tugwell to Have Hearing—Quinn on Warpath Runs “Damaged Goods to Such Crowds That He Is Arrested for Blocking the Sidewalks.

MAYOR CHARLES E. SEBASTIAN of Los Angeles has named five persons to act upon the new censor board, to take the place of the last one which was demolished so sensationally two weeks ago. The list which was sent to the Council contains the names of Austin C. Shafer, Neal P. Olsen, Clarence Ferguson, Mrs. E. E. Sherrard and Mrs. Grace Melius Thomas, all of whom are prominent persons who should, if put in full control, act wisely in censoring pictures here. Mr. Shafer is a former member of the city council and prominent in Grand Army circles; Mr. Olsen is secretary of the Retail Grocers’ Association; Mr. Ferguson is connected with the Los Angeles Saddler Company, and Mrs. Sherrard and Mrs. Thomas are active in women’s club work.

As yet Judge A. P. Tugwell, former president of the local board, has not had his public hearing, but that event should occur this week. He is ready to meet the council committee and tell his side of the story, which caused the wrecking of the old board.

For the present, and since the board went on the rocks, there has been no censoring of pictures in this city and it seems that no one has made any kick of any official about the manner in which the theaters have been run. J. A. Quinn of the theater bearing his name has started on the second week’s free run of “Damaged Goods.” He is running to such packed houses that at one time he was arrested on a charge of blocking traffic, but the judge only cautioned him to be more careful in the future.

In the meantime Mr. Quinn is pressing his fight against permanently organizing the board of censors. Already he has signed the majority of film manufacturers on the petition which he has started in order to get a film commissioner for one man. His duties will be to see that the orders of the national board are carried out, and it looks as if he would succeed in completely abolishing the censor board here.

DEATH OF LESLIE REED.

Flying “A” Actor Killed While Working in the Pictures at Santa Barbara.

From Santa Barbara comes the sad news that Leslie Reed, a young actor playing leads with the American Film Mfg. Company, met an untimely death at Chalk Rock on the Santa Ynez River where he jumped from a stage coach, his hands tied behind him, over the face of a cliff in the river. In making the leap the unfortunate man tripped and instead of landing in the water struck his head on the rocks. The leap from the stage coach was a scene in an American feature called “The Ride for Life,” and filmed by Director James Douglas. The director had pleaded with Reed not to make the jump himself, but have a man trained to perform such feats “double” it for him. Reed scoffed at the suggestion and made his leap—to death. When the body struck the rocks Douglas unmindful of his own danger, leaped over the chalk cliff—40 feet high—into the river. As Douglas grasped the floating body in his arms Reed opened his eyes for a fraction of a second, met the eyes of the director and essayed a smile of triumph that he had made the leap, so realistic. The smile flickered and faded; there was a quiver and Reed was no more.

The death of Reed has thrown a pall of gloom over Southern California filmdom. Although a newcomer in the ranks of picture actors, he had, in a few short months, won for himself an enviable place among his associates as well as with the public.

The young photoplayer was but twenty-six years of age, and the day before he died was his birthday. He was born in England and had only been over here a comparatively short time. When the war broke out Reed was in British Columbia. He wanted to return home and enlist, but his mother wrote and implored him not to go, as his two brothers had already joined the colors, and to lose them all would break her heart. Soon after she read in the war bulletins of her eldest son’s death in the battlefields of Flanders, and the shock killed her so she was thus spared the grief of mourning the loss of Leslie.

The funeral services are to be held at 10 o’clock Monday, the 22nd, at the German Lutheran Church of Santa Barbara, and will be attended by the several hundred employees of the American Film Mfg. Co.

PARAMOUNT GIRL ENTERTAINED IN FRESNO.

Anita King Presented by the Mayor with the Keys to the City—Also Much Feted in Other Cities.

Anita King, the popular Paramount girl, who recently returned to the Lasky studios from her trans-continental motor trip, was invited last week to Fresno as the guest of Oliver Kehrlein, the proprietor of the Kinema theater. When the citizens of that city and the neighboring towns heard that Miss King would make the trip they planned a welcome for the popular screen star. The Lasky girl was met at Selma, a small town near Fresno, by the Mayor, and invited to address the pupils of the city schools. In Fresno she was welcomed by Mayor Alva Snow and the principal citizens. She dedicated the arch at the entrance to the city and was presented with the key to the city of Fresno by the Mayor and the city officials, after which ceremony she spoke to the pupils of the normal school of the Fresno High School.

In Oakland, the Chamber of Commerce invited Miss King to speak at their weekly luncheon to some 350 business men on the progress of motion pictures, and to lay the cornerstone for the new Turner & Dahnken theater.

In response to an urgent call from Sacramento she paid a visit there and then went to San Jose where she addressed the Chamber of Commerce. While in San Jose the manager of the Turner & Dahnken theater in Berkeley telegraphed that the people of his city and six thousand students of the University of California were desirous of meeting a young lady who had the strength, courage and determination to motor alone across the continent. Miss King addressed the students at the big university and was about to journey elsewhere when the Lasky studio fearing that she might become exhausted from her strenuous tour, ordered her home again.

Anita King Is Presented with Key of Fresno.
SELIG SIMIAN SCARES SCHOOL TEACHER.
Creates Excitement Among the Populace When Taking a Stroll from the Zoo.

A well-dressed and very gentlemanly monkey, a member of the Sacred Simian family of India, escaped from the Selig zoo one day this week, and for a time caused quite a sensation among the residents of Garvanza and Highland Park. Incidentally the Simian gentleman ventured into the gymnasium of the Lincoln High School, and frightened Miss Elizabeth Worthen, the instructor there.

Fortunately there was no class in action, or hysterical rioting might have resulted. As it was Miss Worthen alone suffered from the shock. Rushing to the building she frantically called up every zoo in the city. Selig zoo reported one monkey absent, and when told the missing Simian was seen immediately dispatched seven men to the spot. When they arrived he was gone. Tales from frightened natives about a monstrous ape, roaming around the streets finally trailed the fugitive and brought him on his capture.

The monkey came to the Selig zoo a month ago in company with another monkey of the same sort from India. They are said to be the only specimens now in the United States.

LUBIN PLAYERS ARRIVE.
Director Arthur D. Hotaling to Produce Comedies Here with Mae Hotely as Star.

Arthur D. Hotaling, the well known director who for the past four years has taken Lubin pictures during the winter season in Florida, arrived in Los Angeles Tuesday last week. He was accompanied by his wife known on the screen as Mae Hotely, and their daughter, Leola May. Director Hotaling will produce comedy pictures here with Mae Hotely as leading lady and establish another studio for the Lubin company on the coast.

When interviewed Mr. Hotaling stated that he was looking for a suitable location and that the site of the proposed studio was not yet decided upon.

SELIG PLAYERS ARRIVE FROM CHICAGO.
T. N. Heffron, Grace Darmond and James Bradbury were also new arrivals to the Los Angeles photoplay colony during the week past. Mr. Heffron has been producing at the big Chicago plant for some time and Miss Darmond and Mr. Bradbury are well known screen players. They will take part in some of the pretentious jungle pictures now being produced at the Selig zoo.

Los Angeles Film Brevities.
Rehearsals have been started this week at Griffith's studios on a new play for De Wolf Hopper. We are informed that it is a high-class modern comedy containing many laugh-creating situations. The scenario is written by Tod Browning and Chester Withey, the latter who prepared the screen adaptation of "Don Quixote."

Left to Right—Edward Dillon, Fay Tincher and De Wolf Hopper at Fine Arts Studio.

Fay Tincher, who played "Dukeinea," the beloved of Cervantes' hero, will play opposite Mr. Hopper. Edward Dillon who staged "Don Quixote" will produce this second play.

Norma Talmadge, the Griffith player, has leased Anna Pavlova's house in Hollywood. The exterior of the bungalow is of early Spanish architecture, and the interior, due to its simplicity and artistic arrangement of furniture and wall hangings, is wonderfully attractive.

Miss Talmadge, with her mother and sister, Constance Talmadge, who also of the Fine Arts studio, occupy this bungalow, which is located within walking distance from the Fine Arts-Triangle studio.

* * *

They had a picture day last week in Tijuana, the little Mexican town across the border. Hundreds of San Diegans and visiting tourists journeyed across the line to take in the sights. Prominent among the visitors was Senator Penrose of Pennsylvania and members of the delegation who were in San Diego with the Latin American Moving pictures of the Mexican fair were taken by a Hearst-Selig cameraman. Many features were staged for the camera, including bull fights, cock fights, races, etc.

Preparations will be started this week for the New Year's Eve Moving Picture Carnival, which the Southern Motion Picture Exhibitors' Association plans to give at the Shrine Auditorium on the night of December 31st. The following committee has been appointed to handle the affair: S. MacIntyre, J. S. Lustiz, A. P. Tugwell, Jack Root, M. Gore, W. H. Cornfeld and Seth D. Perkins.

* * *

Attractive young women willing to invest $25 to satisfy their ambitions to act in the silent drama complained in Police Court this week against the operations of Charles Steavens, alleged proprietor of a labor bureau, No. 740 South San Pedro street.

One young woman stated that Steavens had told her he would secure work for her in one of the major motion picture studios upon payment of $25. She was suited for the work, according to his opinion, she said, and he thought she would have to pay him to get her a position that would return her a lucrative salary.

She said she waited and waited, and still waited, and no word of the fulfillment of her ambitions arrived.

Two other women testified that Steavens took their money and secured no employment for them. Steavens was fined $20.

Wilfred Lucas, who plays leads with Marie Doro in "The Wood Nymph" will be featured in "Acquitted," a film version from the story by Mary Roberts Rinehart, adapted for the screen by Roy Sommerville.

The cast includes Sam deGrasse, Mary Alden, Bessie Love and Elmer Clifton. Paul Powell who produced "The Lily and the Rose" will direct this production.

* * *

Helen Holmes is performing some regular thrillers in "The Girl and the Game," a serial picture now being produced at the Signal studios for the Mutual program. J. F. McGowan is the producer.

* * *

A 200-foot brick smoke stack was blown up with dynamite one day this week as part of a thrilling scene in a Triangle-Keystone play.

A million bricks were volleyed into the skies when the powerful charge of explosive was touched off.

The Keystone Film Company purchased the gigantic chimney and adjacent kiln buildings last spring, but not until now has there been an opportunity to use them in a picture.

* * *

The Keystone Film Company has filed its answer in the Superior Court to Eddie Foy's suit for one week's salary of $2,000 and transportation for himself, wife and seven children back to New York.

Foy's suit was filed several weeks ago. He declared he had been discharged in violation of a contract. The Keystone Company in its response admits that Foy was discharged, but asserts he broke the contract by refusing to appear in at least four plays.

Mr. Foy alleged in his complaint that the stunts were too realistic. He objected to walk in Limberger cheese, have a custard pie thrown in his face, and have a cold stream of water come from a big hose played on him when assisting in a nightgown.

* * *

William Jerome, the song writer, called at the World offices this week for a friendly chat. Mr. Jerome has spent several weeks on the Coast writing musical scores for Triangle-Keystone productions. He is now about to return East after a brief visit to San Francisco, and the big fair. Jerome will reunite with his extremely famous partner, Jean Schwartz, who wrote "Chinatown," own and operate "The Stage Shop," a
December 4, 1915

THE MOVING PICTURE WORLD

1841

popular music store in New York City. They publish their own songs.

* * *

G. A. Metcalfe, the supply dealer of San Francisco, made us a pleasant call this week. Mr. Metcalfe is opening a branch office here at 728 South Olive street, where he will have a complete line of machines and supplies.

* * *

Other callers this week at the World office were W. R. Horn, traveling representative for the Nicholas Power Company, and W. E. VanDuyne of the Pacific Amusement Company. Mr. Horn who makes his headquarters in San Francisco, stated that he finds business exceedingly good and a gratifying demand for the new Powers model.

* * *

Ding-Dingelie-Ding rang the telephone. "Yes?" "This is the Isis theatre. You are invited to a funeral." "Who is dead?" "A palm. The deceased is to be buried at 2 o'clock this afternoon. Have you seen the procession?" We had. Two pallbearers in black shrouds solemnly carrying a potted palm with the inscription "to be buried at 2 o'clock at the Isis theatre." The populace gasped and gasped in sheer wonderment. The funeral of a palm was a clever and timely advertising stunt by James C. Quinn, proprietor of the Isis theatre, and a brother of Damaged-Goods-Superba-Quinn. Palms are a touchy topic in Los Angeles. Tax payers had to pay last spring for $30,000 worth of potted palms to decorate the streets, and this week the city council decided that potted palms were a nuisance and menace to health and ordered the whole decorative business to be removed, permanently and forever from the city streets, and hence the row.

* * *

Word comes from the Pallas studio that production will be started this week on a film adaptation of Maurice Maeterlinck's "Princess the Pig," featuring Constance Collier, the noted English actress. Miss Collier, as will be remembered, appeared to great advantage in "The Tongues of Men," a recent Morosco feature.

* * *

May Allison had quite a nasty fall last week while working in one of the scenes of the "Yellow-虬e Side of the Door," now being produced at the American studios. She was supposed to jump from a window, a fall of five feet, but missed her reckoning and dropped ten feet further. She was so shaken up that she had to be sent home and was confined to bed for several days. Fortunately no bones were broken so the popular player was soon back to work again none the worse for her mishap. Her next part will be in "Lilla of the Sulu Seas."

* * *

Vivian Rich will soon appear in a playphot written for and around her and very nearly named after her for it is entitled "Viviana." Miss Rich just returned from Arizona where she was much fared.

* * *

Arthur Shirley, the Australian actor, is playing the part of John Vassar, the leading role in Thomas E. Dixon's big playphot production, "The Fall of a Nation." All the week past Shirley has been on horseback leading his troops of two thousand "soldiers," who were tented and fed by the company. George Sargent is directing this picture.

Director R. S. Sturgeon came down from the mountains of Bear Valley this week long enough to order provisions, give instructions at the studio, and assemble two reels of "God's Country and the Woman," his current production for the Biograph company. In the afternoon he saw it run, say hello to the World man, and visit the wife and the young family. No he is not very busy, but all his time is taken. He went his way with promises of a fine wild duck for Thanksgiving, that is if he could shoot one. Anyway we hope he trees some of the animals.

* * *

Herbert Rawlinson, featured player for Mr. Laemmle's Broadway features, had a birthday and as a result of the evening spent at the luxury of the city. One morning we noticed after the famous man's natal day was a bark on his young and spirited car, and we were wondering who presented him with a cut-out for the mule.

* * *

H. D. Naugle, manager of the local V-L-S-E. exchange, returned this week from a trip down into the depths of Arizona booking the Big Four features. He said they were welcome to talk war but that it did not seem to hurt our business here any. Mr. Naugle returned with a suitcase loaded to the rails with cactus candy, which he distributed to a few of his personal friends. He described the growing industry and told how they saw down cactus trees and make delicious candy out of them. And believe me, it's good, too.

* * *

James Horne is the latest victim of the "gas fever." Forgotten is the white horse on which the Kalem producer directed the "Grand Hotel" series and "Stingaree" pictures. One bright morning this week he greatly astonished his

James Horne in His New Car.

Glendale company by arriving at the studio in a great big new eight-cylinder car.

Mr. Horne has just completed the ninth episode of "Stingaree" and is now revising a scenario for a new production.

* * *

"Every time that we visit the Biograph studio we run in with some old friend we knew a couple of years ago who had gone West with that company last season. This year many of the same faces are there, but then there are many new ones.

Charles Bennett was with the Vitagraph, and who played many fine character parts, is again under California skies, only he has changed over from the Biograph to citizenship, and is awaiting another engagement, which he is loath to announce for a few days.

Oscar M. Larson who formerly did much of the work for Al Hale when he was making comedies for Kalem, is now assistant to J. Farrell Macdonald, one of the directors now working here. Larson is a busy man and a hustler and deserves the progress that has been afforded him. He can act too, b'gosh!

Editor Albert Glassmire also wrung our hand and whispered that he had plotted up a play and sold it in the East. That's good news also. He calls it "The Devil's Workshop," and it must be a hot place at that Mr. Glassmire is as busy as ever reading the scripts and writing a few in between the busier moments.

Gene Dennis, the husky writer of scenarios, was also on deck and came down to the last meeting of the Photoplayers club.

Travers Vale was busily directing Louise Vale in a big picture with Rose Ruben and a promising young woman, Helen Brady, in the cast. The other persons about the large plant were busy too.

We met the genial Lee Daugherty, manager of the Western branch, who was talking busily to some visitors when we arrived. I said that I had intended meeting the train when they arrived and he smilingly replied, "Oh, that's what the matter was. I thought something was wrong when we arrived here; now I know, I missed that smile of yours."

* * *

Manager Parsons of the new Triangle exchange is as busy as a soldier in Europe who is on the firing line with a rifle that has a jammed barrel. The new program is going so well that he is signing them up every day. One man who had listened to the Triangle talk for some time without a murmur of anything promising, laughed at the big idea, but after the
first week's run at Clune's auditorium he sneaked up to the office and put his name to a contract for a year. We withheld his name.

Tally's theater, as usual, is being crowded to the curbs with lovers of the film drama. Mr. Tally ran "Madame Butterfly" last week, and the demand for tickets was so strong that the picture was held over for a split week. The remainder of this week "Bella Donna" is being run.

Reservations for the entire house are now being sold exclusively here, and the management is well satisfied with the plan, as many people would not wait for seats, but desire to go in immediately. Hereafter the theater will be run just as the large legitimate houses are operated. Mary Pickford in this offering drew the second largest week since she appeared in one of her movies a few weeks ago.

As an advertising feature Mr. Tally shows a unique little display from the paper. The picture of Mary of the Japanese garden was cut out and pasted on cardboard. An artist painted in trees, etc., and on a large sheet, placed about six inches behind the cut-out, he painted a scene, with the snow-capped Fujiyama in the distance. This sheet is transparent, and at night looks most realistic. The drawing power of the device was shown by the large number of passersby who stopped to gaze into the cabinet.

In presenting this feature from the Paramount program, Mr. Tally has gone himself one better by putting "atmosphere" into the house, for from the time one steps into the lobby until he is seated, one is transported to Japan.

J. A. Barry, a former newspaper man of the West, and who is connected with the publicity department for Griffith in New York, is a visitor to Long Beach, his former home. Incidentally this publicity man says that the film industry in Los Angeles is more of a magnet to Easterners than either of the West Coast expositions, and that is probably very true.

Miss Ethel Weber, who is the third person in the triangle of heavy thinkers who produce big features for the Universal under the Smalley, banner, has purchased a Classical potted motor car, a roadster finished in black and white, and it must be a powerful brute the way it barks. Miss Weber helps her sister, Lois Weber, and Phillips Smalley, put on their pictures.

For some time Alan Hale has been seen on the screen as a leading star but now he is to be more than starred in coming months. Mr. Lasky and Mr. Smalley, who have put this week and the big husky star leaves the old Biograph for the Paramount producers. As yet no definite plans have been laid but it is certain that Mr. Hale will be seen in some of the best that will be made by the big company.

Al W. Filson is playing the part of his life in a Selig picture which is fast nearing completion. It is the character Bill Schulte, the policeman who came on the day of the robbery on the train of Chief Arabs, the crook, played by Harry Mestayer. The story is called "The Dragnet," and is a film version of Willard Mack's successful play called "Kick In." The story is being produced by Frank Beale. The part is just that of a character for Al W. Filson, who will be remembered from sidewalk days with Lee Errol, when he did a skit written by George M. Cohan especially for the couple called "A Tip on the Derby."

While at Bear Valley, this trip, the Vitagraphers had a lot of fun. Bill Duncan, when asked by Sturgeon if he could paddle a canoe, replied that he certainly could. At the test it is said to relate, Duncan did everything but paddle. He is powerful, and power is not as essential in propelling a canoe as skill. However, now he can go like the wind, but he carries the name of "Paddling Nelson," in lieu of "Battling Nelson."

The weather has been ideal ever since the first rain and everyone is shooting lots of film. The only difference is a slightly lowered mercury.

Since the Selig forces have been consolidated at the zoo studio and the Edendale plant moved over, the place is a busy one. Bob Daly is engaged in producing a three-reel drama featuring Fritz Bennett. It is called "The False Alarm." Mr. Daly, who is one of the best known directors on the coast, has just finished a five-reel feature for the big program called "Unto Those Who Sin," and it also features Miss Brunetti.

Director General Henry McRae of the Big U forces held a pre-view of the five-reel feature photoplay "Undine," the water picture made by them, in the Pacific Coast islands, with Miss Ida Schnall featured. The picture was projected at the Woodley theater on Monday evening at 11, with many press and picture people present. It was voted a success.

That those who make the pictures are deeply interested was proved here this week when Lasky's "Chorus Lady" was given its first run at Ocean Park, in the Rosamary theater. This was the first time the picture was projected, not even the players had seen it. We attended, as guests of the Raymond Brothers and Mayor Sams, of the theater, and noticed many picture makers present. Little Miss Madge Daniels, a red head of a country miss who comes to the city to visit her big sister, Cleo Ridgely, was wonderful in the part. Several other players traveled all the way to the beach to see the first projection of the film.

Miss Doris Schroeder, who for the past two years or more has been with the Western Vitagraph, went away on a vacation a few weeks ago. She chose Bear Valley, a secluded spot of sort way up in the hills, and when she arrived at the remote retreat far from the maddening crowd, where she would not see a player with makeup, or smell raw film, or hear the bang of a typewriter, what was her surprise to hear "Action! action! a-c-t—come on there, get some pep into that scene. Show some life! What's the matter with you?" bawled out by a Lasky director or some other director who was "on location" in the hills getting scenes for a big picture. Farther up on the ridge Universal studios had set camp upon the band of Vitagraphers who were filming "God's Country and the Woman," California is full of picture people.

So far Captain Cupid controls the situation here with the Balboa army of lovers in the lead by several couples. This week the seventh pair in four months have trotted up to the altar and come away linked for life. This time the youngsters were open and above board, planning the wedding and letting everyone in on the secret. Previously, they disappeared when they were gone and this time we heard from some city near by that a knob had been tied with two players of film fame. The persons who got our best wishes this week are Richard Johnson, a character man, and Lulu Bower, a young actress.

While visiting the Laemmle plant last week we held converse with the big chief, Henry McRae, and while he was relating some of his exciting experiences with different heads of departments, he thoughtfully stopped and told us of a fine new horse that he had just received. The young and spirited animal is a "peach," and it is both proud and spirited that he has named it Peacocke. The genial head of the Universal studios, who is a lover of good horses, has called it a good horse, and he delights in riding the animal while inspecting the hilly portion of the great plant here.

A message from Las Vegas, New Mexico, we presume it is somewhere down the road, that some of the Selig players were honored guests of the manager of the Brownie theater one night this week. They were entertained with a feast in the ice cream parlor, a row of seats in the playhouse, and afterwards a barbecue luncheon. Among the present ones we noticed the names of Tom Mix, Victoria Forde, George Martin, E. A. O'Brien, Pat Chrisman, and others. 'Rah for the moving pictures!
Oh, for the life of an exchanger man if he sells V-L-S. Features. This week tis said H. D. Naugle, manager, and all his assistants who have been employed for thirteen weeks or more, received a slice of the dividends of the firm, just as if they had been making little Fords and got a part of the profits. The dividend totalled $1,007.88. Not half bad!

Pomona, a lively little city about 40 miles east of here, is considering purchasing a moving picture machine to install in its hall for visual education of its many students. Some members of the board thought that it would be wiser to buy playground equipment, but the majority are in favor of this machine which educates in physiology, history, geography and other subjects.

The El Paso chamber of commerce is staging a large production in the Texas city which will be used for advertising purposes. Several prominent persons are in the cast for the play, the nature of which has not been disclosed, but there are many outdoor scenes to be made in and around El Paso. L. J. Burdett, * * *

The Kolb & Dill Company went to San Diego this week to take scenes around the Exposition.

The Pals, a newly formed club of local stage and screen stars, held a merry dinner party at the Cafe Bristol Saturday last night with Nellie V. Nichols as the guest of honor.

"The Stope," a moving picture theater and dance hall, was opened in Lowell, Ariz., on November 13th.

The Summer Avenue theater at Avalon, Catalina islands, will be reopened in a short time. Extensive improvements have been made and a balcony added at the rear.

Santa Barbara Motion Picture Co. of Santa Barbara is moving from the old quarters at Chapala & Sola streets to the corner of Islay and Anaoapa streets. Dr. Boosoko is the president and manager of the concern.

A brick theater and office building is being erected by John Cassau in Anaheim, Cal., at a cost of $40,000.

A. Hurley, manager of the New Theater in Tucumcari, N. M., will open another moving picture show in this town.

The Emert theater is the name of a new house in Calexico, Cal., to open under the management of Mr. Emert.

** Australian Notes **

By Our Own Correspondent.


Very little seems to be known in America about pictures in Australia; yet I think that Australians are as great picture lovers as there are in the States. Sydney has a population of 700,000, and over 75 picture houses. Of these about 20 are in the city proper and are continuous shows. The remainder seat from 750 to 2,000, change the program twice a week (except the first-class houses, who charge 3d., 6d. and 1s. (3 cents, 10 cents and 25 cents) admission. The first-class houses (about 8 in number) show first-class features, running for a week. They charge for admission from 6d. to 2s. 6d. (10 cents to 60 cents). We get a good variety of American features here. Pictures shown lately have included: "A Builder of Bridges" (Frohman-World), "Lola" (World), "The Unafraid" (Lasky), "The Dancing Girl" (Famous) and "Woman and Wine" (Famous). The Odeon, the largest house in Sydney, drew record audiences, no less than 50,000 seeing the picture in the week (six days).

Sunday pictures have not arrived here yet, but if some enterprising manager should start them the practice would become general.

Australian Films, Ltd., are advertising "Hypocrites." It has been passed by the censor here, and Mr. Black, chief secretary, said it was the best he had ever seen. The same company recently produced "The Loyal Rebel," in five reels, a story taken from Australian history. The cast included several stage stars and was directed by Alfred Rolfe, son of the famous Australian producer, Alfred Dam- pier, who directed many famous pictures, nearly all of which were released by the Sawyer Company in America about eighteen months back. Messrs. J. C. Williamson, Ltd., the most prominent theatrical managers in Australia, have produced "Within the Law" and several other stage successes with Miss Muriel Starr, no doubt well known to Americans.

These have not been released yet, so I will have more to say regarding them at a later date. Clement Mason's Cine Co. got an injunction against Australasian Films the other day to prevent them (Australasian Films) showing Essanay-Chaplin comedies. Before the injunction, the Chaplin comedies were shown at as many as 15 out of the 20 theaters in Sydney proper.

Pictures to be shown include "The Marked Woman" (World) and "Carpet from Baghdad" (Selig) and "The Eagles Nest" (Lubin).

TOM S. IMRIE.

** Flickers **

New York had last week as a visitor, Julian Johnson, editor of the Photoplay Magazine, Chicago. Chicago.

Clough & Warren of Adrian, Mich., have placed on the market a new moving picture theater organ, and expect to go into this end of the music manufacturing business on a very large scale.

E. M. Simon of Adrian, Mich., has installed one of the new Clough & Warren organs in his theater.

To show the funny side of the exchange business, if there is one, read the following letter that was received by a Chicago exchange manager:

** Kind Sirs—Your letter of the 13th at hand and contents noted carefully. **

I have two days, Saturday and Sunday, that I am going to give some exchange. I have been running less than 40 day stuff and am not telling an untruth when I say that I show pictures that are from 8 to 15 days old in this town. Do you believe it? Do you believe it? I pay $1 per reel, paper included. Do you believe it?

The pictures I show are free from rain, clean, complete and in good condition. Do you believe it?

There are a lot of exchanges after the business these days. Do you believe it? Their offers are fine, goods new—and us "little town" fellows have a chance to show our patrons "good goods." Do you believe it?

I know all exchanges will come to it in time and then the climax. Do you believe it?

Seven exchanges start well but it don't last long. Of course, they have good excuses to offer, but I don't show rotten film here as I am close to KanakaKea and when I show "old has been" then I drive my people to those next door. I hope you will show that KanakaKea has nothing on us then they stay home and forget KanakaKea.

It's a hard name, and in order to let the little fellow live, you fellows must give (us) then the goods too.

Respectfully yours,
(Signed) "Quality first" "Prosperity later."

If you should happen in the Hotel Astor about lunch time, hear a loud noise and notice a bald head near it, have no fear. That's Lobel. He's Arthur J. Lobel. He owns both.

Dermot Fitz-Gibbon, he of the English accent, is some entertainer. Interpreting parts of the "Tonguee" he keeps the press agents' lunch table in laughter every day.

Again we dare Jay Cairns to come to New York. Not that we expect him to come, because we certainly would take to the woods if we saw him first, but we would like to see if he really knows the way.

MAC.

** FUNERAL OF MRS. BARRY O'NEILL **

The funeral services for Mrs. Barry O'Neill were held Tuesday, November 23d, at 1 o'clock in the Church of the Transfiguration, Twenty-ninth street, near Fifth avenue, Dr. Houghton officiating. The honorary pallbearers were: Charles McIntyre, P. J. Rowan, Wm. Smiley, George Spencer and William Norton. Among her many friends and associates of the theater who attended the church services were: Wm. Courtleigh, Shepherd of the Lamb Club; Edward Mackey, Charles Arthur; Henry Lotto, Philip Robson, Wm. Randall, Emil Ankermiller, Hugh D'Aracy, Lyman O. Fiske, Martin Faust, Barclay McCullum, Mr. and Mrs. Edwin Middleton, Lillie Lesic, Mr. and Mrs. Max Schneider, Mrs. Lang, Lilian Spencer, Mrs. Wm. Norton, Lawrence McClusky, Robert E. Graham, Jr., Mrs. Ellen Lockhart, Mrs. Loughlan, Mrs. Dr. Chandler, Mrs. George Merle, Mrs. Julius Cohen, Miss Josie Bemesh, Mrs. Charles, Mrs. Weirman, Mrs. Colleen Goes, Gerald Grifflin, Mrs. Clark, Mrs. Chauncy Kein and many others.

Many beautiful floral tributes were in evidence. The noted tenor, Mr. Craig Campbell, sang "Lead, Kindly Light," the first hymn that Mr. and Mrs. O'Neill sang together, which appropriately ended the church service. Interment was made in Woodlawn Cemetery.
“Divorcons”
Biograph’s Adaptation of Famous Play Makes Entertaining Four-Part Picture Comedy—A Single Reel Reissue.
Reviewed by Lynde Denig.
Victorien Sardou’s “Divorcons,” one of the most famous of all stage comedies, makes an entertaining picture for an intelligent audience, despite the enforced elimination of the playwright’s brilliant lines and necessary alterations in the incidents of the plot. The adaptation holds consistently to the spirit of the original and presents the same lesson in a manner at once humorous and cynical. A story so typically French in thought and substance remains French even when the characters are interpreted by Americans in American settings; and the marital problem with which “Divorcons” treats, it may be added, is quite as pertinent here as abroad.
It will be recalled that in handling the eternal triangle, Sardou eliminated the outwardly jealous husband. He chose, instead, a man who seemed to fall in very readily with his wife’s intention of getting a divorce that she might marry her cousin. And the woman, finding freedom so easily attainable, experiences a renewed interest in her husband. They come to a happy understanding at a little dinner party for her amorous cousin, were photographed on a bathing beach. In view of the interest aroused by the players, one may overlook the somewhat slow development of the story, which acquires greater speed in later reels—the reels that bring about the success of the husband’s plan to hold his wife, and the complete discomfort of the cousin. Much of the action is laid in an elaborately staged cabaret restaurant where a gay throng gives a realistic depiction of expensive nightlife. Dell Henderson as the husband, Dave Morris as the cousin and Gertrude Lambrick as the wife are effective in the three principal roles.
“Fate,” a one-reel Griffith production, soon to be reissued by the Biograph Company, is a masterpiece of dramatic suspense culminating in a real thrill. It is a vivid story of rough woodsmen, with early scenes giving careful preparation for the big situation of the picture, that in which a log cabin is blown to pieces by an explosion of powder. The human and dramatic interest centers in the almost miraculous escape of two innocent children and the just punishment of a troublesome ruffian. Mae Marsh, Bobby Harron, Lionel Barrymore and Charles H. Mailes appear in this excellent photoplay.

“The Cave Man”
An Al Vitagraph Featuring Robert Edeson and Released on the V-L-S-E Program.
Reviewed by W. Stephen Bush.
Here we have Vitagraph at its very best and I do not know that I could go any higher in the dictionary of laudation. Mr. Edeson has never had a part more thoroughly suited to his splendid personality and his equally splendid acting powers. He is most ably supported by Fay Wallace, whose screen debut in this feature is sensational success. Every man and woman in the play is perfect in his or her part. Lillian Burns as Dolly Von Dream showed exceptional abilities as a comedienne. In the selection of the right and convincing types, the producers have lived up to their best record and perhaps surpassed it. Settings and photography are of the highest standard imaginable and if there is the slightest flaw anywhere in this feature it has escaped me altogether. The dozen reviewers present gave it a quick verdict of “Most Excellent,” which is a rare thing, indeed.
The plot is interesting and withal highly diverting. In the course of its clever development the foibles and shams of what is called “Society” are held up to ridicule. There is no malice in the ridicule, every thing is perfectly good-natured and that’s why it is so genuinely laughable. It is a story that in the first part holds us by its oddity, that amuses us in its gradual rise and then thrills and grips us in its sudden turn and its most satisfying climax. The plot shows its origin in the strange whim of a frivolous and perhaps somewhat cynical society woman, Miss Mischief. She takes it into her head to make a social lion out of a coal heaver. She resorts to a clever artifice, which need not be told in detail here. The coal heaver has never been touched by either the ordinary or the extraordinary refinements of civilization and has, of course, never dreamt of entering society. Miss Mischief, with the aid of two
barbers and "a ton of energy" and a gent's furnishing store and a tailorshop, makes the quaintest coal heaver very presentable. She then introduces him into society with results which the pictures describe far more truly than could any words of mine. In turn he becomes a "sociologist," an art critic, an artist and a social hero. His vision grows broader in the mean time. The ordinary scenario writer would have ended the story here by letting Miss Mischief and the hero fall in love with each other and go to the parson, deftly inserting about one hundred and fifty feet of wedding festivities. Nothing like it happens. The coal heaver, whose ambition has fed on his manhood, perceives that he has been but "a man on a checkerboard" and his wrath against Miss Mischief awakes with a terrible explosion. He realizes that he is capable of achieving big things in this life and he goes forth and, beginning down away at the bottom, he achieves them. At the height of his wealth and his power he again meets Miss Mischief, who now yields herself willingly to the man of superb physical and moral power. To say that this film play essays at fully 100 per cent is stating the plain truth.

"The Alster Case"

A Mystery Story in Five Parts by Essanay, with a Strong Cast Headed by Bryant Washburn, Jno. H. Cossar and Miss Ruth Stonehouse.

Reviewed by James S. McQuade.

"The Alster Case," directed by J. Charles Haydon, is an absorbing mystery story by Essanay, in five reels, that holds the spectator's attention in eager expectancy until the final scenes. The pictures put moving pictures to a severe test in the effort to make the story clear to the observer and at the same time to cast an air of mystery over that which is followed, so that the real culprit is not discovered until the end, but the feat is accomplished without any lavish use of subtitles I am glad to state.

The production of such a story in moving pictures the greatest care must be exercised not only in withholding information, but also in furnishing it when absolutely necessary. The director may be prone, from his own knowledge of the story, to think that he has at certain points given the necessary links in the chain for the spectator's benefit, when in reality he leaves gaps that sorely puzzle the observer and mar the solution. In "The Alster Case" this is avoided by much painstaking thought and careful direction. The murder of the wealthy old maid, Cornelia Alster, who has adopted two orphan children and brought them up as her nieces, is so hidden in mystery that five people are under the Alster home, impresses one by the bold individuality given that character.

The release date has not been fixed at the time of writing, but it will be some time in December through V.-I.-S.-F., Inc.

"The House of Fear"


Reviewed by Margaret I. MacDonald.

The second of John T. McIntyre's "Ashton-Kirk" stories to be filmed under the direction of Aronid Daly and Ashley Miller is scheduled for release on Dec. 3rd, and proves to be an absorbing melodrama, of which its producers may be justly proud.

Arnold Daly as Ashton-Kirk, Investigator, is at home in the part, and is supported by an unusually competent cast, among whom are Jeannie Eagola, Sheldon Lewis and Charles Kraus.

The House of Fear is the home of one Cramp by name whom resides his sister and his aunt. The origin of the mystery which seems to hover about the house lies in the fact that some forged currency plates that had been engraved by Cramp's father for an unscrupulous Mexican named Alva, had not been delivered to the said Alva, and at the death of Cramp, senior at the hand of an agent of the Mexican's, had been hidden underneath a large stone in the cellar of the Cramp home.

Ashton-Kirk, who is young, studious and imbued with the spirit of adventure, undertakes to solve the mystery of the house, and is successful in doing so. On the night on which Alva and his agents enter the secret tunnel leading to the cellar, confident that nothing can stand in their way to the recovery of the plates, the young "investigator" is on the spot, pistol in hand, and is in a short time master of the situation.

Charles Kraus, as the detestable cripple, Alva, does a fine piece of work. There are others in the cast whose names we would be glad to know, for instance the actress who plays the role of Miss Hohenlo, the aunt of Cramp, and also, it is revealed at the close of the story, the wife of Alva, which, of course, accounts for the strange part played by the woman in the manipulation of events in the house of fear.

The production has been splendidly produced and has action every moment of the film.

"The Broken Law"

William Farnum Is Star in Romantic Melodrama Produced by Oscar Apfel for Fox Program.

Reviewed by Lynde Deniz.

"The BROKEN LAW" will meet the requirements of exhibitors who find Fox productions profitable. It has the dramatic, the sensational and the sex elements that the public has come to expect in the productions of this company, and the story is not more extravagant than one might properly anticipate in a melodrama of the stamp.

William Farnum is a truly hero. In quest of a long lost half-sister he joins a Romany tribe and fights his way into the leadership. A jealous rival falls before his prowess and then, intent on vengeance, persuades a young woman to accuse the handsome leader of causing her downfall. According to the laws of the tribe the accused man is hanged and driven from the camp and a like punishment is meted out to the girl, who later is identified as his missing relative. The real culprit, a titled Englishman, and the villain of the story, is brought to justice at the moment he is about to marry a wealthy girl. A shot through the window brings the ceremony to an abrupt close and the gallant Romany leader opens his arms to receive the fainting bride. There is nothing now to interfere with the continuance of their pleasant romance.
The mortality in "The Broken Law" is rather high; five deaths and all but one due to violence. The aged leader of the Romanies is hurled from a cliff, Esmond's half-sister dies soon after she has been brutally fogged, the villainous duke is shot and the deformed wanderer who aims the bullet promptly ends his own life. The writer of the scenario solved his plot largely by the process of elimination.

Director Oscar Apfel's production is highly picturesque and punctuated with thrilling incidents, such as an automobile crashing through a bridge railing and into a river; the flight between Mr. Farnum and another candidate for the leadership and the struggle of the Romany girl to escape from the clutches of the duke. The cast includes Dorothy Bernard and other able players.

"Life Without Soul"
A Five-Reel Drama, Founded Upon Mary W. Shelley's Famous Old Novel, "Frankenstein"—Produced by the Ocean Film Corporation.

Reviewed by Edward Weitzei.

The production of the five-reel drama, "Life Without Soul," reflects credit upon the Ocean Film Corporation, Jessie J. Goldberg, who made the scenario, taking for his basis the famous old story of "Frankenstein, "by Mary W. Shelley, and has dodged the pitfalls that such a subject contains by leaning boldly over them. In other words, he has not attempted to explain the impossible, but has secured free rein to his imagination by not prescribing what will take place only in the brain of his hero. Everyone is familiar with the weird tale of "Frankenstein, "of the young scientist who creates a being cast in the human mold, and the great and the small that the monster, how he dominates his maker and becomes a menace to everyone within his reach until he is destroyed, has fascinated thousands of lovers of the gruesome and the unnatural. In adapting the story for the screen, Mr. Goldberg has troubled neither himself nor his future patrons with the psychologic aspect of the theme. If one wishes to read a deeper meaning in the fate of the man who aspires to grasp the power of omnipotence, he must do so without assistance.

The author of "Life Without Soul" has been guided by but one purpose—to build a photoplay which appeals to the emotions rather than to the intellect, and is at all times good entertainment by reason of its directness and cohesiveness of plot and the strangeness and attractiveness of its theme. The picture easily fulfills its mission. Supplemented by the resources and excellent judgment of the director, Joseph V. Smiley, and the equally efficient acting of the cast, the author of "Life Without Soul" has wrought a photoplay of distinct merit. Great diversity of incidents and scenes, views of deep chauma, wild glades, desert sands and the ocean's wide expanse, are intermingled with glimpses of the young scientist bending over his creation in the laboratory and of truant home life.

The most valuable member of the cast is Percy Darrell Standing. His embodiment of the man without a soul adequately conveys the author's intent. He is awe-inspiring, but never grotesque, and indicates the gradual unfolding of the creature's senses and understanding, with convincing skill. At times, he actually awakens sympathy for the monster's condition—cut off, as he is, from all human companionship. William W. Chail, George De Carlton, Jack Hopkins, Lucy Cotton, Pauline Corley, David McCauley and Violet De Bicari are the remaining members of the cast.

Grafton Wiggins Joins Vitagraph.

Grafton Wiggins, brother of Guy Wiggins, well-known landscape painter, has joined the Vitagraph Stock Company.

"Barbara Frietchie"

Picture Based on Whittier Poem and Clyde Fitch Play Is Produced for the Metro Program.

Reviewed by Lynde Denig.

Produced by the Popular Plays and Players and for release by the Metro Corporation, this five-part Civil War drama, starring Mary Miles Minter as Barbara Frietchie, has much to recommend it in the way of a story, settings and acting. The director was successful in catching the atmosphere of a southern town in war time; the action in the picture is never allowed to drop and it all further the selling of a dramatic story and a pleasing romance that is brought to an unconventional close. The author of the scenario deserves credit for his daring in permitting death to remove his hero and heroine, his only concession to the usual demand for a happy ending being a double exposure scene showing the union of the spirits of the deceased lovers.

With this climax and with the stirring scenes illustrating verses from Whittier's poem, the concluding reel becomes the most memorable of the five, although there is much in the preceding parts to arouse interest and arrest the attention. Miss Minter is an irresistibly sweet Barbara Frietchie. We meet her on her eighteenth birthday when she is the center of a gay party given her in honor. Soon Captain Trumbull, a young Union officer, is brought into the action and the love affair, around which the plot is built, is immediately introduced. The story, save in occasional details, is not essentially different from other Civil War plays. Barbara's brother, a Confederate officer who returns home when the town is in the possession of the Northern troops, figures prominently, as does a young Southerner who goes insane when Barbara rejects his love.

Characters such as these and the incidents arising out of their conflicting purposes are not unusual, but they are made distinctly interesting as presented here.

There is a genuine thrill in the final scenes showing Mrs. Thomas Whitten, as Barbara, defiantly waving the flag she loves as the Confederate soldiers tramp through the street. Then comes the shot that mortally wounds the granddaughter of the venerable woman and finally the pathetic picture of the young lovers united in death. Guy Coombs gives an impressive portrayal of Captain Trumbull. This is a production that invites the best sort of musical accompaniment.

Scene from "Barbara Frietchie" (Metro).

"Armstrong's Wife"

A Finely Finished Lasky Picture in Which Edna Goodrich Makes Her Screen Debut.

Reviewed by W. Stephen Bush.

Edna Goodrich makes her first appearance on the screen in this strong and stirring play. While her newness to the task is unmistakable her attractive personality and her unquestioned dramatic power amply suffice for the task placed upon her. Two of the finest film stars support her: James Cruze and Thomas Meighan. Both Meighan and Cruze had parts which were eminently suitable for them and both acted with the restraint and wisdom necessary to complete success.

Cruze, acting the part of a smooth, suave but utterly unscrupulous scoundrel, disputes the possession of May with Meighan, a childhood friend of May who is passionately in love with her, but who lacks the glittering surface qualities of Cruze. Miss Goodrich gains in confidence and power as the play progresses. Settings and photography are excellent and there is the indefinable touch and tinge of beauty which is so characteristic of Lasky plays.

The development of the plot is strong and quite logical in the beginning, but begins to wobble toward the end, though the climax is very fine indeed. The gambler played by Cruze is likewise a bigamist. When he becomes a fugitive from jus-
tic, having killed his partner in a quarrel, he discovers May in the Cuban woods, where she has found refuge from the pursuing police. Both May and her true lover know that the gambler is a bigamist and that he has no legal or moral rights when they are bound to respect. Indeed, they have but to notify the police to get rid of him at once and for good. In spite of this the bigamy is never mentioned by May, though she gets into seven tight corners, from which she could have freed herself in an instant if she had reproached the gambler with his deception. Under the circumstances one begins to wonder why the bigamy of the gambler was shown at all. With this qualification the play skillfully sustains the interest in the story to the very end.

"The Warning"
A Genuine Film Masterpiece of Uncommon Dramatic Power, Featuring Henry Kolker, and To Be Released on the Equitable Program.
Reviewed by W. Stephen Bush.

If THE word "wonderful" had not been abused to so woeful an extent, I would unhesitatingly speak of this production as truly wonderful. Exhibitors have been so constantly deluged with a daily flood of superlatives that they have most reasonably become suspicious of all terms of high praise.

Scene from "The Warning" (Equitable).

Confessing this handicap, I must also confess my inability to speak of this picture in other terms that those of the highest praise.

First of all, I was impressed with what may be described as the dramatic dignity of the production. Class and power accompany every inch of the film. One chord there is in the dramatic and emotional register which will always wake its vibrating echo in the human heart—the relentlessness of Fate. If ever the screen illustrated the old principle that "consequences are unpitying" it is done in this play. It is true that there is a most happy and gratifying ending, but it comes most unexpectedly and we are just about ready to shed a tear of sorrowing sympathy for the man who fell over the edge of the precipice when we discover to our intense relief that he stopped just short of the fatal step and that, having had a most fearful warning, he parts company with the terrible destroyer of souls and renews his allegiance to the fireside.

"The Warning" shows with unsurpassed art and under the form of a powerful drama the gradual disintegration of a man who has been broken by social and alcoholic links. Though good-hearted and jovial and a lovable husband and father, he cannot resist the subtle and insidious poison of sweetened and flavored alcohol, most commonly known as whiskey. He has a responsible position, a charming wife, a good sister, a bright and lovable little boy; everything, in short, which ought to make for contentment and useful activity. The evil spirit in the luring guise of liquor tempts him constantly. Then comes the warning. Warnings in dreams have an element of mystery and weirdness. Under very clever dramatic handling and with the help of splendid acting this warning of the weak-willed drinker is visualized in the most startling and wonderfully convincing way. When he discovers that he has been troubled with a vision of his probable fate and with an effort rouses himself to shake off the memory of the things he has beheld the audience is most deeply affected, for they, too, find it difficult to believe that they have witnessed a dream—everything had been so real and so realistic. I dare say there is not one man or woman in the audience who does not believe that the unfortunate weakling had really joined the children of perdition.

The power of the theme lies in its absolute simplicity. The simpler the story the wider are the circles it moves, the more direct is the appeal and the more profound and lasting must be the effect. A simple theme handled with the highest artistic and dramatic skill acquires a momentum that strikes into the very depths of the human heart. "The Warning" is fully entitled to be thus described.

There is much of supreme film art in this production. The local color is so true and so well chosen that it amounts to one of the real points of merit. There is some allogory as part of the dream and the director has imparted or imparted a Dantesque touch to it. There is much allegory which comes as an occasional interlude in the progress of the play and that part is splendid. The other part which conjures the punishment of the drunkard after death while quite justifiable as part of a dream appears to be not quite as felicitous. The play is bound to make innumerable friends for the motion picture in circles where ignorance and prejudice prevail today. High as this merit is, I do not count it the chief merit of the play. The chief merit is its extraordinary value as an entertainment. The dramatic and artistic appeal of the play is irresistible everywhere.

Too much praise cannot be given to the actors and actresses. Henry Kolker gave a superb impersonation of the man who stood on the brink of the abyss. The part of the wife was taken in splendid fashion by Lilly Leslie, Master Frank Longacre made a charming and real boy. The other parts were all capable hands, but none was better than the Camille of Mayme Keiso.

"The Taking of Stingaree"
Rumor and Excitement in Kalem Two-Reel Offering—Serial of Australian Bandit Holding Up Well.
Reviewed by Hanford C. Judson.

Stingaree" is captured in this installment, "The Taking of Stingaree," of the serial; but he escapes and there is good amusement in it, so that it makes a very enjoyable picture. The interesting character, after the bandit himself, is the police inspector, Charles Saison, played by Thomas Lingham. One may notice that this is the same player who took another character in the former installment; but that won't matter at all. He is—or he makes us feel it so—a different Thomas Lingham altogether, and an absolutely different character that he pictures. His chance to play different characters around this same theme is more brilliant than that of even the leads, for, whatever their abilities are, they have the same idiosyncrasies to hold to and must perform (play as convincingly as they can) make the same kind of impression in each succeeding installment, whereas the character man can register his versatility anew with every two-reel part. Let us not unintentionally imply that it is not a big thing for the leads to maintain a consistent and convincing impression throughout a long serial; for it "Tree Boardman, as Stingaree, and Marin Sais, as the girl who can sing, must be praised each time; but we have the pleasure of praising Lingham freshly each time. James W. Burns, as the chief of police, makes his first appearance in this serial as the good quality of his work in this serial more than ever before, well known as he is and able as he is region.

The fun rises mainly from the jealousy between two police inspectors who both want to be the one to make the capture of the bandit. Stingaree is a youthful and vigorous force and takes his uniform. In this he fools and has amusing fun with one of the inspectors. While he is tying this one up, the other one creeps up and has Stingaree covered. It looks bad for the bandit; but the inspectors get to a hot discussion over the coming reward and it gives the bandit another chance, of which, yes, may be sure, he makes good use. It is sure to be a popular offering.

Scene from "The Taking of Stingaree" (Kalem).
Triangle Program

Excellent Productions on View This Week at the Knickerbocker Theater, New York.

Reviewed by Louis Reeves Harrison.

"CROSS CURRENTS," a five-reel Fine Arts feature by Mary H. Connor, directed by Francis Grandon, under the supervision of D. W. Griffith, is admirably typed and handled. Very much to the pleasure of those who have seen Helen Ware in roles not entirely suited to her, roles not giving scope to her powers as a motion-picture performer, one is provided which displays her natural endowment of physical strength to advantage, while not detracting from talent as an actress. The story carries her from the stilted posturing of the drawing room to the free expression of her intelligence in an extremely difficult performance. The cast is strong throughout, Courtenay Foote distinguishing himself, and the scenic effects are well chosen.

"Crooked to the End," a two-reel Keystone, is a scream. The constant intermingling of the perilous with the ludicrous, the really perilous in many cases, is bound to make some excitable members of any mixed audience hysterical. There seems to be no falling off in the quality of these releases—to the contrary, they are improving. "Crooked to the End" is so crowded with exciting incidents that one can only marvel at the tremendous amount of ingenuity and hard work compressed into so small a space, reversing conditions in the average five-reel feature. A sure winner.

"Between Men" exploits William S. Hart and his theory that the man of great physical strength and strong native impulses is bound to count, if not to win, in a clash with the forces of ultra refinement, especially when those forces spell moral decadence. Perhaps Mr. Hart is right—he certainly gets a sympathetic hearing. "Between Men" is a story of gratitude, admirably told, as a rule, though slightly anticlimaxed, where it should have had a snappy ending. The cast of men is magnificent. J. Barney Sherry and House Peters fully share honors with Mr. Hart. The stock exchange scenes are probably the largest of the kind ever shown on the screen, and the whole play is generally successful.

Scene from “Cross Currents” (Triangle-Fine Arts).

Scene from “Between Men” (Triangle-Kay-Bee).

"The Gray Mask"

Shubert-World Film Melodrama Is Characterized by Fast Action—Edwin Arden in Leading Role.

Reviewed by Lynde Denig.

THE melodramatic story in this five-part picture was taken from a scenario by Charles Wadsworth Camp and directed by Frank H. Crane with Edwin Arden and Barbara Tennant in the leading roles. The scenes move at a rapid pace and introduce a number of exciting incidents, arising out of the efforts of the leader of a band of crooks to gain possession of the formula for a deadly explosive, concocted by an aged inventor, who determines that it shall be the exclusive property of his own government. One gathers from the first reel that a country supplied with this terrible explosive would be amply prepared for war. It is made the excuse for all manner of crime, also for a satiric detective work on the part of Mr. Arden. The plot is ingenious rather than convincing, for the author did not waste much time on motivation. Having a wealth of incident to deal with, he presented melodramatic scenes in rapid succession, allowing an audience little opportunity to question the likelihood of what is happening on the screen. The one aim of the picture seems to be to startle and to thrill, and in that it achieves its purpose.

There is a murder early in the action—the murder of the detective engaged to marry the heroine of the tale—and it remains for Jim Grath (Mr. Arden) to track the murderers of his brother officer, as well as keep the explosive from falling into unfriendly hands. In both of these missions he is materially aided by Nora, who stops at nothing to avenge the death of her lover. She becomes a member of the gang and having won the confidence of the chief is permitted to attend the most secret conferences. The climax of the story finds Jim Grath, disguised in a gray mask, impersonating a trusted member of the band and with the girl's assistance he thwarts the schemes of the conspirators.

Mr. Arden makes the most of a part that does not permit of much characterization, Miss Tennant is satisfactory as the heroine and in other respects the picture is well cast. One of the most thrilling scenes shows an automobile falling into the river between a ferryboat and the slip.

Scene from “The Gray Mask” (World Film).

"A Trip to the Argentine"

The Roy Chandler South American Pictures Give Valuable Insight Into Life in the Argentine.

Reviewed by Margaret I. MacDonald.

ACCORDING to Roy Chandler's South American series, affairs of every-day life progress much the same as they do on the sister continent; at least in the region of the Argentine.

Several thousand feet of film cover the trip from New York to Argentina. It ends at that point of particularly beautiful significance where the Argentine meets Chile, a spot marked by a monument known as the Christ of the Andes, and which was erected in memory of the treaty of eternal peace established between these two countries years ago.

These pictures, which made their New York debut at Carnegie Hall on Wednesday evening, November 24, were accompanied by a travel talk by Spring Byington Chandler, in which she told many amusing incidents which occurred during the trip to the Argentine. The first stop at Barbados, B. W. I., gives an interesting glimpse of this quaint spot in the West Indies. Then we hurry on to Bahia, Brazil; then to Rio de Janeiro and its wonderfully beautiful bay and surroundings, including a splendid view of Sugar Loaf Mountain, seen from the harbor. Hundreds of feet of film have been used in illustrating the beauties of the south American
metropolis, Buenos Aires, showing its principal streets, parks, hotels, its shopping district, its banks, which includes a branch of our National City Bank, established in 1914, and illustrative of one of the most important links in the commercial relations between the Argentine and the United States.

Very little that is interesting in this wealthy republic has been omitted in the Chandler pictures. The agricultural possibilities of Argentina have been exploited to the full. And we are specially impressed with the splendid specimens of cattle thrown on the screen. We see also the Argentine cowboy or Gaucho as he is called, in all his glory, engaged in occupations varying from breaking bucking bronchos to the gentler forms of recreation such as dancing the native dances with the pretty Andals of Argentine.

There is also given a splendid insight into the Quebracho industry, tons of the bark of which is shipped to the United States to be used for tanning purposes, etc. Nor is the navy of the Argentine forgotten, for we are treated to more than one view of the gigantic dreadnought "Rivadavia" with her crew of hearty marines.

Among other interesting items of the series are views of the Falls of Iguazu, possibly the largest in the world, with a drop of 210 feet. These scenes are a revelation to those ignorant of the immensity of these marvelously beautiful waterfalls. Then there are the granite quarries of San Pacho, the Argentine oil fields at Comodoro Rivadavia, the ancient Jesuit ruins of Misiones, the Trans Andine railway passing through the Andes Mountains toward Chile, and Mount Aconcagua of the magnificent elevation of 25,000 feet, and then at last the beautiful emblem of Peace already spoken of.

The remarkable educational value of the Chandler South American series cannot be overestimated. They are, in a clear quality of photography, and their footage encompasses only things worth while.

"The Prince and the Pauper"
Marguerite Clark in Dual Role Finely Portrays the Twin Characters in Lavish Production of Famous Players.
Reviewed by George Blissell.

I N THAT marvelously interesting three-volume biography of Mark Twain written by Albert Bigelow Paine considerable space is given to telling how the great writer confided to Daniel Frohman the vitalizing before the footlights of his "The Prince and the Pauper." The writer does not recall the date, but it is strongly of the impression it was in the eighties.

It is singularly fitting that the initial frame of an unusually artistic production should set forth that "Daniel Frohman presents Marguerite Clark in The Prince and the Pauper." Probably the only regret of Mr. Frohman in connection with the screen presentation is that the famous author could not have seen it.

This Famous Players picture was made under the direction of Edwin S. Porter and Hugh Ford. It is saying much to suggest that it is as good as its previous best; but from the production side perhaps it is their greatest. From all angles "The Prince and the Pauper" ranks high. The staging is superb; the editing, every cut, part of those portraying the humblest characters, is of the best; the photography is likewise. The story, in spite of the handicap imposed on a director by the use of the dual role, is not only interesting but contains strong moments, situations that stand out from the depth of human interest contained in them. The triumph of the Famous Players is all the more notable when it is borne in mind that there is not a lover in the whole five parts.

Marguerite Clark finely balances the characters of the prince and the pauper, the one accustomed to all the care and homage that could be lavished on a child, the other, Tom Canty, reared in extreme poverty. The pauper in the garb of the prince is the pauper in manners; the prince in the clutches of the outlaws is still the prince in spirit and in fact.

William Barrows, as the Earl of Hertford, the head of the Court, is deserving of the highest praise. William Sorelle, the swashbuckling defender of the prince in trouble, might have stepped out of the book. It is interesting to note that Mr. Sorelle was a member of the Edison cast in "The Prince and the Pauper" when that company put out the subject in a single reel in 1909. William Frederick as the bony father of Tom made a convincing brute.

There is not space sufficient to elaborate the situations that stand out, nor yet the many examples of unusual staging, but reference must be made to the coronation scene in Westminster Hall, where the entrance of the king is met with a din of bugles and the sight of the right prince formed a combination of drama and background that is out of the ordinary.

"The Primrose Path"
Five-Reel Broadway Universal Feature, by Bayard Veiller, with Gladys Hanson and Barrymore in Leads.
Reviewed by Robert C. McLerravy.

T REQUIRES strong and dignified treatment to adequately portray a situation in which a wife gives herself to an admirer whom she detests in order to save the life of her husband. There must also have preceded this momentous de-

Scene from "The Primrose Path" (Broadway Universal).

It is a pleasure to enthrall over this picture. One might not go far wrong in naming it as the most forceful production offered by the Metro Corporation in recent months. Will Nigh, who fills the double role of author and director, may have made a slip here and there, but any minor defects that exist are easily forgotten in view of the dramatic quality of the story and the strength of the acting. During its long exposure in photograph the Barrymore has given many telling performances, but it is some time since he has had a more effective role than that of "Barry" Dale, introduced as an "atom" on Wall Street and later met in the Jekyll-Hyde character of a man who is an outlaw and a minister by turns.

"A Yellow Streak" is melodramatic and at the same time plausible. The author managed to make each point in his plot appear as a probable consequence of preceding events and he did not have to force things to bring about the big situations in the picture. Mr. Barrymore is quite at his best.
A well-constructed story, leading up to a strong crisis. "The Buzzard's Shadow" is distinctly a motion-picture play, most of the scenes being painted in the open by that generous artist the sun, scenes of large perspective impossible on the stage from an effective point of view. The adventures of a United States Scout and Special Messenger, Sergeant Barnes, carry the main line of interest, an intrepid character admirably impersonated by Harold Lockwood.

Barnes makes two deadly enemies through his assertive contempt for whatever is ignoble in human nature. One of these is a renegade half-breed, who is roughly handled by the Sergeant for maltreating a horse. The other is Doctor Deschamps of the army, whom Barnes treats in a high-handed manner, demanding his resignation on discovering that the physician is attempting an intrigue with the Colonel's wife.

The opening scenes of "As the Twig Is Bent," a three-reel Lubin drama, written by Julian Louis Lamotte, take place when the hero is seven years of age. He and his twin brother are the children of unhappily mated parents, the mother

Scene from "The Buzzard's Shadow" (American).

Deschamps is the more dangerous as an enemy. He pretends to comply with the demands of Barnes at a moment when the latter is to be sent upon an important errand to another post across the desert.

The physician poisons the sugar with which Barnes sustains his horse on the ride, and the half-breed follows the scout to rob him of water. Barnes loses his horse, stagers alone on foot and is driven insane by thirst and haunting buzzards. He is given up for dead by a relief party, but he has been rescued, and he recovers his mental balance. He is on his way back to the post when he is brought into a highly dramatic encounter with the men who attempted to put him out of the way. The military scenes are of particular interest at this moment.

Under the direction of Joseph De Grasse, Digby Bell has just completed his work in the production of Ida May Park's simulation of George Ade's play, "Father and the Boys." The story is taken five reels with Lee Chaney, Colin Chase, Harry Ham, Louise Carassee, Mae Gaston, Yena Landowska, supporting Mr. Bell. It will be released as a Broadway Universal Feature on December 20.

Henry King of Balboa is alternately beating a drum and jangling the tambourine these days. He is producing a feature film which has a salvation army background. His cast includes Margaret Nicholas, Lilian West and Victory Bateman.
“Life’s Pitfalls”
Edward E. Kidder’s Three-Reel Photodrama, Produced by the Edison Co., Has Well Drawn Characters and a Firmly Woven Plot.

DOMESTIC happiness and the sanctity of the home are treated of in this three-reel photoplay, by Edward E. Kidder, and the subject, as handled by the dramatist, is prolific of intense situations. Mr. Kidder, whose experience as a writer of successful works for the spoken stage has been a wide one, shows that he possesses many of the qualities necessary to scenario writing. His method of construction bears a marked resemblance to the well-made melodrama of his own period of greatest production—a class of plays that rewarded virtue and punished vice with “even handed justice;” but made no pretense to any other mission than to interest and entertain. “Life’s Pitfalls” fulfills the same office. It tells the story of a man, rich in the love of a good woman, blessed with health and fortune, who allows himself to become entangled in a clandestine affair with his wife’s maid. The girl is beautiful, passionate and madly in love with her employer. She does not hesitate to attempt the life of her employer’s wife, and matters are brought to a tragic climax. This variant of the “eternal triangle” is admirably set forth in the three reels devoted to the photoplay in question. Mirlan Nesbitt playing the mistress, Harold Melter the master, and Sally Crute the maid. The selections are all judicious. The minor members of the cast and the production in general deserve the same meed of praise.

Rupert Julian is at work at Universal City, Cal., on the production of a one reel drama by Anthony Caldwell entitled, “The Sword on the Shield.” Julian and Elsie Jane Wilson have the leading roles.

Mutual Activities

Many Productions Scheduled at the Various Studios Contributing to the $8,000,000 Program.

Under way at the studios of the Mutual Film corporation are some of the most varied and extraordinary photoplays ever produced. They are scheduled for release in the near future in the Mutual’s new $8,000,000 program. Word comes from the studios of the American Film company, Inc., which releases five weekly, one tri-weekly and masterpieces through the Mutual, that two companies of players are at present out on picture-taking tours, and that the remaining companies are busily engaged with pictures of more than usual interest.

Director Donald MacDonald and his company are on Santa Cruz Island this week taking scenes for a picture entitled “Across the Sunset Sea” which is to be filled with some of the most magnificent background ever reproduced in motion picture film.

This “Clipper” star feature will be an innovation in the Mutual line of productions of special interest, as it will include settings never obtained before of these islands, off the beaten track followed by Californian sightseers, and rarely visited by others than the inhabitants.

Director William Bertram has left with his company of “Mustang” players for San Pedro, Cal., to take exteriors for the sixth picture of the “Back Parvin in the Movies” series, “Water Stuff,” in which Arthur Acord, the American star, is making a popular hit. Director Bertram’s company has just completed the fifth paper in the series, “Author! Author!,” which includes some of the finest night effects ever filmed.

The two Gaumont companies at the company’s winter studio in Jacksonville, Fla., are at work in the support of Miss Stella Hamburger, the daughter of the operatic impresario, Oscar Hammerstein, and Malcolm Williams, the Broadway star.

Richard Garrick is directing Mr. Williams in a special feature which has not yet been named. In support of the popular actor, Miss Hamburger has appeared in the role of “The Clinton Hidalgo.”

Charles W. Travis, Albert Macklin, Lucille Taft, Helen Marten, James Levering, Harold Winston and Allan Robinson.

Personally Hammersmith has spent the week in Hollywood. F. Hadlock has chosen Flavia Arcaro, Kathleen Butler, Henry Kempton, Leonard Kraske, John Reinhardt, James Levering, Sydney Holcroft and Edwin Lane, who will appear in a picture working is entitled “The Ace of Death,” and is a strong melodrama subject written by O. A. Nelson.

The Constantin Company at the studios at Flushing is in the midst of the production of four single reel funny pictures featuring Miss Fitzgerald. This week, “Cissy’s Premature Arrival” is being handled by Miss Leo. Miss Fitzgerald is being supported by Budd Ross. Charles Gilroy, and Nedd. Gilroy, and when they will commence the production of “Cissy’s Valentine” and “Sunday Judge.” The other two pictures of the series are already finished.

Gimines from the United States is engaged to Miss Barbara that two thrilling pictures including the Bostock animals are under way and that one has just been completed, to be released December 16.

The “Arab’s Vengeance,” a drama in two reels written by Miss Theodosia Harris, author of “The Martyrs of the Alamo” and picture, “The Five Years of Pio,” which will be released later. Harris Gordon is playing opposite Miss LaBade in this picture which pictures the five faults of a beautiful girl—one in each reel, being pride, envy, recklessness, extravagance and cruelty. Fred Morrisey, B. Sinch (an Arabian actor) and the Bostock animals, directed by Capt. Jack Bonavita. This is the first picture produced under the direction of Ulysses Davis, the new Horsley director.

Mr. Davis is at present at work on his second picture, “The Wild Englishman,” a domestic drama in which are included most of the same people in the cast who were in the former picture.

William J. Dauman, the other new director who has just been added to the Horsley forces, is at present directing his first picture. This will be in two reels, and will also include the Bostock animals. It is called “The Terror of the Fold,” and is filled with thrills from start to finish.

One of the most remarkable pictures under construction is the Mutual feature featuring the famous entertainer to which Frederick Warde, the Shakespearean actor, is being introduced to the pictures under the direction of his son, Ernest Warde, a regular of Mutual. The other two pictures of Mutual in which personage of unusual interest is also playing in this picture. This is the charming and beautiful Mlle. Valentijn (The Horsley’s “Witz” which is “The Terror of the Fold” picture, “The Valkyrie.”

At the studios Foster Pilot has gone up into Canada with a company headed by Florence LaBade, the pretty Thanhouser star, to take the exteriors of the Thanhouser Mutual Masterpiece, “The Five Years of Pio,” which will be released later. Harris Gordon is playing opposite Miss LaBade in this picture which pictures the five faults of a beautiful girl—one in each reel, being pride, envy, recklessness, extravagance and cruelty. Fred Morrisey, B. Sinch (an Arabian actor) and the Bostock animals, directed by Capt. Jack Bonavita. This is the first picture produced under the direction of Ulysses Davis, the new Horsley director.

The title of it is “Reforming Rubbing Rosely.” Claude Cooper is playing the lead in a child’s farm life. He is supported by Louise Eudora Bates and Frances Kayes. This comedy will be released late in December.

At the studios in Los Angeles, the Signal company is engaged in the production of the thrilling new serial, “The Girl and the Game.”

Signal Holmes, the “railroad girl,” lead in “The Girl and the Game,” new Mutual photoplay in chapters, is being put through experiences sufficient to terrify the ordinary girl. These, coupled with real railroad “color,” splendid direction and photography are making of the Signal production the most realistic series of its kind ever produced.

The first release will appear December 13.

“Mice and Men” Company Returns

Marguerite Clarke has returned to the supporting cast sent to Savannah, Ga., by the Famous Players to film “Mice and Men” for the Paramount Program, have returned to New York, after spending three weeks in the South.

“Mice and Men,” which was written by Madeline Lucetto Ryley, was first produced at the Royal Academy, Manchester, in 1902. It has a result of its own to the Astors, who in London at the Lyceum. Its production in England is associated with the distinguished names of Sir Johnston and Lady Fiske, and with Mr. Olivier. In the United States in 1903 “Mice and Men” made its first appearance in the United States at the Garrick theater when Annie Russell starred in the role, and supported Miss Colman. It was due to be one of the season’s greatest hits. The scene of the story is laid in the South.

This subject was produced under the direction of J. Searle Dawley, and among those who comprised the cast in support of Miss Clark were Clarence Hardy, Charles Waldron and others of theatrical importance.
Comments on the Films

Exclusively by Our Own Staff.

General Film Company

AN AMBASSADOR FROM THE DEAD (Lubin), Nov. 22.—Paul Powell, the peremptory man of this two-reeler, has come to blows at a new shop for his material. His theme has the merit of novelty and he has fashioned it into a worth while photoplay. Melvin Mayo, L. C. Shumway, William Talman and George Routh meet every requirement.

HEARST-SELIG NEWS PICTORIAL, NO. 93, 1915 (Selig). Nov. 22.—The start of the Liberty Bell from San Francisco on its homeward journey is one of the most prominent scenes of this serial. Sunday with riots, Chicago; football game at Deer and Dumb school, Washington; burning opium pipes and drugs, San Francisco; Russian official war films; Yale-Princeton football game, New Haven; monster searchlight, Los Angeles; big fire, Cambridge, Mass.; man drops ninety feet, Haverhill, Mass.; tornado, Great Bend, Kans.

LOVE AND LAW (Vitagraph), Nov. 22.—William Duncan is the author of both the scenario and the photoplay of this one-reel. It is a popular subject, and admirably done. Bud Duncan, Charles Inslee, Harry Griffith, Ethel Teare, Margaret Rudd and a leaky water pipe are the cause of the hilarity.

LIMED DUCKS VICTIMS (Lubin), Nov. 22.—A burlesque on the once popular war drama is treated in the most irresponsible manner during the progress of this one-reel farce. Edwin McKim, the author and producer of this play, has unoiled the efforts of L. D. Dun, George Egan, Alice Mann and John I. Delson.

ANIMATED CARTOON DRAWINGS OF GREATER NEW YORK (Essanay), Nov. 24.—The novelty, skill and interest in the subject matter make this a popular material. It is praisingly well done. Scenes in the Canadian Rockies are on the same reel.

SONNY JIM AND THE FAMILY PARTY (Vitagraph), Nov. 24.—This is a Thanksgiving day story and Sonny's adventures in search of his holiday turkey are very amusing. Teft Johnson has filled the reel with fantastic touches of human nature, and the climax will be relished noting, as well as Sonny does his dinner. Bobby Connolly is as cute as ever at the small hero.

THE MAN FROM TOWN (Biograph), Nov. 25.—Alan Hale and Isabel Bane are the stars in this one-reel comedy of a popular subject. It is praisingly well done. Scenes in the Canadian Rockies are on the same reel.

ANIMATED SEEN FAVORITES (Mina), Nov. 25.—A thoroughly delightful bit of Miss Turner's minicut at its best. It is a gem of an offering to brighten a program, but will appeal only to the truest of the true. Some pictures, enough to know the difference in the brands. It is reviewed at more length on page 1506 issue of Nov. 20, 1915.

GOLDEN FLY PAPER (Vitagraph), Nov. 25.—A rattling good one-reel comedy, written by Louis B. Rose, the flypaper episode of this picture would start a mummy to chuckling. Anne Schaefer, Marguerite Reed, George H. Hall and the others in the cast have given a spirited performance of the pictured. Produced by Ulysses Davis.

BRONCHO BILLY'S LOVE AFFAIR (Essanay), Nov. 25.—The contrasting scenes of life in the rough and polite society are a prominent factor in the success of this one-reel drama. The story is a dast piece of work, and G. M. Anderson sits snugly into the part of the hero. Ruth Saville, the new leading woman of the company, is a valuable acquisition.

A SOCIETY SCHEMER (No. 5 of "The Ventures of Marguerite") (Kalem). Nov. 25.—In this number of the Marguerite series, the young lady is pursued by a fortune hunter, a valuable necklace having considerable to do with keeping up the keynote. The story was written by A. Van Buren Powell and produced by John E. Mackay. Miss Courtot and her gowns are as attractive as ever.

MEG O' THE CLIFFS (Lubin), Nov. 26.—The amount of good old-fashioned melodrama in this one-reel photoplay will delight lovers of the theatre. Maude Thomas' tale is an excellent one of its class and has been effectively produced by Melvin Mayo. Violet McMillan is pleasing as the unsympathetic heroine, and L. C. Shumway, Melvin Mayo, J. B. Brisco, Vivian Caples, Jay Morley and Adelaide Bronti complete a competent cast.

PRESSING BUSINESS Vim), Nov. 26.—A generous supply of knock-about comedy will be found in this one-reel farce. The producer has kept everyone moving to quick time, and each individual member of the cast has given an excellent performance. The story was written by Case Russell, the author of this one-reel comedy, has invented a new and laughable phase of the Woman Suffrage question, and furnished Mr. and Mrs. Sidney Drew with nicely fitting parts. Mr. Drew's sure-fire comedy methods are bound to result in explosions of laughter all through the reel.

ROBES OF MEMORY (Edison), Nov. 27.—An appealing little romance is the theme of this one-reel photoplay, the romantic interest of an American sculptor and his model. The plot moves along with commendable speed, and the atmosphere of the studio is maintained with skill. Paul Gilmore is excellent as sculptor and Paul Collich, Alma Reuben and Ethel Fleming complete a well-chosen quartet.

BLAMING THE DUCK OR DUCKING THE BLAME (Lubin), Nov. 27.—Straight comedy is the keynote of this one-reel offering, in which Billie Burke and Harry Woods act a comedy of marital domestic life in a way that is entirely satisfactory. Although the story revolves around a few simple ideas, Earl Metcalfe shows excellent judgment in his production of the reel. Mr. Reeves, Carrie Reynolds, Jessie Terry and the rest of the cast do the best they can to make the film a success.

TWO DAUGHTER'S OF EVE (Biograph), Nov. 26.—Another D. W. Griffith release, played by Henry Walthall, Claire McDowell, Lillian Gleib, Ethel Booth, Wafier Miller, Gertrude Bambick, Antonio Moreno and Madge Kirby. The story is a contrasting one of domestic life and the stage, told in Director Griffith's swift and illuminating method.

General Film Company Specials.

THE MODEL'S ADVENTURE (Kalem), Nov. 22.—Art student life in the Latin Quarter of Paris is treated interestingly in this three-reel photoplay. The cast is composed of some of the most attractive acting in an American screen and its model. The plot moves along with commendable speed, and the atmosphere of the studio is maintained with skill. Paul Gilmore is excellent as sculptor and Paul Collich, Alma Reuben and Ethel Fleming complete a well-chosen quartet.

A THING OR TWO IN MOVIES (Chronicles of Bloom Center, No. 4 (Selig), Nov. 22.—A very amusing burlesque on the taking of motion pictures is the subject of this installment of the Mabel Heikes Justice and Wm. Lord Wright serial. The many odd types of character in Bloom Center, Constable Plum, Chubby Green, Postmaster Fash, Selina Tuck and the rough Brads. Adele De Gruns, Paul. Dean, Garry Young and others have given them plenty of laughable business.

THE PAPERED DOOR (Essanay), Nov. 23.—The situation in this two-reel photoplay which gives the offering its title is admirably kept up to the end. In one scene, M. Roberts influenza story or the story and characters are filled with human nature and dramatic appeal. Ruth Stonehouse is pathetic as a neglected wife, and Edmund F. Cobb, Thurlow Brewer and Postmaster Fash are equally proficient in their respective roles.

AN ENEMY OP MANKIND (Kalem), Nov. 24.—In the first two-part episode in the series of "Stingaree" stories, written by E. W. Hornung and produced by the Kalem Company, exhibiters will find an interesting drama very well acted by True Boardman, William Brunton, Martin Sains and others in a well-balanced cast.

THE REPROACH OF ANNESLEY (Biograph), Nov. 24.—An adaptation of a novel by Maxwell Gray, released by the Biograph Company in three reels. The story is finely produced and reasonably interesting in the development of the situation arising out of the love of three men for one woman. Jack Drummer, Franklin Ritchie, Louise Vale and Herbert Harrington are in the cast.

THE MEDITESOME DARLING (Lubin), Nov. 24.—Shannon Pfe is given an entirely new turn to a plot that starts out on the old track. "The Meditatesome Darling" is not a happy title, but Mr. Shannon's two-reel drama has life, interest and is carefully constructed. His treatment of an elderly woman, played by Marie Sterling, makes her almost the central figure of the picture. The remainder of the capable cast is composed of Francis Joyner, Lille Leslie, Kempston Greene, Rosetta Brice and William Cohlil.

AS THE TWIG IS BENT (Lubin), Nov. 25.—A review of this picture is printed in this same issue.

THE KING OF THE BORGIAS (Essis), Nov. 25.—A four-reel melodrama of modern life, interesting in plot, and well acted. A review of the picture was printed in the issue of November 27, on page 1674.

SAINTS AND SINNERS (Vitagraph), Nov. 23.—The material for a strong, closely woven melodrama has been supplied by Guida Borter, in this three-reel picture. The situations are highly dramatic and demand earnest and intelligent work at the hands of the company. The cast includes Paul Willis, Helen Cobb, Joe Perfect, Harold Garrry, Van Dyke Brooke and Betty Young are equal to the task assigned them. Mr. Brooke's production of the picture is excellent.

THE EDGE OF THINGS (Essanay), Nov. 27.—In the character of Betty Marsh, the heroine of this three-reel drama of modern life, Edna
Mayo has one of those sympathetic roles which she plays so convincingly. The plot has many fine dramatic moments, and Miss Mayo's embodiment of a young girl fighting the battle of life unaided, is honest and sincere. Bryant Washburn's share in the picture is in line with his past record—thoroughly honest and satisfying.

A "MODEL" Vi(riograph), Nov. 27.—This two-reel photoplay is classed as a novel drama by E. Lawrence Gibbons and runs more to comedy than to tense situations. However, it is bright and amusing, and affords Lilian Walker an outlet for the display of her dainties, high virility and command of her art. Antonio Moreno, Louise Beaudet, L. Rogers Lytton, Lilian Burns and Helen Fillibury are also in the cast.

Fox Film Corporation.

THE BROKEN LAW Nov. 22.—Oscar Apfel produced this sentimental and generally interesting five-acter photoplay with William Farren in the role of a young literary man who becomes the leader of a Romance Club. The director and star are adequately acted by Mr. Farren and those in his support, including Dorothy Bernard.

Metro-Pictures Corporation.

BARBARA PRIETCHIE (Popular Plays and Playgoers), Nov. 29.—Mary Miles Minter makes a beautiful Barbara Frietchie in a stirring picture based on Whitlitt's poem and the play by Clyde Fitch. The director was successful in suggesting the atmosphere of a southern town in war time. Guy Combes, Wallace Scott, Mrs. Thomas W. Whiten and Fraunie Fraulein are prominent in a well-chosen cast.

A YELLOW STREAM (Columbus), Dec. 6.—Lionel Barrymore is seen at his best in this picture produced by the Columbus Corporation for the Metropolitan program. As author and director, William Nigh must be credited with one of the best pictures offered by Metro in some time. The story is cleverly developed and, with Irene Howley and others giving Mr. Barrymore adequate support.

Mutual Film Corporation.

MUTUAL WEEKLY, No. 47 (Mutual), Nov. 19.—A variety of well-photographed effects arise this an interesting numbered picture. The subjects include a test of a new sea-sled; a parade of decorated automobiles at Sterling, Ill.; practice with big guns; desultory student playing football; and an assortment of scenes taken near the battle front in Europe.

THE WIDOW WINS (Casino), Nov. 28.—A bright face based on the efforts of Louise Brooks and Ruth Chatterton, this is one of the most amusing films of the month. Miss Brooks is the leading lady, Miss Chatterton supports.

CHARLIE'S TWIN SISTERS (Novelty), Nov. 25.—In this comedy Charlie tries to get even with Harry, his college chum, for leaving him to foot it from a good home and to attend a college case. Charlie finds his sister out dresses in one of her evening gowns and interviews a gentleman beggar who attempts an invasion of the house. He (Chesley Howard) is a swell, and some amusing and some amusingly comic scenes ensue.

SEEING AMERICA FIRST, No. 12. "Lake Mohonk, N. Y." (Gau- mont), Nov. 30.—This number of the series gives some interesting views of Mohonk Lake and vicinity. As usual with "See America First" films, the players are in the same costume and the same reel with the Harry Palmer cartoon, "Keeping Up With the Jonezenes."

KEEPING UP WITH THE JONEZENES (Gaumont), Nov. 30.—In this number the McNish gets an opportunity to make himself famous as a lecturer on affairs at the battle front. Some cats in the back yards of neighboring buildings add color to the scene by attempting to furnish sound effects.

BETTY BURTON, M. D. (Novelty), Dec. 1.—A western-comedy in which a young woman doctor, upon coming to the western town, is beset with cowboy patients, all of whom pretend to have some ailment. The climax comes when one of the boys really becomes ill, and at firstinclined to believe him, she at last cares for him, and the result is a match of permanent duration.

CLIFF MARTIN CHILDL (Falstaff), Dec. 2.—In this comedy the mother of the child goes to a bridge party and leaves the youngster with its father. Charlie's employer takes objection to his time in the office being spent taking care of his child. The child is therefore taken to a department store by the porter and cuffed at the nursery. A mixup of babies occurs later because the porter loses the check.

A SHOTGUN ROMANCE (Cub), Dec. 3.—George Ovey manages to get a little bit of the old vaudeville and also a great deal of good story supported by players who make the most of not very inspiring opportunities offered.

TANGLE IN HEARTS (Casino), Dec. 5.—Rather an amusing comedy in which the affairs of Cupid go astray of their mark. The comedy will be found amusing, although the plot is slight.

THE HOUSE FOR HIS COUSIN (Thanhouser), Dec. 5.—This is a weird sort of a story that is, however, none the less interesting on this account. The cousin of a wealthy young man with the aid of an Erosian professor, plays the play of the inheritance of his cousin's home, while the intended victim remains unjured.

MINNIE, THE MEAN MANICURIST (Falstaff), Dec. 8.—Rather an amusing comedy in which Minnie takes a position as manicurist in a barber shop, and vents her spite in various disagreeable ways. The audience will find considerable food for laughter in this picture.

PERSISTEN(S) (Beauty), Dec. 7.—An amusing comedy in which a young girl plays the lady in the canoe of a steam roller meet and leaves in each other's minds rather elevated impressions of each other's social importance. These impressions are cleverly presented in the development of the story, with some of the funniest comedy in the show. A good deal of amusement will be found in this picture.

CLARENCE CHEATS AT CROQUET (Falstaff), Dec. 9.—This is an amusing comedy in which the one out wits out because of his honesty; or rather Clarence goes wrong because he cheats at croquet. There is considerable amusement to be had from the comedy.

MOROHI Y'S HOME (Beauty), Dec. 11.—In this amusing one-reel comedy a young couple elope, and rent a beautiful home for a day, only to have the beautiful house burned to the ground by a rival. The two are left to make terms with a fireman and the landlord.

FATHER AND SON (Rolleans), Dec. 10.—A three-reel production bearing on the labor question. The story is rather overdrawn according to its development in film, and the characteristics are not consistent. For instance, we can hardly picture the striking of the father and proprietor of the box factory changing his ideas to such an extent. The scenes are such that they are well dignified and are used in his employes in order to discover real conditions and the thoughts of these people in connection with himself.

LESSONS IN LOVE (Rialto), Dec. 1.—The cast of this three-reel picture includes Louise Brooks, John Martin and Hal Price. It is a sentimental story and contains over-acting on the part of Manten and others. The story of this picture hardly called for three reels of film in which to tell it, and the production is not quite up to the standard of other Rialto productions we have seen.

STANLEY AND THE VOO DOO WORSHIPPERS (Centaur), Dec. 2.—A two-part picture with Mona Darkfield, Capt. Jack Bonavita and James Baine in the leading roles of the story. The atmosphere of the production is very well maintained, and the story as it progresses is fairly interesting, although we must admit that the oftenirreverent actions make the picture a little difficult for the more sedate audience. The whole picture is. the elephant, the lions, the tiger, leopards, etc., that the Heresii menagerie affords are not without their charms.

HIS VOCATION (Thanhouser), Dec. 7.—An interesting two-part drama in which a young woman and a man with whom she has fallen in love at a summer hotel finds out afterward the cause of his sudden withdrawal from her society. It happens that he is a clown in a circus, and concludes that she would never marry a man of his vocation. One day, however, when the circus is visiting her home town, her little sister who is very ill, cries to be allowed to go to the circus. A clown (Mr. White) appears to the little girl and is taken to the circus. The child's amusement, and turns out to be the young man of the summer hotel. The friendship is cemented, and afterward a wedding ceremony is arranged.

THE BUZZARD'S SHADOW (Mutual Masterpiece—American—No. 59), Dec. 9.—A very effective five-reel feature with Harold Lockwood, Louella Purnell, Victor McLaglen, Victor McLaglen, and other players in the cast. The story tells of the villainy of a surgeon stationed at a U. S. Army post at the edge of the great American desert. His victim is a young scout who is sent on a special mission over the desert. He pours poison over the sugar which the young scout carries with him to feed to his horse. A special review of this picture will be found on another page of this issue.

Paramount Pictures Corporation.

CHIMMIE FADDEN IS OUT WEST (Lasky), Nov. 22.—A laughable subject featuring Victor Moore. This picture, like its predecessor, is filled with humorous situations and is bound to please. A review of this feature can be found on another page of this issue.

Pathé Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. FITUS WALLINGFORD, No. 9, "Detective Blackie" (Pathé), Nov. 23.—The eighth episode is entitled "Detective Blackie." In this episode the confidence men relieve the town of a crook, and its owner, who is robbed of $9,000 by the "Detective Blackie." The episode is a good one, considering the many amusing situations in which it gives Blackie and his assistant.

NEAL OF THE NAVY, No. 14, "The White Gods" (Panama Films), Dec. 2.—The last but one of this series shows us the life of the chief couple in the Navy, Neal (Milo) and his assistant, Tibbs (Avery), the financial cleck, of $90,000, on behalf of the Ward girls, whose father suffered losses at the hands of said clique. The episode is a good one, offering many amusing situations in which they are involved in their respective occupations.

THE HOUSE OF FEAR (Gold Rooster Play), Dec. 3.—A five-reel adaptation of one of the John T. McIntyre stories in which Ashton-Kirk, Investigator, appears. Arnold Daly is the star, supported by Jeanne
Universal Film Mfg. Company, Specials.

The Nation's Peril (Lubitsch), Nov. 22.—Another well-defined plea for preparedness, this five-reeler contains a number of realistic battle scenes and is acted by a thoroughly capable cast. The scenes are laid around Newport.

Edison Busy with Kleine-Edison Features.

The Bronz Studios of the Edison Company resound to the hum of clicking Cooper-Hewitts, the husky voices of hard-wearing production-factory workers, the clacking of the "finishing touch" process now being given the Edison output scheduled for release during the late winter and early spring threats to the Kleine-Edison idea. The opinion of critics neither Mabel Trunnelle or Mac Dermott has ever done better work than that in "The Destroying Angel," and the opportunity for the popular players to appear together. "The Destroying Angel" is scheduled for release December 8.

Muldoon's Farm in Raver Picture.

"The Other Girl," the successful Augustus Thomas stage play which is being filmed by the Raver Film Company, has several scenes which are laid in and about a physical culture health resort. In the original stage production Mr. Thomas staged these scenes about the William Muldoon Health Farm at White Plains, N. Y., where many millionaires repair their health.

Mr. Muldoon is considered somewhat of a czar on his farm. His command must be obeyed to the letter and he will not allow the men to keep in touch with the daily routine which starts at four in the morning and lasts until eight in the evening. It was therefore with no little difficulty that permission was secured to utilize these scenes.

Mr. Muldoon had never seen pictures taken before. In fact, he had never seen a motion picture and was somewhat averse to having his sons appear on the screen. When asked what he wanted, his old friend James J. Corbett, who is being starred in this picture, appeared on the scene he readily gave his consent. After he watched the people at work for some time he became deeply interested, so much so that he consented to appear in several of the scenes and invited the players to tart for Charlie Shute, author of "In His Steps," "His Brother's Keeper," "Born to Save," etc.

The Cruelization of Philip Strong will feature Mabel Trunnelle and Robert Connors. It is adapted for the screen by Francis M. Neilson.

New M-in-A Posters Are Receiving Praise.

The innovation of semi-cartoonic posters by M-in-A Comesies has proven successful, judging from the large number of complimentary letters which the company has received from exhibitors throughout the country.

Not satisfied with the regular style one-sheet and believing that a new idea is always a good idea, an experienced artist first confers with him something of a woman hater. His unconventional neighbor breaks up her peevishness and makes his world brighter.

The number is unusually effective, though the one-piece bathing suit is out of place in polite comedy.

The Lion's Ward (Rison), Dec. 11.—A three-reeler, by James Dayton, featuring George Williams, Betty Schade, Paul Bourgeois and Mildred Knight. It is particularly popular with African-American audiences, much like numerous predecessors. The plot is not particularly strong and merely serves to display leopards and other beasts in their creative haunts. The story is a little slow compared with previous offerings of the kind, though the settings are very good throughout.
"THE SILVER LINING" (Flying A).

It is said that "every cloud has a silver lining," and proof of the correctness of the moss-covered saying is artfully set forth in "The Silver Lining," which is a two-reel "Flying A" special to be released November 23 on the Mutual Program. Miss Vivian Rich and Alfred Vosburgh are employed in the leading parts of the picture, and as his film villainy, is cast as the bold, bad man of the piece. Vivian, in the role of Nell Allen, is a pretty stenographer.

Scene from "The Silver Lining" (American).

As is always the case, for dramatic purposes, the employer winkingly suggests that there is a way in which the young typist can better herself. Tearfully the girl runs to her father, who is at home hovering at death's door. Rather than have his daughter make the supreme sacrifice, the father commits a crime and is cast into prison. Nell obtains employment as a housekeeper. Her father escapes and in secret dwells with her. The sheriff arrives and finds the old man dead.

Then, from behind the cloud, comes the silver lining. Richard Grant offers his heart and soul and is accepted. "The Silver Lining" throughout is teeming with Pathos. Miss Rich gives a most capable interpretation of the role assigned her, as do the others in the cast.

"THE WHITE SCAR" (Broadway Universal).

Hobart Bosworth in the Universal Broadway Feature, "The White Scar," is at his best. While the play, which is of the Canadian Woods, of the great Wild, the Hudson trading posts, Indians, hunters, and trappers, is one in which all Mr. Bosworth's smooth acting ability can be displayed to the best of advantage. The story is a simple story of pure, honest love—and a villain. Love where all the world loves a lover, for the people of the North always look upon a loving couple as the most happy creatures on earth.

Mr. Bosworth is ably supported in "The White Scar" by Jane Novak, Anna Lehr, Frank Newburg, Norval McGregor and Ronald Bradbury. Mr. Bosworth plays Na-Ta-Wan-Gan, a white trader, which is the Indian for "great trader," as he was known to all his Indian friends.

"The White Scar" will be released early in December.

COWBOYS PRESENT JACCARD WITH GUN.

In the future when Jacques Jaccard has occasion to employ a fire-arm to carry his orders to distant points among the hills he will use a fine, brand new, pearl-handled, blue-steel, thirty-eight Colt on a forty-five frame of Frontier model and he will carry this formidable weapon about with him in a hand-carved holster which will hang from a hand-carved leather cartridge belt. The weapon was given to him as a mark of respect and admiration by the cowboys who worked under his direction in the production of the five-reel feature, "A Knight of the Range," in which Harry Carey is starred.

LOU-TELLEGEN IN "THE UNKNOWN" (Lasky).

Lou-Tellegen, internationally famous as a romantic star of the stage, who for several years was leading man for Mme. Sarah Bernhardt, having appeared with the famous French actresses on two of her American tours, will make his second appearance in a Lasky production on the Paramount Program in "The Unknown," the first public showing of which has been set for December 9.

The scenes of "The Unknown" are laid in Algiers and on the great Sahara desert. The Foreign Legion is a military sanctuary, stationed on the edge of the desert, where men who have met with misfortune or disgrace may redeem their past by bravery and honorable service. No questions are asked and no papers are required to explain who or what they are when they make application for membership. A man is taken for what he is and not for what he was. Into this organization comes Lou-Tellegen, in the guise of an English ne'er do well. The captain of the company is called "Devil Destinn."

The romantic features of "The Unknown" are concerned with the adventures of the young Englishman, his love affair with an American girl and trouble with his captain. The production is lavish in detail. George Melford is the director and the cast includes Theodore Roberts, Dorothy Davenport, Hal Clements, Horace B. Carpenter, Tom Forman, Raymond Hatton and other members of the Lasky stock company.

"THE RUN ON PERCY" (Selig).

"The Run on Percy," fifth in "The Chronicles of Bloom Center," is released in two reels on Monday, December 6th. Charley Green, Johnny West, Selina Tubbs, and all the other Bloom Center characters which have proven so popular will be seen in "The Run on Percy."

Percy Pinkham has invested all his money in the "Bloom Center Bugle" and writes his old uncle asking for a loan. The uncle comes to investigate his nephew's conduct, and finds him playing poker. He writes Percy a note that he must marry some Bloom Center girl within twenty-four hours or he will be disinherited. Johnny West, correspondent for the County Seat newspaper, embodies the uncle's proposition in a newspaper story, and all the girls with matrimonial inclinations make a run on Percy.

Percy asks Margaret Tate to marry him at once. She agrees, but when she sees the newspaper story, she thinks Percy is mercenary and refuses to have anything to do with him.

Scene from "The Run on Percy" (Selig).
THEATRICAL HISTORY REPEATS ITSELF.

If you had happened to be in front of Grace Church recently at 6 o'clock in the morning you would have witnessed a strange, strangely enough, was a replica of one which occurred just this week. At that time the Reverend James Heaney, searching for a background for posters to be used in the exploitation of "The Old Homestead," was photographed while posing before the camera in his familiar make-up as the venerable rustic character which he made famous the country over. This week Mr. Heaney was playing the Thompson role in the Famous Players Film Company's adaptation of "The Old Homestead," stood before the same old church in the same attitude assumed by his predecessor, garbed in a duplicate of the costume he played in thirty years ago. This time, instead of the still picture, the motion picture camera caught his figure, for Mr. Loece, after holding the position for a second, walked quietly out of the church, as though he had just been attending service there.

PREMIER PROGRAM SALES DEPARTMENT.

John W. Heaney has associated himself with the Premier Program in connection with the Sales Department. Mr. Heaney is well known throughout the motion picture industry, with an experience that has been connected for several years past, having at various times successfully exploited pictures.

"The Japanese Torpedo Boat in a Storm," which excited such favorable comment when shown at the Strand in New York, was among Mr. Heaney's best-known efforts, the picture being owned and marketed by him.

NEW ENGLAND BEING SHOWN IN "SEE AMERICA FIRST."

The Mutual Scenario series, "See America First," produced by the Mutual Film Co., has been placed on the market. Boston has been released, and the next reel will give interesting animated views of a trip through the Berkshires, including the famous Tanglewood summer concerts. Following this will come pictures of Portland, Me., and the White Mountains. On the same reel with these are animated cartoons by Harry Palem Durling, the director of "As a clown," which his family in "Keeping up with the Joneses."

FORTY GOLD KING SCREENS IN ONE ORDER.

S. H. Jones, president of the Gold King Screen Co., of Altus, Okla., has placed an order for forty Gold King Screens from the University of Oklahoma, to be used throughout the state in the various schools for demonstrations in the Agricultural Department. Mr. Jones made a demonstration of his celebrated screen before a committee headed by J. W. Scroggs, the director at Norman, Okla., and Mr. Jones was given the order with no hesitation.

"BIG VOICE GIRL" NOW A UNIVERSALITE.

"The girl with the big voice" is the latest recruit to the pictures. This is Marjorie Lake, who was once heard in vaudeville, and who has just concluded an engagement on the Orpheum Circuit.

Miss Lake joined the forces of the Universal Film Manufacturing Co. earlier this week, and has become a member of the Joseph De Grasse Company. Mr. De Grasse cast Miss Lake for a role which fits her most satisfactory and needlessly to say, she is extremely happy in her new work.

Miss Lake is blessed with the happiest of dispositions, and she radiates joy to every one about her. Miss Lake's wonderful voice was heard for some five years in musical comedy, and during that period she directed her own company.

UNIVERSAL DUPLICATES MOULIN ROUGE.

Good examples of fidelity to detail are numerous in a recent creation of Leon Kent in his production of F. McGrew Willis's three-reel drama, "Transgression." The story called for Paris scenes, and it was rented from the Paris Film company, the ess of the picture is as striking a depiction of Scottie character and temperament as was "Peg O' My Heart" for the Irish and middle class English types; "Hobson's Choice" for the Lancashire "Quinnys" for the Yorkshireman. Miss Miss Lake, as is well known, is part Scottish by ancestry. She said the other day at the Knickerbocker Theater it was a delightful part so beautifully were the scenes adjusted to the Scottish costume, and so faithfully had the characteristic Highland atmosphere been preserved.

EXCHANGE MEN WANT RAVER PRODUCT.

For the purpose of negotiating for the territorial rights of the Raver Film corporation productions the following exchange men have been appointed: Harry Ratcliffe, New York; Joe Brown, Boston. In the past few days: J. F. Cuberly, general manager, Zenith Feature Film company, Duluth, Minn.; I. H. Kuh, E-J-K Film company, Chicago; N. Palley, manager, United Film service, Detroit, Mich.; William J. Benedict, Kriterion company of Boston, and J. E. Donahue, Union Film and Supply company of Boston.

Le Saint Talks on Adaptations.

Says the Williams' Story of "The Journal of Lord John" is Admiringly Suited to The Screen.

RECENTLY, the late Louis J. Gasnier, the director at the Universal's Pacific Coast studios: "As a rule, I believe there is no other work that picture producers dislike to handle more than literary. I have found that however popular those novels may have been in book form. The reason is obvious to picture people, for they realize just how difficult it is to adapt them to the screen without deviating from the printed words of the story. It sounds very simple when the story is read. It may be full of action and oftentimes the impression of the story is preserved when it does not occur to the producer until he makes the attempt.

"In the production of this recent work of C. N. and A. M. Williamson, I have found that the problem of the adaptation does not occur to the producer until he makes the attempt. I have run into the exception to the rule. There is not one throughout the entire story exactly the type of action that is expected in the story. The story is practically a pantomime. It is specially strange coming from these authors, for in the main, their works this particular type of action is far from predictable. It is a blank slate and the producer has the requirements of the screen before attempting to write for it—a process, by the way, which might be emulated to good advantage. This is the case with prospective scenario writers, whatever literary experience they may have had.

"Throughout its entire length the plot hangs together unbrokenly. There is action a-plenty without reverting to the melodramatic. There is an supersaturation of episodes which are so arranged as to make it not imperative that the spectator see all of them to appreciate any one of them. I should say, in fact, that the story as a whole is admirably adapted to the use the company intends to make of it—a connected series."

KARR SAYS "HOME" IS FICTION.

Darwin Karr, a leading man for the Essanay company, smiles when he hears that the photoplay actor has a chance at home-life that the touring actor never has an opportunity to enjoy. He says that statement sounds to him like the points of lands that were reached by boarding a magic carpet in the tales he used to read when he was a youngster. The reason for his cynicism is his experience as a series of circumstances which he has seen in the cards would have told Mr. Karr that he was to travel. Mr. Karr signed up with Essanay in the east last summer, joining Joseph Byron Totten, Essanay director in Connecticut. Mr. Totten with his eastern company traveled through Maine, Montana, Utah, Nebraska, Massachusetts. Following the payoffs. Then he returned to Essanay's Chicago studio and Mr. Karr was with him. Three days after the leading man's arrival, he went to Pennsylvania on a picture. Finishing there, his director got orders via telegraph to Texas to go to let scenes there. On his return to Chicago the company went to Indiana. Now here is another picture. A camera vidette that penetrated the wilds of upper Wisconsin on a hunt for exteriors carried Mr. Karr as one of the leading men. He came back, the smiles and agrees with you and admits that it must be nice.

BILLIE BURKE STUDIES SCREENS.

Miss Billie Burke is devoting a considerable part of her time to taking a side of the screen life. She went to Europe last summer saw making "Fingers" at the Triangle-Five studio. She is often to be seen at the Knickerbocker theater looking at the excellent films supervise by Hal Griffith or Sennett and noting the modes of appreciation and the popular of the relatives of the stage and plays. In fact Miss Burke is rapidly getting the film eye and will soon be an unexcelled authority on the public as well as the theatrical side of the photograph screen.

The extraordinary success this and the last two seasons of generic plays dealing with provincial character types and locales have lent extraordinary interest to Miss Burke's vehicle in films. Miss Burke is admired for her acting talents for playing French types. It is said that Miss Burke was "Peg O' My Heart" for the Irish and middle class English types; "Hobson's Choice" for the Lancashire "Quinnys" for the Yorkshireman. Miss Burke, as is well known, is part Scottish by ancestry. She said the other day at the Knickerbocker Theater this was a delightful part so beautifully were the scenes adjusted to the Scottie costume, and so faithfully had the characteristic Highland atmosphere been preserved.

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"THE SPY'S RUSE" (Kalem).

A novel invention for use in war that has really been found practicable in preliminary tests by Secretary Daniels' Naval Board of Advisors furnishes the principal element of interest in "The Spy's Ruse," a Kalem production that will be released December 31 as an episode in the "Ventures of Marguerite." The invention is a torpedo deflector, the work of a New York electrical expert. In model form it has been tested and approved so that mechanics are now at work on the construction of the apparatus in its real size for an actual demonstration with a navy Whitehead. The Kalem production shows the model as built and shows to the Advisory Board.

Kalem has enlisted the hearty co-operation of the engineer responsible for the torpedo deflector and it is promised that succeeding episodes of the "Ventures" will show many other products of his ingenuity, which are at present known only in scientific circles.

In "The Spy's Ruse" the deflector is made the object of interest to the representatives of a foreign government. Bob Winters, Marguerite's admirer, is the inventor of the apparatus which will deflect a torpedo in its course and turn it at right angles to the original aim. Bob's assistant becomes a tool of the foreign agents and succeeds in stealing the model on the day planned for a demonstration to the United States officials. Marguerite is thrust into the whirl of events when the thief, pursued by Secret Service men, hides her in auto and secures her help in eluding them by telling her that he is escaping from foreign agents who are endeavoring to steal Bob's invention. How the Secret Service men finally capture their man before the foreign agents can come into possession of the model, and how Marguerite is relieved from an exciting predicament is told in the closing scenes of this Kalem production.

MR. LASKY SAYS "THE CHEAT" IS GREATEST PLAY

It will come as a surprise to the thousands interested in motion pictures that Jesse L. Lasky, president of the producing firm which bears his name, believes that his company's production of "Carmen" with Geraldine Farrar as the star, has been equaled if not surpassed by a new production entitled "The Cheat," in which Fannie Ward appears as the star. Like "Carmen" it was produced by Cecil B. DeMille, and Mr. Lasky, in a letter to William W. Hodkinson, president of Paramount Pictures Corporation, declares it is the best picture Mr. DeMille has made.

In keeping with the widespread praise which has come to the Lasky company since the release of "Carmen," with Miss Farrar as the star, it might be assumed that the Lasky company executives would be overjoyed at the laurels which that notable production has brought to them.

MAYOR MITCHEL AND THE KIDLET CO-STARS.

Mayor Mitchell, city officials and the New York police force will play important roles in a motion picture in two parts which will be released by the Mutual Film Corporation. The picture is entitled "The Baby and the Boss" and deals with the plot of a little girl of six years old to get her favorite policeman promoted. "The role of the baby" is played by Helen Badgley, the Thanhouser "Kidlet." Bob Ellis is to assume charge of Kalem's "Ventures of Marguerite" company. In addition to directing this series of single reel dramas featuring dainty Marguerite Courtot, Mr. Ellis will enact "heavy" roles.

"THE STAB" (Reliance).

"The Stab," Reliance feature, will illustrate certain advantages which the screen has over the stage. "The Stab" has to do with a crime and the all but conviction of an innocent man for it. George Landon, a business man, allows his wife, Ruth, to visit friends in a city some distance from her home. The wife, being a fleshy woman, pretends to be unmarried and in this way attracts the attention of a number of admirers. A number of exceedingly well-known Reliance players appear in the cast of "The Stab." Irene Hunt plays Ruth, the wife, with a full sense of her fleshy values. Mabel Wiles is Alice, who, it is suggested, is eventually to make the bereaved father and his small son happy. Margerie Wilson, who appeared so successfully with Douglas Fairbanks in "Double Trouble," is Pauline. William Hinckley, who is usually cast in matinee idol parts, makes a fine characterization of George Landon, the business-man-husband. George Beranger and Charles Gil is also in "The Stab." Chester Withey, known the country over as the author of the funny photoplays in which Pay Tincher and Ed "Komie" Dillion, gloop killers, appeared, shows his entire mastery in dramatic technique as the author of "The Stab." He uses dramatic values as certainly as he did pure comedy values. His photoplay was produced by Director Fred J. Butler.

"THE BUZZARD'S SHADOW" (American).

The great American desert is the setting of "The Buzzard's Shadow," a five-reel Mutual Masterpicture, produced by American Film Company, and carded for release December 9. "The Buzzard's Shadow" is a spectacular production with Harold Lockwood and May Allison in the leading roles. Hundreds of United States soldiers, regulars from the garrison at San Diego, appear in the picture. The scenic effects in "The Buzzard's Shadow" are remarkable. No effort was spared by the producers. It is complete and correct in detail and is a thoroughly enjoyable picture. It was directed by Thomas Inkettes. In addition to Lockwood and Miss Allison, William Stowell, Harry Vomart, Alice Ann Rooney, Dick Loreno, Betty Harte and the child, Virginia Fordyce, have important roles.

Scene from "The Spy's Ruse" (Kalem).
"STAR" EXTRAS WITH CISSY FITZGERALD.

Heads of departments at the Gaumont Company at Flushing showed their versatility recently by appearing in a photo play with Miss Cissy Fitzgerald. Director Edwin Middleton, at work on "The Widow Wins," a Casino comedy, required some extra men to fill a hotel lobby. As it was only a flash, the amateur actors from the office insisted on having a still taken to prove they were in the play. In the picture, from left to right, are Charles Walsh, an actor; B. H. Bromhead, factory manager (holding newspaper); back of him is C. M. White, assistant to the general manager; Charles Febvre, South American representative; W. G. Jenny, cashier; Harry King Toole, publicity manager; Miss Fitzgerald, and Charles Craig, an actor.

"CURLY" (Clipper).

"Curly" is a three-reel American Clipper feature and is enacted by an exceptionally competent cast, including Lottie Pickford, William Russell, Charlotte Burton, George Periolat, Eugenie Forde and Lizette Thorne. This is the first of the much-talked-of three-reel Clipper films in which these former stars of "The Man From The Sky" appear. It will be released on the Mutual Program Dec. 11th.

Miss Pickford plays the role of Curly, a black-haired girl of the slums and her rendition of the role is delightful. Mr. Russell plays the part of the wealthy young Brewster, who fosters a mission and befriends Curly. The artful villains of the piece are Miss Burton and Mr. Periolat, who enact the roles of the impecunious impostors who live by their wits on society's highest plans. Miss Forde contributes the exceptional character acting for which she is justly famous.

Donald McDonald of the American directing corps was entrusted with the production of "Curly," and the film shows the finished technique of which this young director is master.

"BLIND JUSTICE" (Essanay).

That the bread we cast upon the waters returns to us and that no good deed is unrewarded is the moral contained in "Blind Justice," a charming little story in three acts with Henry B. Walthall in the leading role.

The story tells of the interests of Elsie Harding, a young girl, who has been influenced by a novel to take up slim work. There she meets a derelict, sees in him the traces of past promises and makes him into a man again, so much of a man that she falls in love with him. Then she learns that he is a writer who has been in the slums for material for a novel.

Mr. Walthall brings to the part of Jack Langdon, the derelict, all the charm of the finished actor. His Langdon is, at first, crude, uncouth, suspicious of the world and its people and seemingly afraid of kindness. His rehabilitation to the ranks of decency is gradual but perceptible. At the last, he is a gentleman, smooth, suave and polished. The incidents are convincing, logical and interesting. It is a well constructed photoplay, well directed and well acted.

"A SHOTGUN ROMANCE" (Cub).

Aside from the comedy attractiveness characteristic of all Cub Comedies, the release of this brand December 3, on the Mutual program under the title of "A Shotgun Romance," holds special interest in that it presents George Ovey's new leading woman, Miss Belle Bennett, for the first time in a David Horsley production.

Miss Bennett is a rapturously beautiful and accomplished actress and aids George Ovey, as Jerry, in unfolding one of the most humorous vehicles ever provided for the funniest man in America. She is the daughter of the well known theatrical manager, Billy Bennett, and has a great deal of theatrical as well as motion picture experience.

The plot deals with the amusing vicissitudes of Jerry and his sweetheart (played by Miss Bennett) and the truly heroic manner in which fatherly wrath is turned to paternal blessing.

In the supporting cast are such well known comedians as George George, Louis FitzRoy, Jefferson Osborne, Janet Sully and others.
"THE SIREN'S SONG" (World).
"The Siren's Song" tells a story of how a young man from a country town comes to New York and is inveigled in an illegal banking proposition. The schemers make their escape just in time to elude the duped depositors who make a run on the bank, wrecking it, and causing the arrest of the country lad. He is sentenced to four years' imprisonment, after which he decides to begin life anew in a foreign country.

On board the steamer, he meets the couple that caused his downfall. After a fierce battle he is thrown overboard from an ocean-going steamer (falling 75 feet into the water). After drifting all night, he is rescued by a fishing smack and landed in a small New England village. He secures employment and makes many friends among the inhabitants.

His enemies, ignorant of his presence in this village, appear to blackmail a rich widow, who is living with her daughter in seclusion in this town.

The hero hears of their presence, and, knowing they mean no good, investigates, and threatens to send them both to prison if they do not leave the village immediately. They realize he has the upper hand and surrender.

There is also a beautiful love story entwined in "The Siren's Song" which gives it a sweet and pathetic touch.

"THE OGRE AND THE GIRL" (Lubin).

In the three-part Lubin release, "The Ogre and the Girl," for Thursday, Dec. 3, Clay M. Greene has written and produced a feature for regular release of a more than notable value.

Taking for his theme a beautiful story of love and sacrifice of the wicked and ugly old man of the hills, the Ogre, and drawing with a marked master hand the characters of the

Scene from "The Ogre and the Girl" (Lubin).

Ogre, the Girl, the Lover and the Discarded One, Mr. Greene has molded a story of stirring and sterling quality and added to it the touches of a master hand at directing.

Prominent in the cast are Geraldine O'Brien as the Girl, Kempton Greene as the Lover, C. J. Elmer as the Discarded One and Bernard Siegle as the Ogre.

"STRANGLED HARMONY" (Vim).

"Pokes and Jabbs," in "Strangled Harmony," the Vim release of December 10th, use music as the theme of their comedy. Following their rule that each comedy must have a plot, this release is no exception and, in fact, depends upon its plot for most of its laughs.

The story has to do with Ethel, a young girl, who is passionately fond of music. The rich Mr. Jabbs woos her. But she will not have him and his money because he has no music.

Scene from "Strangled Harmony" (Vim).

In his soul, She gives her love to Pokes, a poor violinist. When he sells his violin, he loses her love and she reconciles herself to Jabbs. She improves her mind by reading novels and teaching her ten children music—much to unmusical hubby's disgust. Pokes yearns for her—but he doesn't know that oftentimes it is better that we do not get what we strive for the most!

In this release "Bobbie" Burns and "Walt" Stull appears as pokes and Jabbs, supported by Ethel Burton and the rest of the Vim funmakers.

"BONDWOMEN" (Kleine).

This Kleine production will rank with the strongest features of the year both in theme and presentation. It tells a story of interest to every home because it deals with a problem that must be solved in every home and solved satisfactorily, too, if harmony is to prevail. It is of equal importance to the husband and wife, and sometimes, as in "Bondwomen," it proves the rock upon which the matrimonial craft is wrecked. The plot in "Bondwomen" is unfolded from such an impartial viewpoint that must satisfy, no matter which way our sympathies predominate with regard to this important family issue. Maude Pealy in the titular role, Norma Ellis, wife of Doctor Hugh Ellis, enters wholly into the spirit of "Bondwomen" and produces one of her best pieces of work before the camera. As the scenario was partly rewritten ac-

Scene from "Bondwomen" (Kleine-Edison).

cording to her suggestions she is able to interpret its lines and situations not only in a flawless manner, but in a brilliant, heart-gripping way that scores heavily. She is supported by a company of unusual excellence and a splendid, satisfying picture results. "Bondwomen" is scheduled for release through the Kleine-Edison Feature Service, Dec. 15.
“THE LOVE OF LOTI SAN” (Selig).

A most meritorious Selig Diamond Special in three reels, “The Love of Loti San,” will be released through the General Film service on Thursday, December 2. This strong picture play is the more noteworthy because of the fact that Miss Bessie Eyton, the captivating Selig star, appears for the first time as a Japanese maiden. She is supported by a carefully selected company of players, including Edw. J. Piel, Al W. Filson and others. Many beautiful and interesting scenes from old Japan are introduced during the course of the action.

“The Love of Loti San” deals with the love of a Japanese girl for her American husband, a civil engineer. Finally his former “flame” arrives in Japan and he again becomes infatuated as in days of old. Stricken with Oriental plague, the American calls constantly for his old love, but as entering his room means death, the woman hesitates. Then it is that Loti San hands over her baby to the American woman and goes to the bedside of her husband, there to sacrifice her life in caring for him.

Miss Eyton is particularly charming in the role of a Japanese girl, and there is not a dull moment in this Selig production.

“A DEAL IN INDIANS” (Cub Comedy).

An exceptionally large cast, headed by funny George Ovey, and including two newcomers—Belle Bennett and Rena Carroll—together with the regular members of the stock company, furnish in “A Deal in Indians,” the Cub Comedy release for November 26, a rollicking farce which is said to be one of the most entertaining of all Cub Comedies turned out so far. The subject permits of a large number of laughable scenes. Jerry, played by George Ovey, is again in the toils of the law, but by an ingenious scheme succeeds in escaping, only to fall into the hands of a band of Indians, the chief of whom com-

mands that the captive shall die. The Chief’s daughter successfully pleads for Jerry’s life and obtains her father’s consent to marry him upon condition that Jerry adopt the paint and clothes of the tribe. Having no alternative, Jerry is made up as an Indian.

A professor of natural history, seeking an Indian to accompany him on his lecture tour, buys Jerry from the chief of the tribe and takes him to his home. But the Princess cannot bear to be away from Jerry and follows him. Arriving at the professor’s home she creates such a disturbance with Jerry that the police are called. The officers, recognizing the painted Indian, first straighten out matters and then return Jerry where he came—to jail.

As a laugh-producer the picture is said to be exceptional and in respect to technicalities it is easily within the high standard of the Cub releases.

Scene from “The Love of Loti San” (Selig).

Scene from “The Arab’s Vengeance” (Centaur).

thirst of revenge for fancied wrongs inflicted. It is an absorbing drama with the added effect of some vivid scenes of the desert country.

Margaret Gibson, one of the most beautiful actresses in motion pictures, heads the cast, assisted by Roy Watson, John Oaker, Thomas Morrissey, David Allen, B. Singh and others. A contingent of the Bostock animals also appear in scenes that are spectacular and novel.

Scene from “A Deal in Indians” (Cub).

Scene from “The Arab’s Vengeance” (Centaur).

MUTUAL WEEKLY TO SHOW PARIS FASHIONS.

And now women are to see the gowns of fashionable Paris just as Paris itself sees them on the boulevard and at the opera. Pell Mitchell, editor of the Mutual Weekly, is happy over the receipt of a cablegram from the Sociétés des Etablissements Gaumont of Paris, announcing the shipment of several hundred feet of hand colored fashion pictures of models furnished by leading Paris dressmakers. These colored animated pictures are for the fashion section of the Mutual Weekly exclusively. Already this department in the Mutual Weekly is recognized as the standard of latest Fifth avenue models, and the showing of gowns from the French capital carries the Mutual Weekly even a step farther in showing the women of America the latest fashions.

“BLACK FEAR” (Metro).

“Black Fear,” which is presented with an all-star cast, which includes Grace Elliot, Edward Brennan and Grace Valentine, is a coming Metro picture now being completed in the Rolfe studios by Director John W. Noble. The story deals with the menace of certain drugs to the young, the chief victim in the play being a small boy.

“THE RIFT WITHIN THE LUTE” (Lubin).

Anthony P. Kelly’s four-part feature, “The Rift Within the Lute,” a story of a country girl’s trust for the suave man from the city, which under the direction of Joseph Kaufman of the Lubin Company, has been in the making for the past three weeks, has received its finishing touches and the stamp of approval have been placed upon it by the directing force and management of the company. Director Kaufman and Author Kelly are both to be highly complimented for the excellent production and signal praise is due to dainty little June Daye, the Lubin star, who plays the leading role of Kate Merry, as well as to the newcomers to the Lubin Stock Company, Inex Buck, formerly of “The Misleading Lady” company, and Craufurd Kent, the new Lubin juvenile leading man.

Scene from “A Deal in Indians” (Cub).

Scene from “The Arab’s Vengeance” (Centaur).

December 4, 1915
"A MAN'S MAKING" (Lubin).

In "A Man's Making," the Lubin five-reel feature which is released through the V-L-S-E, Inc., office on Monday, December 6, Director Jack Pratt, who is also the writer of the play, has conceived a remarkable human interest story which will appeal to young and old alike.

Mr. Pratt has taken for his main theme the fall through youthful folly of a rugged young American at college, where "good times" and prowess on the athletic field are paramount.

Scene from "A Man's Making" (Lubin-V-L-S-E).

In the mind at the expense of proficency in studies—and the later rise to success and real manhood through a grim determination and fighting the seemingly hopeless battles of life.

Richard Buhler, the favorite of the speaking stage, whose years as star in stock and later as star of "Quo Vadis?" and "Ben Hur," is depicted with its whirl of finances, the stock exchange and curb market, etc. Another feature of the picture is the scenes of the football game played at Franklin Field, Phila-delphia, in which "Dick" Buhler played right half on the U. of P. Varsity team and in which the entire Varsity team of that University appears.

WILL BOOK PREMIER PROGRAM.

Eugene Marcus and Lewis Newman of the Eastern Booking Office, Philadelphia, Pa., while in New York this week were seen at press luncheons of the Premier Program. The Eastern Booking Offices, Inc., will handle the Premier Program in its territory, and expressed entire satisfaction with the deal just closed.

Eugene Marcus said: "There is an excellent field for the activities of the Premier Program. We exchange men, who come into direct contact with the exhibitor, fully appreciate his crying need for more results. Feature rentals, provided always that the reduction in price does not mean a let-down in the merit of the picture.

"Today the motion picture business is sharply competitive, and many towns that even last year had only one theater today have two or more. Allowing for the normal increase in theater attendance, which cannot exceed 50 per cent. in the course of one year, the fact still remains that with an even distribution of patronage each theater can only legitimately expect 75 per cent. of the attendance of the previous year when it had the entire field to itself.

"In making the above assertion, I am only dealing in generalities. Some theaters are more ably conducted than others, and the picture itself is, of course, of prime importance. We believe our course, as we have done in the past, to be backed with actual cash, and in the business world I have been unable to find anything more convincing.

"Many people make the assertion that motion pictures have reached the climax of their ability to interest the public, and, therefore, to produce profits; but I know that such is not the case. The profits may be smaller than heretofore, but a more careful proportioning of income to expense and more just expenditure of the actual cash necessary for the conduct of the business can only mean increased prosperity for the exhibitor and through him the entire industry."

"CAMILLE" (World).

The World Film production of "Camille," in which Clara Kimball Young is playing the title role, is fast nearing completion. As far as they have taken the picture, it gives promise of being the best vehicle Miss Young has yet had. Paul Capellani, who portrayed "Armand" with Mme. Sarah Bernhardt in Paris, is appearing in the same role in the screen version with Miss Young. His brother, Albert Capellani, is the director, and having witnessed the French version of "Camille" has taken advantage of the foreign ideas and is making this a realistic reproduction of Mme. Bernhardt's.

ELECTRIC SELLING MACHINES IN DEMAND.

The Automatic Ticket Selling and Cash Register company reports an ever increasing demand for their electric ticket selling machines, and state that their factory, although running 100 per cent. capacity, is four weeks behind with orders.

Among recent orders is one from Mr. Moe Mark for his beautiful new Strand theater, Lynn, Mass. Mr. Mark's company is now using a total of eighteen automatic ticket sellers, including one at the Strand theater, New York City. This machine hinders, during the week beginning October 31, about 150,000 admissions, demonstrating its value as never before.

The Automatic company reports that plans are being made for the enlargement of their factory in St. Louis and the establishment of additional agencies for next year.

JOE LEE WITH THE PREMIER SALES DEPARTMENT.

Joe Lee, whose activities in the motion picture business dates back some years, is now associated with the sales department of the Premier Program. Mr. Lee was a man of vast experience in the requirements of both the exchange man and the exhibitor and is known from coast to coast, having traveled most of this country in the interests of various moving picture concerns.

Mr. Lee has been New York representative for several exchanges located in different parts of the country. At present he is busily engaged in building up and completing exchange organization of the Premier Program, a field where his activities find ample scope.

The Laemmle Film Service, Des Moines, Iowa.
STRONG CAST IN "THE UNWRITTEN LAW."

According to reports from the Pacific Coast, the cast supporting Beatrice Straight in "The Unwritten Law", produced by the California Motion Picture Corporation, is an exceptionally strong one. Among the members thereof are those who played prominent roles in "Salome Jane", the first photoplay in which Miss Michelen appeared. They are Andrew Robson, William Pike and Clarence Arper.

The production picture public will be impressed by the wide dissimilarity in each case between the parts played by the three in "Salome Jane" and those they are essaying in the present production. Their success with both goes far toward evidencing the wide range of their histrionic versatility.

William Pike, who is playing opposite Miss Michelen in "The Unwritten Law" and appears in the role of a wealthy young candidate for Governor, was Red Pete the stage robber in "Salome Jane". Andrew Robson is Larry McCarthy, the political boss, in the present picture, while in the former he impersonated "Yuba Bill", the hale and philantropic stage driver. Clarence Arper, who added the comic element to "Salome Jane" and his characterization of Starbottle, is now Dr. Mahler, a prominent physician.

RICHARD BUEHLER IN "FATE."

Daniel Carson Goodwin's original five-act play, "Fate," a tense and powerful story of railroad life, is the vehicle selected by the Lubin management for the next appearance of their star, Richard Buehler. A Man's Making," the play by Jack Pratt, also directed by him, which was played for the first time by Anthony F. F. Jr., has been completed and the production of "Fate" will begin at once. Mr. Goodman in writing this new feature has built a character for Jack Buehler, who has, by his earlier work, already popular photoplay favorite the opportunity to appear at his best, with the same opportunities for his leading lady, Ester Botta.

Others of the cast are William H. Turner, Arthur Housman, Francis Joyner and Inez Puck. The picture will be taken at the Philadelphia studios and at the Lubin Betzwood plant. It is scheduled for release through the V-L-S-E, Inc., offices early in the year.

Director Jack Pratt will be in charge of the making, with "Ever Ready Teefy" as the assistant and Fred Chaston at the camera.

OVER NIGHT (World).

James Young is putting the finishing touches to his comedy feature, "Over Night," Mr. Young's specialty is the direction of refined and amusing comedy. His successes in "Little Miss Brown," "Married As A Joke" and other films are well remembered. Moreover, Mr. Young is an artist and a littérateur in the titling of films. He is always sure by his humor to give you many smiles while you look at the pictures. Some part of the action of this film takes place on a Hudson River steamboat and you will have some very realistic views on board. Then there is the great suffragette parade, necessary regard to the fact that New York turned down this subject on Election Day, 1915. Vivian Martin is at her best, and is most winsome in this picture.

AN OVERWORKED TICKET SELLER.

Undoubtedly the automatic ticket selling machine at the Strand theater in New York would take a first prize for the seven day run of week beginning October 31. This was the week of the Lasky production of "Carmen" with Geraldine Farrar and the busy little ticket selling machine handled about 150,000 admissions for the week. The manufacturers of the machine, the Automatic Ticket Selling and Cash Register Company, have their factory running at full capacity but report a month's arrears in filling orders. As a consequence they are at work on plans for an enlargement of their St. Louis factory.

SIMPLEX CATALOGUE.

We have just received the 1916-16 catalogue and illustrated Pamphlet of the Lubin Motion Picture Company for their Simplex projectors. Enclosed in the same envelope is a new instruction book fully illustrated and containing sheet and complete instructions on unpacking, installing, etc., as well as the detail illustrations and instructions on operating originally prepared for the Richardson Handbook. Both booklets are strongly bound and will prove welcome help to all Simplex owners and operators.

"BABE" HARDY, VIM FAN MAN.

No motion picture comedy company seems quite complete without their fat, smiling, "Babe" Hardy, a 5-foot laugh-provoker, fills this role. One of the few fat comedians who is not burdensome to himself, Hardy can turn harem scenes, comic bits and shticks with the same ease as any of the most finished acrobats. While with the Lubin Company his broad laugh and pleasant smile and "Hardy" specimen of manhood won him many admirers. He claims that he has by no means expended all his mirth and has a new supply of stunts on hand for the Vim releases.

Robin Williamson, another recruit from the Lubin forces, has also joined the Vim players. Williamson will take character roles and his original line of caperings will prove a valuable asset to the Vim contingent.

NOTES OF THE TRADE

E. W. WALLOCK is a new member of Balboa's producing staff. He is putting on a multiple reeler in which Jackey Pike, the well-known player and director, is a great participant. Mr. Mackenzie, the veteran cameraman, has been assigned to this company, and he is getting some splendid shots. Mr. Wallock is one of the most promising producers in the business. For many years he was with Selig's prior to joining Balboa.

Lanier Bartlett has written an appealing drama in two reels, "Just As I Am," which was inspired by the famous hymn of the same name. An all star cast, including Wheeler Oakman, Eugenie Besserer, Edith Johnson and Frank Clark, add to the impressiveness of the piece. Mr. Bartlett is a candidate of Selig for the production of "The Rosary," "The Carpet from Bagdad," "The Sands of Time," etc., directed "Just As I Am."

Vitagraph Director C. Jay Williams is producing "By Love Redeemed," for the Vitagraph Company, with a cast that includes Jewell Hunt, Belle Bruce, Logan Paul, Garry Mclellan, Randoff, Arthur Cozine and Jay Dwyggin.

Director John D. Adolph has just completed the production of "Joan o' the Hills," an Imp-Universal feature, with Violet Merserou and Harry Benson in the leading roles. The scenes are laid in the Ausebille Country near Port Kent, N. Y.

Jack McDermott is the newest addition to Kalem's Glenda Lamartine Company. Mr. McDermott will assist Director Beaudine in addition to playing the juvenile leads.

After an extended vacation, Joyce Moore is once more back playing in the Balboa feature films. She will be remembered as having played the feminine lead opposite Henry Walthall, in the Balboa production of "Beaulah," when she made her debut with them.

In "The Love of Loti San," released in three reels as a Selig Diamond Special on Thursday, December 2nd, Beatie Eyton enacts for the first time the role of a Japanese girl. "The Girl from the South" is from the pen of Lillian Brown Leighton, another Selig star who was formerly a newspaper writer.

The Vitagraph Company will produce Frances Aymer Mathews' "The Thirteenth Girl," with Arline Pretty, Julia Swayne Gordon and Robert Wiltworth portraying the principal characters under the direction of Theodore Marston.

At Kalem's Glendale, Calif., studios, the filming of the $10,000 series from E. W. Hornung's romantic novel, "The Black Crook," is going rapidly forward and the first two-act episode, "An Enemy of Mankind," will be released Wednesday, November 24th.

The next Vitagraph screen story in which the distinguished actor, Charles Richman, will be seen is a picturization of Cyrus Townsend Brady's "Heights of Hazard," to be released as a Blue Ribbon feature in five parts.

Miss Edna Roland, who last season played "Mag Haggerty" with Thomas J. H. Rogers (Jack Hulcher) in the Mag Haggerty sketches, has signed with the Pike's Peak Photoplay Company of the Associated Program.

Robert G. Vignola has completed work on Kalem's production of "The Black Crook," a four-part spectacular feature based upon the famous Kiralfy extravaganza, and is about to depart for Jacksonville, Fla., where he will remain for the winter.

Director McRae Webster of the Imp-Universal forces is directing Edna Hunter and Harry Bennam in a new Imp three reel feature.

The publicity department of the Gaumont Company has just issued the first of its series of clip sheets to supplement the work being done in the Mutual Program. This will be sent weekly to newspapers and periodicals and to all exhibitors requesting it. "Gaumont Gossip" as it is called will deal with customary data about Gaumont photoplays and actors which will appear of interest to the trade in the "fan."
PICTURE THEATERS PROJECTED

A

NAHEIM, CAL.—John Case has plans prepared for a two-story theater, store and office building, 60 by 100 feet, to cost $40,000.

LOS ANGELES, CAL.—W. H. Crosby has leased the Wilshire theater, located at 132 Southwestern avenue.

SAN FRANCISCO, CAL.—The Progress theater, on Fillmore street, has been remodeled.

ANSONIA, CONN.—The Tremont theater, at the corner of Main and Tremont streets, has been purchased by Philip Cohen. The purchase price was said to be $5,000.

CASEY, ILL.—An addition will be built to the Lyric theater and a modern stage constructed.

CHICAGO, ILL.—Marshfield Amusement Company, 1412 W. 12th street, has let the contract for the erection of a two-story theater, store and office building, 95 by 125 feet, to cost $65,000.

CHICAGO, ILL.—Robert M. Hyde, 110 South Dearborn street, is preparing plans for a one-story moving picture theater and store building to cost about $40,000.

DECatur, ILL.—The Strand is the name of a new moving picture theater opened here by Dorzan Bros. It has seating capacity for 400 persons.

OAK PARK, ILL.—John Hodgson, of Maywood, Ill., will remodel his moving picture theater and build a one-story addition. The improvements will cost about $4,000.

CRAWFORDSVILLE, IND.—Grimes Brothers have sold the Princess theater to G. R. White.

INDIANAPOLIS, IND.—The Monument Realty Company, capitalized at $200,000, will shortly have plans prepared for a commodious theater building to be erected on Monument Place.

LAFAYETTE, IND.—The Victoria theater has been thoroughly renovated.

L. A. GRANGE, IND.—The front of the Majestic theater has been reconstructed.

SUPERIOR, IND.—The Savoy theater has been purchased by John Jensen and Thomas Moore. The house will be devoted exclusively to high grade photographs.

BOONE, IA.—Lee Birmingham has purchased the interest of P. J. Schmitz in the Virginia theater.

COUNCIL BLUFFS, IA.—F. E. Cox, 45 Baldwin block, is preparing plans for the remodeling of a local moving picture theater and erecting a one-story addition, 50 by 100 feet, to cost $25,000.

DEEP RIVER, IA.—D. J. Herter has disposed of a building site to Mari & Son, who intend to erect a moving picture theater to cost about $15,000.

MASON CITY, IA.—A. Frankel has erected a new moving picture theater which he has named the New Casino.

MASON CITY, IA.—Thomas Arthur has taken over the New Cecil, formerly conducted by Paul Le Marquand.

ANILENE, KANS.—Extensive improvements have been made to the Sceley theater.

ELKHART, KANS.—Joseph Anderson has leased the moving picture theater formerly operated by George Wood & Son.

OWENSBORO, KY.—Richard Jackson is planning to build a one-story moving picture theater, 28 by 100 feet, to cost $1,000.

WYANDOTTE, Mich.—The Harris & Warren Amusement Company have erected a new brick fireproof moving picture theater on Biddle avenue, with seating capacity of 1,100 persons. It has been named the Majestic and cost approximately $60,000.

ALEXANDER, MINN.—L. E. Bresener has purchased the Howard theater from H. A. Fowler.

GRAND MEADOW, MINN.—W. P. Lewis has sold his moving picture theater to John Karl.

MINNEAPOLIS, MINN.—W. J. Nevecker will erect a new moving picture theater at 2291 Sixth avenue, 30 by 80 feet.

ST. PAUL, MINN.—Dave Yessner and A. M. Levitan, 551 Central avenue, are planning to erect a moving picture theater, 40 by 100 feet, to cost about $15,000.

PONTOTOC, MISS.—W. E. Yost, who recently leased the Pastime theater, is planning to make extensive improvements to the interior of the theater.

BOONVILLE, MO.—A new moving picture theater has been opened here by Carl A. Barnett.

HOPKINS, MO.—The Royal theater has been taken over by James Umler. A number of improvements will be made to the house.

DOZEMAN, MONT.—D. W. Arney has taken over the Lyric theater, formerly conducted by Mrs. Luella von Proskay.

GEYSER, MONT.—The Geyser opera house has been leased by L. H. Gale, who will operate it as a first class moving picture house.

FAIRFIELD, NEB.—N. B. Reynolds, of Howard Lake, Minn., has recently taken over the Fairodale theater. The house has been redecorated, refurnished and several new features added.

HOLDRIDGE, NEB.—The Crescent is the name of a new moving picture theater opened here by L. C. Severns. It has seating capacity for 400 persons.

WILTON JUNCTION, NEB.—The American theater has been taken over by P. H. Kettleson.

NEW YORK, N. Y.—Bedford Park Amusement Company is planning the erection of a two-story theater, store and office building, 200 by 100 feet, to cost $75,000.

CANTON, O.—Extensive improvements have been made to the interior of the Orpheum theater.

CINCINNATI, O.—I. W. McMahon and Charles Schaugendhove have leased the Forest theater for a period of ten years with the privilege of purchase. The house was formerly operated by the Auditorium Theater Company.

CLEVELAND, O.—M. Polar will erect a one-story moving picture theater, 140 by 54 feet.

YOUNGSTOWN, O.—A new fireproof moving picture theater, the Lincoln, located on Himrod avenue, between Murdock and Front streets, was recently opened to the public.

SAVANNAH, OKLA.—The Savannah Amusement Company has sold the Star-Electric theater, to Veno Pistocchi.

BERNICE, PA.—The seating capacity of the opera house has been increased and a new lighting system installed.

DALLAS, S. D.—Conrad Binks, who recently obtained control of the Lyric theater, is planning to make several improvements to the house. Several new features will be added to the rearrangement of the interior.

SOUTH CHATTANOOGA, TENN.—The Strand is the name of the new moving picture theater opened here by A. Solomon and J. J. Alper.

WESTON, W. VA.—Camden Theater Company will remodel interior of its house, construct new front; install additional seats, etc.

EAGLE RIVER, WIS.—N. M. Emmons will shortly commence erecting a new moving picture theater on Main street. The building will cover an area of 40 by 80 feet.

Meniscus Bi-Cone convex
Imported Condensers

For particular managers and operators—

Meniscus Bi-Cone convex condensers will impress projection 50%, besides being a great light saver. The Meniscus Bi-Cone convex condenser combination has been strongly endorsed and recommended by Mr. Richardson in his talks to operators, and the world’s best authorities have gone on record in recommending this wonder light producer.

We are America’s leading importer for the famous Gent France Pure White Glass Imported Condensers.

In ordering, give distance from machine to screen, and machine used.

Sent by parcel post to any part of the U. S. $4.00 per set (20c. additional for postage).
A Springfield Boycott

Seemingly Legal Boycott by Indirect Allusion Causes Trouble to Manager Mayhew, of the Reel Theater at Springfield, Mass.— Took an Operator Into Partnership—Not Satisfied with His Weekly Part—No Salaries at the Reel.


Manager W. H. Mayhew of the Reel Theater at Springfield, Mass., claims that the moving picture operators of his city are attempting to boycott his playhouse. He claims that they have no reason for such action and the union officials declare and logically explain that they are not boycotting him.

The labor men carefully explain that they are merely "peacefully picketing." They realize that the law prohibits boycotting. They have stationed a man on the curb in front of the playhouse with a sign that reads, "If you are in sympathy with an equitable wage for labor, patronize theaters employing regular union operators." They do not mention the name of any particular theater.

On the counters of many of the stores in the neighborhood of the theater, the union officials have left small cards for distribution. These read, "Union men and their families do not want to be kept away from the Reel Theater until they employ union operators. They are declared unfair to organized labor by the Central Labor Union." The operators are not violating any law in doing this, but if they passed the cards to persons on the street, there would be a violation.

One day, the business agent of the union was showing these cards to passers-by in front of the playhouse. Mr. Mayhew, who is a special officer attending the arrest him. The union official resisted. A regular patrolman came up and declared that the man union was within his rights. Mayhew insists that he is not against organized labor. Nobody in his theater receives a salary. It is a stock company, and every one connected with the house is a stockholder. At the end of each week, not a cent of salary is paid. The company declares a dividend and the stockholders receive an amount commensurate with the number of shares which they hold.

The fight originated when Raymond Bartlett went into partnership with Mayhew. Mayhew, who was a member of the operators' union, states that he tried to secure Bartlett's admission to the union, but was unsuccessful in his efforts. Union officials claim that this fight will be worth watching.

Mitchell Grandby Promoted.

Mitchell Grandby of the Fox Film corporation has been appointed manager of the company's Toronto office. For the past year, Mr. Grandby has been attached to the New England office as a roadman and during his connection here, he has made many friends.

Manager Fred P. Campbell deeply regretted the departure of Mr. Grandby, who proved himself to be an efficient film salesman.

H. Hirsch to Have New Serial.

H. Hirsch is preparing his bookings for the new serial, "The Girl in the Game," which he will handle in New England. He reports that the exhibitors of this territory are very enthusiastic over this picture, which will feature Helen Holmes. Mr. Hirsch has successfully handled several serials in New England.

CLARA KIMBELL YOUNG WINNER

Manager Frank H. Vine of the New England division of the Motion Picture Exhibitors' Association, is giving the outcome of the Boston American Film Festival. The Manager Vine was the man responsible for the victory of Clara Kimbell Young, who was elected by popular vote to lead the grand march at the ball of the Motion Picture Exhibitors' League with Governor David J. Walsh.

Kritter President Resigns.

Bernard M. Corbett has resigned from the presidency of the Kritter Film Service of New England. He was the founder of this service in this territory.

Salem, Mass., to Try Special Children's Shows

Chamber of Commerce and Associated Charities, Y. M. C. A., School Board and Other Organizations Form General Committee to Choose Shows.

As a result of conferences between the managers and representatives of the Salem Associated Charities, Young Men's Christian Association, Salem Board, and many other organizations, a series of motion picture shows especially adapted to children will be given at the Salem Playhouse at regular intervals during the month of December. The first of these shows will be given on December 1. The program of these shows will be selected by a general committee, of which Sumner W. Cushing of the State Normal School is the chairman. With Miss Ethel B. Osborne of the Associated Charities, Miss Annie M. Picker (of the Salem Schools) and Mr. Cushing were the prime movers in cooperation with Keen Brothers, owners of the theater, in bringing about these special shows.

Picture Men Fall Under Blue Laws of Jersey City.

No Sunday Shows Allowed in Jersey City—Four Picture Show Men Arrested for Open Theaters—To Make Blue Laws Ridiculous.

By Jacob J. Kalter, New York Correspondent of Moving Picture World.

Four arrests of moving picture managers were made last Sunday for violation of the vice and immorality act. These arrested were: Isadore H. Schlessinger, manager of the Orpheum theater, at the Fifth Avenue; Edward Kenny, manager of the Hippodrome, at 1023 Summit Avenue; Hiram Rosner, manager of the Academy, at 1825 Avenue of the Americas, and John Spotswood, manager of the Strand at the 101st Street. The police also arrested John Fells, moving picture operator at the Orpheum. The men were all charged with violations of the Blue Law.

Immediately after the arrests of the four men had been made Frederick C. Henn, counsel for the moving picture men, entered the cigar store of Franklin M. Jones, and after purchasing a cigar, had the proprietor arrested. "Chamber of Commerce has continued until the old blue laws are thrown into discard," was the only comment of the lawyer.

Newark, however, has been much more fortunate than her sister city. Practically all the law's provisions have been for the special benefit performance last Sunday. Among those open were: Strand, Loew's, King's, Newark, Lyric, Liberty, Lyceum, Court, as well as many of the smaller houses.

F. D. Hunt's New Exchange.

The Independent Film Company, of which F. D. Hunt will act as manager, has opened up offices in the Strand theater building. The local exchange will book the productions of the Greene Film Co., of New York. The Independent is a branch office of F. D. Bradenburgh, of Philadelphia. Beginning with the first of the month, the features of the Treble-Clef Motion Picture Co. will be booked through the Independent. Mr. Hunt was formerly connected with the Supreme Feature Film Company, of 607 Broad street.

Pathé Exchange Busy.

The new headquarters of the Pathé Exchange in Newark are a hive of industry these days. Manager Rednile reported last week to the Moving Picture World's representative that business was all that could be expected at this season of the year. O. H. Westfall is now on the road for the New Jersey branch of the Pathé Exchange. Another popular innovation that has been started here by Pathé is
December 4, 1915

THE MOVING PICTURE WORLD

Philadelphia Ball Coming December 8

Turgenemde Hall to See Big Gathering of the Film Clans—Many Brilliant Stars Will Sparkle—New York Screen Club Members Invited to Attend.

Special to Moving Picture World from Philadelphia News Service.

Final preparations have been made for the opening of the Club’s annual December 8 at Turgenevne Hall, Broad street and Columbia avenue. Tickets may be purchased at many points, including the Exhibitors’ Booking Offices, 1339 Vine street, and Gimbel’s department store at Eighth and Market streets. According to indications, this is going to be the social event of the season and a record-breaking attendance is assured. Elaborate advertising is being carried on and everything that would tend to be a success has been given a thorough trial.

Each day increases the total of favorites who will grace the gladiators with their presence. Latest reports are that Violan Dana, Mabel Troneaux, Miriam Nesbit and L. N. McChesney being the Patrons Company will attend, as will also Virginia Pearson of the Vitagraph. Professor Henry Clyde, of the famous travelling school, will direct the grand march, which will be led by Francis X. Bushman and Beverly Bayne.

Mr. J. F. McChesley has been invited to the president and members of the famous Screen Club of New York and the assurance of many of the first-class exhibitors to attend has been received. Music will be rendered by the best talent obtainable and the dancing will continue until the wee small hours of the morning. Have you bought your ticket yet?

Corry, Pa., Exhibitor Fined for Sunday Opening.

H. W. Parker, well-known proprietor of a moving picture theater in Corry, Pa., was recently fined $4 and costs for operating his theater on Sunday. Mr. Parker is diligent and promises to continue to open on the Sabbath until he sees fit to do so. The authorities promise to show Mr. Parker the error of his ways and an interesting time is looked for. Here is one exhibitor who is not afraid to fight for his business. He is not doing so in order to obtain any cheap publicity, but that he believes that every exhibition has the right to open his theater on the Sabbath.

Jake Becker to Manage at Parkway.

Jake Becker, one of the partners in the Becker theater, 17th street and Snyder avenue, has taken the management of the Parkway theater, located at 46th and Poplar streets. Mr. Becker is one of the most experienced exhibitors in Philadelphia.

Censorship Arrests in Scranton.

Owners of sight-seeing picture theaters in Scranton, Pennsylvania, have been arrested at the instance of J. A. Burier, clerk of the State Board of Censors, charged with having exhibited pictures not approved by the state board.

Philadelphia’s Garden Theater Redecorating.

Charles Goldstone, proprietor of the Garden theater, 53rd street and Leland avenue, has recently advertised that his establishment artistically decorated so as to closely represent the vision suggested by the name. Mr. Goldstone has been running feature pictures and reports success beyond his expectations in the management of the Franklin theater, 52nd street and Girard avenue.

Buffalo Operators Give Sixth Annual Ball

Motion Picture Operators Give Enjoyable Affair in the Lake City—Good Tendence and Fine Time the Features of the Evening.

By Billy Hison, Buffalo (229 Oxford Ave.)

rhe sixth annual ball of the Buffalo Moving Picture Operators was held at German-American hall in that city, Wednesday evening, and was a marked success. A well-prepared programme was published by the organization and the music and list of dances were very acceptable. The affair was made possible by the following committee: Officers: H. De Verneuil, president; W. W. Matchette, vice-president; L. Hager, financial secretary; M. Ostrowsky, treasurer; E. Bugg, recording secretary; Frank Byrd, booking agent; dance and entertainment committee, J. A. Buck, chairman; Burt Ryde, secretary; board of directors; convention committee, A. A. Giddis, chairman; Fred Taylor, F. Davison, G. Dell, Leo McGuire, A. Miller; floor committee, K. Ryde, chairman, W. Dion, C. Austin, D. Martin, W. Schwind, E. Buggman, W. Matchette, T. M. Haggard, F. H. Marshall; refreshment committee, M. J. Affichiner, chairman, Burt Ryde, J. A. Buck; wardrobe committee, C. Gehl, chairman; G. J. Johnson, L. Tager, H. Webster, J. Aikens; finance committee, M. J. Affichiner, chairman, Burt Ryde, J. A. Buck; publicity committee, A. White, H. De Verneuil, Jr., G. Goodfellow, S. Giddis, E. Hunt, Leo Stevens.

Syracuse, N. Y., Orders Theatre Lobbies Cleared.

In Syracuse, N. Y., orders have been issued to the proprietors of moving picture houses by the department of public safety that the lobbies of all the houses must be cleared of popcorn stands, popcorn booths and obstructions of every kind. The department was disposed to be lenient until it was observed that a company was making agreements with a number of proprietors to put popcorn stands in various places.

Shea’s Hippodrome, Buffalo, Gets “Peace” Feature.

Manager Shea of Shea’s Hippodrome, Buffalo, recently sent an order to New York that he had arranged for a special engagement of “The Battle Cry of Peace” at that theater for a week, beginning Sunday, November 28th. Following the announcement, Miss Philomena Cavanaugh, press agent for the Hippodrome, sent many communiques to the patriotic and educational societies, announcing the engagement. Enthusiastic responses were the result. Buffalo newspapers also devoted considerable editorial space to the show.

G. A. Hickey Effectively Boosting Triangle.

George A. Hickey, manager of the Buffalo Triangle theatre, in his first season of supervision, recently gave a private exhibition of three moving picture productions which his company will release presently. The exhibit was held at the Ellen Terry theater, Buffalo, and was largely attended by exhibitors and agents.

Through the medium of the Buffalo newspapers, the praises of the Triangle Film are being sounded effectively by Mr. Hickey.
Advertising Ethics

Washington, D. C., Strongly in Favor of Governmental Discouragement of False and Faking Advertising—Extravagant Statements, Scenes Not in the Pictures But Advertised Are Aimed at—Many Complaints.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

IT will be incumbent upon the members of the motion picture industry to be more careful in their advertising claims to the public if the members of the Associated Advertising Clubs of the World and allied interests are to be encouraged in their work.

The work is being carried on under the aid of the Federal Government in driving unfair and false advertising methods out of the industry. The work, however, has been only partially successful, for which were made by representatives of the various organizations at a hearing held at the Worlds Hotel by the Federal Trade Commission last week.

In Washington of late has been drawn to an increasing number of advertisements which actually contain fraudulent statements or are so worded as to misrepresent and to mislead the public. Surely that this has an ill effect upon the bitterness on the part of those who conduct their business along more conservative advertising lines to be the basis for action to be taken in the future.

In speaking on this subject, Joseph P. Mittleirlitt, president of the Prime-Time Exhibitors' Association, said to the correspondent of this paper: "I was glad to see your story on fraudulent advertising in the MOVING PICTURE WORLD, and also to know that there are good prospects of the Government taking action to see that you do not know of anything that will hurt the business nearly as much as catch-penny statements like that. At any rate, the public does not mean legitimate publicity stunts, but where a man actually advertises in the intention of misleading the public."

Harry Crammond, president of the Motion Picture Exhibitors' Association of the District of Columbia, announced the practices of men in all lines of business who resort to such methods as those in controversy, "To those of you," he said, "who are anxious to at least make our own, the motion picture business, clean, and I think it would be a good thing if the Federal Trade Commission would take up the advertising subject.

Extravagant Statements in Ads.

"I have noticed in the advertising, not only in newspapers but in magazines, that there are manufacturers, many extravagant statements tending to mislead. Take for instance the question of draperies, which has come to my attention that scenes were depicted on paper as forming a part of a motion picture production which, when projected on the film, could not be discovered. I have also noticed that very often the exhibitors are not quite as careful as they might be in their newspaper advertising and in handbills and slide announcements. I am sure that this has an ill effect upon the business of all of us, and, as stated at the hearing of the advertising men, 'misleading advertising and denying an honest advertiser the benefits to which he is entitled.'"

"The objections to misleading statements are so widely known, and I personally am a large user of newspaper publicity and naturally I would like such advertising placed in the highest plane."

"When you asked for views on the subject, we were two of the District of the Maycroft, one of the best known of Washington's exhibitors, gave it credence. But Bill Holman, of Home, was always endeavoring to urge upon its readers the desirability of fair, clean advertising."

"I must say that to resort to false or misleading statements is detrimental to the industry, and with a few examples of improper advertising, but much of this can be considered in the light of accidents, which are often copy made up in a hurry and mistakes thus occur. I am sure all of the exhibitors of Washington are in accord with the Associated Advertising Clubs of the World and that good results will be obtained from their work."

Complaints on False Advertising.

Charles H. Porter, president of the Chicago Advertisers' Club, declared at the hearing that he could file one hundred complaints for investigation, and that if the club sent out letters he was sure it could cover thousand cases in the next thirty days.

Commissioner Davies said he would be glad to receive complaints of the V-L-S-E Company, and from individuals, and where individuals file complaints, the commission would be disposed to bring about the organization appear as an intervenor, thus, while the commission made no announcements of arrested or investigated complaints and declared its intention to investigate them, was taken as indicating its viewpoint.

R. RUSSELL ROBERTS MARRIES.

R. Russell Roberts, a member of the K. & R. Film Company, of New York City, and Sidney B. Lust, of the World Film Company, have been married at the residence of Mr. and Mrs. P. J. Tucker, of South Palm Place, and said to be a member of a prominent theatrical company, were quietly married last week at the Raleigh Hotel. After the ceremony, the couple left for New York.

National Exchanges' League Formed.


A NUMBER of exchanges last week gathered the members of the V-L-S-E Company, at 811 E Street, Northwest, for the purpose of forming an organization to combat trade evils and further co-operation among members. The objective of this new association is to combat such trade evils as may be uncovered by the exchange and to assure co-operation among its members, and to investigate any proposed legislation that might affect the public welfare, and attention, with a view to keeping the home office thoroughly advised thereof and to aid exhibitors with information."

Frank B. Spurrer was selected to head the organization as chairman, C. W. Bunn, of the World Film, will be vice-chairman, while the office of secretary-treasurer will be filled by Clarence L. Linz, of the MOVING PICTURE WORLD.

As reported in a previous issue of the MOVING PICTURE WORLD, there is now on a footing a movement to bring about the censorship and Sunday closing in the District of Columbia. This was one of the first matters considered at this meeting, and was spent so little time on it, but it was decided that Mr. Brown, of the Metro Film Company, Mr. Senning of the Fox Film Corporation, and Mr. Hyman of the General Film Company, should constitute a committee to investigate the matter and to bring in a report. Sidney B. Lust, of the United Film Service; Mr. Day, of the Metro; Mr. Sidmore, of Pathé, Inc., were selected as members of the membership committee. The committee previously appointed to investigate the matter of censorship will also serve in this matter. The following are all matters of moment requiring quick action will be referred.

During the course of the meeting it was pointed out that conditions in this territory showed a decided improvement, both business and the public will be encouraged and it would evidence of the interest of the members.

It was agreed that the various meetings be held at the National Hotel and that the next one be assigned to the World Film Corporation office, the others to follow in like manner.

Those who took an active part in the meeting were Frank B. Spurrer, Sidney B. Lust, Joseph C. Brown, Mr. Day, Mr. Bunn and Mr. Senning.

POLITICAL POWER OF PICTURE MEN IS NOTICEABLE.

Washington exhibitors, interested in the subject of national and local censorship, are taking heart at the recent report concerning the political power which was stated that "the influence of the moving picture is now being felt in political State Assemblies." Twenty-first New York district, author of the motion picture censorship law, and the voter registered for election by a majority of more than 1,200 votes. His election was considered complete.

"He had received the nominations of both the Republican and Independent candidates, and he received the endorsement of two rival candidates who were expected to divide the opposition.

"The power people organized a campaign against him and made it effective by selecting one of the opposing candidates to receive their votes."

The exhibitors who organized this opposition have the congratulations of their fellow-merchant and see the value of such actions as should be necessary.

For an extended honeymoon trip that will take them to Pittsburgh, Chicago and many other western cities. Mr. Roberts is well supplied with the public, and makes his headquarters in the Film Exchange, on E street, near Ninth avenue. Northwest the District Amusement Company, operators of that house, and the fact that the official of the company have received his resignation with little regret.

Garden Theater to Be Made Over.

Tom Moore has announced that, pending the initial showing of the Triangle Film at the Garden theater, the interior of his Garden theater will be repainted and re-decorated to conform with the interior of the Knickerbocker theater in New York. The walls will be done in deep old rose, and the ceilings and dome of the theater will be lined with trimmings. The doors will be finished in Colonial mahogany, and the woodwork in the whole theater will be designed to be laid and the draperies and hangings will be in harmony. The exterior will be brightened and renovated.

The Niagara theater on Seventh street, near Q, designated to be the site of the new world's most modern theater, has been remodeled and now becomes store property. This is the second motion picture house in this city similarly treated within the past few weeks.
William Randolph Hearst
to the
MOTION PICTURE INDUSTRY
says regarding the
HEARST-SELIG NEWS PICTORIAL

"The Improved Edition Goes On—Bigger and Better Than Ever—It Is My Order"

On the next three pages appears briefly the digest of what is surely the most important statement and promise ever made on the subject of news in motion pictures
The Memorable Interview with Mr. Hearst

SOMETHING over two years ago a motion picture man with a keen sense of values was able to win the attention of Mr. William Randolph Hearst. The publisher of the greatest newspapers and magazines and owner of the International News Service, with various subsidiary departments supplying all the important news publications in America with text, news and photography, had for years previously, appreciated and employed motion pictures.

The result of the interview was the Hearst-Selig News Pictorial. An arrangement was made with the Selig-Polyscope Co. of Chicago whereby that Company was to act as print manufacturer and distributing agent.

With the Hearst organization's advent in the field came a new meaning to motion pictures. With the Hearst-Selig News Pictorial, exhibitors began to vie with each other in the presentation of "beats," "scoops," and it became no unusual matter for a motion picture audience to view great events immediately after their occurrence.

William Randolph Hearst having inaugurated the Hearst-Selig Weekly, through his great news gathering organization, produced the reel in every detail, watched its growth, and visualized its possibilities. The point should be made that there are opportunities in the news reels which so far surpass those of any printed medium that the field is as wide as publishing. The possibilities for making the news reel a tremendous power with myriad activities are unlimited.

The Hearst-Selig News Reel performed its work in its day, but after consultations with exhibitors, exchanges, the Hearst editors and camera men—a plan and prospectus for a greater and better news reel as it should be was laid out.

The proposition was revolutionary—as revolutionary as the modern day newspaper is over the small town four pager. It called for such sweeping improvements, changes and evolutions that even to encompass the scope of what was suggested was a task.

The plan was discussed and developed in every detail. Then the question of the expense of this gigantic plan was considered.

"What do you estimate this will cost?"—Mr. Hearst asked.

The spokesman hesitated.

The figure was a startling one but he mentioned it. The Chief thought for a space of not more than a moment and he wrote the attached memorandum.

WILLIAM RANDOLPH HEARST
NEW YORK

Dear Mr. MacManus:

Following the brief outlined to me this evening, I authorize you to proceed and make the new Hearst-Vitagraph News Pictorial right.

The innovations are good — make them.

The enlarged scope is essential. Proceed to the limit.

I want you to hesitate at no point because of expense.

Make the Hearst-Vitagraph right.

Sincerely yours,

W R Hearst

Thus the greater news reel comes into being. On January 1st it is to make its first appearance.

In order to bring the manufacturing company closer to the Hearst headquarters, an arrangement has been made with the Vitagraph Co., embracing all its branches whose tremendous plant and well known facilities assure the success of the new plan. It is to be known as the

HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly the Hearst-Selig Weekly—Now Better)
The Greatest News Gathering Organization in the World

IN the publishing business editors look to the Hearst Organization for their news. They know that through Hearst news comes in the quickest and most accurate manner.

The International News Service supplies a thousand newspapers in addition to magazines of all types with a complete telegraphic report of the world's happenings.

The International Film Service, the allied company supplies these same publications with rush photographs of the most timely events. In addition to this William Randolph Hearst employs special staffs for each of his various newspapers, including the New York American, and Journal, the Chicago Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, etc. In addition to this he employs correspondents, specially retained for his magazines including the Cosmopolitan, Hearst's, Harper's Bazar, Motor, etc.

The manner in which the Hearst organization maintains a vigilant watch of the world is unquestionably the greatest example of efficiency known. Talk about a governmental spy system! Why there is not a city, town or hamlet that appears on the map which has not its Hearst correspondent and photographer on the ground.

This is why if the Sultan of Turkey is passing through Bagdad, a photograph of him is made by the Hearst Photographer and rushed to America. This is why if there is an important event from Maine to Mexico as soon as the news can be dispatched a Hearst man takes the picture and the news with him.

This is why, to relate an actual instance—down in Philadelphia a short time ago when the Roebling fire occurred a Hearst photographer had his films delivered in New York City before even the Philadelphia men were on the ground.

When you are supplied by William Randolph Hearst and his news and photographic service you may be assured that no one can be ahead of you first and generally you are ahead of any one else.

The New Hearst-Vitagraph Offers Many Innovations

The news reel lives or dies on one essential—news.

THEREFORE, the new Hearst-Vitagraph News Pictorial will get you the news first—will get you the news right, will get you the news that is interesting; will get you "scoops."

But outside of this there are several points which are tremendously valuable to the exhibitor.

First—The Hearst Vitagraph News Pictorial will come to you independent of any other service. It is not going to be packed in as an adjunct to comedies and dramas; it is not going to be just one of several things that are handed to you indiscriminately. It must stand or fall on its own merit because you will buy it separately and insist on its making good separately.

Second—a system has been worked out whereby the exhibitor names his price for the service. It is the most revolutionary move made on the subject of releases, dates of release and prices concurrent with these dates and with the exhibitors territory.

Third—the country is to be divided into zones—that is to say that if you are located in San Francisco you are not going to be served with the same news as though you lived in New York. International news will be supplied to all the zones, but each zone headquarter will maintain its own individual news gathering establishment in its own territory and will supply local pictures along with state, national and international events.

Fourth—for those theatres desirous of obtaining it a "special extra" service will be added. It will consist of photographs of unusual importance. A section of film will be rushed by messenger, special, etc., to the exhibitor.

Not only will the Hearst-Vitagraph be made right but it will be given a popularity by a campaign of advertising which will send people to the theatres where the reel is shown.

Fifth—a system of lobby announcements and posters which will have the atmosphere of news, rush, telegraphic effect has been worked out.

A number of other ideas have been collated into a book which outlines the whole proposition of the new Hearst-Vitagraph News Pictorial.
Joined with the
VITAGRAPH
(America's Greatest Producing Company)

MAN to man with the Hearst Organization, there will be working the great Vitagraph Company. Add to the camera staff of Hearst, the camera staff of Vitagraph. Add to the news gathering facilities of Hearst, the news gathering facilities of Vitagraph. Add to the Hearst institution the Vitagraph institution.

Thus you can gain a conception of the immensity and power of the new Hearst-Vitagraph News Pictorial.

The Vitagraph Organization has been noted as a producer from its inception averaging higher than any other always. Despite the fact that Vitagraph has in the past years given America master pieces and head liners, there has never been a single picture bearing the name of Vitagraph which has not been up to the mark.

To measure up to Hearst and his Organization, is not a difficult matter for Vitagraph.

But to Vitagraph of all the field, the selection was made for proper co-operation and masterly direction.

To Vitagraph all the honor that is Hearst’s is equally given.

The Whole Story of the HEARST-VITAGRAPH News Pictorial (Formerly the Hearst-Selig)

Exhibitors, desirous of learning the details are requested to send us their names for a copy of the book, which is now on the press, and is to be issued in the course of the week. This is confidential. It is therefore earnestly requested that the name of the manager of the theatre be mentioned.

This book outlines the various innovations and includes the price chart, which enables every exhibitor to

"Make Your Own Price"

Every exhibitor, irrespective of what news service he is now using, should get this book. Write today to

HEARST-VITAGRAPH CO.
226 William Street, New York
The Hearst Organization
238 William Street, New York
The Vitagraph Company
Vitagraphville, Brooklyn, New York

BOOK SENT ON REQUEST
Virginia News Notes.

Interesting New Theater for Norfolk.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

A new theater property was located on the east side of Park avenue south of Brambaum avenue, in Norfolk, for a community theater operated by the Norfolk Theater Company, Inc. A charter is soon to be applied for, it is stated. The present building will be demolished and the new theater will contain a modern motion picture theater having a seating capacity of five hundred and located on the first floor. The project contemplates an expenditure of about $30,000. The new theater will be located in the month and work thereon will be commenced at an early date.

Arrow Film Corporation.

A charter has been granted by Virginia to the Arrow Film Corporation of Rich- mond, maximum capital of $250,000 and a minimum capital of $1,000, the par value of the stock being $100. The officers of the new corporation as named in its charter are given as W. W. Crump, of Richmond, president, and F. LeVino, of New York, secretary. The company is to engage in the motion picture business.

Will Build in Hopewell, Va.

Announcement has just been made that C. Cohen & Company, of Hopewell, have purchased property in that place on which they intend erecting a modern theater which will have a seating capacity of five hundred. The theater will be four stories in height with a large lobby. The building will be both permanent and very attractive. It is reported that the company, it is reported, has been awarded a contract for the brick construction and the necessary materials for the construc- tion has already been commenced.

Nashville Theatre Gives
Ticket Bargains.

By G. W. Crain, Jr., Tennessee Correspondent of Moving Picture World.

The Strand, a theater on Fourth Avenue, Nashville, Tenn., recently advertised bargain days at the theater when five admission tickets, worth fifty cents each, are sold at the box office with each purchase of one admission ticket and twenty-five cents additional. In other words, a parent may bring his children, with a total of five cents, the special bargain days were put on during the exhibition of the film "Babes of 1820." Geraldine O'Brien takes the leading part.

Get's Return of Lasky "Car- men."

The management of the Fifth Avenue theater, of Nashville, Tenn., had so many requests for a return engagement of Ger- aldine Farrar, in "Carmen" that the manage- ment decided to secure the picture for a second run. The play went about as well during the return engagement as at the first run, and the house was well packed at all performances.

Features Popular at Tennessee Houses.

The Majestic, No. 2, of Memphis, Tenn., recently presented the Essanay production of "Charles Chaplin in the comedy playlet, "At the Circus." The picture is quite so different from most of the appearances of the famous comedy artist that it was the talk of the town. It was said that the picture was the best one of its kind ever seen at the theater, and that the laughs were laughable. "Madame Butterfly," the famous Play- ers-Paramount visualization of John Lu- ther Long's novel, has been the subject of interest at the Alcazar of Chat- tanooga, Ten., during the early part of last week. Miss Mary Pickford, as usual, drew capacity audiences. A special mu- sical program was furnished by Prof. Ogleby, who tickled the keys on the con- sole of one of the special moving picture instruments.

H. C. Holah Promoted

Pittsburgh Manager of the Palace Exchange Goes to the Chicago Office of the Same Company as Reward for Increase in Present Position—Has Increased the Local Business Almost 300 Per Cent.

Special to Moving Picture World from Pittsburgh News Service.

Manager H. C. Holah, for the past year head of the Palace Exchange in Pittsburgh, Pa., was transferred last week to the Chicago office of the same company. Mr. Holah's new position is much greater in importance than his one in this city, and he will have control of the largest exchange in the country. Mr. Holah appreciates the promotion and says that he will do all within his power to make the Chi- cago branch the largest in the country.

During Mr. Holah's one year's service in the gymnasium of the Pittsburgh Athletic Association, wonderful results, having increased the busi- ness of the exchange almost 300 per cent. He is expected by his host of friends in and around this city to do likewise in his new position.

While Mr. Holah is yet a young man, he has had large experience in the motion picture business. He was an operator and manager of a theater for three years. He became assistant manager to Mr. Goff of the General Film Company's offices in Cleveland, Ohio, five years ago and opened the Ecclectic office in Cleveland April 13, 1914, and on the 5th of last Dec- ember he was named as assistant of the manager of the Palace exchange.

B. F. Lyon, formerly of the home office in New York and who recently opened the branch at Newark, Ohio, is Mr. Holah's successor at the Pittsburgh Palace exchange.

J. L. Evans to Go to Argentinian Film Corporation

To Operate Both 2,000-Foot and Eight-Mile Picture In the New Studio Which is Being Built in Buenos Aires.

Fond mothers may now check their "sunday best", or a cloak, go to the theater and see a performance with perfect peace of mind and absolute assurance that the babe is well taken care of.

At the Sheridan Square theater in the east end section of Pittsburgh, Pa., such an innovation has just been introduced. A nursery has been established on the mezzanine floor of the theater, quite removed from the auditorium and the noises of the theater below. The nursery, which older children may be kept while their parents see the picture.

The nursery contains four cribs. It is steam heated and is presided over by a nurse. The checking system makes quite impossible any mixup of babies.

Erie's Strand Now Running.

The new Strand theater, on State street, between Ninth and Tenth streets, Erie, Pa., has been entirely remodeled for $10,000, and has been opened on Sunday, November 14, and has been playing to rec- ord breaking crowds ever since. The entire cost for remodeling is close to $100,000, the decorations and furnishings of the theater being between $20,000.

The seating capacity is nearly fifteen hun- dred. It is constructed throughout with steel and concrete and is fireproof.

Most of the smaller theaters in Erie, Pa., have reduced admission to 5 cents as a result of condi- tions as a whole have been in a slump during the past few weeks. It is thought that the slump in business is only of a temporary nature and the business will surely assume its normal condition very soon.

Pittsburgh Operators Nominate Officers.

At the last meeting of the Pittsburgh Union Operators, the following candidates were nominated for the respective offices: For president: H. C. Holah, for vice-president, J. A. Rhodes, R. McKelvey, J. Harrison; recording secretary, Joseph Decker; business agent, Brooks, Joseph Dean, J. Goucher, J. Sipe, J. Urben; business agent, R. Freeman, Joseph Sipe, R. McKelvey, S. Steinberg. Election will take place Sunday, December 5, and an exciting election is anticipated, as all the candidates are out to win.

Hazelwood House to Be More Beautiful.

Smith's theater in Second Avenue, Hazel- wood, Pittsburgh, Pa., is closed for an indefinite period, and the house is being re- decorated and generally improved in appear- ance. The new building in the Hazelwood district is expected to be the prettiest theater in this section.

Triangle Films in Johnstown.

The policy of the Cambria theater in Johnstown, Pa., has been changed lately. "The Birth of a Nation" was shown November 8, 9 and 10 with record breaking business. The house is not booked for any feature at present, but the following Monday it was reopened with Triangle service. These pictures are put over in a new and different manner, including special stage settings.


The handsome new theater which will be opened to the public on December 1st in Millheim, Pa., is to be called the Auditorium. The theater is being built in every way. It has a seating capacity of 375. The equipment includes a Brush electric light and a complete Wray-Warner company which will conduct the theater. Joseph Rosser is secretary and treasurer and William S. Shollen is manager.

E. G. Frame Starts Picture House for Coal Company.

The Loyal Manor Coal & Coke company of Philadelphia, Pa., who recently built a model town in Cairnbrook, Pa., seeking amusement for their people, they decided to equip a moving picture.

E. G. Frame, assistant to the general manager, who operates a theater in Phila- delphia, has been put in charge of equip- ping the theater for the Loyal Manor peo- ple. He recently visited in Chicago, New York, and placed an order for equipment with Lud- wig Hommel, 422 First Avenue.

These pictures are to be shown to 300 persons and is modern and up to date in every respect. The projection outfit is comprised of Pow- er Machine and Fort Wayne company which makes pictures of amusement.

Russ C. Roshon, manager of the Roshon Brothers Service company, has announced that, owing to the increase of business he has been compelled to rent another room in the Garden theater building in addition to the quarters which they already occupy.

December 4, 1913

The Moving Picture World 1867
Cincinnati Politics

Mayor Spiegel Signs Iniquitous Measure Providing Jobs for Political Friends at Expense of Picture Theaters—His Honor Wants to Err on Side of Safety—Exhibitors’ League Meets Matter Diplomatically.

Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE ordinance which moving picture theater operators have been urging as a member of the "stage hands" union as an extra "electrician" of around and draw his board and a salary, was approved last week by Mayor Spiegel, as it was generally believed that the ordinance would be unnecessary, and recommended its disapproval; but in spite of this, and of the fact that the ordinance was not so much restricted he decided he would act in accordance with the views of the safety director's office, the mayor said.

The mayor stated, after signing the measure, that he had originally intended to call his colleague the "fireman" and as a shoulder law, without his signature, but changed his mind and signed it, because he decided that no possible precaution which could add to the safety of the women and children patronizing the theaters would be effective either. The ordinance as finally passed is no more than a picture house law which have movable scenery and asbestos curtains to employ stage hands; and as the administration of the term for describing the houses concerned will bring very nearly all of the theaters in the city within its terms, virtually all exhibitors are affected.

The Motion Picture Exhibitors’ League held a meeting shortly after the ordinance was signed, to consider what action, if any, should be taken. It was decided to take the matter up with the union for the purpose of attempting, if possible, to agree upon an amendment to the ordinance which might make it less comprehensive and burdensome. If this proves to be impossible, the League will probably fight the ordinance in the courts, on the ground that it is unconstitutional because it requires the employment of unnecessary persons, and has also expressed the opinion that the ordinance could be defeated, although others are divided on the question of whether it is "legal or illegal" of the city, and might for that reason be sustained.

ROTHAPFEL’S VISIT.
The visit to Cincinnati last week of Samuel L. Rothapfel, of New York, one of which is now operated here by the Keith-Harris interests, was a notably event among local exhibitors and film men, a considerable number of whom were present at the historic meeting at the Alvarado, where he acted as toastmaster at the luncheon, which was held under the auspices of M. J. Burnside, of the Cincinnati Mutual Exchange.

I. LIBSON SUPERVISES OPENING OF DENVER THEATER.

I. Libson, whose theater, the Libson, now covers the Walnut, the Family and the Bijou, is rapidly becoming one of the biggest figures in the management of picture houses in Denver, a city, by reason of the houses which the Keith-Harris concern, in which he has been associated for some time. Mr. Libson left a few days ago for St. Louis and Denver, in which cities he will be superintending the opening of theaters. Mr. Libson has left a few days ago for St. Louis and Denver, in which cities he will be superintending the opening of theaters. Mr. Libson has left a few days ago for St. Louis and Denver, in which cities he will be superintending the opening of theaters.

WIN CENSORS STILL OUT FOR SAM BULLOCK’S SCALP.

Members of the Ohio Board of Motion Picture Censors have announced their intention to revive the case against Samuel Bullock, Lorain avenue theater proprietor, whose film "Bolero" is being shown now in sin and is dying in disgrace. The censors procured his arrest on a charge of violating state laws in the first trial and Bullock was freed. Bullock is continuing his fight. (Our apologies to real Indians.)

NEW PICTURE COMPANY IN CLEVELAND.

Articles of incorporation for a $50,000 company company for the purpose of operating a picture studio in Cleveland are to be filed soon. Johnny and Emma Ray, couples, George, local capitalists, Guy L. Watson, former president of the Educational Films Company of Chicago, and Robert H. Montgomery, author of "The Eternal Magdalene," now running in New York, are to be the incorporators. The company, now occupying headquarter in the speaking drama, but will at once be converted to the management of moving pictures exclusively. Mr. Libson will be gone for some days.

COLONIAL REOPENS WITH FILMS AND MUSIC.
The Colonial theater, on Fifth street, has reopened for the Third time, continuing a connection with its new policy of showing multi-reel features only, the six-piece orchestra and the company of here is the should take the speaking drama, but will at once be converted to the management of moving pictures exclusively. Mr. Libson will be gone for some days.

THE BATTLE CRY OF PEACE—LOCAL PREMIER DEC. 8.

R. S. Shrader, manager of the Cincinnati office of the "Battle Crie," and "Alvin," in combination, was host to a number of local exhibitors and others interested last week, at a meeting held in his office of the the big Vitagraph production, "The Battle Crie of Peace." There was considerable interest shown in this big picture, which had not been seen in Ohio, and the opportunity for an advance glimpse of it was proportionately appreciated. A public showing of the picture was made for the first time here in the auditorium of the Hotel Sinton on the afternoon of December 3, the theater having been made in consideration of the interest which it is felt the topic handled by the picture has for many people.

PIQUA’S STRAND OPENS.
The Strand, the newest and finest theater in Piqua, O., was opened to the public on Monday evening of last week by Manager Fred L. Adams, with large crowds coming to see the picture and lending their presence to make the opening a complete success. The building is of fireproof construction, has the latest in moving picture machinery, and is provided with a hand some pipe organ and other up-to-date features.

New Huntington, W. Va., House.
The Leland Amusement Co. of Huntington, W. Va., has been incorporated with a capital stock of $25,000, and will construct and operate a handsome moving picture theater in that city. Mr. Stafford and others who are interested in the theater are interested in the company.

"As good as gold." "As white as snow. "As fine as silk." Why do other people feel so fine? Do you try to compare with the standard of the MOVING PICTURE WORLD? There’s a reason.

League’s House Warming

Cleveland Headquarters of Northern Ohio Exhibitors’ League Are Formally Opened—Meeting Rooms and Comfort Rooms.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

HOUSEWARMING was held Nov. 23 at the new and spacious home of the local chapter of the National Association of the Ohio Motion Picture Exhibitors’ League on the fourth floor of the Republic building in Cleveland. One of the rooms, to be used as a meeting place, is equipped to seat more than 100 persons. Other rooms are furnished for offices and reading rooms. The headquarters were formally opened this week.

At a meeting of the executive committee of the League Tuesday, the enrollment of many new members from northern Ohio towns was reported. League members are working on a plan to eliminate the practice of exhibitors charging each other for popular "first run" films.

Aetna Film to Build Near Cleveland.
The Aetna Film Company of New York, which has recently opened a training school for motion picture painters at 1764 East 55th street, Cleveland, will soon erect, it is said, studios on the shore of Lake Erie. Selection of the site has been reported. League members are working on a plan to eliminate the practice of exhibitors charging each other for popular "first run" films.

Cleveland Pleased With "Peace" Feature.

"The biggest thing in history," is what Cleveland critics have said of "Commodore," the latest "big" Western, "Lonesome in the Valley of Peace," which opened last week at the Metropolitan theater in Cleveland. The story is of "defenseless America," seems to have made a particularly strong impression in Cleveland, where less than 1% of the population is foreign born with near relatives on both sides in the European conflict.

The Rothapfel Banquet.

More than 80 movie men were guests at a banquet at the Hollenden Hotel Tuesday night, when Samuel L. Rothapfel, widely known exhibitor now traveling for the Mutual Film Company, was the principal speaker. C. M. Christiansen, Cleveland manager of the Mutual Corporation, was toastmaster at the dinner,
WILL FILM MAMMOTH CAVE.

Announcement has been made of the closing of a contract between Judge A. S. Janis, manager of the famous Mammoth Cave Company, and the Louisville Dairy, New York, a representative of a producing company, for the manufacture of a film and exhibit, together with all scenes of this film, which will be six to eight reels in length. The film will be of historical interest and will vividly portray the beauty and grandeur of the cave, which is classed as the sixth wonder of the world. Scenes of the scenes will be produced in the United States, and the country will be undoubtedly take great interest in seeing the picture.

Making a film of the Mammoth Cave is a great task, as the cave is bathed in Cimmerian darkness, and artificial lighting was required. The purpose of erecting a lighting plant at the entrance of the cave, and extend wires through the chamber, will be to supply lamps, spotlights, mercury attachments, etc., which will be needed to light up the recesses sufficiently. A play will be woven in which the days of the fairies up to the present time will be portrayed. Scenes from other parts of the state, including the Kentucky Derby, will be featured in this program.

Some scenes will also be taken in Florida in order to give the desired range of action and atmosphere. Possibly the most important of these scenes will be the famous Falls of the Ohio on Echo River, in the cave. The discovery of the cave in 1847. It is a great event in the history of the city.

William Tapp, manager of the Knickerbocker Theater Co., of Louisville, recently returned from a short trip to Danville, Ill.

G. A. Bleich, manager of the Queen theater, of Owena, recently turned over the theater for the use of the Western Children's Relief Associa-
ted Charities. An interesting program was arranged through the efforts of local artisans, and three interesting films were shown.

Moving picture men of Western Ken-
tucky got another court case this week, a suit which was recently filed by Henry Show, of Evansville, Ind., against the Royal theater. They charged that he was ejected from the theater a few days previously and that he was put to expense.

Heavrin & Barrass, of Hartford, Ky., have opened a new moving picture theater known as the Star. The theater is delightful, with a good theater and house. An electric piano and a full four-piece orchestra are supplied. The theater is large, well ventilated, and spacious.

A. B. Arnett, of Midway, Ky., who operates the Midway theater, recently took a lease on a moving picture theater at Winchester, Ky., and will take charge of the new theater. On December 1, Arnett has been in the moving picture business in Central Kentucky for several years and is well known.

THE MOVING PICTURE WORLD

Unionism in Louisville

1899

Musicians' Union Again Causes Trouble—Walnut Street Theater Orchestra Put on Strike to Compel Management to Unionize Throughout—Musicians Could Not Persuade Operators to Go Out in Sympathy.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

The concern has sold its first subject, the local "Gymkhana," an automobile matinee, held at the State Fair Grounds, Louisville, Ky., on December 11. At present the concern is planning to film the launching of the Inland Navigation Company's first boat, "L. S. Maier," at the Howard Shipyard, Jeffersonville, Ind., next week. This is the largest steel self-propelled freighter that has ever been built, and the boat is made to travel in the Mississippi and other rivers in the central states. The Inland Navigation Company, of Louisville, Ky., have obtained exclusives on the rights to film this boat.

Officers of the company state that for future work contracts have been signed with world-famous scenic properties, advertising local and educational subjects. This will be the company busy for some time to come.

TO BUILD A NEW THEATER AT 2D AND A STREET.

Max Simon, a real estate man of Louis-
ville, and Arthur Mann, a well-known at-
torney, are behind the organization of a company to build a new moving picture theater at Second and A streets in the southern part of the city. The new theater will be built as a part of a large building near the southern end of the city at Fourth and A streets. The plans are being drawn by Joseph F. Tapp, lumber and archi-
tects, and it is understood that most of the work of the company has been sub-
scribed for in advance. The theater will be in the wealthiest suburban district of the city and the two theater houses in the district are counted on for a large proportion of the patronage of the new house. The plans of the theater are being kept secret, and the full details of the plans will be filed shortly, and that building will be started about the first of the year.

FRED SHELDON SALES MAN-
AGER FOR ANTI-FLICKER CO.

Fred Sheldon, who for the past few months has been in charge of the Green Door Motion Picture Company, at Shelbyville, Ky., has been appointed sales manager for the Commonwealth Anti-Flacker Company, which is marketing the anti-flicker attachment made by the Fullenboe latch. Fullenboe patents for moving picture machinery fit any machine, and is now in use in most of the large theaters.

ANTI-SPITTING CAMPAIGN IN LOUISVILLE THEATERS.

An anti-spitting campaign has been started in Louisville, under the direction of M. B. Officer, W. Ed. Grant, who is aiding his campaign directly against persons who spit in mov-
ing picture houses. The motion picture companies have been instructed to give the following notice to all persons who spit: "No spitting allowed in this house. Any person who spits in this house will be warned by the police and will be given a written notice of what is expected of him and of the law regarding this.”

Several police officers have been engaged to watch the theaters and see that the rule is obeyed. If the police cannot control the matter, steps will be taken to get the authorities to do so.

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Left to right—G. H. Milliken, Wm. Hendrick, at wheel, Geo. Hendrick, Ralph Conant, all of Enterprise Film.

Various members of the organization are representatives in the district for the Hollywood Motion Picture Company. These special films will be made in addition to commercial, municipal, historical, and educational scenes and films, in short all small work which the Children’s Feature Film Company is not licensed to do. The time while the parent organization is being established.

The organization is on hand and on order the most complete and modern camera, artificial lighting outfit, and laboratory equipment in this section of the country, which will enable it to produce absolutely first-class subjects and the company is now ready to book future

business in motion picture photography, interior or exterior, under all conditions.
Amend Code in Detroit

Common Council Considering Amendment of Building Code—Broadens Privilege of Motion Pictures in Assembly Halls Without Movable Scenery—New Ordinance Introduced by Alderman Barnett—Reported to Special Committee

By Jacob Smith, Detroit Correspondent of Moving Picture World.

On Tuesday evening, November 23, the following ordinance to amend a part of the building code was introduced into the common council of Detroit by Alderman Edward Barnett:

That Section 27 of the Building Code be amended to read as follows: This class shall cover all buildings having no movable scenery and used as assembly halls for a co-operative of people whether for purpose or worship, instruction or entertainment, and shall include armories, libraries, museums, railroad depots, churches, church houses, schools, pavilions, lodge buildings, or assembly halls, and shall also include all motion picture theaters, not employing movable scenery, provided, however, that when any such building or part of building shall be used for exhibition of motion pictures, it shall comply in all respects with the fire protection required for minor theaters as set forth in Sections 4, 6, 8, 9, 10 of the Building Code." The ordinance was referred to a special committee. This amendment meets with the general approval of exhibitors because assembly halls to show pictures must live up to the same fire restrictions. It will also stimulate the use of motion pictures and thus will also be of benefit to the exchange and producer.

ROTHAPFEL MEETS MANY DETROIT EXHIBITORS.

Samuel L. Rothapfel addressed over one hundred exhibitors and exchange men of Michigan and Ohio on Monday evening, November 22, at the Hotel Tuller Roof. The event in every way was a huge success.

Mr. Rothapfel arrived in Detroit in the morning and was the guest of G. J. Trask, manager of the local branch of the Mutual. Mr. Trask acted as toastmaster and called upon some of the leading exhibitors and exchange men for brief remarks. Among them were A. J. Gillings, John R. Juncker, Thomas D. Moul, Frederick Ingerson, Harry I. Garson, and M. Harlann Starr.


Editor T. P. Junkin Joins Gillingham Staff

Tom Parker Junkin, managing editor of the Grand Rapids Herald, has resigned his position effective December 1. He will become assistant general manager of the A. J. Gillingham photo play enterprises in Grand Rapids.

Arthur colleagues finds world ads pay.

Arthur Caille, of Caille Bros., makers of theater ticket devices, said to the World representative: "We are certainly getting loads and loads of letters and inquiries in response to our advertisement in your paper. They come from all parts of the world. We are getting orders every day and our factory is busy making them. We are sure we have found the world's greatest medium for our ticket devices. The advertisement proves that exhibitors who are on the lookout for methods and ways of improving their surroundings are subscribers and readers of the World."

Satin Goldfiber Screens Making Good

Frank M. Duncan, of the Satin Goldfiber Screens, Inc., 2134 Dime Bank building, Detroit, reports that business is far ahead of expectations. "The way exhibitors are taking to our new screen is the best evidence that we 'have the goods,'" he said. "We are supplying our screens to the best houses and we have yet to find a single case where a Satin Goldfiber screen proved anything but satisfactory. Our advertisement in the World is giving us good results."

The following item was sent from Sault Ste. Marie, Mich.: "A Tangled Trail," a local photo play with amateur actors, was the big hit of the Fair ste. Marie on November 19 and 20. So large were the crowds at every performance that the management was obliged to rebook the picture for November 26 and 27. The amateur contest and the production of the film were handled by the Chippewa Film company.

New Family Theater at Adrian, Mich., Big Success

Manager E. M. Simon Shows Imagination in Putting On Special Features—Is Making His Picture Theater a Valuable Asset to His Community.

One of the liveliest exhibitors in the southern part of Michigan is E. M. Simon, of the New Family theater, Adrian. He is using big-town ideas in a city of about 10,000 and is making a big success of his theater, which only goes to prove that methods employed in the large theaters in the large cities can be carried out just as successfully in the smaller theaters and in the smaller cities.

For instance, in connection with "Madam Butterfly," produced by Jack Lasky and released through the Paramount, Mr. Simon used an excuse from the screen, that is, distributed chrysanthemums to the ladies, served tea at both the matinees, and gave his house a typical Japanese atmosphere. Moving service tables were used for serving the tea; girls dressed up as Japanese maidens passed around the tea. The "color" and "atmosphere" given this production was even better and superior than in some of the larger cities. Everybody in Adrian was talking about "Madam Butterfly" and the result was capacity business during the two days it was shown.

Mr. Simon recently formed the New Family Children's Drama League. He gave free performances in the morning on Saturdays for children only. The entertainment usually consisting of a travel picture and a comedy. So popular did these free shows prove that he has found it necessary to give two and three performances in the morning. It was operated like this. He picked out one banker, one clothing merchant, one jeweler and one drygoods dealer who distributed the tickets. There was no charge. The object in distributing the tickets in this way was to get the leading merchants interested. When other merchants saw how popular the Drama League was becoming, they asked Mr. Simon to handle this "business" and become a member. Mr. Simon then told them the charge was $10 per year and that they could distribute a certain number of tickets each week. Every leading merchant in Adrian is now a member of the league, which is doing a great deal of good for the boys and girls of that city. "It costs about a few dollars for lights, film, etc., every Saturday, but the publicity and advertising we derive from the free shows is worth it."

Detroit Exhibitors Dining with New York Exhibitor Rothapfel.
Poet Lindsay on Films

Nicholas Vachel Lindsay, Newest Apostle of Beauty, Whose Poetry Is Surely Making a Big Hit, Takes Up the Moving Picture Question.—Is Now Preaching with Films as His Text and Advertising His New Book.


Robert L. Barker, president of the company, has been in Peoria, where the association of commerce is taking an interest in the enterprise. Secretary H. J. Shields has been on the ground a good deal of the time.

Beck was selected because of its location in the heart of an agricultural county, suitable for scientific farming pictures. Up to date equipment, a group of industries as would be found in any city in the middle west.

QUINCY TIRES OF CENSORS?

Sentiment has developed among aldermen in Quincy, Ill., in favor of abolishing the local board of censors. This was revealed at an informal discussion of censorship at which aldermen, exhibitors and a representative of the board were present.

Will Give No More Prizes to Youngsters.

Because objections were made that the prizes awarded by the local board of censors were not the best for juveniles, the Star theater, at Evanston, Ill., has discontinued its plan of awarding prizes to children at its Saturday morning show for children.

"Nation" Film Coming Earlier.

The Temple theater, at Alton, Ill., got an earlier booking on 'The Birth of a Nation' than expected. The show was scheduled to open on Monday, but Mrs. Louisa T. Pott on Nov. 30 and Dec. 1. The original booking was for January. The Washington, in Alton, will also go early—Nov. 28.

The Grand theater, at Centralia, Ill., also has this picture for an early date.

Praise for Rutland, Ill., Opera House.

Deputy state fire marshals are interested in good equipment in moving picture houses. After giving the Opera house at Rutland, Ill., a clean bill on its operating room, a deputy said: "I find one in about 500 as good."

Allow No Baby Carriages in Lobbies.

The Waukegan, Ill., police department has issued an order forbidding the standing of baby carriages in the lobby of moving picture theaters. It is said as many as eleven carriages had been seen in a single lobby, constituting a peril in case of hurried exit.

Color Question Is Deep Rooted.

Referring to the probable Supreme Court test by Jacksonville negroes to compel moving picture exhibitors to discontinue segregation of whites and blacks the Decatur Review says wisely: "The drawback to this sort of thing, so far as colored people are concerned, is that it does not get them anywhere. Practically they are not in improved position, unless they succeed in winning the third round of the legal engagement. Many of their well wishes fear it would lead to little progress in personal relations. Differences of this kind are beyond the power of the courts to adjust."

Rent Went Up 100 Per Cent. a Year of Ten Years.

A Siegfried, manager of the Big Bijou theater, at Decatur, Ill., celebrated the tenth anniversary of that house. Evidence of the fact is that this building now pays $500 a month for the building he first secured for $50 a month. For big week features he ran "The Girl of Yesterday," "Salvation Bell," "Sin," "Blue Grass" and "The Price of Her Silence."
KANSAS CITY FIRST RUNS

Interesting Situation Confronts Exchanges—While Suburban Houses Like Second Runs, Only Few Downtown Houses Take First Runs and None of Them Want Seconds—Fox Manager Cuts Off Suburban Contracts to Get City Trade.

Special to Moving Picture World from Kansas City News Service.

L. J. Doty, formerly in Oklahoma City for the company, then from the Universal Film & Supply Company, Kansas City. Mr. Doty is aptly described by the publisher of Kansas City as a "busy guy—long, lean, hungry looking, but has the necessary requirements for the job." Messrs. Nutt of Los Angeles, Roderique of San Francisco, and McHenry of Dallas, managers of corporation's downtown branch offices, stopped off in Kansas City with T. Y. Henry of this branch, on their return from the convention at Chicago recently.

Ten Cent Matinees at Willis Wood.

The Willis Wood, now showing Triangule films, has reduced its matinee prices. It now charges ten cents for any seat in the house, from 11 a.m. to 9 p.m., the evening prices remaining the same, 10 cents to 25 cents.

"MARTY" WILLIAMS OF THE METRO PICTURE SERVICE.

If, in Kansas City, you are looking for a good picture and a good picture business, seek out "Marty" E. Williams, manager of the Metro Picture Service. He dates back before the days when the Exchange went through the freight list, and the fighting with the federal house on the list is the Prospect theater, running "The Wonderful Adventure." Mr. Williams knows the picture business, and has just announced another downtown house, the Fox, to be put in on the city line through the service that he has been a part of in Kansas City until he could get a first run account in the downtown district for a first run house. Mr. Williams himself, the Fox, is the downtown house by itself, put to put first run Fox features!

The Fox is going fine in the territory, and Mr. Harden said he had about reached the limit. He is in every town in the territory except Denver. He recently added two accounts in St. Joseph, Mo., making five in that town.

H. THACHER BUILDING A FINE HOUSE IN SALINA, KAN.

Hall to Herbert Thacher, who is going to give Salina, Kan., a touch of real high life, and build a better picture house in Kansas City, will be opened Monday. He is going to take a wild stab in the city—and in the West. It will have a seating capacity of 1,000, artistic decorum, and the usual standard projection equipment to rugs: will be built of reinforced concrete, and the whole will come in about $190,600. Mr. Thacher knows Salina through and through—and he knows the town wants something like what he is going to give it. He lives there. His brother "Bill" runs the Royal theater there, and Mr. Thacher himself was formerly a partner in that enterprise. Latterly Mr. Thacher has been traveling for the Universal Film & Supply, Kansas City, and the National. He followed the Metropolitan, to a substantial good for the industry, through his co-operative work with the exhibitors. The new theater will be on Main street, in the heart of the city.

WITH LOCAL EXCHANGE MEN.

B. E. Edwards, formerly with the Picture Playhouse Film, and J. S. Stout, an exhibitor and picture man well known in Colorado and Montana, are among the traveling force of the world corporation, Kansas City.

Mr. Edwards is holding the fort at Kansas City, for the Picture Playhouse, and reports that he is discovering a large amount of favorable opinion, especially for the "Pearl of the Antilles" and the "Flame of Passion." He will remain until he has selected a manager for the branch.

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1901—a tent exhibitor, and was with the leading carnivals from 1901 to the spring of 1908. From 1908 to 1921 he went with Mr. Morgan, at Joplin, Mo.—Mr. Morgan was the days when a rental agent had to know all about the business, how to repair treadmills, and the gas lights Exchanges were also supply houses, then—the least the customers looked to the exchanges to have them on hand at the purchase of supplies. Mr. Williams fought through the crisis with Mr. Morgan; he was in charge at Kansas City, to which the headquarters moved, when the events of St. Louis in 1913 took place. Mr. Williams then went to the Universal office at Kansas City, as manager under George McGee, then field manager of the company at Kansas City.

Mr. Williams became manager of the Mutual Film Corporation at Kansas City July 4, 1914; and, July 19, 1915, resigned from the Mutual Picture Service, with territory in Missouri and Kansas, headquarters at Kansas City.

He once was an exhibitor in Missouri, Kansas and Oklahoma, parts of other states, by his first names—and he knows most of them now, through the days of the familiar "Bill" and "Joe." Eight years is not very long—but J. W. Morgan now retired, occasionally dips into Mr. Williams' offices and they talk over old times.

S. E. Wilholt, proprietor of the Jefferson Theater, 2103 Southwest, has purchased H. B. Delmer's interest in the Princess theater at that place, and will put that house into the second run business. These features have first run two days at the Aladdin there.

A Worthwhile Suggestion

Omaha Manager About to Show the Griffith Spectacle Printed on Program Account of Things Negroes Can Be Proud of.

Special Correspondent to Moving Picture World from Omaha, Neb.—Manager Supthen of the Brandes theater printed on the program of "The Birth of a Nation" a statement, prepared by interested Omaha residents.

"It is a noteworthy fact that should never be forgotten that during the Civil War, while the men of the South were away, the Negroes whipped the shackles on the slaves, their women and children were left solely under the protection of the slaves and there is not a single case on record, as has been pointed out by Henry W. Grady, of the Atlanta Constitution, and by other equally representative Southerners, when a negro ever betrayed his sacred trust. The negro men were the protectors of the white women of the South during those dark days in the nation's history. We regret that this significant side of the story has not been adequately written or even suggested in this photo-drama in which so much of the darker side of human nature has been heightened and dramatized."

An effort was made by negroes to secure an injunction to show the opening of the film, but District Judge Redick refused to issue it. The negroes did not renew their efforts after learning that in the event a restraining order should be granted which should not be sustained by the court on appeal, the plaintiffs would be liable in damages for loss of profits caused by stopping the showing of the film, and a bond adequate to cover such damages would be required by law before the restraining order would be binding.

World from Midwest News Service.

Mayor Dahman, who introduced an anti-race prejudice ordinance and said it would not interfere with "The Birth of a Nation," declaring that he did not think it fair to run such a film which came to the city in good faith, prior to the introduction of a prohibitory ordinance.

STANDARD THEATER CO. TAKES NEW NAME.

The reorganization of the Standard Theater Company as the Empress Theater Company, a Nebraska corporation, means a booking office in Omaha for vaudeville and moving pictures for about twenty houses in the midwest. Mr. O. S. Sorensen of Winnipeg, Canada, is president and manager; A. Lemaquand, of St. Paul, is vice-president, and Paul Lemaquand, of Minneapolis, secretary and treasurer. Denver and Kansas City houses are on the circuit.

UNION PICKETS CALLED UPON BY COURT TO ANSWER.

Members of the Operators' Union in Omaha were ordered to appear in the District Court to answer charges of contempt of court by violating the court's order to have only "peaceful picketing." The court approved edicts made by the cashiers were to be the effect that various pickets walked up and downtown, blew cigarette smoke in women's faces, and used language which exceeded "the persuasion of the patron's will."
GLAD TO PAY TO SEE GOOD FILMS

The Lyric theater’s program de luxe, consisting of two Triangle and one Paramount picture—enough to furnish a first-class afternoon or evening’s entertainment, has been received with popular acclaim in Minneapolis. The usual 25 and 30 cents has proven no discouragement to the public, as is attested by the packed houses, a novelty for this theater. The reserved seat feature is making a very favorable impression. Society women have been quick to grasp the opportunity to give matinee parties and have encouraged as high as twenty seats at a time for the entertainment of friends. The reserved seat price is lower than the evening—any seat in the parquet or first four rows of the balcony being twenty-five cents.

NEIGHBORHOOD HAS TO GO TO SCHOOL TO SEE CHAPLIN.

A new puzzle for the folk who so condescend to Minnesota pictures but are too well intentioned to effect a "safety zone" around the schools, in which no pictures are shown. Neither the Bremer school with its own machine and shows a reel of Charlie Chaplin, followed by "Richelieu" and "The Spy," "The Love Lane," a fairy tale and a Walker Whiteside drama have all been on the program. The only Milne Mill for children of the schools is one of the Minneapolis’ public school systems not all the films need be educational but the other films which will attract the crowd are allowable.

Minneapolis Girl Gets Chance with Lasky Co.

A Minneapolis girl is now to join the Jesse Lasky company in New York. This is the first step of twenty years old, and she says that she has "had it in mind to go into the movies ever since they started. She is also interested in writing photodramas, and is just completing her first scenario. Miss Warnecke has been promised a chance to do minor parts, with advancement if she makes good. She will leave Minneapolis for New York in the beginning of next year. Miss Warnecke attended school in Minneapolis, graduating at the Whittier school.

Father of H. H. Buxbaum Dies.

H. H. Buxbaum, manager of the General Film Company, just returned from a week in Boston, whither he was called by the death of his father, F. Buxbaum.

Minneapolis to Have Censor Board of Eighty Persons

Men and Women Representing a Dozen Civic, Religious and Charitable Organizations to See Films Challenged by Anyone—Representative of Exhibitors In Possession

MINNEAPOLIS is soon to have a board of moving picture censors. This board is composed of approximately 80 representatives of a dozen organizations—civic, religious, charitable and otherwise. Some of the names of the persons represented, also some not so well known.

Mayor Nye, after his recent controversy over the Kriterion theater, has just been sustained by the state supreme court, decided to let this board now in the pockets of the city, and it is understood will call on the same body for opinions as to future films which may be censored for any cause.

As yet no practical moving picture production, that this board can censure, is said the Motion Picture Exhibitors’ Association is to be asked to name a representative.

The entire project is ridiculed by Judge Willis Brown of Salt Lake City, president of the National League for Wholesome Motion Pictures. He feels the membership is ridiculous and cites these reasons:

Feminine censorship is silly because women often strive to oust their sisters in order securing own power. The audience should be allowed to judge for themselves without the aid of the government; censorship means absolutism.

The paintings and statuary at the libraries and in the homes should be censored as well as pictures.

That no local authorities should be allowed to regulate pictures passed by the national board of censorship.

This latter opinion is endorsed by W. R. Webster, principal of the East High School of this city.

A Neighborhood House

Minneapolis Theater in Residence District Proves as Big a Success as Are City’s Downtown Houses—Manager Prosper Schwie Has Attracted Patrons from All Sections and Made It Influential in Its Own Right

The story of the Calhoun theater has proved to Minneapolis picture men what they doubted a year ago, that a motion picture house in the neighborhood district of the city can play to as large an audience, show as high-class productions, and be made in every way as such.

The Calhoun theater was completed a little more than half a year ago. It was made to seat 900, and was made good to look at. The theater is built of colorful mosaic brick, with indirect lighting of handsome art glass light fixtures, bricked in logs, attractive stage and the other finishing that make the house pleasing to theater patrons. It is owned by the Calhoun Theater Company, a group of Minneapolis business men, and is situated on Lake street, near Hennepin, on the cross business street that runs through the heart of the residence district. Prosper F. Schwie, then in charge of the Lyric theater, was the manager of the theater and a venture that downtown business men viewed with misgivings was launched.

The Calhoun and the idea of neighborhood theaters has made good, so far in fact that Mr. Schwie says the theater now draws much of its regular patronage from downtown. The theater is being doubled in size, an addition at the rear now being under construction, which will bring the seating capacity up to 1,500 and make it equal in size to any in the city, and bigger than all save one, the Garrick.

The enlarged theater will be ready for use early in December. Its entire cost is placed in the neighborhood of $105,000, Mr. Schwie is still manager and he has succeeded in making his house a social influence in his neighborhood. One of the activities that he helped to promote is that of special children’s programs. Several of these special programs have been given at the Calhoun theater since Mr. H. S. Chalfant and this fall, under the auspices of club women and parents’ and teachers’ associations of the schools, a special theater program for children was given, and the Paramount Cinderella, and current comic, "Going Solo," showed in Calhoun, which was packed with children who crowded the streets for nearly a block back in the ticket line.

The theater is regular in its regular programs Paramount and World features, the Mutual Masterpieces and Equitable and Meridian pictures.

Another thing that Mr. Schwie is doing put him on the moving picture map with the best of the managers is the issuing of an unusually attractive little film pamphlet each week. It is an eight-page and is done up attractively in brown with pictures of the currently playing star as a cover. It is a sure seller with the local film favorites and bits of movies news for his patrons.

The Calhoun has also started on an extensive advertising campaign, using the daily papers for good-sized ads through the week and on Sundays.

F. S. MYER, GENERAL MANAGER OF WESTERN CRITERION.

Fred S. Myer, formerly connected with the famous as the best of the Minneapolis Film Corporation and with various theatrical and moving picture ventures in Chicago and Milwaukee, has been appointed to this city as general manager of the Western Criterion Film Service, which was organized last summer as a subsidiary of the Criterion Theatre Corp. He opened its local office March 8. He also controls the rights of "The Melting Pot" and "Uncle Sam At Work" and has already placed extensive bookings for these well-known features.

MAYOR NYE PERMITS "NATION" FILM TO SHOW.

"The Birth of a Nation," the film play which has already been shown in Minnesota officials including mayors, police chiefs, district judges and the state supreme court, has been admitted in Minneapolis, according to a "pajama interview" granted during the early morning hours a few days ago by Mayor W. G. Nye.

The Birth of a Nation was staged here at the Shubert theater. Mayor Nye, acting on the complaint of a number of citizens, ordered the play stopped and threatened the exercise of his charity authority to revoke the license of the Shubert theater, if he was not obeyed. Manager Ballebridge, of the Shubert, appealed to the district court and obtained a temporary injunction restraining the Mayor from the arbitrary use of this power. On a hearing the district court ruled on the case and when Mr. Ballebridge carried the case to the supreme court that high judicial body also upheld the mayor’s power.

With his power to censor moving picture films, as well as other features of his office, Mayor Nye felt he could afford to be generous, so he appointed a committee of 100 representatives of city organizations. Mayor Nye felt he could afford to be generous, so he appointed a committee of 100 representatives of city organizations to view the play, promising he would abide by their decision.

The committee witnessed the picture and by practically unanimous vote decided it was worthy of production. There was right to add to admitting children less than 12 years of age but the controversy, in the main, is settled and the play will proceed.
Rothapfel’s Milwaukee Visit a Home Coming

Luncheon in the Colonial Room of the Hotel Wisconsin—Many Local Picture Exhibitors Present—City Editor of Evening Wisconsin, Toastmaster.

Special to Moving Picture World

December 3 at a meeting at the Plankington hotel.

THEATER APPOINTS SPECIAL MAN TO RUN FEATURES.

One Wisconsin theater deems its musical program of sufficient importance to the proper production of photoplays that it plans this feature of an independent management. J. J. Distelhorst, manager, has been advanced to this position by the Butterfield theater in Milwaukee, will see that all organ accompaniments are appropriate.

MILWAUKEE APPRENTICES NOW UNDER UNION CONTROL.

Apprentice operators in Milwaukee will hereafter be under control of the Moving Picture and Projecting Machine Operators’ Union, this concession having been made. Ninety-two per cent of the houses have agreed with the union.

BIOJON THEATER, MILWAUKEE, GIVES SHOW FOR CHARITY.

Poor persons in Milwaukee had a Thanksgiving dinner and the kiddles of the city saw entertaining pictures as the result of the generosity of the Bijou theater. A potluck was the only admission required for a Saturday matinee for youngsters. The proceeds were turned over to the Salvation Army.

Edwin Thanhouser’s Brother Dies.

Edwin Thanhouser was in Milwaukee to attend the funeral of a brother.

THE VAUDETTE GOES BACK TO 10-CENT MATINEES.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

The Vaudette theater, after a two weeks’ trial of 20 and 10 cents admission, a raise from their heretofore 5 cent admission, have dropped to 10 and 5 cents admission between the hours of 10:30 and 6 p.m. From 6 to 10:30 p.m. the price is reduced to 10 and 5 cents. This theater controls the exclusive rights of the Triangle productions, and gives a real show in a ten cent admission. It will prove a popular setting pictures to many at the matinee, who cannot afford the 20 and 10 cents admission, needed by the school for the防护 of the populace.

WANT SPECIAL FILM BUILDING IN ATLANTA.

A movement is being started, especially by a group before the council should pass, for the erection of a thoroughly fireproof building, to be occupied by the ten cent admission, in the western section of the city. The building is to be 60 by 80 by 100, two stories high, and to have every modern convenience. A smaller building is to be erected near for the telephone, telegram and express offices, and a station for a communication.

The building will comfortably house twelve film companies.

Children’s Show at the Euclid.

The Euclid theater, which is being modernized at a cost of $30,000 by the management of the Euclid avenue public school showed recently at the Euclid theater an interesting and serious program, all pictures made for the benefit of the school. The receipts are to be used for the purchase of articles needed by the school for the welfare of the pupils. It was a success from a financial standpoint, as well as an entertainment highly appreciated by the children.

The Vaudelette Entertain Old Confederate Soldiers.

Fifty old veterans from the Confederate Soldiers’ Home cheered and laughed during the showing at the Vaudelette theater Tuesday afternoon; they were the guests of Elvins Bros., the managers.

These soldiers were invited to witness this play because it depicted war scenes in the South in the 60s with wonderful results. Confederate Stars and Stripes were waved in victory over hard fought battlefields, the old veterans found it all very much to the surprise of the spectators. Free street cars carried the old men to and from the Home.

Want Masonic Film in Atlanta.

Atlanta contains perhaps more Scotch Rite Masons than any city of its size in the country. During the dedication of the new “House of the Temple” of the Rite in Washington, a thousand foot film showing the dedicatory ceremonies was made by the Pathé company, and is now ready for delivery. The film is considered a very excellent one, and will prove interesting to Masons of either rite. A monument is being erected for the Masonic War Picture shown in Atlanta by one of her theaters. If this is done, it will bring crowds of Scotch Rite men from everywhere in Georgia.

Atlanta moving picture patrons have much to be thankful for this Thanksgiving week. The bills at all the theaters are splendid, because the managers have agreed to show their patrons more than the average productions for Thanksgiving. Exclusive booking for the theater is the reason there is to be no vampire shows. Manager W. C. Brand on of the V-L-8-E has returned from a business trip to New York.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Strand at Shelbyville to Blossom Forth.

Is to have an automatic flash sign with a thousand lights in it. On both ends the varied colored lamps will produce illuminated fountains. It is one of the handsomest signs of the kind ever made for any movie theater. The light is to be $1,500 and a $5,000 pipe organ has been contracted for. William Meloy, proprietor of the theater, agrees to buy the best chairs to be had, $80 of them, at near four dollars each. Mr. Meloy also agrees that he will spend $12,000 in furnishing.

Family theater at Lafayette is celebrating its tenth anniversary.

The Willard theater, Michigan City, after being entirely redecorated and renovated by the owner, Mrs. John Burns, has been re-opened.

Hammond Censors Form Board.

A board of about 25 of the leading citizens of Hammond, Ind., have formed a Board of Censors for the town. This board of censors of the kind of motion pictures shall be shown. Their excuse is that too many spacy pictures have been seen.

South Bend, Indiana, an Exhibitor.

Municipal moving pictures proved so successful that the city council at the Kaley school, South Bend, Ind., that they will be made a part of the Kaley civic program. The council offered the first being “Humphry-Dumpy” in three reels. The second was a one-reel picture of the fight between the Sioux and Pawnee Indians, and the last was a comedy, “The Old Swimming Hole.” No license is required for picture shows of this kind and the school operator is not
Rothapfel's Talk to Indianapolis Exhibitors

Of strictly local application was the rope - talk of H. S. Rothapfel, to the exhibitors of Indianapolis, delivered Saturday, November 26. Of the thirty in attendance, only fourteen were exhibitors.

Mr. Rothapfel told them about Indianapolis theaters and showed them why. "You are all trying to rush through the same door," he said, "and that is the wrong way." The theaters were covered with all kinds of posters—one's, three's, sixes. 1 cent, 10 cent. Get your keys and clean up your theaters. You can change your lighting system into an indirect one, with each cell having a light shield of unprotected lights, and the direct lights which detract from the picture on the screen. It is better to have no music at all than to have a mechanical piano. If you have two bam musicians and can't afford to hire two good ones, fire both of the bum ones and hire one good one."

Frank J. Hombach, of Shelbyville, presided as toastmaster. C. B. Alves of the Mutual office at Evansville, and an old friend of Mr. Rothapfel, Ballad of the General Film, Indianapolis, and J. H. Schutts, manager of the Yung entertainment, delivered short addresses.

ST. LOUIS' RIALTO SOLD
By A. H. Giebler, St. Louis correspondent of Moving Picture World.  

THE Rialto theater, located at the Delmar, on Delmar and Kingshighway, was sold last week to Benjamin P. Stromberg, of St. Louis. The theatre, which requires a few necessary repairs, will reopen the house under its former name of Delmar. Mrs. O. A.罩, of the Sun, owner of the house, was one of the successful women managers of the city. She took the Delmar over a few months ago, suffering from poor patronage and indifferent programs, and made a paying proposition. At the Rialto, Henry W. Ford, who owned controlling interest in the theater, is well pleased with his wife's business ability.

S. SHURMAN VISITS FILM ROW
S. Shurman, of Moberly, Mo., formerly identified with the local moving picture trade in St. Louis, paid a visit to Film Row on Wednesday. Mr. Shurman is manager of the Fourth theater at Moberly, and devotes all of his time to the management of the business. "I am planning to open a Fourth theater," said Mr. Shurman, "I planned to make the house the finest theater in Moberly. Cut out the mechanical programs. The Fourth theater is to be Moberly what the Knickerbocker theater is to New York, the Willis Wood to Kansas City, and the New Grand Central and the West End Lyric are to St. Louis." This theater seats 850, five and ten cents admission is charged, and an all feature program is maintained.

ROTHAPFEL IN ST. LOUIS.
A big crowd of motion picture exhibitors and proprietors attended a luncheon and banquet at Lippe's Cafe on Friday, Nov. 19, in honor of S. L. Rothapfel, Fred A. Pasmezogler, and Joe Noetzer, exchange manager, who was master of ceremonies. Those present at the St. Louis dinner included S. L. Rothapfel, Mutual Film corporation, New York; Sam Werner, manager, 3632 Olive street, United Film company; Fred A. Pasmezogler, manager, 3320 Lindell boulevard, Triad Film corporation, St. Louis; W. R. M. Evans, manager, Parma, Ill.; J. R. Von Almen, manager Alco, Alco, Ill.; A. J. Coffin, manager, Kloss & Lockwood, St. Louis; Harry Stahl, manager, Indiana Grand, St. Louis, Mo.; John H. Gennier, manager, St. Louis, Mo.; W. S. Pasmezogler; H. W. Foster, manager Mutual Film, Indianapolis; J. I. Schnitzer, of the Universal, also the Victoria, Empress and Talbot theaters; Frank J. Rommelt and wife, Alhambra theater, Shelbyville; M. M. Moretti, manager of the Indiana theater, Indianapolis; W. S. Basset, Miro, manager Benjamin Edwards Company and Gem theater, Indianapolis; H. E. Foss, manager, Boston; B. M. Mobley, manager, Indiana; C. B. Baumgardner and wife, Hinsdale theater, Walton, Ind.; W. E. Easley, Principal, Franklin; J. J. Anthony, Arc theater, Crawfordsville; H. A. Keene, Keystone theater, Indianapolis; C. O. Wheatley, manager, Indiana; D. H. Ingelman, Mutual Film, Indianapolis; B. Van Borsum and son, Jack Van Borsum. Crescent and Savoy theaters, Terre Haute; H. C. Foster and Louis Morrison, Joy theater, Cloverdale; B. T. Demaree, Zephyr Opera house, Franklinton, Ind.; M. Dixon, manager, Mutual Film Corporation, Indianapolis, Ky.; J. H. Conner, manager, The Gold, manager Mutual Film, Indianapolis; A. W. Richardson, managers theater, Indianapolis; C. H. Alves, Mutual Film, manager, and press representatives from the local and trade papers.

Among those present were H. C. Kixmiller, Colonial theater, Bicknell, Ind.; W. H. Becker, Victoria, Indiana; W. H. Film, Indianapolis; J. I. Schnitzer, of the Universal, also the Victoria, Empress and Talbot theaters; Frank J. Rommelt and wife, Alhambra theater, Shelbyville; M. M. Moretti, manager of the Indiana theater, Indianapolis; W. S. Basset, Miro, manager Benjamin Edwards Company and Gem theater, Indianapolis; H. E. Foss, manager, Boston; B. M. Mobley, manager, Indiana; C. B. Baumgardner and wife, Hinsdale theater, Walton, Ind.; W. E. Easley, Principal, Franklin; J. J. Anthony, Arc theater, Crawfordsville; H. A. Keene, Keystone theater, Indianapolis; C. O. Wheatley, manager, Indiana; D. H. Ingelman, Mutual Film, Indianapolis; B. Van Borsum and son, Jack Van Borsum. Crescent and Savoy theaters, Terre Haute; H. C. Foster and Louis Morrison, Joy theater, Cloverdale; B. T. Demaree, Zephyr Opera house, Franklinton, Ind.; M. Dixon, manager, Mutual Film Corporation, Indianapolis, Ky.; J. H. Conner, manager, The Gold, manager Mutual Film, Indianapolis; A. W. Richardson, managers theater, Indianapolis; C. H. Alves, Mutual Film, manager, and press representatives from the local and trade papers.

Let Four Fort Wayne Men Go.
The four managers of Fort Wayne, Ind., moving picture theaters charged with violation of Indiana child labor laws, employed boys under age of 16 were warned by Judge H. Kerr, and permitted to continue business. Future violators are warned that such conduct will be made a public issue by Nelson H. Kyser, deputy state factory inspector. The four managers, respectively, are: Bob Shurman, Lyric theater; George Kellen, Star theater; Herman C. Hesler, Colonial theater; and J. P. Mallett, Grand theater. All employed boys as ticket takers.

Selected Indiana Notes of Interest.
The Gem theater, Liberty, Ind., formerly operated by Sam Buffer, is being renovated and refurbished and will soon be reopened by Mr. Basher under new management. Three alternative nights the admission will be ten cents. Pictures booked on a regular plan by Mr. Shriners is formerly associating with Mr. Buffer at the Union theater.

The Jefferson theater, Marion, Ind., will use two acts of vaudeville and three reels of moving pictures at each performance. The price will be unchanged, but at night he will charge ten cents.

The Jefferson theater at Goshen, Ind., is installing a $5,000 Harmo pipe organ.

The new Arlington theater, Huntington, Ind., has re-opened under the manager, "Greaser Sonata."

Fire, which started in Porter's drug store and finally caught the Palace theater, owned by James Chandler, Peru, Ind., and both buildings were practically destroyed.

Mrs. Ella Roser, wife of Charles Roser, owner and manager of the Roser theater, Richmond, is dead. Her death was due to acute indigestion.

St. Louis's is to be the program of Harold Kelly, proprietor of the Star and the Princess theaters at Montpelier, Ind., and which pictures only will be run at the Princess.

C. C. Lower is trying to buy property at the S. K. Ward block, Indianapolis, Ind., where about three nights a week he can't find room to stow away the crowds, according to the Indianapolis Star.

Cedel Grams, manager of the Royal, Albany, Ind., will remodel his theater in the near future and change the name. He will run a voting contest to decide the name for the house.

December 4, 1915

The MOVING PICTURE WORLD 1875
Show Titles in Italian

In San Francisco an Interesting Experiment Is Succeeding at a Big House in the City's "Little Italy"—Titles Translated Into Italian and Thrown on Second Screen Please Old People—System to Be Patented.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

AFTER experiment of a quiet way has been undertaken by Messrs Ben Michaels, proprietor of the Verdi theater on Broadway, one of the finest of any in San Francisco. The Verdi is situated in an outlying district of San Francisco, has placed in successful operation a system of translating English titles of pictures into Italian for the benefit of his many patrons of that nationality. The system, for which patent has been applied for, and embodies the use of a second screen placed above the regular one, with a special sliding device. As soon as new films are received the translator goes over them and translates the titles into Italian, writing the foreign version on separate slides, which are kept in a special filing device. When the operator watches the screen and sees that the translated title is thrown on the small screen, he simply moves the older ones and reads Italian only, and the pictures with titles in their mother tongue have disappeared from view. This plan can be worked with other languages and Mr. Michaels is considering the plan of translating his newspapers in their respective tongues. This exhibit is a strong booster for the North Beach district and is working hard to develop it. It is the opinion of this exhibitor that the Italian is rated as one of the best purveyors of film service in the business. His success upon the road is nothing short of marvelous and even in his present position he does the traveling work, finding that it is easier to get competent help than it is to get good solicitors. Although no new material has come to the local United Exchange so far, the exhibitor has placed the local branch on a paying basis and in so doing has won the general admiration of the trade which says social personality is one of the reasons for his success, but this is backed up by a thorough knowledge of business conditions.

FRED S. PEACHEY, LOCAL MANAGER FOR UNITED.

Fred S. Peachy, who for the last few months has been filling the position of manager of the motion picture exchange, has completed his term and has given up the work for about a month and before his return East will make a similar change at Los Angeles.

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PICTURE PLAYHOUSE FILM CO. TO OPEN EXCHANGE.

Within a short time this wonderful new film exchange will be added to the already long list of exchanges in San Francisco. The Picture Playhouse Film company has taken possession of a large store at 150 Golden Gate avenue, corner of Jones street, and will be ready for business within a short time. This exchange will be in charge of E. H. Emnick, formerly of Los Angeles.

SOL LESSER TO VISIT NEW YORK.

Sol Lesser, head of the Golden Gate exchange, and the All Star is preparing to leave at an early date for New York to look over film offerings and make extensive negotiations to purchase rights for this territory to seven Griffith films, including "Home Sweet Home" and the "Battle of the Sexes."

Los Angeles Exchange Man Visits San Francisco.

T. W. Johns, manager of the Los Angeles branch of the Mutual Film Corporation, was here this week attending to business matters and visiting the Exchange with his family. He told of the strenuousness of the exchange and the city to make possible the showing of "Damaged Goods" and of the tremendous successes of that attraction.

Makes First Trip to California.

Robert Miller, of the New Process Electro Corporation and the Koko Films, is here for a stay of two or three weeks on a trip of business and pleasure combined, this being an early and enjoyable trip for the Coast. He is introducing a line of display cartoons in this territory, as well as Koko films, while hem is also occupied with a deliverable time at the Exposition. He came by way of the Northwest and will make a short visit to the fairs and then on to Los Angeles on his way home.

Film Exchange Board of Trade Elects New Officer.

When J. R. Crone, the former manager of the Mutual Film, was selected to fill the position of manager of a large producing company at Los Angeles, the office of vice-president of the San Francisco Film Board of Trade was left vacant, but at the regular meeting of that body held this week X. K. Stout was selected to fill the unexpired term. The selection of X. K. Stout is particularly apropiate as he has succeeded Mr. Crone as manager of the exchange.

Traggardh to Cover Entire State.

O. V. Traggardh, of the Union Film & Supply, is preparing to leave on a business trip which will take him the entire state. He has the rights to the "Fall of Premeys" and will book this feature together with others controlled by this firm.

To Open Branch House at Los Angeles.

G. A. Metcalfe, manager of a large theater supply house here, has left for Los Angeles to establish a branch in that city. The manager has selected James Slipper and Mr. Metcalfe will select a location while in the southern city.

FORT WORTH NOW OPEN SUNDAY.

By S. A. Harrison, Dallas Correspondent of Moving Picture World.

By a decision rendered in district court November 15, Fort Worth, Texas, will again have Sunday attraction. The legal and judicial placements of that film for Saturday have been closed by injunction for about a year, and the injunction is practically dissolved by the decision of the court in this case, although Judge B. M. Terrell says a formal motion to dissolve will be necessary. The case was fought on the basis of whether or not Sunday performances would depress real estate values.

A SAN ANTONIO CONSOLIDATION.

By a consolidation at San Antonio, Texas, three of the largest moving picture houses of that place come under one management. The Royal Amusement Company, owners of the Royal theater, and the Dixie, and the Empire theater, form the new corporation, and beside the two theaters have secured a lease on the Dixie building. The new company will be known as the San Antonio Amusement Co.

The Dixie of Houston Renamed the Globe.

H. C. Northfolk, of Houston, Texas, former manager of the Key theater, has purchased the Dixie Theater in the city of Houston for the Globe theater, after giving it a thorough renovation, greatly improving and beautifying the place.

Dallas' Jefferson to Fox Pictures.

Commencing November 21, the Jefferson theater, Dallas, Texas, will discount
December 4, 1915

THE MOVING PICTURE WORLD

More Censorship Gospel


By Abraham Nelson, Portland Correspondent of Moving Picture World.

Not over three months ago it was the practice of exhibitors to make a wild rush for big service, to be guided entirely by the sentiment and green reports that preceded the picture, and they found, to their sorrow, that very often the opinion of the public was quite different from opinions originating in the distributors’ publicity house.

C. F. Iezgan, the progressive manager of the National theater, expressed him in a situation in Portland as he is compelled to meet it.

“The Portland public demands features,” says Mr. Iezgan. “And when a theater advertises itself to be the home of a well-known brand of photoplays, the public expects to see there each week films that are fairly uniform in quality. But my experience has been that with some distributors claim in their advertising that each successive feature is the most marvelous of all, the quality of the pictures vary so much that the audiences are often disappointed and any picture of the brand claiming to have its home in the theater fails to be a drawing card.”

METRO DOINGS

W. A. Crank, one of the biggest men in the selling game in the Northwest, has been engaged by the Portland Metro office.

The new Metro office on Broadway, Portland, has a large show window which is covered by a stunt array of posters and advertising exploiting the picture shown each successive week in the Portland house showing first run Metro. This is something new in picture advertising in Portland.

NEW MUTUAL MANAGER

Callers at the Portland Mutual exchange have been changing hands with G. A. Reed, who came from Seattle Nov. 18 to occupy the position of Portland’s manager. Mr. Reed, while a young man, is not new at the film business. He was employed in the general sales department of the Mutual for some years in Seattle, the J. D. Williams Company, in Australia, and for the past two years has returned from Eastern Oregon, where the Mutual’s J. S. Woody, who is supervising manager for the Northwest Mutual office, will make his headquarters in Seattle.

Changes in Roseburg, Oregon.

George Maple, former owner of the Majestic theater, Roseburg, Oregon, passing control of the theater to his son, Frank Reed, who has been the manager of the theater since May of this year. Mr. Reed, while a young man, is not new at the film business. He was employed in the general sales department of the Mutual for some years in Seattle, the J. D. Williams Company, in Australia, and for the past two years has returned from Eastern Oregon, where the Mutual’s J. S. Woody, who is supervising manager for the Northwest Mutual office, will make his headquarters in Seattle.

E. H. GOLDSTEIN TAKES CHARGE OF LOCAL OFFICE.

E. H. Goldstein, assistant to the general sales manager of the Universal Film Company, has been transferred to Portland, Oregon, in charge of the local office here. Mr. Goldstein succeeded C. A. Clegg, who took charge of the installation of the new Universal branch a few months ago. H. D. Cassidy, who was local manager, has resigned and will devote his attention to the marketing of feature.

Manager Rennie Comes Back Smiling.

Hugh Rennie, manager of the World Film office, returned last week from the meeting of World Film managers in Chicago.

A Cartoon Hunt.

Harvey L. Page, well-known architect of San Antonio, Tex., has entered the moving picture field with a comedy cartoon reel entitled "Clowning," the first reel is a humorous sketch introducing a hunting theme, and was much praised at its first showing.

MANY SALT LAKE PICTURE MEN GREET ROTHAPFEL.

By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

The event of greatest importance during the week to motion picture men of the Salt Lake district was the banquet given November 17 at the Newhouse hotel by the local branch of the Mutual to E. L. Rothapfel, of New York, manager of the Majestic theater.

Mr. Rothapfel, in a two-hour speech, conveyed his message to the exhibitors of this territory. Notable guests attended the banquet, including prominent exchange men, exhibitors, newspaper men and manufacturing representatives. Mr. E. Levy, of the New York office of the Mutual, accompanied Mr. Rothapfel.

W. P. Moran, manager of the Rex theater, chairperson of the Mutual, was host. The guests were as follows:

A. Stallings, Provo, Utah; Clifton Peirce, Springville, Utah; J. R. Baster, Jr., Springfield, Utah; Manlie Feldstein, New York; E. H. Hanauer, Minnehaha, Minneapolis; Mark Ross, Minneapolis, Minn.; L. D. Peery, Ogden, Utah; Ernest Ryan, Salt Lake City; R. Sather, Birmingham City, Utah; L. P. Arnold, manager Pathe exchange; Louis Marcus, president and general manager, Utah Daily Paper Co.; Mrs. Louis Marcus; George E. Carpenter, Notable Feature Film Co.; Mrs. Geo. K. Carpenter; A. J. Conway; D. E. Schwyzer; R. W. Bertelson, manager V-L-S-E exchange; W. J. Morgan, Kamiah, Utah; J. M. H. Preparation, Film World Co.; Mr. and Mrs. Monroe Hauser; J. R. Rothneul, Nephi, Utah; V. M. Foote, Nephi, Utah; Charles P. Paulson, Portland, Ore.; Mr. and Mrs. Rothapfel, New York; C. E. Beardsley, American Falls, Idaho; H. A. Simms, American, Rex and Liberty theaters; W. P. Moran, Mutual Film Corporation; C. H. Archibald, Pocatello, Idaho; Robert Saunders, Pathe exchange; Sturry G. Epper, Provo, Utah; E. D. La Gran, Photoplay theater; Mrs. M. B. La Gran; J. C. Lindsay, Eureka, Utah; George Hunter, Missoula; James A. A. Stanley, North American Film Corporation.

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Canadian and British Authorities Take to Amsterdam, but Declared to Be Important of Moving Picture World.

BAN ON GERMAN PICTURES

The Canadian and British authorities have taken a firm stand against German films. In a joint statement, the Canadian and British censor boards have announced that they will not allow any German films to be exhibited in their countries. The decision was made after careful consideration of the content and quality of the films, which were deemed to be objectionable.

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FILM PUBLICITY IN CANADA.

Advertizing Writers Should Bear Present Feeling in Mind.

The publication of a film producing company in regard to one of its prominent players has caused considerable controversy. The film company, which has issued several highly successful films, has been accused of over-promoting its player, a fact that has not been denied. The controversy has led to some interesting discussions about the role of film publicity and the responsibility of writers in this field.

The Paramount in Canada

Details of the Canadian Paramount Pictures Corporation Show Consolidation of Several Exchanges and Theaters in the West.

THE MOVING PICTURE WORLD

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The Paramount Pictures Corporation has recently announced its plans to consolidate its holdings in several exchanges and theaters in the Western region. This move is expected to strengthen the company's position in the market and improve its profitability.

The announcement was made in a press release, which detailed the proposed acquisitions. The company has acquired a number of theaters and exchanges, which are expected to be integrated into its existing network. The deal is expected to be completed in the coming months.
NEW GRAND THEATER OPENS AT WALLACE, IDAHO.
By S. Clark McAllister, Correspondent of Moving Picture World.

The new Grand theater, Wallace, Idaho, representing a total outlay of $20,000, and having a seating capacity of 700, was opened November 10 and played to two capacity houses. A reception was held at 3 p.m. on the opening date. Music was furnished by a full orchestra, there being singing by a male quartet and harp and violin selections were by Mrs. J. McAllister and Ralph Bovee.

C. C. Spencer, manager of the house, presented Charles Chaplin in "Shanghai," and confirmed his expectations by M. Crockер of the factory. Many of these will be used when the Liberty presentation is given. The orchestra will be discontinued under the new arrangement.

Manager Spencer also announces that a second set of doors will be installed at the main entrance to keep out the notices, and the orchestra will wear all glass. The new doors will be of mahogany and plate glass.

Bits of Manager Allender's Showmanship

J. W. Allender, manager of the Lyric theater, has signed for the second run of "The Matings," and is planning to advertise the two-reel Keystone comedy features. Mr. Allender reports that he signed for these productions because a number of his patrons has requested them and due to the fact that there is a continued demand for them. "The Diamond From the Sky," with Lottie Pickford in the stellar role, will close its run at the Lyric in four weeks.

Manager Allender also reports that the second run of "The Matings" at Mutual's Calgary will be running under its own contract and the leading role was a profitable production of the current week.

"Whitehead's Choice," the children to his theater and by this means interesting the parents, Mr. Allender admits, is quite a success. There is full permission for any children to bring his ad cut from one of the local afternoon papers, which must be signed by one of the parents. He explained the reason for the signature was the management would know that the parents approved of the children visiting the show.

Spokane Brevities—Changes—Business Notes—Features.

Glenwood has purchased the Mission theater at Cheney and is making extensive improvements. He has contracted for the Mutual Service and Mutual Masterpieces.

The Mutual Exchange has installed a projection room in the new addition and claims that the new office is the finest in the Pacific in appointment of anything in the Northwest.

Through B. Studebake, the leading newsboy of Spokane, Dr. H. S. Clemmer inquired if the boys to attend the Clemmer theater to witness the first presentation of the "J. R. Dumsford" and "Dumasford" and Blanche Ring in "The Yankee Girl." These pictures drew well.

"The Heavenly Life," with Margaretta Fisher in the leading role, made a hit at the Class A theater.


By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

It may now be definitely announced that for the time being, at least, censorship will not be an administered feature of the business, but that the censorship adheres, a little more regard for common sense and the rights of those concerned will be given business than has hitherto been the case. Following the passing of "The Spillers" by At- torney General Bowser’s department, indicated to the censor that his fanatical adherence to puritanical ideas was evidently outmoded and that productions be judged from a somewhat broader viewpoint.

Following this, "Just Jim," the Universal feature rejected at about the same time as "The Spillers," was resubmitted to the censor some weeks ago, and was passed, but at the request of Manager James E. Finch of the Vancouver Universal offices announcement of this action was withheld, pending developments.

It seems that some local manager would have never brought into the province under the old standards will now be impracticable. The approval of both party's a fair chance of being approved for exhibition. It is probably too much to hope that the adoption of this will be in effect other plans of civilized world, but any change for the better must be welcomed and will be welcomed by everyone in the trade.

"Just Jim" will be shown at the Colonial in the near future.

NO MORE "COUNTRY STORES" IN ALBERTA.

At a conference held in Edmonton between the Dominion Attorney General representing the attorney general's office and the Hudson Bay company, respectively, the court was agreed upon which may mean the doom of "country stores" and other methods of distributing prizes by chance, in the province of Alberta. The charges arise out of the offer by the company of an automobile to which any customer who pays one dollar or more's worth of goods shall be the possessor of a ticket bearing his name, which customer being given a ticket with his purchase.

The Crown contends that this constitutes a violation of the criminal code, and the present prosecution will be a test case. The statute in question renders liable to a fine not exceeding two thousand dollars in all the case. It was handed by the Crown to the "makes, advertises or publishes or causes or procures to be made, printed, advertised or published, for advertising, lending, giving, selling in any way disposing of any property by lots, cards, tickets in any manner or chance whatsoever" or "conducts or manages any scheme, contrivance or operation of any kind for the purpose of selling or disposing of the holder of what lots, tickets, numbers or chances are the winners of any prize or prizes therefor and the draws, loaned, given, sold or disposed of.

Many people would be glad to see this regulation strictly enforced, as even a large proportion of these prizes are doing so in self-defense, to combat competing houses which are pursuing the same tactics.

UNIVERSAL OFFICE TO MOVE.

Manager James E. Finch of the Universal office in Vancouver, contemplates moving his offices from the Holden building, and last week practically destined to lease a large ground floor room in the downtown area, and which on inspection was found to be ideally suited to the needs of a film exchange. It is expected that arrangements will be completed by the end of the week, and no time will be lost in taking possession. The move will give the manager an opportunity to vacate quarters in Vancouver, and the only one situated on the ground floor.

PATRIOTIC PICTURES TO THE FORE.

Moving pictures designed to stimulate recruiting will hereafter be shown at intervals in Winnipeg, supplementing the slides in use in the moving picture theaters at the present time. Later, the films will be exhibited in other cities of the province.

A private showing of a three-reel picture called "Defenders of the Empire" was held at the Al Oura on a recent afternoon, and was repeated on the following Tuesday for the benefit of all personnel of the Canadian Army stationed in the city. This picture is sent out by the British Army Council, and includes scenes of the troops which have gone from British Columbia since the war began. The film was exhibited at the Edison, New West alley, B. C., following the Dominion engagement.

The Empire at Edmonton, Alberta, shows "The Life of Florence Nightingale" under the auspices of the Edmonton Journal for two days, at 25, 35 and 50 cents, with all proceeds going to the manager's performance Saturday morning. The Fifty-first Battalion Military Band and the Maxwell orchestra will play in the picture, and the entire net proceeds were donated to the local Red Cross branch.

TO SUE EXCHANGE FOR BREACH OF CONTRACT.

As a result of the booking of the Selig masterpiece, "The Spillers," at the Rex in Vancouver, Manager Hector Quagliotti of the Colonial, who ran the picture first, has announced his intention of suing Roy Brody and Whitehead, both of the Canadian rights, for $5,000 damages, for violation of exclusive contract. Roy Brody refused to let the picture be shown on second run in this city at lower prices than those charged at the Colonial and later, and so far he has only given 35 cents. W. P. Dewees of the Rex is to run the picture all next week at twenty-five and fifty cents, it being evident that it was originally intended to charge these prices for the Colonial, and that it was only his intention to charge what Roy Brody and Whitehead agreed to exhibit the picture for less. These prices have now been reduced to 

The "Spillers" are shown in Victoria, managed by L. J. Quagliotti, a brother of the Colonial manager. Matt-

The Rex will be fifteen to twenty-five cents.

The "Goddess" is slowly coming west, and is now billed to open at the Regent theater in Calgary.
Calendar of Daily Program Releases

Releases for Weeks Ending December 11 and December 18

(For Extended Table of Current Releases See Pages 1918, 1920, 1922.)

General Film Company.

Current Releases

MONDAY, DECEMBER 6, 1915.

KALEM—The Money Gulf (Special—Three parts—Serial No.) Modern Drama) 19632-2
LUBIN—The Other Sister (Drama) 19638
SELIG—Hollywood Center, No. 5, "The Run on Perch" (Special—two parts—Drama) 19634-5
SELIG—Hearst-Selig News Pictorial No. 97, 1915 (Topical) 19637
VITAGRAPH—Her Last Flirtation (Comedy) 19638

TUESDAY, DECEMBER 7, 1915.

BIOGRAPH—A Woman Without Soul (Special—Two parts—Drama) 19642-3
ESSANAY—The Power of Publicity (Special—Two parts—Drama) 19647-8
KALEM—Minnie the Tiger (Burlesque Comedy) 19648
LUBIN—Playing the Same Game (Comedy) 19645
SELIG—Orders (Drama) 19641
VITAGRAPH—Wasted Lives (Broadway Star Features—Special—Three parts—Drama) 19642-3-4

WEDNESDAY, DECEMBER 8, 1915.

BIOGRAPH—A Poor Relation (Special—Three parts Drama) 19650-7-8
EDISON—Mary (Drama) 19649
ESSANAY—Dreamy Duk in Love (Cartoon Comedy) 19652
—A Scene Subject on the same reel 19653
KALEM—The Black Hole of Glastonbury (No. 3 of the "Stingaree" Series—Special—Two parts—Drama) 19650-1
LUBIN—The Web of Desire (Special Two parts—Drama) 19654-5
VITAGRAPH—Sonny Jim’s First Love Affair (Com.) 19653

THURSDAY, DECEMBER 9, 1915.

BIOGRAPH—The Masterful Hireling (Drama) 19655
ESSANAY—The Merry Models (Comedy) 19660
LUBIN—The Ogre and the Girl (Special—Three parts Drama) 19661-2-3
MINA—Forty-five Minutes from Nowhere (Comedy) 19666
—Why Hubby Grows Bald (Comedy) 19667
SELIG—Hearst-Selig News (Special—Topical) 19665
—Sam’s Sweetheart (Drama) 19664

FRIDAY, DECEMBER 10, 1915.

BIOGRAPH—The Painted Lady (Drama—Biograph Re-Issue No. 57) 19674
EDISON—Faith and Fortune (Special—Three parts Drama) 19667-8-9
ESSANAY—The Escape of Broncho Billy (Western Drama) 19670
—The Taming of the Tamer (Special—Three parts—Comedy) 19671
KALEM—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Drama) 19672
LUBIN—The Stool Pigeon (Drama) 19673
VITAGRAPH—Strangled Harmony (Comedy) 19675
VITAGRAPH—Rooney’s Sad Case (Comedy) 19672

SATURDAY, DECEMBER 11, 1915.

EDISON—The Lone Game (Drama) 19676
ESSANAY—Big Jim (Special—Three parts—Dr.) 19677-8-9
KALEM—Crossed Wires (Episode No. 57 of the "Hazard of Helen" Railroad Series—Drama) 19683
LUBIN—Bedlum Billie (Comedy) 19680
SELIG—The Baby and the Leopard (Jungle-Zoo Animal—Drama) 19684
VITAGRAPH—Hughey of the Circus (Special—Two parts—Comedy) 19681-2

General Film Company.

Advance Releases

MONDAY, DECEMBER 13, 1915.

ESSANAY—Title Not Reported
KALEM—The Glory of Youth (Special—Four parts—Drama) 19677-8-9-10
LUBIN—The Moment Before Death (Drama) 19680
SELIG—The Coquette’s Awakening (Special—Two parts—Dr.)
VITAGRAPH—Benjamin Bunten, Book Agent (Comedy—Dr.)

TUESDAY, DECEMBER 14, 1915.

BIOGRAPH—Her Stepchildren (Special—Two parts—Drama) 19681-2
ESSANAY—Title Not Reported
KALEM—Almost a King (Burlesque Comedy) 19682-3
LUBIN—The Great Detective (Comedy) 19684
SELIG—On the Eagle Trail (Drama) 19686
VITAGRAPH—A Question of Right or Wrong (Special—Two parts—Drama) 19685

WEDNESDAY, DECEMBER 15, 1915.

BIOGRAPH—Divorcees (Special—Four parts—Comedy—Drama) 19687-8-9-10
EDISON—History of the Big Tree (Educational) 19688
—The Black’s Mysterious Box (Cartoon Comedy) 19689
—The Hucks in the Black Land (Cartoon Comedy) 19690
ESSANAY—Title Not Reported
KALEM—To the Nile Dust (No. 4 of the “Stingaree” series) 19691
—Almost Two parts—Drama 19692
LUBIN—The Inner Chamber (Special—Three parts—Drama) 19693
—Almost Two parts—Comedy 19694
—The Faith of Sonny Jim (Comedy Drama) 19695

THURSDAY, DECEMBER 16, 1915.

BIOGRAPH—Cupid Entangled (Comedy—Drama) 19696
ESSANAY—Title Not Reported
LUBIN—A Thief in the Night (Special—Two parts—Drama) 19697
MINA—When the Show Hit Watertown (Comedy) 19698
SELIG—The Making of Crooks (Special—Three parts—Drama) 19699
—Hearst-Selig News Pictorial No. 109, 1915 (Topical) 19700
VITAGRAPH—The Flower of the Hills (Drama) 19701

FRIDAY, DECEMBER 17, 1915.

BIOGRAPH—Pete (Drama) (Biograph Re-Issue No. 25) 19702
EDISON—The Hand of the Law (Special—Three parts—Dr.) 19703
ESSANAY—Title Not Reported
KALEM—The Secret Message (No. 8 of “The Ventures of Marguerite” Series—Drama) 19704
LUBIN—Sweeter than Revenge (Drama) 19705
VITAGRAPH—Speed Kings (Comedy) 19706
VITAGRAPH—The Deceivers (Comedy) 19707

SATURDAY, DECEMBER 18, 1915.

EDISON—Santa Claus versus Cupid (Comedy—Drama) 19708
ESSANAY—Title Not Reported
KALEM—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama) 19709
LUBIN—An Unwilling Burglar (Comedy) 19710
SELIG—Jungle Justice (Jungle-Zoo Animal—Drama) 19711
—Hearst-Selig News Pictorial No. 109, 1915 (Topical) 19712
VITAGRAPH—A Man’s Sacrifice (Broadway Star Features—Special—Three parts—Drama) 19713

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SUNDAY, DECEMBER 5, 1915.

LAEMMLE—Does It End Right? (Drama). 01018
L-KO—A Sheep's Revenge (Comedy). 01019
REX—Under a Shadow (Two parts—Mystery). 01017

MONDAY, DECEMBER 6, 1915.

BROADWAY UNIVERSAL FEATURE—The White Scar (Five parts—Drama). 01021
NESTOR—Their Right (Comedy). 01022
UNIVERSAL SPECIAL FEATURE—The New Adventure of Terence O'Rourke No. 1 "The Road to Paradise," (Two parts—Drama). 01037

TUESDAY, DECEMBER 7, 1915.

GOLD SEAL—Idols of Clay (Three parts—Heart Interest—Drama). 01023
IMP—Slim, Fat or Medium (Comedy). 01024
REX—No release this day.

WEDNESDAY, DECEMBER 8, 1915.

ANIMATED WEEKLY—Number 106 (Topical). 01027
L-KO—Sin on the Sabbath (Two parts—Comedy). 01028
VICTOR—The Awakening of Patsey (Drama). 01025

THURSDAY, DECEMBER 9, 1915.

BIG U—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama). 01028
LAEMMLE—No release this day.
POWERS—The Frolic of the Marionettes (Vandeville Act). 01029
—Nature's Monstrosities (Ditmar's Educational).

FRIDAY, DECEMBER 10, 1915.

IMP—The Little Lassie through the Way (Two parts—Comedy—Drama). 01030
NESTOR—Keeping It Dark (Comedy). 01032
REX—The Power of Fascination (Mexican—Drama). 01031

SATURDAY, DECEMBER 11, 1915.

BISON—The Lion's Ward (Three parts—Animal Drama). 01033
JOKER—Slightly Mistaken (Comedy). 01034
POWERS—No release this day.

SUNDAY, DECEMBER 12, 1915.

LAEMMLE—No release this day.
L-KO—Lizzie's Shattered Dreams (Comedy). 01035
REX—Juror Number Seven (Two parts—Modern Drama). 01036

MONDAY, DECEMBER 13, 1915.

BROADWAY UNIVERSAL FEATURE—The Primrose Path (Five parts—Drama). 01038
NESTOR—Her Speedy Affair (Comedy). 01039
UNIVERSAL SPECIAL FEATURE—Graft, No. 1, "Liquor and the Law" (Two parts—Drama). 01054

TUESDAY, DECEMBER 14, 1915.

GOLD SEAL—Lord John's Journal Adventure No. 1, "Lord John In New York" (Four parts—Drama). 01040
IMP—Almost a Papa (Comedy). 01041
REX—No release this week.

WEDNESDAY, DECEMBER 15, 1915.

ANIMATED WEEKLY—Number 151 (Topical). 01044
L-KO—Blackmail In a Hospital (Comedy). 01045
VICTOR—The Widow's Secret (Two parts—Drama). 01042

THURSDAY, DECEMBER 16, 1915.

BIG U—Col. Steele Master Gambler (Comedy—Drama). 01046
LAEMMLE—The Bride of the Nanny Lee (Two parts—Sea-Drama). 01047
POWERS—No release this day.

FRIDAY, DECEMBER 17, 1915.

IMP—The Vacuum Test (Drama). 01048
NESTOR—Where the Heather Blooms (Two parts—Comedy). 01049
VICTOR—No release this day.

SATURDAY, DECEMBER 18, 1915.

BISON—His Real Character (Two parts—Western Drama). 01048
JOKER—Title Not Stated. 01050
LAEMMLE—The Water Club (Drama). 01051

Mutual Film Corporation.

SUNDAY, DECEMBER 5, 1915.

SUNDAY, DECEMBER 5, 1915.

CASINO—A Tangle In Hearts (Comedy). 04234
RELIANCE—The Mink (Two parts—Mystery). 04232-4
THANHOUSER—The House Party At Carson Manor (Drama). 04235

MONDAY, DECEMBER 6, 1915.

AMERICAN—The Water Carrier of San Juan (Two parts—Mexican—Drama). 04236-7
FALSTAFF—Minnie, the Mean Manicurist (Comedy). 04238
NOVELTY—A Janitor's Joyful Job (Comedy). 04239

TUESDAY, DECEMBER 7, 1915.

BEAUTY—Pretenses (Comedy—Drama). 04241
GAUMONT—See America First, No. 15, Providence and Newport, R. I. (Scenic). 04242
—Keeping Up With the Joneses (Cartoon Drama). 04240-1
THANHOUSER—His Vocation (Two parts—Circus Drama). 04241

WEDNESDAY, DECEMBER 8, 1915.

NOVELTY—The Army and Navy Football Game of 1915 (Sports). 04247
RELIANCE—Her Mother's Daughter (Three parts—Drama). 04244-5-6

THURSDAY, DECEMBER 9, 1915.

CENTAUR—Stanley In Darkest Africa (Two parts—Drama). 04248-3
FALSTAFF—Clarence (Comedy). 04250
MUTUAL MASTERSPIECE—The Buzzard's Shadow, (American—Five parts—Military—Dr.). (No 30). 04254
MUTUAL WEEKLY—Number 49, (Topical). 04251

FRIDAY, DECEMBER 10, 1915.

AMERICAN—A Broken Cloud (Society—Drama). 04254
CUB—Doctor Jerry (Comedy). 04255
MUSTANG—There's Good Times Ahead (Two parts—Western—Drama). 04252-3

SATURDAY, DECEMBER 11, 1915.

BEAUTY—Nobody's Home (Comedy). 04255
CLIPPER—Curly (Three parts—Sociological—Dr.). 04255-7-8

SUNDAY, DECEMBER 12, 1915.

CASINO—Curing Cissy (Comedy). 04252
RELIANCE—The Wayward Soul (Two parts—Comedy). 04250-1
THANHOUSER—Her Confession (Modern—Drama). 04262

MONDAY, DECEMBER 13, 1915.

AMERICAN—The Solution of Society (Two parts—Drama). 04264-5
FALSTAFF—The Conductor's Classy Champion (Comedy). 04266
NOVELTY—The Book Agent (Comedy). 04267

TUESDAY, DECEMBER 14, 1915.

BEAUTY—A Girl, A Guard and a Garret (Comedy—Drama). 04271
GAUMONT—See America First, No. 14, Pittsburgh, Pa. (Scenic). 04270
—Keeping Up With the Joneses (Cartoon—Comedy). 04270
THANHOUSER—An Innocent Traitor (Two parts—War—Drama). 04269-9

WEDNESDAY, DECEMBER 15, 1915.

NOVELTY—A Musical Mix-Up (Comedy). 04275
RIALTO—The Secret Agent (Three parts—Drama). 04272-3-4

THURSDAY, DECEMBER 16, 1915.

CENTAUR—The Arab's Vengeance (Two parts—Animal—Drama). 04276-7
FALSTAFF—Billy Bunks, the Bandit (Comedy). 04278
MUTUAL MASTERSPIECE—The Mill on the Floss (Thanhouser—Five parts—Drama) (No 51). 04278
MUTUAL WEEKLY—Number 50, 1915 (Topical). 04279

FRIDAY, DECEMBER 17, 1915.

AMERICAN—Spider Bar In Soho (Comedy—Drama). 04292
CUB—Title later.
MUSTANG—In the Sunset Country (Two parts—Western—Drama). 04290-1

SATURDAY, DECEMBER 18, 1915.

BEAUTY—Two Hearts and a Thief (Comedy). 04287
THAN-O-PLAY—His Majesty The King (Three parts—War—Comedy—Drama). 04284-5-6
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Jean, a young impulsive Frenchman, loves Dorothea, a coquette.
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She has the soul of a painted woman.
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Rather than face debt and dishonor
Jean's father murders his own wife—
He murders her out of the bigness of heart—
And Jean is accused of the murder.
Jean is forced into a duel and killed—
But the story does not end here
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Stories of the Films

General Film Company

THE MAGNIFICENT STORY (Dec. 1).—The cast: Bess Howard (Gertrude McCloy); Tom Weldon (Richard Tucker); John Sterrett (Paul McCarthy); John Sterrett, as an expert.

War has been declared. The North and South are going to fight. Tom Weldon joins the army of the United States, and General John Sterrett, as an expert, joins the Confederate Army.

Meanwhile, in a drunken brawl, Jackson Larabee and Douglas McCarthy are being laughed at by Jerry Mason to do the deed. Molly arrives in Rhyolite, and Jerry, who knows her father, takes her in with him, gives her over his cabin to her and her old maidservant in charge of her. During the course of their acquaintance a love spring up between them. They are married, and Molly is about to have a son. Jerry has struck a claim. With a firm faith in her brother, Molly sends him her savings. Mollie by Douglass telegrams to Jerry that he should strike a claim, too, and send his money to her. Jerry takes Douglass to the old cabin and gives him his money, and the old cabin is rescued from the speculators.

THE LONE GAME (Dec. 11).—The cast: Grace Prector (Barnie Lounan); Dean Anderson (Robert Walker); Phil Prector (Walfred Young)

Grace Prector, in pursuit of employment. She is struck by a car and picked up by Dean Anderson, who offers her his machine. She tells him her story and he recognizes in her his long-lost fiancée, whom he had not been able to discover. They are married.

THE SUFFERIN BABY (Dec. 4).—The cast: Wally Alabaster (Baby); Wally Alabaster, as a child; Mabel Dwight (Grace); Mr. Anti (William Wads Worth); R. E. Hunsucker (Tom Doolin).

Baby Sufferin is nursing the sufferin baby, Wifty Sufferin. Wifty Sufferin is out speaking for the proposition. R. E. Hunsucker and Wally Alabaster, as a child, land and wive Dope's little nose with the other one.

Walford's bawling, and Baby Sufferin is living up to his name, for he is a sufferin baby. Walford and Walford are in the hospital, and there are no worries. He rushes into the sufferin home in excitement. The County Fair is on. He wants Baby to go with him. Baby refuses, but, in the end, he persuades Baby, who cannot resist for long. He puts Dodo in a grip and off they go to the fair.

A fellow cannot have any fun totin a bag around with him, can he? Hubby looks for a place to hide Dodo for a while. Hubby is going to check the bag on the stage coach, but the lady in charge gives him an awful look.

The look of her reminds him of Wifty, and Hubby just naturally loses his nerve. He can't find a place to hide Dodo there in the Red Hubby spins an aeroplane. Just the thing! Hubby hides up in the sky, and the following day he is out to look for his wife.

As he is walking along, Hubby runs all over creation trying to find his wife. Finally he finds her, but the lady in charge has turned her head to the sky. They don't say what is the reason of it, but, the Lord is merciful and loves His children. Dodo falls out of the aeroplane, right into the arms of Wifty, and the bag falls together on the head of Hubby.

MICROSCOPIC POND LIFE (On Same Reel As Foregoing).—Little do we realize how many millions of parasites, too small to be seen by the naked eye, surround us in life. One of the most interesting things in the air, and still others in our food. Each thing we eat is surrounded by a world of organisms of a particular kind of germ. Microscopic Pond Life is a study of some of these germs, magnified 10,000 times. The next time we pass a pond, we'll know just what the water is like, even though we can't see them.

MARY (Dec. 8).—The cast: Mary (Margaret Frisuing); Robert Delevan (Curtin King); Laura (Dorothy Grahame); Mrs. McCarthy (Grace Goodall); Mrs. Pettigill (Edith Wright).

The new boarder at Mrs. McCarthy's boarding house, is unable to obtain employment at a factory. In order to get funds she accepts a position as model for Robert Delevan, an artist. The two become more intimate until they are suddenly discovered. Hereafter, Mary is happy in the thought of the home which Delevan has promised to her.

One evening, as she sits in her room, Mary hears a knock at the door. In the next room, Mary consoles her with words of sympathy and love. Mary proceeds to write a letter to Robert Delevan, and she herself proceeds to write a letter to another. Mary leaves her present for him and goes to the studio to paint. Mary, by the time she is ready to leave, is not at fault. 'Come to the studio tomorrow,' says Mary, 'I'll do the rest.'

A letter, with a little card attached to it, which is not postmarked, he found in his room. He write to her. They become more intimate. Mary writes to him that he can have as much love for Delevan and to unite him more once than she is ever before. She proceeds to dissuade Delevan. She makes love to all of Delevan's friends as they visit the studio and tries to make apparent that her love for Delevan is merely a sham. During Delevan's absence from the room, a jealous artist attempts to destroy his painting. Mary struggles with him and Laura enters. She says that Mary has saved your painting," says 'Mary, pointing to Laura: 'It is not the first time, thus, this little girl, loving with such a passion, has done a thing so that another may not suffer from the pains which she herself must suffer.

HER INSPIRATION (Special—Three Parts by George M. Cohan).—The cast: Douglass Thomas (Louise); Douglas Thomas (Yance Beiner); Jerry Mason (Currie Cooke); Jack Larabee (James Harris); Aunt Fanny (Jessie Stevens); Kate (Mabel Dwight); Nell (Rotinda Bainbridge); Randolph Porter (Harry Lisson); Mary Porter (Grace Morrissey); Sheriff Bartom (Louis D. Foley).

Striving to maintain the dignity of the old Southern home, Molly Claiborne befriends her brother, Douglas, to stop dissipation. He persists, however, and steals the income check, her only means of support. Fearing that they have murdered Randolph Porter, who has assaulted while drunk, Douglas and his companion in dissipation, Jack Larabee, escape to the West. They reach in the papers for a job and set up in business in Rhyolite, Nevada. So they make that town their goal. In the newspaper Molly sees a picture of Jerry Mason and reads his career. He becomes the head of a gang which will make good just as he has done. Meanwhile, the old Claiborne house is sold. Molly must support herself.

In the end, Jerry and Jackson Larabee continue their dissipation. Mining for gold means work, and that is not to their liking. Jerry makes a strike, but there is no gold. He takes up prospecting, but Douglass strikes to the old place, and then they find gold in the old cabin and sell it for $10,000. In need of funds, Douglas telegraphs Molly that they have struck a claim. With a firm faith in her brother, Molly sends him her savings. Molly by Douglass telegrams to Jerry that he should strike a claim, too, and send his money to her. Jerry takes Douglass to the old cabin and gives him his money, and the old cabin is rescued from the speculators.

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CAKLEM.

THE STORY OF YOUTH (Special—Four Parts—Dec. 13.)—The cast: Gay Raydon (Hazel Harbon); Marguerite (Vanheimert); Pete (Brett Barrows); Mr. McNamee (Walter McEwen); Zarth (Nat Sack); Dolores (Marianne Maples).

Unaware of the fact that Gay loves Hal, the attorney who is helping him regain his strength, Cailan, and Hal try to keep the girl from learning about her wife. Gay is deeply indebted to Dolores, who has taken her from the slums and adopted her. Consequently, when her benefactress virtu-ously told Gay to wish Cailan the girl consents. Hal, heartbroken over the turn of events, decides to go to the Cailan home. Cailan pleads with him to sign the papers, Gay, deeply declares to Hal her intention of leaving with him should he go. Zarth, the millionaire valet, learns of the hidden love affairs and im-partial of everything, including the love of Cailan, Cailan plans to secure revenge. Enticing Gay and Cailan to a room in which the girl is to be hidden, Cailan lures the two to the room where the dance is taking place. All this happens to the de-vice that the girl dance for the athlete and himself. Cailans slips from the room while the dance is taking place and locks the door. It is his plan to starve the lovers to death.

Zarth is stationed outside the door. The valet is secretly in love with Gay. As the days pass, the man grows over the wim-ned condition of the lovers. In the mean-

THE VILE DUST (No. 4 of the "Stingaree" Series—Two Parts—Special—Dec. 15.)—The cast: Stanton (True Boardman); Howie (Ben C. Hurst); Ethel Porter (Martha Sallis); Vanheimert (Frank Jonasson).—In the verge of a red-tinge desert, Vanheimert is rescued by Stanton and Howie. In spite of his partner's warnings, Stanton car-ries the man to their gang. There, Vanheimert gradually regains his strength. As the days pass, Stanton discovers much of his partner's treacherous plans to betray the gangsters and the man who offered for their capture. Stanton and Howie become aware that the tah-tah understands the one and deliberately allow the cur to believe his plot is succeeding.

When leaves. Finding a loaded revolver, Vanheimert seizes it and crawls towards King-ange, who is apparently sleeping, and drops the weapon towards his rescue, the man pulls the trigger. A laugh without a meaning, his lips, informs the curl of the trap he has walked into. He speedily learns that the bullets in his revolver remain. Bitterly, he is passing of Ethel, Stanage's former sweetheart, and Vanheimert from the Tah-tah to the other's hand. Determined that Justice shall be meted out to the man, the three take the man back to the spot in the desert-where they found him. Then, spurring the horses, the outlaws leave Vanheimert to his fate.

THE SECRET MESSAGE (Episode No. 8 of "The Ventures of Marguerite." Dec. 17.)—The cast: Marguerite (Marguerite Court); Bob Winters (Bradley Barker); Peter Enright (Richard Burdon); Bolton (H. E. Barrows); Irene (Virginia Jones); Manforth (Freeman Barnes).—Shortly after Marguerite has been presented with a fountain pen by Inge Hal, the girl is ensnared by Bolton, who leads a band to the site of the Marguerite office of Marguerite's release. Bob Winters learns of the basis whereabout. Again Bolton proves himself the chief of the gang that has detained the gangsters, Manfort, don police attire and auction Bob. Determined, Bob tells Marguerite of the kidnapping and has the man accompany him to the police station.

Confronted by the thieves, Bob is helpless. Bolton orders Marguerite to make out a check on his bank for $50,000. If the check is not to the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in the hand of the man in front of the girl, the check is to be cashed. Margue
THE WRONG TRAIN ORDER (Episode No. 58 of the Hazards of Helen Railroad Series—Dec. 15.)—The cast: The Operator at Lone Pine (Helen Gibson); Savage (Reyn P. Adair); Mucker (Clarence Burton); Torney (Frankлу Hal); Jerry (Glen Railroad).

Word that his son Jerry has been injured so upset Torney that he delivers the wrong orders to the engineer of the freight. Helen, having missed the Limited, accepts the invitation issued by the conductor of the freight and climbs aboard the caboose. Air brake trouble develop while the train is speeding westward. In their effort to get at the seat of the trouble, both engineer and fireman are hurled to the rails. In the meantime, Torney has discovered his error. Phoning ahead, he frantically orders the conductor at the Arlington station to stop the train. The runaway dashes past Arlington, however, and Helen, seeing the operator vainly signaling, senses something amiss. Unable to operate the brake, the girl climbs to the roof of the train and finds the engineer and fireman before they step on the launching cars. The Mollis drawbridge is raised as the runaway approaches, but the tender, taking the situation, lowers the structure barely in time to save the freight from plunging into the stream.

 Pussyfoot (Dec. 17.)—Pokes and Jabs are suspicious hares. While playing one Pokes makes a phenomenally long drive and loses the ball. Willie Slim and his sweetheart are out in Willie's flower bed, and, while Helen is in the middle of the road hunting the ball, Will- ie's car runs him down. Pokes appears on the scene and demands reparation for Pokes but Willie, having no excess funds and no option for prosecution, agrees by giving Pokes and Jabs the auto.

BIOPHG.

A WOMAN WITHOUT SOUL (Special—Two parts—Dec. 7.)—The cast: Cora Martin (Vera Simon); Mrs. Martin (Wanda Mack); Cora's husband (Rogers); Cora's stepfather (Reyn P. Adair); Cora's sister (Nel). (Dec. 7.)—The cast: Helen (Clifton); Art (Helen); Paul (Harry); Eunice (Vera Simon); Matt (Gladys); Faye (Bessie).—On a train, Helen, raised his manufacturer, VIM. 

was, he went to the cafe. Rogers was examining an explanation when Ambrose grabbed his arm with 11. Leaving the innaminate form on the table, without a glance at Cora he went home to the police any threat. Cora gave a great sob of thankfulness, but when he went to the window he saw that she had brought him from and went out, leaving her to face the future alone.

A POOR RELATION (Special—Three parts) (Dec. 8.)—The cast: Nell Faye (Thomas Jef- ferson); Elmer Faye (J. W. Mitch); Nell Faye (Dolly Faye (Mildred Manning); Alice Sterrett (Al- liance Evans); James Sterrett (J. X. Faust); Harry Smith (G. White); Eunice Faye (Mrs. Langdon); Paul (G. White); R. M. Stewart (J. X. Faust); Scollop (Edna Foster); strike leader (W. Cameron); O'Hare (Jacques Morris).—James Sterrett, a workman, abandons his wife and family and gets a position as a confidential secretary to John Faye, a labor organizer. Mr. Faye's attempts to get the woman's husband to settle down are not successful, and he becomes junior partner of the firm. Inflated with power, Sterrett refuses to deal with the labor union. A strike is threatened. Meanwhile Mrs. Sterrett struggles for existence, and Noak, her invention, an inventor, notes her distress and resolves it as fast as he can. This time Helen, Mrs. Sterrett is taken ill, and Scollop, a girl valet, friend of the children, summons Vale and associates in having Mrs. Sterrett removed to the hospital. Vale promises to take care of the Sterrett children and Scollop returns to aid them.

Rogers admires Dolly Faye, his partner's daughter, but receives no encouragement from Dolly. Vale, Dolly's stepmother, encour- aged Rogers, offers to give Dolly Harry Smith, an office employee, is in love with Dolly, and the resulting change of scenes and demands for reparation for Pokes but Willie, having no excess funds and no option for prosecution, agrees by giving Pokes and Jabs the auto.

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THE MOVING PICTURE WORLD

December 4, 1915
The Sum of Experience

CONNECTED with the Department of Justice of the United States Government is a man who has dug deeply into the Moving Picture Business of this country in his official capacity. Talking casually about his work to the Editor of the MOVING PICTURE WORLD, he said regarding that publication:

"In the course of my investigation of the moving picture business, I visited the exhibitors in more than four hundred cities, large and small, in every part of the United States, and I can say from knowledge and without hesitation or qualification, that every exhibitor whom I called upon had a copy of the MOVING PICTURE WORLD within easy reach upon his office desk. From observation and testimony I know that exhibitors consult it constantly in the conduct of their theatres. I also know that it is the one source of information upon which they depend, while other publications, house organs and advertising pamphlets, go by a quick route to the waste basket."

What does this statement reveal?

THERE can be but one verdict: Dependableness—a certainty that is born of the knowledge that the information printed in the pages of the MOVING PICTURE WORLD is the best that Experience can gather and is, therefore, Reliable.

It is true that the editorial staff of the MOVING PICTURE WORLD—reviewers and news gatherers—have had a longer experience in their peculiar duties than have the writers of any other publication devoted to the moving picture trade. Their names are known wherever moving pictures are shown. Their opinions are regarded as the best that can be obtained because they have stood the test—because they have Experience.

THE SUM OF THAT EXPERIENCE is discovered in the wide—almost world-wide—use of the MOVING PICTURE WORLD as the Business Guide of the Moving Picture Exhibitor.

Note—Advertisers who are interested may obtain the name and address of the man who made the statement quoted above should they desire to get his opinion first hand.
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OMEDICS

December 4, 1915

Bates (Edward Elkan); Mary Bates (Bernice Bennett); Bobby Sharp (Leo Delany). Hysterical with grief of her husband's intrigue with Ann Bogart, an opera singer and melodramatic recluse, Sam, with the aid of his stepsisters, attempts to ruin herself, but is rescued by Tim and Mary Bates, the aged caretakers of the Bogart estate. They take her in, give her a place to live, and an hour later Marion dies in giving birth to a daughter. Ann, on learning of this, forces the old cripple to keep the birth a secret, in order that she and her daughter, to be a singing girl, may eventually inherit Graham Stuart's fortune. Marion's body is buried and buried and Graham becomes a recluse, but after a short time a letter from Ann reaches him. The slender cord of resolve is broken and he is soon at her feet once more. Together, they launch forth on a professional musical career, are successful, marry and go to Europe to live.

Seventeen years later, Graham, Ann and Reginald, now a neurotically young spendthrift, return to America. Reginald meets Lois, Marion's daughter, whom everyone supposes to be the daughter of Tim and Mary, and attempts to force his attractions upon her. Reginald goes from bad to worse, forging checks and gambles wildly, finally killing and robbing Graham, allowing old Tim to be accused of the crime. But Bobbie Sharp, a young newspaper reporter, discovers several clues which put him on the right track; also proving Lois to be the missing daughter of Marion Stuart. Reginald is cornered and in an intensely dramatic scene, forced to confess the murder. Ann is then confronted with similar evidence, and while fact and fiction ill, confesses the whole truth before she dies. Lois is reinstated in her rightful position, Graham's heir, Bobby marries her and the old caretakers, Tim and Mary, are made comfortable for the rest of their lives.

SONNY JIM'S FIRST LOVE AFFAIR (Dec. 8).—The cast: Sonny Jim (Bobby Connolly); Daddy (Teft Johnstone); Muther (Dorothy Welles); Bel Kelly (Auds); Aunt Julia (Edwina Robbins); Mr. Elder (Jay Irwin); Ruth (Helen Connolly); Eddy (Johnny Cahill).

With the wide-awakeness of most normal youngsters, Sonny Jim notices the growing love affair between his Aunt Julia and Mr. Elder, daddy's bachelor friend, and he makes an awful bust by shouting right out at dinner table that he wants to marry her. However, he understands how it is himself, when he falls a victim to the charms of four-year-old Ruth, in the context of true love is anything but smooth when he drops and breaks Ruth's doll of tears, she tells him she will never, never speak to him again.

Sonny is terribly depressed, especially when his deadliest rival, Eddy, usurps him in Ruth's affections. He talks it over gravely with Mr. Elder, who tries to help him, but it does no good, Ruth passeth them both with nought in air. While Sonny's darkest hour, Mother Dear comes to the rescue by buying a beautiful new doll, which makes Sonny promise to Kuthaer in which everything is bright and happy again.

SAM'S SWEETHEART (Dec. 9).—The cast: Bab (Carolyn Birch); Sam Howard (Alfred Randolph); Mrs. Ravell-Farnsworth (Rose Tapey); Lord Morton (Templer Baze); Elizabeth, Sam's sister (Mary Maurice).

While living with Sam, her guardian, Bab's father dies, leaving her an orphan. Sam, who is a well-to-do farmer, is in love with his ward, but feeling he is too old for her, keeps silent. Bab's aunt in the city, Mrs. Ravell-Farnsworth, plans with Lord Morton, an unscrupulous society sharper, to take advantage of the fact that Bab will inherit her grandmother's comfortable fortune. She forces Lord Morton to aid her in attaining her social aspirations. When Sam hears from Bab's aunt, he rushes to the city and stays for a lengthy visit to "acquire a style of living and manner becoming a lady." Sam meets a girl, a sad-sighed heart and broods over her absence. Auntie alases Lord Morton in his ill fortune, and, she, not knowing the man's character, becomes a little betrothed with Lord Morton. Sam of her childhood marriage and he suffers keenly. When all preparations are made, Bab, the night before her wedding, overwritten

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ROONEY'S SAD CARE (Dec. 10).—The cast: Rooney (Sidney Drew); Miss Bobby; Sid.Buck (Mrs. Sidney Drew); wealthy Mr. Downey (Harry Flournoy); his daughter (Florence Natale); the Jew (Billy Hatcher). On receiving his regular Saturday envelope, Rooney discovers in it a pretty blue slip containing the notification that his services are no longer required. With dreary visions of Mrs. Rooney ordering their name on the house and telling him to stay out until he gets a job, poor Rooney daren't go home. From a newspaper headline he decides to adopt the "lost mansion" plan. He goes down the column, he finds the party referred to it a charming lady, The second picture is from a second-hand clothing store run by a little Jew; then he takes cross road near the park drive-way and when a beautiful heiress comes by, places a big rock on his head and yells for help.

HUGHY OF THE CIRCUS (Special—Two Parts—Dec. 1).—The cast: Hughy (Hughey Mack); Flera Powell (Flora Pinch); Flo Powell (Nitra Frazier); Tom (Donald Macfride); Kate (Anna Brody); Circus Manager (Harry Fisher).

Flirtatious Hughy, while strolling up the village street, is cast into a crowd, and starts a flirtation with a bawdy-legged lady, who responds in kind, but when she raises something Hughy has a hand-aged, so he can't see Kitty's awful face and imagines her beautiful and charming romance is interrupted by the entrance of his wife. When Rooney sees Kitty's face, he is nearly faints, and regains his memory in a hurry. Mrs. Rooney takes him home without ceremony and Rooney's pipe dream is shattered.

HUGHEY OF THE CIRCUS

Adaptations

As it happens, however, Florence, the girl in question, is simply visiting her aunt, Flora Powell, there, and bound to her is the tryst suggested in Hughey's note. She meets him in the park and Hughy gets another the address and name and determines to call on the charming girl.

When Hughy goes to a little girl in a wedding gown with a card and a note, the young people give them to the other "man-child," the maiden aunt. Flora is delighted and promises to keep the tryst suggested in Hughey's note. She meets him in the park and Hughy gets another the address and name and determines to call on the charming girl.

Adaptations

When Hughy goes to the wedding of Mr. F. and Teun, who has been watching her, and great laugh as Hughey hurriedly beats it. But Flora has taken the affair seriously and Tom walks into Hughey's apartment with two pistols and in melodramatic style, orders the frightened Hughey to follow him to the river bank without hesitation and on arrival at Flora's home, he is charged with murder, but Hughey manages to escape from his captor, and is eventually at ease. Hughy has a great laugh as Hughey hurriedly beats it. But Flora has taken the affair seriously and Tom walks into Hughey's apartment with two pistols and in melodramatic style, orders the frightened Hughey to follow him to the river bank without hesitation and on arrival at Flora's home, he is charged with murder, but Hughey manages to escape from his captor, and is eventually at ease.

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Universal Film Mfg. Co.

VICTOR.

THE AWAKENING OF PATSY (Little Stories of Real Life. Second Incident. Dec. 8.)—The cast: Patsy McQuade (Alice Blake); Vincent Castelmann (Raymond Russell); Molly Peters (Sis Matthews).

"Say, goles, pipe the roses," shouted a stage hand. "Patsy at last has fallen for a Jethro." Patsy McQuade, the heartless one of the chorus had fallen for Vincent Castelmann, one of the idle rich; who, in spite of her doubts, had convinced her that he was the square. Mickey Donlin, electrician, her old sweetheart, was brokenhearted.

Come the day when as the girl called for Patsy on their way to the nightly grind, she broke the hint of news for her; she was to be married that very night, and after gratulating her the girl hurried away to tell Mickey that evening Castelmann called for her and told of the dandy apartment he had just furnished for her, at Patsy's expense.

"When are we to be married?" Castelmann showed his true colors by answering, "Who said anything about marriage?" Then Patsy drove him from the room.

Mickey, brooding over it all, is discharged for carelessness, and on coming home hears, between solo, the story. Mickey then sets matters right on his own hands, and, with the help of Molly, secures a marriage license and justice of the peace and Castelmann to come there to Patsy's apartments. Arriving there, he tells Patsy that Castelmann has changed his mind and wants to marry her and has made all the arrangements. Patsy then declares that she, too, has changed her mind and that she wouldn't marry him on a bet. After the stage manager heard that story, he got a cut from Mickey in his old job back; but—Patsy is hugely engaged taking care of a little flat on Avenue A.

L-KO.

SIN ON THE SABBATH (Two-part, Dec. 8.)—The cast: The Chief Sinner (Billie Ritchie); The Girl (Louise Orth); Her Father (Gene Rogers); The Mother (Alice Howell); The Boy (Reggie Morris).

Billie, lone sinner, but her father didn't feel the same way about him, and he had to leave hastily when he was making a call. He took back to his job as a soda clerk in the down-town drug store. It was Sunday morning and several of the old regulars came for their openers. Meantime Reggie thought he would make a bit with his girl's pa, and took Popper down to the drug store. Popper and Billie, however, got far more friendly than he had calculated, and he and Bill got to drinking something out of a bottle in the back room.

Reggie got a poison label on the bottle and Popper and Bill thought they were poisoned. The error was discovered, however, and he and Bill got to drinking out of a bottle in the back room.

LIZZIES SHATTERED DREAMS (Dec. 12.)—The cast: The Country Girl (Alice Howell); Lizzie was a country girl and the work imposed upon her by her cruel stepfather pained her. She longed for the city life, and when two strangers from the big town came along she proved a success. In addition to falling in love with one of them she stole her father's savings and eloped with them. This aroused father's ire. He let out a yell that was heard over the entire community, and gathered all his farm hands around him and went in pursuit of the girl. Lizzie, with her new-found friends, had to take refuge in an abandoned house, where a hot battle ensued. The battle was a draw, as everyone was badly bunged up.

GOLD SEAL.

IDOLS OF CLAY (Three-parts, Dec. 7.)—The cast: Lonesome Man (Zubert Leonard); The Girl Next Door (Elia Hall); Uncle Joe (Marc Robbins).

"If the youngest of three sisters, and, being at the mischievous age of twelve, spends her time playing tricks on her sisters' housekeeper, it is a source of considerable worry to Elia that the man next door always seems so lonesome. She accordingly takes it upon herself to call. She soon becomes good friends, and he tells her he is always so lonesome. The woman he made an idol of deserted him and his friends proved faithless to his hour of need.

One day be gives her a box of small idols and tells her that if she will play her Harriet with her pillow, whatever dreams will come true. Delighted, she tries it the first night, and about all the dreams of the lonesome stranger is true. She tries to solve the question by mathematics and figures that she is really a human being, therefore there is twelve years difference in their ages, and that when she is twenty he will be thirty-two.

A short time later, Bob, the lonely man, is arrested for his crooked partner's degradation and is sentenced to ten years at hard labor. It is a sad blow to Elia when she hears that he must leave her. Elia is sent to boarding school. She becomes the favorite of her school-mates.

Three years pass. Elia is now a young lady, and returns home to find all the family out visiting except the old housekeeper. Bob has served his sentence and also returns home to be welcomed with love by the old uncle, Uncle Joe. Elia wanders up to her room and opens the drawer where she had placed the pieces of the idol which two years before were taken away. She finds the idol, and follows it, followed by the faithful old servant. She determines to take the broken idol to him. There is a baby betwixt the old friends and Elia hands Bob the two pieces of idol, speaking to her as she used to do. Bob are his old idol back, and tells her that her affair is over. She takes it from a black that a Voodoo meeting is to be held. She changes places with the Voodoo, and tells the blacks that they must have a white man without a sacrifice.

Meanwhile, Kronje and Kruger go for a hunt. Mina is left at home with her mother and an old black or two and Mina's pet. Mina attempts to escape on horseback when Mina leads the blacks against the Kronje farm and pours it. She is followed by Mina. The lion escapes and goes to the jungles. They start hunting with a high hau; Mina eludes Mina and takes refuge in an abandoned shack. She is tracked by lions and other African animals. Mina comes on with the other blacks and after her escape, gives them the news of marrying him in the Voodoo.

Meanwhile, Kronje and Kruger return home and find it in ashes. Mina refuses to marry Mina and is fastened to the interior of a shack. That night a big lion jumps through the window of the shack and goes to the goddess. Kruger and his party are fighting the Voodoo. The village is celebrating its dance. Mina suddenly recognizes her pet lion and embraces him. Kruger hears the shooting and rides to the village. Mina and the rest come to get Mina. The lion guards her. Before they can get to kill him, Carl and his party arrive. Mina is killed by Mina's lion and Kruger and Mina are happily married.

JOKER.

MRS. P. RUNE'S MARRIAGE HOUSE (Dec. 4.)—The cast: Mrs. P. Rune (Gale Henry); Signor Bingbinder (Max Asher); A. Lashes (William Fluery).

Mrs. P. Rune keeps a boarding house where the staple article of diet is a sardine with beans. Signor Bingbinder, a ventriloquist, takes an appointment with her, and secures her love. About this time some girls in the neighborhood cut out some black hands from a box and determine to play a joke. They blacken a black hand scar is rifle. They place these black hands on doors and windows in the neighborhood.
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Have you read Page 1893?

The boy, telling how happy she is and begging him to help her keep the secret.

Harry and his wife both receive letters from daughter and son telling of their arrival. Harry is looking forward to putting his daughter in the maid's room while Stella, the maid, has taken a much needed rest, intending to have her son in the room she meant to keep steady and after much persuasion she takes the place. Stella has a hard time persuading her son to act as if he knew nothing about the maid, and the maid agrees hurriedly.

The new help is bought for the other's company congenial and finally gets to the point of exchanging kisses. Stella happens in the kitchen during one of these friendly exchanges and upsurges her son for flirting with a common maid. The girl leaves and the mother is talking motherly to her son with one arm about his shoulders when Harry walks in.

He gets suspicious of the butler and later on again comes upon the supposed butcher kissing the maid. He chases him out, and while the daughter insists on quitting her position, Harry keeps the hot and keeps her to stay a little while longer. Stella happens in at this time and there is more excitement. Harry refuses an explanation and wife and daughter to keep him company. Stella is the only obvious partner.

The King of the Novoy Land is a large nose is the sign of high birth. At the time our story opens there is no heir to the throne in right and the hunchback dwarf covets the vacant place to wear the crown and seize the kingdom. The nose of his nose. In fact, the dwarf's chances seem so good that his stepfather puts the throne in his safe hands on the throne and tries to say his crown. While they are talking things over the king and his men come into the castle and seize him from the dwarf. The king angrily tells him that he has no right to rule. To the king's joy, the throne in a short time, word having been received from Storkland that a child is on the way by stork courier. Just when the infant arrives the king is angry as the child has a very small nose. The king's subjects see the nose, and he will not accept the child as their ruler and his counselors suggest the substitution of a child with a nose of proper length. Another baby is procured by the nurses and put in place of the queen's child, who is guarded by a royal servant. A lion witnesses this, goes to the place where the baby is crying and swipes it. The king of the animal citizens, heads the tiger and other animals and in their dumb council decide to substitute a princess and raise her as their queen.

Sixteen years later we find the little princess the accepted Queen of the Jungle. The king and Queen of Novoy Land have both died meanwhile and thefalse princess reigns in her stead. Back in the woods the lion bards Elsie, the princess, all that she wants. She rescues the witch who had come into the forest to pluck her for her deadly connection. The section to the witch Elsie was deprived of her throne, and she promises to do all she can to get Elsie in her rightful position in Novoy Land.

Meanwhile, to fulfill an ancient prophecy, Prince Chin-Chin of the country of Novoy Land to wed the princess. The tiger and the king see the price and his heart is by the witch and rush back to tell Elsie. The princess and her men go into the woods to take in the spring and while and there are seen by Elsie, who at once falls in love with the princess because he has a small nose like his own. But falls in love with her.

Back in the palace of Novoy Land the dwarf and his father continue to plot against the throne. The dwarf makes love to the princess, but she scorns him. While plotting, he gives the courtiers believe he is an impostor, as.

COMEDIES

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December 4, 1915

1896

The friends notify the police and a detective is put on the trail. The ventriloquist identifies a woman and the landlady becomes jealous and tells him to go. She looks through the keyhole and finds her lover beating a tramp

The drunk leaves a blood red hand on her porch. The detectives trail the crimson hands.

The ventriloquist decides to leave, and tips over a bottle of red ink. The landlady returns, and finds the bloody hand.

The detective arrives with the police and they descend upon the room of the ventriloquist. He has mounted his trunk on the drunk's cart; sees the crowd coming and runs. The drunk, thinking he has stolen the cart, gives chase, and they finally overtake the ventriloquist. The drunk breaks open the trunk and the landlady falls into the arms of the ventriloquist as the drunk embraces the female dummy.

NESTOR.

THEIR QUEST HONEYMOON (Dec. 6) — The cast: Eddie (Eddie Lyons); Belle (Belle Composition); Lee (Lee Moran); Jane (Jane Warburton). 50c. per week. The two star members of the Boarding House gang set out Wednesday night for the final calling night among the members of the club and Eddie and Lee are generally the only members left. Eddie is looking for a girl and Lee is staying in because he doesn't have a girl. Lee gets sore and makes a bet with his friend that the first one to marry will pay the other $500. Eddie agrees. Wednesday night Eddie begins to slip. He turns up attic from the fair sex for the first time, Eddie "makes hay while the sun shines," and he and the girl decide on a quick marriage. Lee, too, has been scouting about and finally finding "the only girl in the world," decides it would be safe to marry her then and there. The arrangements are made for the next day. Then, for his bride, and, being met by Eddie, tells him they are for a sick friend. Each of the boys gets married, unknown to the other and slips off to what they think is a quiet hotel. Arriving in the rooms Eddie tells his wife of the bet and tells her if she will help him keep the secret, he will give her $100. Lee, in his rooms nearby, tells his wife about the bet and how, if his friend would find him, it would cost him $500. The two Adams leave their wives to go after their baggage and meet in the bar-room. They naturally make excuses. The two bellboys, who had shown the new-weds to their rooms are standing nearby and hear Eddie and Lee tell each other they are still single. The bellboys get suspicious and decide to watch the two.

As Eddie returns to his rooms to meets Jane in the hall looking for her husband and as they are old friends he goes in her room to chat. One of the boys sees this, and Lee returning, tells Betty in the hall and they prove to be old friends. Betty tells Lee that Eddie has gone into Betty's room. The other bellboy sees this and hurries to tell the house detective. The detective calls the police and are accompanied by the bellboys, determine to raid the rooms.

Eddie opens the door and takes refuge on the fire escape. Lee, hearing the confusion, thinks it is Eddie and also goes to the fire escape. The two friends meet and in order to keep out of trouble, go to the right rooms. While the detectives come in the new-weds are highly indignant and it takes a lot of apologies on the officers' part before the matter is fixed up. Eddie and his wife then go to Lee's room and declare that as the race was a tie, the bet will be split.

KEEPING IN DARK (Dec. 19)—The cast: The Girl (Billie Rhodes); Her Father (Harry Rattenbury); The Boy (Ray Gallagher); His Mother (Stella Adams). 25c. per week.
The worst lovers in the world are the old ones. Harry and Stella, both middle-aged and married. Harry has a grown daughter away at school but he does not tell his wife. He writes his daughter apart and tells her of the fatal state she has taken and begs her to keep the secret. Stella has not played fair, for she has a son in college and has also kept the matter a secret. She writes
his nose is not large. The dwarf attacks him, but the lionseverity him away.

Elsie finds the prince lying in a faint on the ground. or running from a cell, turns to to get a vessel of water for him. The prince, with tells him that Elsie is the real

Meanwhile the dwarf continues to propose to the false. The witch uses the same device and the lion tries to get him off the throne. The dwarf then tries to step up into the throne, shouting, that he is the real king, but the lion goes after him and a few minutes later comes out of the cell. The dwarf then leads Elsie to the throne, claims he is the lawful heir and they live happily ever after.

**THE POWER OF FASCINATION (Dec. 10).—**The Juana (Jack Holt); Gray (Thomas Chatterton);

Concha (Carrie Fowler); Pablo (Jack Franciso

Juanita, a Spanish girl, lives on a ranch with a couple of old servants. The place is run down and she is distressed at her inability to make anything of it. She learns that she has to consider marriage with Rafael, a prosperous Mexican landowner. It is her real life, but he is much in love with her. Just as she is about to accept him, Gray and other American senators enter. He offers her $1,000 for a right of way across the land. To her heart is broken and she thinks it is freedom from Rafael's attentions. Rafael's anger is increased by the fact that Juanita and Gray fall in love with each other.

Rafael comes to Gray making love to Juanita. He turns Gray's horse loose, and they are free. The princess is in the cell. She is determined not to die and leave Gray and Juanita. Rafael incites her to powers of incitement and success in making Rafael think that she really loved him all the time.

Meanwhile, Rafael's wife has been on a surveying party, has discovered Gray's riderless horse, and goes to him in the cell. When she sees Rafael, he is as much in love with her as she is with him. Rafael, he publicly and in the cell. Juanita, in her desperation, is kissing Rafael over her knees and kisses Rafael at the table. Rafael accuses a suspect of having covered Gray's body with a rag, and Juanita and press her knife on her head. But if he makes a sign he will kill her. Brooks appears and is surprised to see the two. But he does not have the time to leave the cell. Rafael tells him that Gray has not been there. Brooks, however, has a hat on the table. Juanita manages to "teach" him to look at it and Brooks, seeing wine on the table, proposes a toast to her future happiness, and Rafael discovers that she has been with the woman who has been with the man.

JURAB NUMBER SEVEN (Two Parts—Dec.

The east: Jim Hunter (Ben Wilson);

William Hunter (Frank Bridges); Watson (Frank Benton); Edith, his wife (Dorothea apart). William Ralston, a rich unscrupulous contractor, has in his employ a young foreman by the name of Watson, whose wife, Edith, is a beautiful woman. For years Ralston has been given to wreking homes, but his advances to Watson's wife have been repulsed. Fearing that her husband might lose his position, Edith has told him nothing about the advances made to her by Ralston. Repeated by her silence in this respect, Edith's husband discovers a few weeks ago that her husband's absence on business and with the help of his wife's money has enabled him to make a fortune. Edith is accused of a charge of stealing the firm's money and she is tried and convicted, and as soon as she is sent to prison. This would enable her to win over the wife at his leisure.

Watson is arrested and is told by Ralston to fix the jury, so as to make sure of a conviction. Owing to the watchfulness of the Reformer, none of Ralston's trusted "hooligans" can get near the jury. Murray, at the wife's end, picks up a derelict, and as soon as he sees the appearance, strikes him as the man to carry out the daringly. He has caused him to win over the wife at his leisure.

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Murray is known by the court, who is Murray's henchman. Murray is told to convict Watson and to influence the jury. He is number "7" of the jury. The government's case against Watson is so strong as to leave no doubt as to the minds of the spectators. As the final verdict, the jury finds Watson not guilty. Edith is exulting all through the trial until Ralston is called to the stand. In Ralston he recognizes the wrecker of his former home—the betrayer of his wife. His mind is made up. The excitement makes him capable of anything, and, forgetting among the spectators, he attributes it all to their "dope." He may be wrong, but he is ready to do anything with their help. He then calls a court attendant—another henchman—to get a package to Ralston, which contains "dope" as "dope." The jury is not told what it is.

The jury brings in the verdict. They are that the are the men who have done the job. They are unimpressed by the story. They allow the story of the story. They allow the story to be told to them by the story. They are not interested by the story. The jury are not interested by the story. They are not interested by the story.
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Feature Photoplay Reviews

"THE DANGER SIGNAL"

Dannv Canavan
Beaufort
Arthur Hoops

"The Danger Signal" opens with something which penetrates the memory—a splash of red in a black-and-white picture. After that comes everywhere there is on starting color, nothing but plain, honest and picture-making which stand out just as boldly in the mind. The Kleinie company seems to have served itself for a supreme effort in this particular picture. Every slightest trick of editing and production that can add power to the story and make it more effective is utilized. The songs, too, are well written, the music is harmonious and the acting is perfectly natural. There is no attempt at psychology, no shoehorning of difficult work. It is simply a picture in the manner of which American actors and actresses are capable. It is extraordinary, that of the story we say it with all the emphasis of the production. Dannv Canavan is the principal figure, and the roles both of him and his father, Dennis, are played by Arthur Hoops. Canavan the younger is a coward, lazy and without backbone. It is by the nearest chance that he is rescued from this state. Working on subway construction, he is given a red flag and the authority to stop traffic, and from the moment he first takes authority he is a changed man. Opportunist, the red flag quickly becomes a revelation, and he becomes a red flag agitator. Arthur Hoops plays magnificently. He is the figures—live! Just Honest Picture-making!

Arthur Hoops plays magnificently. Their work makes the figures—live!

The New York Mails: "The Danger Signal," a picture of the future, has been released. It is a picture which will be followed in the opposite order. And that, indeed, is the whole question of stereoscopic photography. It is simply an effort to make the figures on the screen stand out and make them live. The action of the camera comes through an ordnance of difficult problems. Arthur Hoops gives magnificently. In all scenes, the figures are brought out with conspicuous success. The story and the direction are practically faultless. A picture which is patient, with conscientious success can be accommodated quickly to the notice of other figures—the elimination by means of a black drop, of everything save the bare essentials, to exam scenes and make them live. It is difficult to estimate how much extra force was added by this method to scenes which had an important part in the development of characters in this play.

All scenes were sought after in the titles. Everything was used to one little end and the story is gained. We recommend this picture as a strong feature for any class of show. To every producer the combination is given but this, in the Kleinie feature, grows into extraordinary power.

JOHN M. PK.LN

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CLARENCE E. SINF
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Chicago, III.

a note to her husband, the wife takes the baby and leaves it with her former lover. Jonathan, returning home with his heart full of revenge, is met by Mrs. Gray, who, in her excitement finds the note and is considerably interested. He goes to his store and goes to the city to forget his grief.

In the meantime, Mrs. Gray, her lover and baby are in a cheap house in one of the alleys in the town. Mrs. Gray watches a taxicab drive up to a handsome house and a couple alight. Unable to care for her baby she leaves it on the porch of the house, the only identifying mark being a locket around the child's neck. The young couple find the child and adopt it.

Mrs. Gray secures work in a lunch stand. Jonathan wanders about and becomes hungry and seeks the lunch counter. There is the note when he husband and wife meet and he angrily demands the whereabouts of the child. She shows him where the child is living and tells the tender care it is receiving. Jonathan hesitates to reveal his identity, but in order to see the child secreta place it in the house nearby as a cobbler. Thus he watches over the girl's childhood. His wife and her lover are and he never heard of again.

Her's childhood passes. She is now a young woman loved by all and principally by Tom West, a handsomely built man. One day they declare their love and while confessing are discovered by Mr. and Mrs. Dillon, Helen's foster parents. They are little they know of Helen's early life. Tom refuses to tell them this soon in this way immediately preparations begin for the wedding. Old Jonathan still is in the shoe store. One day Mrs. Dillon scolds Tom for being no one else handy old Jonathan is sent with the, he receives a or the face of his own child is too much for the old man and he sinks in a chair, overcome. He is tenderly ministered by to Helen and Tom. Jonathan outside the house the night of the wedding and gives Tom a small bouquet, requesting him to give it to the girl. Tom thanks him and Helen wears the old man's offering in her corsage on her highway.

Several years pass. Helen, Tom and their baby girl, are in New York. Tom leaves the car for a moment and the baby, left alone in the car, decides to have the shoe of her doll fixed. She wanders out unseen and makes herself to a cobbler's shop, near, Old Jonathan is busy engaged with a children voice interrupts him and he the image of his baby girl talking to him. He fixes the shoe and the two are engaged in happy talk when Tom and Helen rush in after a wild search. Jonathan has engaged the baby the old rag doll belonging to his girl, which he keeps with him all the time and it the baby inside the French doll for the other. When the mother sees the child with the dog doll formula stories ists within her and the man tells her he is her father. Helen is overjoyed to find her own father in front and old Jonathan induced to spend his declining years with them.

UNIVERSAL SPECIAL FEATURE.

"THE NEW ADVENTURES OF TERENCE O'ROURKE" WITH "THE LONDON DUST" Two Parts—Nov. 22. The cast: Terence O'Rourke (J. W. Kerrigan); Danny (Ray Lal:ter); Prince Vladislav (Elmer) Pomer; Princess Constantine (Carmen Philips); Prince Azis (Raymond King). Terence O'Rourke is annoyed at the prosaic life he is leading and, in a moment of his existence throws a book at Danny. Danny leaves the room a half second in advance of the book and launches it into the face sits down to dream of an adventure of the day before. At last he is discovered in a garden. Egyptian woman passes by and gives him a smile. Terence starts to follow her, but the face and the woman shrive. Prince Vladislav Viana, Morovian consul to
Egypt, dictates a letter to her secretary reading as follows:

"Dear Sir—Plans perfected. Uprising takes place at once. Accelerate shipping for the old cry of 'Egypt for the Egyptians.' The Prince and I, accompanied by our. men, make the last rebellion against the English, and, hermetically, Prince Aziz, of the Royal household, has the English Army of Occupation number 5,100 defeated. I lead Egypt's armies, we may be sure of victory. After victory, I am free to see you immediately. Wire in cipher authority to arrange for dual control with Slavonian Ambas-

Viamia,"

The Princess Constantine joins Prince Terence, and they drive off in the royal carriage. Terence, the next day is sitting in the garden with the Prince when O'Rourke and other English troops arrive. Terence is wondering who the Prince is when Princess Beatrix, of the Temple, beauty in Terence's appearance prompts the Prince to turn and face the man. Prince Terence hands Terence his card and makes a proposal to him. Terence listens quietly while the Prince unfolds his plan and then rejects it indignantly. Half an hour later the Princess Constantine, the Prince and Vladislaus are sitting at a table drinking to the success of their plans. Vladislaus regrets having made the proposal. O'Rourke makes it clear that O'Rourke, if he cannot be won to their cause, must be done away with. Prince Terence is told that tomorrow, at noon, she will have O'Rourke in her power. The Princess Constantine gives Terence a painted little garden where she flirts with Terence. She finds him there in evening dress, and, as he appears to be very uncomfortable, says, "If you would help me, follow the messenger whom I shall send you." Terence, a bit doubtful, goes to his apartments and finds a pocket of his opera cloak. Later Terence is approached by the Princess's messenger. He follows her to his residence. Not a word is said. Two streets and up a narrow stairs into the dismal old building. Prince Terence is ushered into a magnificent room. A moment later the Princess enters and sits down on a throne. The Prince is not allowed to embrace her. There is a pause, and the Princess is discussing matters in the dining-room of the palace. The next day, Terence is told that he is to drink and smoking while the Princess Constantine is attempting to weep her spell upon Terence. He follows her, and, as she is about to say: "You are worthy of my beauty! You will see the streets run red with English blood!" and then, with his eloquent Irish tongue, Terence draws a picture in fiery language of the result of a rebellion in Egypt, finally drawing tears from the Princess. He begins to tell how about leave the Princess takes him by the hand and says: "Terence, you will not return to the Prince and Vladislaus and leave her report. The Princess tells Vladislaus that Jack has agreed to help her. The Princess asks Terence if he is not there. Vladislaus attempts to see for himself, and the Prince draws a long skilful dagger and throws as a warning to him. British soldiers outside the palace assist Terence to headquarters, where he discourses with the Prince, as the luck of the Egyptian conspirators. No one knows. She is a woman of Egypt. On the way home, he reads that the Egyptian conspiracy has been nipped in the bud as the result of a mysterious death of one of the most important government of Egypt. Finished reading he leaves for the Prince, and, having found his sweetheart, appears above him. Back in the palace, the Princess Constantine looks forward to the time when his recovery from his wound will permit him to return to the palace of the Prince. While a letter loved O'Rourke (Sec- ond Adventure of "The New Adventures of Terence O'Rourke")—Part No- one.

O'Rourke and his valet, Danny, are stranded in a hotel by the Prince, who has more and his hands are very low and the landlord has hinted several times that he should be off. This predicament O'Rourke thinks of a former friend, Tim Hanrahan, who is under obligations to him and remembers that the latest news from Hanrahan stated that he was getting some mining somewhere in India. O'Rourke wires him and then plans to come forward. In order to raise transportation, he decides to travel to the Prince's possessions. Next, he finds his friend O'Rourke shambles across Hcks, former forunter in Han- ra han's mine, and he tells him that things are going very badly, that his life is killed by one of the natives. The King of O'Rourke, according to the plan, is to come and take his place. The next in line in succession is his brother. That night, Prince Terence is seen with a very ambitious woman, and in love with the Prince's wife. She is, however, a charmer. The Queen shows for the galant adventurer and falls in love with him. She decides to win O'Rourke for herself and sends a messenger commanding him to appear before her and be found. O'Rourke is powers, but, being pressed by the Imperial Government of India and presented with a royal horse as a sign of his au- thority, he says that he will come. The Queen shows for him and gives him no answer until his friends are rescued. The Queen then releases the mine owner and his sister. The Prince Terence is taken by the Imperial Government of India. O'Rourke seizes him and his followers, he hides in ambush with them. When the Queen learns of the letdown between O'Rourke and Molly, she becomes jealous. O'Rourke's message has been received by the English government, and he is put out post haste. Just as O'Rourke's party have left, the Prince and Hannah have been imprisoned, the Prince not able to fight the brave Englishmen are about to be murdered. The soldiers swing things in their favor. The Prince is killed and the Queen begs O'Rourke to ac- company her. O'Rourke tells her that what she asks is impossible. Hanrahan is released, and O'Rourke returns to his lodgings. O'Rourke bids him adieu, but not until the following day. While this is going on, Danny has killed his wife, when the arrival of his lord and master once more clears him self. He is released from bondage and is told of the exciting adventures his beloved master has been through. He shows him the Trunk. In a tear in her eye, bade him God speed and good luck.

THE ADVENTURES OF TERENCE O'Rourke (No. 3, "The Road to Paradise")—Part One.

O'Rourke (J. Warren Kerrigan); Beatrix (Lois Wilson); Prince Terence (Paul Marion); Duke Victor (Harry Carter): Captain De Bres- sac (Herbert Grossby): Danny (William Holland).

O'Rourke, who is sketching on the borders of India, gets a message by carrier pigeon from Beatrix, who tells of her forthcoming marriage and asks for help and help. He with his valet, Danny, he starts for the castle. In the meantime he has been making love to Beatrix and tells her that he will be the next adventure. The ministers come on and tell them that the date for their wedding will be an- nounced. The Queen chooses the chamber of state. Captain De Bres sac tells O'Rourke that he is to arrive at the inn. There they go to the castle. Then Prince Terence, who is in search of the Pool of Flame, a jewel stolen from a temple. It is plain that the Emperor wishes to see him and shows him the message. O'Rourke believes it is in the pos- session of O'Rourke and outlines a plan to get it. He leaves the castle and meets the Prince at the inn and meets Chambret, an old friend. He leaves to go to the castle. The Prince gives Danny upstairs to his room to change his clothes to get ready for his visit to the Palace. As he does so, Terence enters and, finding his suit, takes his arm, thus making his acquaintance. He is rather surprised to change. In the meantime Chambret is kid- napped and Bres sac Returns the Duke's castle and O'Rourke tells him that he is to conduct to the Prince. O'Rourke is taken to the Duke's castle. The Duke has despaired of his coming and is ready in his robes to go to the

Have you read Page 1893?

Mutual Film Corp

CENTAUR

STANLEY IN DARKEST AFRICA (Seventh and Eighth Series—Two Parts—Dec. 9, 10: The east: Henry M. Seal; M. H.10,000 Dollars; Harold Batty); Jack Wilson (Edward Roberts); Piette (Court Tyect); Andrea (Chas. Gay); Ada, Jack's sister (Audrey Tod); her companion (Marie Manley); Old Haz, her boyfriend.

Having conquered the Bunganetans and de- stroying the rebellion, Stanley moves on toward to find Ada, who has been kidnapped by Andrea and taken through the jungle to reach Stanley. Ada becomes impatient at the slow progress, and hurry's ahead. In the jungle a tiger separates Andrea and Ada. She takes refuge in the holow of a giant tree, where she finds some lion cubs. As she fiddles with the lion cubs, she is witnessed by by Andrea, who, realizing that she has been deceived by Ada, explains to the headman that the act is a desireation to the Bunganetans, and if she enters the forest to punish the mischief, Andrea holds a peculiar authority over the Bunganetans. At his command they tie Jack to a stake and send for a witch-doctor to marry Andrea and Ada.

Preparations for the ceremony are well under- way when native scouts report the approach of Stanley. The party departs in search of Ada, and the natives go to try to find Ada's whereabouts. Stanley and Stanley is captured. Ada and Jack escape. However, to be thwarted Ada, now the headman is completely won over to the cause that he will release Stanley if she will surrender her liberty. Stanley has done so much to help her that she should not despise him. He adds unless she consents he will kill Stanley. The party is at its best and end at this time. Preparations for the ceremonies of the Bunganetans and to formulate plans for the future. Stanley's forces on the siege of the two parties united, an attack is made upon Andrea with the result that the Bunganetans are defeated and Stanley and Livingston meet. Ada and Jack are united and the expedition turned into suc-

(Continued on page 1904.)
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Comparisons, says the prophet, are odious—and they are so far as we are concerned, for, very frankly, we do not believe comparisons are possible where Triangle Quality is concerned.

While consistency may be jewel-like, Triangle Plays are more than consistent, for they are constantly improving in quality. For verification of this statement we are privileged to refer you to newspapers and exhibitors all over the country. We’ve been busy for some weeks now printing these comments.

By this time everybody with a mind alert to what is going on knows that Triangle Plays are drawing $2 through box office windows. Many people know that their local theatres are offering them at a less price, but still a little above the average—and they are glad to pay the difference because of high quality. If there still exists curiosity as to how this can be, a glance across on the other page will give you the other fellow’s viewpoint. If he wasn’t satisfied it’s logical to suppose that he’d be squealing instead of cheering.
More Triangle Endorsement

A constant stream of messages from satisfied exhibitors all over the country continues. The following from Louisville is interesting:

“We opened the Walnut Theatre today to big business in spite of all-day rain. Mary Pickford as our opposition did practically nothing. Our patrons say Triangle Pictures are the greatest Louisville has ever seen. Their success here is undoubtedly assured.”

BROADWAY AMUSEMENT ENTERPRISE

Expressions such as this are the best proof of the Quality of Triangle Plays. Exhibitors throughout the country are quick to realize the high quality of TRIANGLE PRODUCTIONS.
CUB.

A SHOTGUN ROMANCE (Dec. 3).—The cast: [details not provided]. (Director: John Huston; cinematographer: H. M. Knoxy; First Wife (Lil Louis); Second Wife (Mary Merriweather); First Son (Joe Van Meter); Second Son (Harry Jackson); Butler (John McGregor).

Gracie is in love but the latter father frowns upon this match, preferring I. M. Sherk.

JERRY writes his sweetheart a note planning an elopement but before reaching its destination it is stopped by the Goldfinger, Jerry's father. Grace is locked in a room and a plan of escape is worked out. The elopement fails but with results not anticipated by the father.

A mutual badlands and a note to Jerry and plans means for escape. In a very amusing manner they succeed. Jerry tries to reach the appointed place. Here unknown to the lovers two toughs spy them and hide behind the bushes. Jerry tells Grace it is little tricky exercise and Grace has her eyes closed. Jerry opening her eyes sees the toughs and she and Jerry run off in a panic.

Meantime Jerry and Grace are enjoying themselves. They come across a herd of cattle when into their midst rush the father and Jerry is accused of cattle rustling. One of the hunters accidentally drop his gun and Jerry immediately seizes it firing off prematurely. Although trouped they find the gun has not even fired. Jerry rushes out to the road and here sees the tramps. Being a good shot Jerry takes off his gun and trumps informs them that his cargo has been shot up. The hunters immediately give chase.

MUTUAL.

MUTUAL WEEKLY No 48 (Dec. 2).

Atlanta, Ga.—Harvest Festival Celebration.

San Francisco, Calif.—Liberty Bell leaves here for Philadelphia. Thousands greet the old relic on its way to be unveiled.

San Antonio, Texas.—New Navy Department presents torpedo to the American defense league.

Vallejo, Calif.—700 delegates to the American Federation of Labor convention visit Mare Island navy yard.

New York, N.Y.—Schonau dashed on rocks by gala crew. Crew saved but vessel is total loss.

California.—Rampling's new play, "Red Jockey" strikes gyser.

San Francisco, Calif.—"Old Faithful" in Yellowstone Park has temperature of 212 degrees.

San Francisco, Calif.—Thousands cheer ex-champions of the ring between Stanford and Santa Clara universities.

Bingham, Maine.—Mr. and Mrs. Walter Etes live here. When the moon is full and Eve, they dine on porcupine meat and fish, and use duck's feet as a dessert.

Latest Paris Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore (by courtesy of Paris Avenue, New York City). The French Department of the U. S. for the Mutual Film Corporation, arrives here to address motion picture exhibitors.

Beppe, the bandit, is captured at sea. The S. S. "Livietta" loaded with oil for the American market, reached Bombay.

San Francisco, Calif.—Storm poured Submarines reach Golden Gate Safely. Two American ships arrive from Honolul.

Delhi, India.—The Gaekwar of Broda's son wounded in the throat and is in danger of death.

Clarence, the idol of his native village, is the state property by the death of the aged grandmother. It is said the will is actually a fraud, and the aged grandmother is not dead. The negotiations of the aged grandmother are to bring her to a new home, and the aged grandson, who has been the object of the negotiations, is actually in the same house. The aged grandmother is to be made the new owner of the house, and the aged grandson is to be made the new tenant of the house. The aged grandson is to be made the new tenant of the house.

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AMERICAN.

THE WATER CARRIERS: MAN JUAN (Two Parts—Dec. 6).—The cast: Juanita (Winifred Greenwood); Romela (Edward Coxen); Pedro (Clement Reid). Director: W. S. Van Dyke. Cloister."—Romela and Juanita are sweethearts. Romela is the grand-daughter of a wealthy society family in Greenwood (Flavinian, Inc., of which Pedro is a grain and wine dealer). Romela is forced to leave on a journey. When she returns she finds Juanita has won the heart of a mining magnate. Romela vows revenge and starts in pursuit of the couple. He comes upon Pedro and a pistol battle ensues. Both are mortally wounded and left on the plain. Three days later he finds his nemesis dead and Juanita dead and he firmly decides to take his own life. He does this, not to be found by the police.

RELIEF.

THE STAB (Two Parts—Dec. 5).—The cast: Ruth (Irene Hunt); Alice (Mabel Wiles); Pauline (Anita Page); Col. (William Hickney); Charles Clarke (George Be- rman); Ina (Baby Gill). Director: H. M. Stevens. Cloister. At the end of the trial, Alice, a编辑。Romela and Juanita are sweethearts. Romela is the grand-daughter of a wealthy society family in Greenwood (Flavinian, Inc., of which Pedro is a grain and wine dealer). Romela is forced to leave on a journey. When she returns she finds Juanita has won the heart of a mining magnate. Romela vows revenge and starts in pursuit of the couple. He comes upon Pedro and a pistol battle ensues. Both are mortally wounded and left on the plain. Three days later he finds his nemesis dead and Juanita dead and he firmly decides to take his own life. He does this, not to be found by the police.

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THE MOVING PICTURE WORLD  
December 15, 1915

BEAUTY.

PRETENSES (Dec. 7).—The cast: Steve (John Shove); Tadd (Harry Gordon); Capt. Peters (Mike Guffy); Lucy Mc-George (Cary Howard); Mrs. Guffy (Sylvia Ashton). At the big city. Steve, a bank policeman, is strong and at times a little too quick with his gun, for whose name he discovers to be Mary Guffy. Steve tells the police chief he has been an officer in the navy. Mary tells Steve her father is a big engineer. The two become fast friends. Romance buds but Steve is too quick with his gun.

Toward the horrid truth leaks out. Steve is an officer in the navy—a bluejacket officer with a star on his shoulder, Mike Guffy, the 220-pound engineer, in charge of the steam roller. Romance began under false pretenses is given as one of the major factors in development of the truth. The letter also states that father will arrive for the wedding and insists on a wedding before father arrives and that is settled. In order to put up a proper appearance, Dick rents a house from a real estate agent. Then, on the day before the wedding, Dick’s father that he is married. The old man arranges for him to buy a house for his son and his bride. He makes an engagement with a real estate agent and agrees to leave the house that day.

In the film, Mabel’s mother has brought Mabel’s father around to her way of thinking, and the two conclude to show their love for the boy by purchasing a house for them when Mabel is home. They make an appointment with the agent, who will come to their house. It is the very structure in which Mabel and Dick are living on their one-day lease. For a time the fathers and mothers glare at each other. Mabel and Dick artfully negotiate peace, and both fathers conclude that Dick is so prosaic that neither must buy a house for the boy. They conclude to buy a house for Mabel’s “Nobodies’ Home.” Dick’s prosperity is fagged and the desire of the young folks to appear in financial clout is cut short with the start of the house. All ends happily, however, when parental relations are resumed.

PATH ExCHANGE, INC.

CURIUS Cissy (Dec. 12).—The cast: Cissy (Cissy Fitzgerald); Willie Waffles (Charles C. Van Braak); ("Budd") Ross; Cissy’s father (Phil Nares). Cissy was an athletic girl, athletic to such a degree that he even could do things by her sporty tendencies and caused Willie Waffles, who always contemplates the hopelessness of his suit. But Cissy’s (Neva Mari) views the problem from a different standpoint; she finds the leader of the "Back to Nature" cult. Cissy, in the breach of commerce suffered to win Oswald over.

So Oswald, Cissy, Willie and Cissy’s father come up with a primitive covenant between the two, and then they are now in the herd of various noises. Cissy’s father went over the herd of various noises, and then he is found that Oswald had been caught in a forest of noise eighty-eight before. With her idol shattered and Willie elevated in his eyes by his brave conduct, Cissy fell upon the neck of her faithful sweetheart.

MARY’S LAMB (Gold Rooter—Five Pictures—Grand Lumino, Ltd.).—Lamb, a乘 matrimonial martyr, bunt the savage butterfly, and the sailor who interupted it: "How know bow," the Lead's one solace is the "widow next door," her d Presidential appoint in the old swimming hole inviting him unduly. This leads to a change with Mary Miranda Lamb, his lawful wedded wife, and his effort to outdistance her, he lands in an纽for the mentally depressed, where the fove of depression wish to disfigure his none too beautiful skull.

The scenes, and falls into the clutches of the beautiful "widow next door," who, to aid her friend, Allen Townsend in marrying Phyllis At- mond, as is the case. Honeymooning in Wallingford, the bride, with the bride's sister in the "widow forever" chase which is interrupted by the arrival of Mary Miranda Lamb, an old-time, candlestick in hand, proceeds to give the most realistic and sleepy walker's escape that Mary ever witnessed.

A note from the widow, which Leander had forgotten on the dressing room, Svend bulbuss's undoging. He evens up matters with Mary, when unable to chase the old court club, Blackwell, makes the most disgraceful story to Mary's maiden days. He sentences her to the "wrong
down the stocks, the fate he had often met for too ardent "butterfly" chasing. Mary, with the most "butterfly" chase which is interrupted by the arrival of Mary Miranda Lamb, her lawful wedded wife, and her effort to outdistance her, he lands in an纽for the mentally depressed, where the fove of depression wish to disfigure his none too beautiful skull.

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December 4, 1915

make preparation for her part of the conspiracy, determinent, presently, in company with Annette and Nest have coming to a perfect unification, and the young man intended to spend the remaining years of their lives.

TILLY OF FEAR (Gold Rooster—Five Parts—Dec. 3).—Ashton-Kirk is a young man of Mexican birth and American education. He is a deep student and learned in the lore of an-}
December 4, 1915

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Exhibitors

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Feature Weekly

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THE GREAT VACUUM ROBBERY (Dec. 12—Keystone).—The cast; Charles Murray, Slim Summerville, dime novel detectives; Ed Ken- nedy, Mary Houghton, inspector; Fred H. Harrop, landlord; Dixie Chen, his daughter; Whalen Tracy, proprietor. 

Louise Fazenda and Ed Kennedy rob a bank by means of invisible gloves. They pass through the rooms of Charles Murray and Slim Summerville, a pair of dime novel detectives, living in a hotel where robbing is a passe. Houghton detects the invisible detectives and gains entrance to the bank by means of the hose quantities of pepper seized from the boys. Houghton and Kennedy have a struggle with the police, but eventually the two detectives and the bank robbers escape. 

Police are summoned and in their researches find the robbery was pulled off through the ventilator and means of the dime novelers' rooms. The authorities, however, are unable to dis- tinguish the hotel rooms where the robbers have fled. Murray is disguised as a woman and Summerville contains himself with false whiskers, and thus the robbers escape the policeman's search.

When Kent is returning to the boat the fol- lowing morning, he finds Claire has packed her bag, but when he himself is charged with the murder of the man who was found dead in the room the next morning, Claire is innocent by Kent and the doctor, who declares that the great love and tenderness and attention must be protected, and Kent in his great love takes her to his heart.

THE SINS OF SOCIETY (Nov. 29).—The cast; Captain Dorian March (Robert War-wick); Noel Fergus (Alice B. Francis); Rob- ert Harvey (F. G. Hovey); Jerome B. Phillips (Czar); Earl Holland (Royal Byron); Parker detective (George Mather); Lieutenant J. W. Summer- ville (Harry Weir); Marion Beaumont and Claire Louis (Frances Nelson); Madame D'Orville (Lila Hayward); Charlie (Mary Mildred). 

Marion Beaumont and her younger sister, Claire, who are working in their father's mortgaged estate, gambling instincts and socializing habits lead them to gambling and card debts. They become deeply involved, Marion gets into the bands of Noi Fergus, a detective. She is eventually drawn into a web of serious crime and killed. Her younger sis- ter, Gwen, to become his wife. Fergus per- suades her to leave the place and, to show off her, and magnificent tiara of precious stones lost to her by D'Orville, to Morris, a society man. 

The clever strategy suggested by Fergus to save the boy, the hero, is the introduction containing the jewel for which only holds a paper with the name of the man, entangled on this. Fergus tells her fortune is certain by backing his horse for a race the next day. The horse loses, as Fergus intends, and Marion is distracted. One night Morris sees Madame D’Orville wearing the tiara which is supposed to be locked in her safe. As the tiara is far too expensive for Morris to send to Marion and insists upon having the box, supposed to contain the tiara, opened before his eyes. She comes to his room and, with a smile, which is not possible in Marion. 

She turns back, when she is killed. After eluding the police by jumping into the boat and inventive of his career, in a Canadian regiment. The trip which he leaves for the front is torpedoed and sinks with all hands.

Gwen is being forced into a marriage with her stepbrother, who desires to marry her sister. She believes Dorian is drowned. The situation becomes desperate and enters the steamer and returns in the nick of time. Also Dorian—Edie's—mother, wishing to return the returns her tiara to the pawnbroker as if from a repentant cretin. She is aided in her plot by a sweet and steadfast heart of her own, called Hoog, who, in Marion's stead, counts. Some day a band of Noi Fergus' attempt to force Gwen into immediate marriage with the hope of saving Marion from the police. This frustrates Dorian's arrival and the coming of the detective, who tells of the restoration of the tiara, which Marion's honor is saved and Gwen and Dorian are united.

THE GRAY MASK (Shubert—Dec. 13).—The cast; Ed Kean (Edwin Arden); Nora (Har- tonnant). 

The Hennion gang of crooks has killed Joe Parker, the head of the gang of bank robbers, with a bomb. A subsequent discovery, attempt the aid of Simmons, who wears the false face of the gang's ringleader, and is shot by explosion. Jim Garth, another inspector, is sent out to apprehend the murderer, who has become a member. Nora, the daughter of Garth's inspector, is believed by Garth. She appears to be one of the gang. Although Jim loves her deeply, she is cold to him. She has sworn to

avenges the murder of Kriel, and believes the murderer to be one of the gang.

The Hennion gang attempt to steal a valuable ex- plosion which has been found in a mysterious shop. The chemical is placed. Nora learns the name of her lover, and grabs the dynamite, which has gathered in the steel room, Garth reveals him- self, and the gang is captured.

The gang is arrested; the murderer secured, and out of gratitude, Nora accepts Jim Garth as her lover.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 26, Saturday Evening Post—Nov. 16).—Blair and Vivian are happy because the Arthur banker is engaged to marriage. John Powell, and Blair and Vivian prosper in their kindness. They have achieved all, Blair has acquired the diamond from the sky, or is to have, the diamond from the sky. Blair and Vivian desire to attend the Coronation of a King.

The Happy Happons are Esther and Arthur. Living with the gypsy, happy in each other's love, for love the world and wealth and ambition is forgotten. And fate beckons to them. Blair is struck down and despoiled of the corner bar without and defeated in the hour of his wicked triumph. Who got the diamond? What will happen next? Here will it all come out? Are the questions a thrilled and enthralled audience will ask in every theater. The last chapter of the Diamond from the Sky is shown.

THE DIAMOND FROM THE SKY, Chapter 30, "The American Earl" (Two Parts—Nov. 22).—In this, the last chapter, the diamond mystery is solved. It is explained and why, and what great influence on the characters of John Powell, Sam Smyth and his strange fondness for his deer, and the female vessels play and the hero and heroine. They will see how and why Quabba became King of the Gypsies—and who according to the prophecy over-brought that,—the diamond from the sky, in the hand of John Powell. It is revealed that it was indeed a true "charm against harm." Ev- erybody who has sold his soul to the devil gained the Stanley Earlham and who is to right- fully hold the diamond from the sky. All these events are convincingly shown in the last chapter of the Diamond from the Sky. The Happy Happons are Esther and Arthur, who rose from his dead self to philanthropy and lead the life of Esther's constant heart. All ends happily—and yet somewhere in the world Blair and Vi- vian, desiring the玳and sated and defeated. Ed Andrews, who largely directed the film, is in love with Dora Birch, and has as rival Tom Matthews, but wins the girl, much to his moth- er's satisfaction. A rising in salary hastens their marriage and two years later their baby arrives. Andrews, celebrating the event and going with his wife on board the ship. They leave his chum, and, after several drinks, Gardner gets into a fight with Jim Matthews, Tom's brother, knocking him down with a blow. Matthew's head striking the pavement, causing his death. George later on finds out that Andrews he left to raise him. The crowd threatens him and he is arrested. The next morning he is fined for disorderly conduct, and is near freedom when word comes that Matthews was not dead after all. Andrews is a ward detective, and four months before he is to repay a check to Mrs. Matthews, while resisting highway robbery. Ed is sen- tenced to one year in prison. He is released, but his mother is in prison. He is forced to begin his prison life.

In his daughter falls in love with Paul Matthews, son of the man who had sworn away his life. Ed's mother continues her way, and tells of the distant city. tells the truth about the assualt.
There are Better Pictures than

“The Other Girl”

Many produced before and, surely, better ones to come in the future.

At best, The Other Girl falls short of the future Raver-Thomas standard even though its attractive features make it commercially a worthy offering.

True, it holds out no sensational inducements—“The Other Girl” is modest but the great dramatist, Augustus Thomas, wrote the play for laughing purposes and produced a novelty enjoyed by thousands.

The boundless limitations of the picture have added tenfold to its former appeal and now “The Other Girl” quietly enters the arena.

TERRITORY MAY BE ARRANGED FOR

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HARRY R. RAINER, President

RAVER FILM CORPORATION
WORLDS TOWER BLD., NEW YORK.
—

THE MOVING PICTURE WORLD

]<M2

first time in the warden's office.
Ed and his
daughter are having luncheon on the beach
when he sees a man fall from a boat, swims
out to save him and brings him to shore, but
the inan is dead and Ed recognized the body as
that of Tom Matthews, the brother of the man
his friend had killed, and on whose evidence he
had Bpent twenty years in prison. Then he feels
that while nothing can give him back his lost
youth, his wasted life and the wife he loved,
has overtaken the man who was ree

sponsible for his troubles.

METRO PICTURES CORPORATION.
A YELLOW STREAK (Columbia— Five parts
—

Dec. (ij.
The cast: Lionel Barrymore, Irene
Howley, Dorothy Gwynnc, J. H. Goldsworthy,
Niles Welch, R. A. Bresee, William Cowper,
William Davidson, Martin J. Faust, John J.
Donough.
•Harry" Dale, the atom, a Wall Street broker,
is financially ruined by his perfidious and faithless wife, and her companion, Richard Marvin,
another broker, who has posed as Dale's best
friend.
Disheartened and depressed, Dale goes
to his apartment expecting comfort and solace
from his wife.
Instead he finds her there in
the embraces of Marvin.
They laugh at him,
and Marvin, the stronger of the two men,
literally throws Dale out of his own home.
He
gives him a pistol and tells him the whole affair
can best be settled, to every one's satisfaction,
if Dale will kill himself.
Dale walks aimlessly through the streets with
Long after midnight he finds
this end in view.
limself on the Brooklyn Bridge, where he obA
serves a girl about to leap into the river.
shout from Dale causes her to turn back and
-

flee.

They

light,

and do not see each other's faces.

are

mere

silhouettes

girl, another atom in the swirl
is Mary Austin, a child of the

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The

human

life,

tenements,

who

of

to escape marrying "Jack"
Rader, a gambler, to satisfy a debt her father

had planned suicide

owed to Rader. After the incident on the bridge
"Barry" indifferently wanders to a railroad
station and buys a ticket west, as far as his
money will carry him. In the far west "Barry"
There he
brings up in a little mining town.
falls in with an outlaw, who is being sought
by a sheriff's posse. A few days later, in a
lonely mountain trail, the posse closes in on
He directs "Barry" to safety, but
the outlaw.
A sky-pilot, who had
is killed by the sheriff.
joined them a few hours before, is likewise
"Barry" buries
killed by the posse's bullets.
them both, and decides to impersonate nrst
one and then the other.
Tom Austin, Mary's brother, is addicted to
drink, and Mary succeeds in inducing his employers in New York to send him west. Subsequently, arrangements are made for Mary and
her father to join Tom in the west. Disguised
as the outlaw, "Barry" holds up the coach that
Mary and her father are riding in. Struck by
the girl's beauty, and her plea not to rob them,
"Barry" grants the request for a kiss. Afterward, as the sky-pilot, "Barry" and Mary become well acquainted in the mining town, where
she and her father have taken over a small
"Jack" Rader, the gambler, turns up
hotel.
and compromises Tom Austin in a hold-up. He
offers to clear him if Mary will consent to
marry him. Mary tells the sky-pilot of her
"Barry," disguised as the outpredicament.
law, saves Tom and shoots the gambler in a
When the sheriff's posse arrives
pistol battle.
he is disguised as the minister.
With renewed strength and ample funds,
"Barry" returns to New York and seeks out
Marvin and his wife. He throws Marvin into
the street and returns the revolver to him,
with the same advice he received a year before.
Back west Mary waits for the sky-pilot's return,
standing every night on a little bridge that
spans a mountain stream. She is about to despair of his return, when she hears his voice.
She turns and sees the same silhouette she saw
on the Brooklyn Bridge, and for the first time
both know they met that night.

loses his fortune in Wall street manipulation,
and becomes a raving maniac. He drives his
employees out of the office, and then goes to his

THE HOUSE OF TEARS

(5

parts— Dec.
;

13).

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;

;

4,

1915

realization of true love and is won by Carlos
through the medium of a dream in which she
finds the true character of both hoys.

home intending

to kill his little daughter.
In
a chase up a staircase, he falls and is killed. An
annuity he had settled on the baby when she
was born, and which has been saved from the
financial wreck, is the means of her education.
Fifteen years later Thorne, who has been
plodding along in the west, meeting with little
success, wins $15,000 at faro in a desperate
plunge one night. He has become tired of the
woman he won by intrigue and his suuden prosperity turns his head.
He arranges to go back
to Wall street to flirt with fortune, and he tells
his wife he will not take her along, but will leave
enough money for her to live on. She is horrified at the prospects of his desertion, and at
the point of a revolver, demands his money. In
a struggle which ensues, she is seriously wounded.
Thorne leaves, believing his wife dead by the
shot from her own hand.
Back in Wall street, Thorne electrifies other
operators by his phenomenal rise to affluence,
and he becomes the elegant man of wealth he aspired to be.
Gail Collingwood, who has now
grown to womanhood, is known under the name
of Alice Gail, and employed as a reporter on
the Evening News.
She is sent to interview
Thorne, who is now known as "Edward North."
They become very friendly and their acquaintance
soon ripens into love.
In due time their betrothal is announced.
Out in the mining town
Thome's wife has recovered, and she resolves to
come back to the scenes of her youth. She is
seeking Thorne in the great city, when Gail, who
is riding in an automobile loaned her by her fiancee, runs down her mother, a poor, ill-clad,

wandering woman. The mother is slightly injured, and she recognizes her daughter.
They
plan to make "North" face his past. Gail sends
word for "North" to come to her home, as she
is in trouble.
When he arrives he is brought face
face with his wife, whom he believed to be
dead.
"North" becomes frenzied from fear, as

to

he thinks the sad faced woman is an apparition,
and he flees from the house.
The apparition
continues to haunt him, and in a half-crazed
mood he drives his automobile blindly through
the streets, ending by running off a bridge when
he is hurled to death.
Mother and daughter, re-united, then seek a
happier existence.

ASSOCIATED FILM SALES CORP.
THE PARSON SLIPS A COG

(Atla—Rel. Wk.

Nov. 22).— Rev. I. 0. You and two of the
female congregation of his church have been
attending a convention in a certain town, at the
conclusion of which they start for home on the
boat.
On the same boat is a female vaudeville
company which is accompanied by a few college boys bent on a good time.
The parson beof

comes interested in the youngsters, much to the
astonishment and indignation of the two Deaconesses.
The parson sneaks away from the
women and goes to the upper deck of the boat,
where the youngsters are dancing and having
the time of their lives.
Upon his approach the girls get him mixed
in the festivities, -and he, being missed by the
women of his party, is immediately sought by
them, but is hidden by the girls until the women
get out of the way.
The boat stops at Ocean
Grove for two hours and everybody goes ashore
for recreation.
The parson gets into the merry
company again, but is soon missed and the
women find him on a bench in the grove with
one of the girls and sneak him on board the
boat. After he has been knocked over by swings,
merry-go-rounds, etc., the parson is about all
in when the boat reaches its destination.
The
college boys bid goodby to the girls, as they
are going back on the boat's return trip.
The
parson is seen at home, swearing "Never

Again."

PICTURE PLAYHOUSE FILM

CO.,

INC.

THE GRANDEE'S RING

The cast: Mrs. Alice Collingwood and Gail ColRobert
lingwood, her daughter (Emily Stevens)
Henry
(Henry Bergman)
Collingwood
•W.
Edward North
Thorns (co-respondent, alias
(Walter Hitchcock) Anna Gail's nurse (Madge
John, a butler in the Collingwood
Tyrone)
"home (George Brennan).
House
of Tears, there lived Robert ColThe
In
lingwood, his wife, Alice Collingwood, and their
In the courts Robert has been
"baby girl, Gail.
granted a decree of divorce and the custody of
little Gail, upon evidence that Mrs. Collingwood
nas been found in a compromising situation with
Henry Thorne, and her subsequent admissions.
Once free, Mrs. Collingwood openly accepts the
attention of Thorne, and they soon marry and
go west to live. Thorne takes up the life of a
prospector In a mining community, and his consistent failure proves a source of discouragement to him and unhappiness to the woman.
Collingwood, his mind upset by domestic troubles,

December

(Five parts).— The
Earl Beebe, Helene Wallace, A. Sears
Pruden, H. Tudor Morsell, Kenneth MacDougall.
David Saunders and his daughter Shirley in
company with Prof. Sinclair of Watson College
are staying at the Saunders' ranch on the Mexican border. Shirley, despite a warning to keep
away from the Rio Grande, insists on riding in
that direction and is captured by some marauding Mexican bandits.
She is rescued in thrilling manner by Carlos DeLaBarra, scion of
an old Castilian family and a strange attachment springs up between them.
Later Shirley and her father return to the
East and through the kindness of Saunders,
Carlos is entered in Watson College, where he
and his room mate, Jack Foster, proceed to
make reputations on the baseball field. Four
years have passed and both Jack and Carlos
are deeply in love with Shirley, who in turn is
in love with them.
Finally after a series of exciting incidents
in which a championship baseball game nlays
an important part, Shirley is brought to the
cast

:

V-L-S-E., INC.

THE ALSTER CASE (Essanay)—5 PartsDec. 6).
Cossar,

— The

cast: Bryant

Ruth

Stonehouse,

Crolius, Betty Scott,

Washburn, John H.

Anne Leigh, Louise

Arthur W. Bates, Roderick

LaRoque.
Miss Cornelia Alster, a wealthy spinster, secretly makes George Swan, a poor lawyer's clerk,
executor of her estate. That night, she goes to a
theatre and returns home unexpectedly, discovers her two wards, Beatrice and Linda, in,
what she thinks, is an affair with two men.
As a matter of fact, Linda is fighting Keith,
the butler, who is using some knowledge of her
Beatrice is
to force her to give him money.
entertaining her sweetheart, Allen Longstreet,
a young inventor.
Miss Alster waits in her room, determined to
The next day she is
see who the men are.
found murdered. Trask, a noted detective, is put
on the trail. He runs down five clues, the last
leading to the criminal.
It is a baffling story

and an unexpected denouement.

The criminal

the cast.
Which one do you think committed the crime?
in

is

CIRCLE FILM CORPORATION.
THOU SHALT NOT KILL

—The cast
and others.
13.

:

Rose

(Five-parts,

Coghlan,

Chas.

Dec.

Coghlan

Judge Meredith, of Lexington, Kentucky, has
two sons, Harry and Douglas, Harry, the younger,
being a Civil Engineer, and Douglas, the elder,

an Attorney-at-law.
At the opening of the story, Judge Meredith
returns home in the evening, after having sentenced to death James Wilmot, who has been
Shortly afterwards, Harry, the
found guilty.
younger son, goes to the mountains of Kentucky on his first job, to survey a branch railroad.
He falls in love with a mountain girl
and is secretly married to her. He continues
his habit of drinking, which causes much friction with Zeke, the father of the girl. A tramp
visits the mountains and is arrested for trespassing upon the neighborhood.
Out of revenge, he sets fire to the neighbor's place. Meantime, the little mountain girl wife has written
to Judge Meredith that his son is drinking and not
attending to his work, which causes the Judge to
send his son, Douglas, to the mountain to correct
the younger brother.
Harry has an altercation with his wife's father in the presence of the Sheriff and Deputy,

and threatens to "get even," with his father-inlaw.
At this time, the Sheriff appoints Zeke,
and his son Jack, deputies to assist him in
tracking and arresting the tramp for his crime.
A little later, Harry Meredith returns to the
cabin in hopes of seeing his young wife and sets
his shot gun, which was presented him by his
brother.
Harry hears his father-in-law approaching and conceals himself.
Zeke coming
upon the tramp attempts to arrest him and is
fatally shot.
The tramp escapes through the
under-brush.
Harry goes to the assistance of
his father-in-law who dies in his arms.' In this
position, his own shot-gun still hot from the discharge of its load, Harry is found by the Sheriff, and
is taken into custody on the charge of
murder. The young wife also witnesses the incriminating scene, and suffers the agonies of
torment between her love for her reckless young
husband and her duty as a Kentucky mountain
girl to avenge her father's death.
Meantime, Harry's mother, while attending a
social function, has a premonition that her boy
is in danger, and goes to the mountains to see
him. She learns that he is accused of murder

and telegraphs her husband, the Judge, to come
at once.
That same night the Judge has read
in the newspaper that the man, James Wilmont,
has been found to be absolutely innocent by the
death-bed confession of the real murderer and
immediately upon the head of this he receives
his wife's telegram that his own son is accused
of murder. He leaves at once to join her. Harry
Meredith is tried and convicted upon circumstantial evidence, which apparently leaves no
room for doubt that he committed the crime, is
sentenced to death and is executed. The tramp
having been crushed between freight cars, sends
for the Priest, on the night of the day of the
execution, confesses the crime, thus proving
Harry Meredith innocent.

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makes

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(Continued on page 1916.)

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Name of Theatre............... St. & No..................
Proprietor’s name.............. Size of screen.....
Kind of screen used............... How long in use....
Width of house................ Length of throw......
Universal Film Mfg. Co.

RELEASER DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Universal Features, IMP, Neutar.
Tuesday—Gold Rush, IMP, Rex.
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BIG U.

Nov. 18—No release this week.
Nov. 21—The Trap that Failed (Drama).
Nov. 23—No release this week.
Dec. 6—The Lion's Path (Drama).
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Prince Path (Five parts—Drama).

GOLD SEAL.

Nov. 18—Manna (Two parts—Drama).
Nov. 23—I in Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—the Second Fortune (Three parts—Drama).
Dec. 7—Ideas of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).

Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 18—Blood Heritage (Three parts—Dr. J.).
Nov. 26—Wild West Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North-Western Drama).
Nov. 29—Safety First and Last (Comedy).
Dec. 7—Slym, Pat or Medium (Comedy).
Dec. 10—the Little Lady Across the Way (Two parts—Comedy).
Dec. 11—Always in a Comedy (Comedy).
Dec. 17—the Vacuum Test (Drama).

JOKER.

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Nov. 20—Chills and Children (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 1—Mrs. Prestige Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—Title not disclosed.

LAEMMLE.

Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this week.
Nov. 25—The Mayor's Decision (Three parts—Drama).
Nov. 28—Inside Parts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 3—the Devil and the Hand's Drama (Drama).
Dec. 3—Does it End Right? (Drama).
Dec. 9—No release this week.

Dec. 12—No release this week.
Dec. 15—the Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 10—No release this week.
Dec. 16—The Prince of the Nancy Lee (Two parts—Sea—Drama).
Dec. 15—No release this week.
Dec. 19—Silk Hose and High Pressure (Three parts—Comedy).
Dec. 16—No release this week.
Dec. 17—Disguised but discovered (Comedy).
Dec. 21—The Whirligig (Comedy).
Dec. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Dec. 25—No release this week.
Dec. 26—Lizzie's Watery Grave (Juvenile Com.).
Dec. 27—Lizzie's Revenge (Comedy—Drama).
Dec. 8—Silh on the Sabbath (Two parts—Comedy—Drama).
Dec. 12—Lizzie's Shattered Dreams (Drama).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).

NESTOR.

Nov. 13—Father's Farewell (Comedy).
Nov. 13—A Looney Love Affair (Comedy).
Nov. 15—Wanted, a Leading Lady (Comedy).
Nov. 18—Father's Prosperity (Comedy).
Nov. 25—Raved by a Skirt (Comedy).
Dec. 2—Openly Mad (Comedy).
Dec. 2—No release this week.
Dec. 5—Keeping It Dark (Comedy).
Dec. 9—The Sporadic Affair (Comedy).
Dec. 17—When the Weather Blooms (Two parts—Comedy).

POWERS.

Nov. 18—Muscled and Mummified (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 25—Lady Daffodils and Detective Dogs (‘Kidnapped the King’s Kid’s—Comedy).
Nov. 27—The Fortune of Justice (Drama).
Dec. 2—The Three Jeannettes (Vaudeville Act).
Dec. 10—The Swedish Salamander (Dittmar’s Educational).
Dec. 3—His Happy Night (Two parts—Heart Interest—Drama).
Dec. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature’s Mammalistics (Dittmar’s Educational).
Dec. 11—No release this week.
Dec. 16—No release this week.

REX.

Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 25—No release this week.
Nov. 28—The Kingdom of Nosey Land (Three parts—Mystery—Drama).
Nov. 30—No release this week.
Dec. 5—Her Secret (Two parts—Mystery—Drama).
Dec. 10—Her History (Mystery—Drama).
Dec. 12—Fred’s Number Seven (Two parts—Modern Drama).
Dec. 14—No release this week.
Dec. 19—the Bachelor’s Christmas (Three parts—Drama).

UNIVERSAL FEATURE.

Nov. 5—No release this week.
Nov. 10—No release this week.
Nov. 13—Premises and Drama—A Story of Real Life, Episode No. 1.
Nov. 17—The Reef Wreck (Three parts—Sea—Drama).
Nov. 19—No release this week.
Dec. 1—He Was Only a Bathing Suit Salesman (Comedy—Drama).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Pioneer’s Secret (Two parts—Drama).
Dec. 17—No release this week.

Universal Film Corp.

RELEASER DAYS.

Sunday—Reliance—Reliance (2), Casino (1).
Nov. 17—Premises—Premises (2), Falstaff (1), Noveltv (1).
Monday—Reliance—Reliance (2), Cartoon and Scene (1), Beauty (1).
Tuesday—Reliance—Reliance (2), Cartoon and Scene (1), Beauty (1).
Wednesday—Indito, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual, Jones (Cartoon).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (5), Beauty (1).

AMERICAN.

Nov. 22—The King of the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy).
Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).
Dec. 15—The Solution of Society (Two parts—Drama).
Dec. 17—Spider Barlow’s Soft Spot (Comedy—Drama).

BEAUTY.

Nov. 27—Cupid Bites Father (Comedy).
Nov. 30—Billy Bobs and the Merry Widow (Comedy).
Dec. 4—Making Over Father (Comedy).
Dec. 8—Tales of the Saddle (Comedy).
Dec. 11—Nobody’s Home (Comedy).
Dec. 14—A Gilded Glove, and a Garter (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).

CENTAUR.

Nov. 29—Widow Wins (Comedy).
Dec. 5—A Tangle in Hearts (Comedy).
Dec. 12—Curing Classy (Comedy).
Dec. 15—Clasy’s Innocent Wink (Comedy).

CLIPPER STAR FEATURES.

Dec. 30—The Happy Man (Comedy).
Nov. 20—The Alternative (Three parts—Dr.).
Dec. 11—Carly (Three parts—Drama).

GAUMONT.

Nov. 26—A Deal in Indies (Comedy).
Dec. 3—A Shot Gun Romance (Comedy).
Dec. 10—Victor (Comedy).
Dec. 17—(Title later).

JOSSTAFF.

Nov. 22—The Pastry of Pineapple Plants (Comedy).
Nov. 25—The Villainous Vegetable Vender (Two parts—Animal Drama).
Nov. 29—Feeding Father’s Foes (Comedy).
Dec. 2—Checking Charlie’s Child (Comedy).
Dec. 6—Minze the Mean Manicurist (Com.).
Dec. 9—Clarice Chews at Crops (Comedy).
Dec. 15—The Conductors Classy Champion (Comedy).
Dec. 16—Billy Bobs the Bandit (Comedy).

(Revised release continued on page 920.)
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List of Current Film Release Dates

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<td>Nov. 15</td>
<td>His Conquered Self (Three parts—Drama).</td>
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<td>Nov. 22</td>
<td>A Gentleman's Agreement (Three parts—Drama).</td>
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<td>Nov. 22</td>
<td>The Sultan's Paradise (Picturesque Turkish Scenic).</td>
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<td>Dec. 6</td>
<td>Sugar Cane Growing (Mascarene Islands).</td>
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**GOLD ROOSTER PLAYS.**

Nov. 18—My Love (Two parts—Comedy). Nov. 26—Ada (Two parts—Drama). Dec. 3—The House of Fear (Five parts—Drama). Dec. 16—The Copper Hill (West Dist.—Drama).

**PANAMA FILMS.**

Nov. 18—Neel of the Navy, No. 12, "Backed by the Navy" (Two parts—Drama). Nov. 23—Neel of the Navy, No. 13, "White Falcon" (Drama). Dec. 2—Neel of the Navy, No. 14 (Two parts—Drama).

**PATHE.**

Nov. 15—New Adventures of Wallingford, No. 7, "Running Sun Engine" (Two parts—Drama). Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders") (Two parts—Drama). Nov. 22—Alice Hill's "Birds, No. 11 (Educational). Nov. 29—New Adventures of Wallingford, No. 9 (Two parts—Drama).

Dec. 6—New Adventures of Wallingford (No. 10—Two parts—Drama).

**PATHE NEWS.**


**PHILIPS.**

Nov. 15—Thinner when Troubled (Comedy). Nov. 22—Great While It Lasted (Comedy). Dec. 6—Romany Rody (Comedy). Dec. 6—A Fizzle at a Tea Party (Comedy).

**PUNCH.**

Dec. 17—Whiffen's Latest Date (Comedy). Dec. 12—Max Hits the High Spots (Two parts—Comedy).

**STARRY.**


**VICTORY.**

Dec. 1—The Gold Cobra (Three parts—Drama).

**Miscellaneous Feature Releases.**

**AMERICAN CORRESPONDENT FILM CO.**

Dec.—The Warring Millionaires (Topical).

**CIRCLE FILM CORPORATION.**

Nov. 15—They Shalt Not Kill (Five parts—Drama).

**CORT FILM CORPORATION.**

Dec.—Whirl of Life (Drama).

**EQUITABLE FILM CORPORATION.**

Nov. 20—A Daughter of the Sea (Five parts—Drama).

**FILM nigeria.**

Nov. 22—A Daughter of the Sea (Five parts—Drama).

**FOX FILM CORPORATION.**

Dec. 6—The Warning (Triumph—Drama).

**GREAT NORTHERN FILM CO.**

Nov.—For Her Son (Topical).

**IDEAL FILM SERVICE.**

Nov.—Florence Nightingale (Four parts—Drama). Nov.—Russian Battles (Four parts—Topical).

**IVAN FILM PRODUCTIONS, INC.**


**J. S. STEIN & CO.**

Dec.—Miss Liberty (Drama). Dec.—The Midnight Bell (Drama). Dec.—The Wreckers (Drama).

**MACK S. MILLER, INC.**

Dec.—The Little Shepherdess (Drama). Dec.—The Minstrel (Drama). Dec.—Snow White and the Seven Dwarfs (Drama).

**METRO PICTURES CORPORATION.**


**PREMO FILM CORPORATION.**

November—The Antique Dealer (Five parts—Drama).

**RAVEN FILM CORPORATION.**

November—The Other Girl (Comedy—Drama).

**THE ADRIATIC FILM CO.**

Nov.—Fatherland of Italy (Four parts—Drama).

**TRIANGLE FILM CORPORATION.**


**WORLD FILM CORPORATION.**


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(For Daily Calendar of Program Releases See Pages 1880, 1882.)

General Film Company

RELEASE DAYS.
Monday—Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIODRAPH.
Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).
Nov. 23—The Hungry Flame (Special—Two parts—Drama).
Nov. 24—The Hopscotch of Annette (Special—Three parts—Drama).
Nov. 26—The Lone Town (Drama).
Nov. 28—Two Daughters of Eve (Drama) (Biograph Reissue No. 25).
Nov. 30—Cow-Twentieth (Special—Two parts—Drama).
Dec. 1—The Hungarian NABOB (Special—Four parts—Drama).
Dec. 2—His Emergent Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A War Kettle (Special—Three parts—Drama).
Dec. 9—The Masterful Hurling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).
Dec. 10—Microscopic Pond (Educational).
Dec. 11—The Sufferin' Baby (Drama).
Dec. 8—Mary (Drama).
Dec. 11—Rich and Fortune (Special—Three parts—Drama).
Dec. 11—The Lone Game (Drama).
Dec. 13—The Hope Tree (Educational).
Dec. 15—The Black's Mysterious Box (Comedy—Drama).
Dec. 17—The HICKS in Nightmare Land (Comedy—Drama).
Dec. 17—The Lost Hand (Special—Three parts—Drama).
Dec. 18—Sanciitus Versus Cupid (Comedy—Drama).

ESSANAY.
Nov. 15—Sanukick's Eugenio Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Three parts—Drama).
Nov. 22—The Law's Decree (Special—Three parts—Drama).
Nov. 23—The Paprered Door (Special—Three parts—Drama).
Nov. 24—Vernon Howe Bailey's Sketch Book (Comedy—Drama).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 29—Broncho Billy's Love Affair (W.Dr.).
Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Patsy of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy—Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).
Dec. 7—The Power of Publicity (Special—Two parts—Drama).
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But her heart was sad, for it was cold in the moon and she longed for the warmth of love.
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"A CHRISTMAS REVENGE"
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Featuring VIOLA ALLEN and RICHARD C. TRAVERS

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American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Ill.
A two-part “Flying A” production—an intense sociological drama portraying activities of gamblers in society’s lowest and highest strata, as exposed by a powerful newspaper.

Winifred Greenwood and Frank Borzage are presented in the leading roles.

Director—Charles Bartlett
Released December 20th

Yes Or No?
Here is a fanciful and pretty single-reel “Flying A” drama with
Alfred Vosburgh and Nell Franzen
Director—Reaves Eason
Released December 24th

Making a Man of Johnny
An American “Beauty” comedy with
Carol Holloway and John Sheehan
Director—James Douglass
Released December 21st

That Country Gal
If you’re looking for a good laugh-getter, book this “Beauty” comedy
Neva Gerber and Lucille Warde
Director—James Douglass
Released December 25th

“Flying A” and “Beauty” Productions are distributed throughout the United States and Canada Exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS
And still they come! "Author! Author!" is another of those side-splitting "Mustang" comedies that has jumped from "The Saturday Evening Post" into moving pictures. One of the "Buck Parvin and the Movies" series by Charles E. Van Loan, king of the modern humorists. Book published by George H. Doran Co., publishers.

**The Special Cast**

**ART ACORD**
Larry Peyton and Rea Berger
Directed by William Bertram

"Author! Author!" is a scream. Acord does some marvelous roping and riding—and by superhuman strength, he actually throws a steer! Book it! It's a wonder!

**Release Date December 25th**

**Two-Reel "Mustang" Subjects**

**In the Sunset Country**
It's a wonderful Western drama, with

E. Forrest Taylor and Lizette Thorne
Directed by Frank Cooley  Release Date Dec. 17th

**The Pitch of Chance**
A vivid, vigorous Western drama with

Helene Rosson and Jack Richardson
Directed by Frank Borzage  Release Date Dec. 24

"Mustang" films are distributed throughout the United States and Canada, exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON
President
CHICAGO ILLINOIS
The New Stupendous Railroad Film Novel
featuring
Helen Holmes
The Fearless Film Star

Here you have the biggest, the most stupendous profit-pulling production, that ever has been presented.

"The Girl and The Game" tops them all and stands supreme—the pinnacle of motion picture achievement. Fifteen amazing two-act chapters—one chapter released each week beginning Dec. 27th. Drive home this point: "The Girl and The Game" means fifteen consecutive weeks of crowded houses—fifteen consecutive weeks of big box-office success.

Thrill After Thrill at Lightning Speed

Each chapter of this huge production is fairly alive with thrills—the big, red-blood thrills and the dare-devil action for which fearless Helen Holmes is famous. No man on earth is so capable of directing a thrill production as J. P. McGowan, who directs "The Girl and The Game." No living author is so capable of writing thrills as Frank H. Spearman, the great railroad author who wrote "The Girl and The Game." Each chapter is a distinct production—a distinct triumph in itself. The chapters are bound together by a strong skein of romance, love and suspense which carries over from chapter one to the last scene of chapter fifteen.
First Release Dec. 27th!

Sixty-eight Mutual Exchanges will release Chapter I, "Helen's Race With Death," on Monday, Dec. 27th. Make your bookings now!

Never Before Such Tremendous Publicity!

No film production has ever been given the vast publicity help that is now ready for exhibitors on "The Girl and The Game." Wonderful 1, 3 and 6 sheet posters by Palenske, the foremost poster artist of the world, heralds, banners, window-cards—everything! Big papers everywhere will print "The Girl and The Game" advertising, and the great story itself will be printed by leading papers, including:

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
San Francisco Chronicle
St. Louis Globe-Democrat
Cleveland Leader
Philadelphia North American
Memphis Commercial Appeal
Milwaukee Sentinel
New Orleans Times-Picayune
Los Angeles Tribune
Dallas Journal
Seattle Post Intelligencer

and a thousand other big American Newspapers.

You Must Act at Once—Now!

Now seize this opportunity! Wire, write or see at once "The Girl and The Game" department of your nearest Mutual exchange. Hurry! We must protect customers. That's why we say—Hurry!

Get in touch with your nearest Mutual exchange—or wire or write the home office, 71 West 23rd Street, New York. Hurry! Act quickly! NOW!

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 S. State Street
CHICAGO, ILL.
EDWIN THANHOUSER

Presents

THE MILL ON THE FLOSS

(In 5 Acts)

with

MIGNON ANDERSON

and a specially selected cast, notably

Harris Gordon and

W. Eugene Moore

A spectacular and faithful adaptation of George Eliot’s novel of the sublime devotion of a sister and brother.

Staged by W. Eugene Moore

THANHOUSER FILM CORP.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA
They've Stood the Acid Test of popular approval — these David Horsley productions —

CUB COMEDIES
CENTAUR FEATURES
CENTAUR STAR FEATURES

They embrace subjects of interest in one, two and three reels, enacted respectively by these big drawing cards —

GEORGE OVEY
BOSTOCK ANIMALS
CRANE WILBUR

They'll stand the test of YOUR patrons, too.

Book through your Mutual exchange.

In answering advertisements, please mention The Moving Picture World
Did the Doctor Do Right

In Chicago a physician, to save the and defective, refuses to prolong an

THE RED

Traces the life history of a girl born into she rid herself of the hereditary cur

Everyone will enjoy these

RUTH ROLAND

Produced by Balboa; Scenarios by Will M. Ritchey; Newspaper Stories by Al

Released De

The PATHE EXC
To Let the Baby Die?

world from a useless dependant infant's life. The new Pathe Serial

CIRCLE

a family with an ancestral taint. "Can se?" will soon be a universal question.

fascinating pictures, featuring

and FRANK MAYO

bert Payson Terhune. Complete in Fourteen Episodes of Two Parts Each

cember 18th

HANGE, Inc.  

EXECUTIVE OFFICES:  
25 W. 45th STREET  
NEW YORK
The most eminent of English actors

Supported by LOIS MEREDITH
in the 5 part GOLD ROOSTER play

The GREATER WILL

Scenario and direction by Harley Knoles
Produced by the Premo Film Co.

A story of pronounced heart interest
splendidly acted

RELEASED DECEMBER 10th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.
Quality Pictures Corporation presents
Marguerite Snow and Paul Gilmore in
ROSEMARY
That's for remembrance
A Metro wonderplay in Five Acts
Produced from John Drew's notable success by William Bowman and Fred J. Balshofer
Released on the METRO Program Dec. 20th
George T. Pardy, in the Morning Telegraph, says:

"'Barbara Frietchie' is a tender romance of considerable power, permeated with the glamour of olden-time courtesy and pretty sentiment. A better role for the enhancement of the charms of little Mary Miles Minter, who plays the heroine, could not have been selected. Her piquant, girlish beauty is seen to the best advantage and she stands revealed as an actress of no small ability. *** The piece is well-directed throughout, the skirmishing between the troops and the spectacular views of the marching soldiers being faultlessly handled. Accuracy of detail is manifested in the picture, and the photography leaves nothing to be desired. 'Barbara Frietchie' is a notable addition to the Metro programme and promises to record a well-deserved success."

**Metro Consistency Wins Continually**
Burns and Stu'll
as

Pokes & Jabbs

in

"Mixed and Fixed"

(Release of December 24th)

Love is blind in "Mixed and Fixed"

Vim Releases are the Cream of Comedy Output
Because the producers spare no expense in making Vim Comedies. They realize that a high class comedy demands a big expenditure.

Released Every Friday
Book them from the nearest exchange of the

General Film Company
Gail Kane
(The Equitable Girl)
in
A visualization of Harry Chandler's
romantic tale of an actress and
the life she lives-and moulds.

The Labyrinth

The late star of "Seven Keys to Baldpate" and "The Miracle Man"
In the most fascinating character she has ever played.

Released December 13th.

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION
portrays to the critical motion picture public a play of universal appeal. It is as tense as "Jimmy Valentine." You'll gasp at the terrible dash of the loaded auto into the river, or the horrifying explosion in the chemical laboratory. You'll thrill with the young lovers and above all you'll grasp eagerly at each succeeding reel to find out how it's going to end. It's a

SHUBERT FEATURE

carrying a strong supporting cast, including Barbara Tennant and Johnny Hines. Story by Charles Wadsworth Camp

Released through

WORLD FILM CORPORATION

LEWIS J. SELZNICK  VICE-PRES. & GENL MGR.

130 WEST 46th ST. NEW YORK CITY BRANCHES EVERYWHERE

CANADIAN DISTRIBUTERS WORLD FEATURES LIMITED
THE MOMENT BEFORE DEATH
ONE ACT DRAMA
MONDAY, DEC. 13TH

THE INNER CHAMBER
THREE ACT DRAMA
WEDNESDAY, DEC. 15TH

SWEETER THAN REVENGE
ONE ACT DRAMA
FRIDAY, DEC. 17TH

A THIEF IN THE NIGHT
TWO ACT DRAMA
THURSDAY, DEC. 16TH

THE GREAT DETECTIVE
ONE ACT
TUESDAY, DEC. 14TH

AN UNWILLING BURGLAR
ONE ACT COMEDY
SATURDAY, DEC. 18TH
Leonie Flugrath
The Charming Child Star

and

Pat O’Malley

in

The 3-act feature

“Blade o’ Grass”

A Love Idyl of a
Wood Nymph Child

A father embittered of man and woman and the world which has treated him cruelly, takes his beautiful daughter to secluded woods and there the wood nymph grows up pure, innocent, and as sweetly refreshing as its own pine breezes. Then comes to her, life and love.

Leonie Flugrath, favored by nature with a charming sweetness and talented to a pre-eminent degree, draws hearts to her in this appealing well-fitting role. This little girl is causing the sensational heart landslide that she made when she swung from Broadway to coast in featured roles on the stage. Friday, December 24. Direction, Burton George. Scenario by William Addison Lathrop.

Thomas A. Edison

INC.

ORANGE, N. J.

General Film Company’s
Regular Service
MAUDE FEALY
In George Kleine’s BONDWOMEN
MAUDE FEALY
in
George Kleine's
Bondwomen
Five Parts

An especially written starring vehicle for America's greatest Emotional Actress

BONDWOMEN deals fairly, forcefully, clearly, with a problem vital to every home and one that every married pair has solved either to its weal or woe—a wife's independence of her husband in the management of family bills—

About this responsive theme has been builded a drama of surpassing power!

For Release Through the Kleine-Edison Feature Service December 15th!

George Kleine
805 East 125th Street, New York
VITAGRAPH BROADWAY STAR FEATURES
Are the best three reeers
In the world

For instance
"A MAN'S SACRIFICE",
Released Saturday, December 18th,
Features
EDITH STOREY
NED FINLEY
EVART OVERTON
And other Vitagraph stars
It is directed by George Baker.
The story deals with
The great God Gold—
A romance—
And the inconsistency of human nature.
It tells how a great love overcomes enormous obstacles

Stories of this type,
Featuring stars of this calibre,
Make BROADWAY STAR FEATURES
The best three reels
In the world.
RELEASES

“Benjamin Bunter, Book-Agent”
Comedy-Drama .................MONDAY, DEC. 13
In a fight for a girl and her fortune, the book-agent proves more than a match for old Dan White and the family lawyer. An all-star cast.

“A Question of Right or Wrong”
Two-Part Drama ................TUESDAY, DEC. 14
A girl marries a man she dislikes to save her father from financial disgrace after receiving news of her lover's death. The climax is a thrilling surprise. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE.

“The Faith of Sonny Jim”
Comedy-Drama .................WEDNESDAY, DEC. 15
Sonny's faith in Santa Claus is destroyed, but an awful dream restores it and on Christmas morn everyone is glad. BOBBY CONNELLY as Sonny Jim.

“The Flower of the Hills”
Drama .........................THURSDAY, DEC. 16
Jane, known as “The Flower of the Hills,” falls in love with a city man. An honest country lad is in love with her. A remarkable denouement follows and the girl chooses between them. Presenting an all-star cast.

“The Deceivers”
Comedy .........................FRIDAY, DEC. 17
Timpkins thinks he is fooling his wife by “holding out” a ten-spot on his salary, but finds she has also been fooling him. They're both a pair of deceivers. Featuring MR. AND MRS. SIDNEY DREW.

“A Man's Sacrifice”
Three-Part Drama. Broadway Star Feature, SATURDAY, DEC. 18
A girl rejects a worthy young fellow for a rascal. Unhappiness follows, and her former lover proves to be her unknown benefactor. EDITH STOREY, EVART OVERTON, THOMAS MILLS, NED FINLEY and GEO. STEVENS.

Vitagraph Policy

Today the wise exhibitor buys in the open market. He picks his program according to merit only—he gives his patrons what they want.

We want every exhibitor to see every picture that he books.

It is the day of the open market.

If you take as much pains with your REGULAR PROGRAM as you do in the selection of your features, you will always be sure of capacity crowds.

Vitagraph insists that you see every picture it releases on the screen.

“See them on the screen at the General Film Exchange”

The Vitagraph Company of America
E. 15th Street and Locust Avenue, Brooklyn, N. Y.
From the Manger to the Cross

Greatest of All Holiday Attractions

The Adoration of the Shepherds

KALEM'S WONDERFUL MASTERPIECE stands unrivalled as the supreme holiday attraction. Every scene in this magnificent five-part production was filmed in the Holy Land and Egypt. Clergy and laity have united in its praise. Lift your theater above the others by showing this feature so appropriate for the holiday season.

BOOK DIRECT!

"FROM THE MANGER TO THE CROSS" can now be secured direct from Kalem. Write—or better still—wire NOW for open time.

1, 3, and 8-sheet lithographs in many styles, a beautiful 24-sheet stand, and attractive heralds.

KALEM COMPANY
235-239 WEST 23d STREET, NEW YORK, N. Y.
A
Bushranger
at Bay

Released Wednesday, Dec. 22nd

Fifth of the Twelve Two Act Episodes by
E. W. HORNUNG
Creator of “Raffles”

Keeps the Pace Set by the Early Issues

Stingaree

EACH EPISODE COMPLETE IN ITSELF

“The Series Hit of the Year!”—That is the Verdict of the Trade Papers. Letters from Exhibitors and the Bookings.

Yet you can get it in your Regular Service, without extra cost, from any General Film Company branch or the Greater New York Film Rental Company.

Striking 1, 3, and 6-sheet 4-color posters with each issue

KALEM COMPANY
235-9 W. 23d STREET, NEW YORK CITY
THE TAKING OF STINGAREE
Sixth Episode in the "STINGAREE" Series from the Novel
By E. W. Hornung
Creator of "Raffles"

If "Stingaree" has been shown in your town you already know the big hit it has scored. If your competitor hasn't beat you to it book "Stingaree" quickly, and cash in your share of the profits of the biggest series winner of the year. Remember, Kalem doesn't ask a boosted rental price—you can get "Stingaree" in your regular service—at the cost of an ordinary release. "The Taking of Stingaree" shows E. W. Hornung's unique character at his best. There is a brisk rapid-fire of dramatic action, blended with humorous touches, as Stingaree is captured only to escape and make prisoners of his captors.

Released Wednesday, December 29. You'll like the 1, 3, and 6-sheet, 4-color lithographs

THE SPY'S RUSE
International spies and a novel invention for use in war furnish the complications that involve Marguerite. With it all she continues to wear those stunning Russek creations that repeat Dame Fashion's last word.

Released Friday, December 31. Striking 1, 3 and 6-sheet, 4-color lithographs.

AT THE RISK OF HER LIFE
Helen will surprise you in this picture. Not only does she perform her usual thrilling railroad feats, but she does some horseback riding that the average mortal would not care to tackle. A double-action punch.

Released Saturday, January 1. There's action on the 1 and 3-sheet, 4-color lithographs.

THE CARETAKER'S DILEMMA
Bud Duncan and Ethel Teare in a Burlesque Comedy

Can you see the fun that is bound to happen when Bud and his pal Mac are appointed caretakers? Especially when pretty Ethel arrives to visit the cousins she has never met and mistakes Mac for the relative. Bud is appointed chauffeur and the wild ride that follows is a heartbreaker, but there are even more laughs before the culprits are unmasked. It's sure fire comedy with never a let-up.

Released Tuesday, December 28. Posters of the Katchy Kalem Kind in 1 and 3-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company branch offices and the Greater New York Film Rental Company

KALEM COMPANY
235-239 West 23rd Street New York City, N. Y.
THE vagaries of censorship. Now Dallas, Texas, steps into the ring with a wonderful censorship ordinance allowing the censoring of pictures on their "general reputation." How simple are the statesmen of Dallas and how thorough their methods. The mail used to bring us a lot of news about freak censorship, but lately there has been a little improvement. On no great question has public sentiment veered around to sound sense as it has on the problem of official and legalized censorship. We have a profound faith in the essential common sense of our great democracy. Censorship is always galvanized into life by reformers working for uplift and incidental personal profit; it has no genuine life and it will never again have a place in a country which trusts itself to the power of public opinion.

EVERY day we receive sample programs from exhibitors who have practically demonstrated the value of a well-printed and well-edited program. The value of such a program was often pointed out and emphasized in our department, "Advertising for Exhibitors," and it is gratifying to know that the department is so carefully and profitably read by the exhibitors. One thing is well worth bearing in mind: The more originality there is in your program the better. The "stock-program" with your own announcement in the middle may be all right enough, but it is not an ideal arrangement. In these days of close competition it is entirely possible that the detail of the best program may win out.

THE Moving Picture World will publish a Spanish edition, the first issue of which will be ready for mailing on the twentieth of this month. This Spanish edition will be published once a month. The final forms will close on the 15th day of each month preceding the date of publication. All advertising copy should be in the New York office on the tenth of the month to allow for proper translation.

The primary object in issuing the Spanish edition of THE Moving Picture World is to facilitate in every possible way our business relations with the sister republics of South America. The film and supply men of this country are interested in the vast field which is opening for them in South America. To make this field more accessible, to promote a better understanding between the peoples of the two great continents of our hemisphere, will be the guiding motives of our Spanish publication. We earnestly invite the cooperation of all film men who are interested in the great South American market. A complete summary of the purposes and the departments of our Spanish edition will appear in our next issue.

* * *

Facts and Comments

FROM data furnished to us by our friends and readers and from our own personal knowledge, there appears to be about half a dozen cities in the United States in which the exhibitors are strongly organized. In these cities they enjoy to the fullest the immense benefits of organization. In the rest of the country conditions are simply deplorable. Never was the need of an exhibitors’ organization greater than today. The influence of the exhibitors upon the industry ought to be about a hundred times greater than it is. We believe that a powerful exhibitors’ organization is absolutely needed, not alone for the exhibitors, but for the benefit of the industry as a whole. Keeping everlastingly at it brings success.

We surely do not want to mention any names, but on behalf of the readers of THE Moving Picture World we want to urge producers not to give us any pictures in which some woman star of a past generation is made to take the part of a young heroine or ingenue. The motion picture camera is pitiless and abhors misrepresentation. To see a woman long past the heyday of her youth and beauty go through a process of passionate courtship is, to say the very least, painful to the audience. No reputation can survive time—not on the living stage for a certainty. No art can replace the charm and fire of youth, and to see an old lady simpering or cooing about the stage or screen will tempt the gentler sex to pity and the stronger sex to profanity.
A LITTLE moving-picture show itself is the human brain. The sensitive film is that part of it constantly receiving and developing impressions from without. When these impressions become fixed in our dark room, the cranial laboratory, they are canned and put away for future use. They can be taken out of the storehouses of memory and projected before the mind when needed, and on very short notice. We can even run two shows at the same time by recalling two different lines of events and thus put them in what might be called juxtaposition. This helps us in making comparisons and contrasts, so that we arrive at conclusions from past experience.

We are really at a little private exhibition of this kind when we do our THINKING. The experiences we have passed through are not there, only the impressions made by those experiences, and we review them in a critical sort of a way, even to the sensations we have felt under certain circumstances. We often review these educational releases, and we have acquired the habit of studying them carefully in order to use them to some individual or general advantage.

There is nothing particularly unselfish about our employing all that we know for common benefit. We have long ago found that we must cooperate to exist under favorable conditions. We cannot very well do without one another. To preserve the unit, we must preserve the community. Most of us have enough intelligence to know this, and that is why we insist on our rights and feel a contempt for the man who wants to take all the benefits without assuming a just share of mutual responsibility. Therein lies the secret of SOCIAL INSTINCT.

We feel that we have lost something contained in the sum of common benefit and we suffer because we are deprived of what we crave, or what we consider our due, and this pain starts a disturbance within us, often a secret one, which we recognize as one kind of emotion, usually manifested by a greater or less degree of excitement. Another kind of emotion is that which looks forward with pleasurable anticipation, the hope which may sustain us in our darkest hours. We can actually enjoy imaginary gratifications, hence the well-known saying that anticipation is usually better than realization.

Out of these emotions, quite as well as from animal instincts, grow the powerful desires which may sway our lives at times, even cause us to break the social compact. The half-blind desire to attain an ideal love, the absorbing desire to accumulate wealth and power, these constitute tremendous forces within the individual, forces which may desperately conflict with the social and moral part of our natures, battling throughout the whole course of life against reason, sympathy and affection. This is the soul drama, none the less intense that it is hidden.

One great drama of the soul, if not the greatest, is that of a strong general, a conqueror of men, unable to conquer himself, Othello. A man of lofty pride and high sentiments, he is hated by Iago because of his unconscious assumption of superiority, and led on by "trifles light as air" to a state of emotional weakness where those trifles become "confirmations strong as holy writ." He becomes racked with doubt, distraught with jealousy, maddened with passion, over a handkerchief, raging like an imbecile against all the world, a caricature of himself when "his occupation's gone."

Another great soul drama, possibly the most profound ever written, is that of the incomparable Hamlet. Probably more has been written about the man who deemed it wise to "know thyself" than of any other fictional character, maybe because many brilliant men feel like Coleridge—"I have a smack of Hamlet myself, if I may say so." It is claimed that Shakespeare depicted himself in this wondrous soul revelation. He depicted a man much like the rest of us in one seldom-confessed respect—we are creatures of two opposing wills struggling for mastery.

There is in the commonplace hero of fiction an almost constant exercise of the will on the side of higher sentiments as against the lower impulse or desire. In real life the impulse which prevails is not always the best one, and from obedience to the prevailing desire we fall into errors of judgment and remorse. Knowing the right course to pursue, why do we ever do wrong? From a comprehensive viewpoint it looks very much as though habits judiciously formed in youth prompt us to do right spontaneously, without any effort of that doubtful force known as "will," for it is easy to become the slave of a habit.

Othello's criminal act was not that of a great mind, but of a mind so weak that it permitted another to completely misdirect it. Yielding constantly to the promptings of Iago and to his own base suspicions, a mad desire to kill acquired dominance of his soul. Hence the criminal action of murdering an innocent and loving wife can only be regarded as the expression of a protracted course of criminal thought. A man is held responsible for such acts by society, though he may have temporarily lost the power of self-control, because he is a dangerous weakening unable to resist his worst impulses.

The character of Hamlet is a nobler one because of, rather than in spite of, its vacillation. Nursing a deep sense of injury, with a father's murder to avenge, he falters because he recognizes a Higher Will than his own as the source of power he can exert. His clear measurement of himself stirs within him a loftier measure of his Creator. A sweet moral purity within him, combined with a strong sense of eternal justice, brings about a terrible soul struggle, now one desire, now another, prevailing in his mind. The ideas he derives from reflection, however, gradually yield to his passion for revenge until he becomes the sport of intellectual vagaries and the ultimate slave of a murderous impulse.

It will appear that the soul drama, while confined to an individual field, is very largely a matter of external influence. Each of us has a volitional power, it is true, but it may be turned into bad channels quite as well as to good account. A great deal depends upon the direction in which it is employed. We may be inclined to benevolence; we may be aware of a conscience; we may respond nobly to the suggestions of affection; yet our attention may be so habitually fixed on the gratification of selfish propensities, such as making money, that our powers of mind may be used only for hypocrisy and dissimulation.

In depicting the human soul, it might as well be assumed at the outset that there is an abuse as well as use for its gifts and acquirements. It will not do to assume that our propensities and passions are evil in themselves, but only so in misdirection and excessive gratification. Strong emotions may easily give force to a character of high ideals.

*Copyright, 1915, Louis Reeves Harrison.
At It Again
By W. Stephen Bush.

A PROFESSIONAL reformer, who no doubt is yearning to see his name mentioned here, is circulating the press of the country on the question of federal censorship. Our friend needs something like a profitable agitation to keep him going and to advertise himself.

In his latest effusion our reformer, whose name we will once more carefully avoid mentioning, points to an alleged utterance of ours to a prominent, and reputable film producer. This producer had contemplated with some indignation what he believed to be the success of “risque” pictures. Hence, in his house organ, he demonstrated with the exhibitors who read his paper. He intimated rather strongly that the majority (60 per cent., to be exact) of the exhibitors whom he had reached favored “risque” pictures.

To do justice to the situation let us consider two things: In the first place, our producer spoke rhetorically rather than accurately when he stated that he had asked the exhibitors of America about their preferences. The circulation of his house organ does not reach all “the exhibitors of America.” A majority of his readers do not by any manner of means constitute a majority of the exhibitors of America. Our reforming friend in Washington (name omitted purposely) of course never stopped to consider this fact, and, as we know him, he would have been quite capable of suppressing the fact even if he knew it. If a majority of the readers of The Moving Picture World had voted in favor of other than clean pictures the result might have given cause for serious alarm. Happily, we have overwhelming evidence right here in this office that the vast majority of motion picture exhibitors want none but clean pictures and that the vast majority of producers want to make none but clean pictures. No small measure of the pervasive influence of The Moving Picture World and no small measure of the general confidence it enjoys are due to its championship of clean pictures.

The columns of The Moving Picture World reflect the life, the standards and the ethics of the industry, and this applies to the advertising sections no less than to the editorial portion.

The producer who, in this trenchant and rather reckless way, berated the exhibitor who was blinded by the temporary success of a competitor showing “risque” pictures has been one of the pioneers in the industry. He has achieved an enviable success in every branch of the industry and he has an enviable reputation as a friend of clean pictures. Indeed, he has lately gone on record as saying that he would sooner earn his daily bread as a lowly whitewing than as a maker of immoral pictures. Did our reforming friend in Washington know all this? He either did or he did not. If he did, he should have judged the producer’s words in the light of his reputation and in the light of his past performances. If he did not, he was ignorant of that which he should have known. In either event he should have been fair and honest.

The producer has since the publication of the article in the house organ received a large number of letters which have convinced him that the majority of his readers want clean pictures. I saw some of these letters myself and found them to be but an echo of the hundreds that are on file in the office of The Moving Picture World. Mr. Laemmle says his purpose was to wake up the readers of his house organ and there is not the slightest reason to doubt his sincerity.

The whole affair shows how important a part the public decency department is in a big film corporation. The enemies of the picture are constantly on the alert and we should not put any weapons in their hand. Vigorous and unconventional advertising is all right, but let us cut the recklessness out.

Prosecute the Panders
By W. Stephen Bush.

We have heard of an organized effort within the ranks of the industry to procure to the full limit of the law every man or group of men who try to use the screen for immoral purposes. We earnestly hope that something will come of this effort. It is needed. This does not mean that the motion picture producers need looking after by the police. The fact is that all but a most insignificant number are far above reproach and are turning out pictures which are entirely free from moral objections.

The trouble lies in this: No matter how insignificant the number of these producers, they cannot be considered negligible. Their power of evil is great and must be taken seriously. We do not believe that censorship is the right remedy. It is unfair and unreasonable to inflict disgrace, hardship and monetary loss upon the great body of reputable producers because there are two or three men without conscience and without regard for law following the same business. The publishers have some disreputable men in their ranks, but they do not have the other professions. These elements are, of course, constantly being weeded out.

The objectionable and unscrupulous producers who do not hesitate to pollute the screen and corrupt the minds of the young can be weeded out in only one way: The law now on the statute books must be invoked to prosecute them. The Moving Picture World has recently refused an advertisement of a “feature” the producers and promoters of which openly and brazenly advertise it as an appeal to indecency. We cannot soil the pages of this paper with anything like a description of this production. Suffice it to say that the style of advertising used in connection with the picture plainly indicates its revolting and offensive character. It is altogether likely that the advertisement if brought to the attention of the proper authorities would bring about prompt action.

The decent producers ought to combine at once and start a criminal prosecution of the offensive feature. The men who were convicted of maintaining an indecent show on Broadway because they showed a so-called “white slave” film are in about the same class as the producers of this film of filth. The entire industry is attacked by such shameless productions. The industry as such must defend itself against such attacks. Without loss of time the decent elements in the motion picture field ought to get in touch with the authorities for the suppression of these immoral films. It is not only necessary to suppress such films and have the law confiscate them; it is equally necessary to prosecute the men who were connected with producing, distributing, advertising or exhibiting them.

It seems to us that the newspapers, and especially the trade paper, which advertise such filth is equally guilty with the producers, and a prosecution ought to include the publications which for a few dollars are willing to prostitute their columns for the benefit of the panders.

The prosecution and conviction of the producers and advertisers of films which are evidently intended to appeal to indecency would do more to stop the evil than a thousand sermons and editorials. It is the duty of the decent elements in the ranks of the industry to take action and to make a drastic example of the panders who would not care a rap if they ruined the industry provided they succeeded in getting away with a little dirty money.
Horsley's Animal Features

The Ambitious Producer Tells of His Jungle on the Coast—What Animals Can Do Before the Camera—Denial of Foolish Rumors.

By W. Stephen Bush.

Essentially a mobilizer—that's what I would call David Horsley. What other name is more suitable for a man who is in perpetual transit between the Atlantic Coast and the Pacific Coast, who is oscillating in contained energy between two such antipodal centers as Bayonne, N. J., and Los Angeles, Cal. David mobilizes himself and then reaches everybody who is within an orbit of ten miles. As a transmitter of working waves David is "way up in G."

Mr. Horsley has written his share of moving picture history; he has had his share of adventure and experience; he is right in among the vanguard of the progressives today, and he is chock full of human interest all the time. Horsley, therefore, is a very tempting target for the interviewer. At the Astor the other day David talked most entertainingly of his acting animals, his refined bears, his mimicking jaguars, his plantive but intelligent pumas, and above all things of his performing lions and their patient and daring trainers.

The School in the Jungle.

"The old plant here in Bayonne is running itself pretty well, but the new venture out on the coast, like all new ventures with a little ambition in them, requires constant care and intimate supervision. Why, even now question comes to me after question by way of telegrams from Los Angeles. You know I have five acres right in the heart of Los Angeles and my jungle is located there. Now, about my jungle. It's a wonderful thing. For one thing I am able to keep the animals within the proper focus any time I want them. The jungle is divided into six sections with the eye of the camera in the center. The jungle, of course, provides the proper background for each animal scene and no picture you know requires more of a real and correct atmosphere than an animal picture. Of course I am now speaking of the

animal scene in a drama. The jungle was built after a design of my own and includes a moat among other things. This moat keeps the animals handy and provides a protection for the players in case of emergency. Oh, yes, it has proved its practical value. A short time ago Frank Montgomery temporarily forgot the warning signs that are posted up about the jungle and found himself face to face with our most ferocious leopard. Mr. Montgomery assured us after the meeting that he had none but the kindliest feelings toward the leopard, but unfortunately the leopard took a very suspicious view of Frank and without waiting for further developments Frank jumped into the moat. We soon answered his cry for help and rescued him. The incident gave rise to a lot of foolish and exaggerated rumors. People began to say that I was feeding my animals on actors. Please deny these rumors and make the denial as strong as you want to."

What Animals Will Do if Cleverly Trained.

"It will probably please and interest the readers of The Moving Picture World to know that we have developed a set of animals who work wonderfully before the camera. You understand, of course, that not every wild animal makes a good picture actor. There are in every group of lions or bears or jaguars or elephants certain individuals who show an unusual degree of intelligence. These we select and put through a collegiate course and many of them earn their degree I assure you. Take our elephants, for example. They are canny beasts. They will feign being shot in the right fore leg or in the left hind leg or any other portion of their huge anatomy and then limp off with every visible sign of intense suffering. They will charge a man and bear him to the ground, and hearing a shot will stagger, and after a few more shots topple over and play dead. They will pretend killing a man, either with their legs or their trunks or their tusks, and then they will appear to crush the villain in a manner to make the gallery howl with delight, and all..."

Panoramic View of David Horsley's
the time the supposed victim is as safe as if he were in bed
Nor are the elephants alone in this display of animal
sagacity, Take our leopards and jaguars for another
example. We have two or three now that will stand crouch-
ing on the branch of a tree and wait for a horse and rider
to get near enough and then spring upon them in such a
way that no one will ever believe it's only acting. In this
same school we have trained bears to do tricks before the
camera that I thought utterly impossible. They will hug and
rush a man slowly, and, with an appearance of the most
intense and terrifying realism. Then they will strike a man
dead and walk around him smelting and snuffling, finally drag-
ing the man off to their lair. They will receive a cut with
a big hunting knife, just as if it were real, and slowly release
their hold on the dead man and turn with savage fury upon
their new enemy. Highest, however, in the line of intelli-
gence, I think, we must class the lions. I saw the rehearsal
of a scene which I will not likely forget in a hurry. A
trainer taking part in a big animal feature is attacked first
by one lion and then by two others. He has just succeeded

Antony and Cleopatra, Two of the Bostock Elephant Actors.

in putting the first animal hors de combat when he is at-
tacked by two other lions and a blood-curdling struggle
takes place. I could not believe that it was other than real;
the huge cats went for the man first from one side and then
from another and one of them actually got his jaws upon
the head and shoulders of the trainer. The beasts looked
so angry and acted with such fearful fury that I could hardly
trust my eyes when a short while afterwards I saw them
on the most cordial terms with the man whom they had all
but devoured before. Bonavita is my principal lion-trainer,
but he has many capable assistants who have been with him
for some time. We have reached the acme of realism in campfire scenes where we show the lions prowling around

the tents and making off with their prey. I could tell you a
most entertaining story about one of our polar bears, who
actually disarms a man who attacks him and then breaks
in pieces the gun taken from the man. The same bear will
allow the hunter to choke a gun down his mouth and then
he will give an imitation of a bear gradually losing his
strength through the painful process of suffocation.

Comedians Are Not Lacking.

"Yes, we have our comedians, too. Take our cinnamon
bear. He is a natural born comedian and fun-maker. I
could not begin to describe all the laughable tricks he can
do. Whether he under-
stands the purposes of the s c e n a r i o of
which he is part I am
not prepared to say, but it almost seems as
if he did. Aside from the comedy with ani-
mal features we will
release some comedies which I believe will
mark a new departure
in laugh-producing. In
our George Ovey com-
edies the comic star
will be the only bur-
lesque character, the
rest of the people will
all appear normal and
ordinary. I think that
will really heighten the
c o m e d y effect and
make the cleverness and the oddities of the
comedian stand out in
bolder relief. The re-
sult, I hope, will be
more fun and more
laughs. One t h i n g,
we have learned in
comedy producing. It does not pay to get sympathy for
anybody in a comedy. The moment you touch the chord
of sympathy the source of laughter dries up and you don't
need more than a mere drop of sympathy to produce this
laugh-killer effect."

MISS NESBIT HONORED.

Miriam Nesbitt, Edison star, was tendered a dinner Sun-
day night by Mary Rider, who has written a number of
Edison successes, and Kate Jordan. It was a sort of wel-
come home dinner as Miss Nesbitt but shortly returned
from the West after a prolonged stay. Other guests were
Hamilton Revel, Fuller Mellish of the Vitagraph, Russell
Smith of the Equitable scenario department, and John
Rumsey, well known play broker.

Plant in Los Angeles, California.
Massachusetts Ball a Record Breaker

THE third annual ball of the Motion Picture Exhibitors' League of Massachusetts was held in the Arena in Boston on the evening of Wednesday, December 1. In the preliminary interest aroused, in attendance, in enthusiasm as evidenced in the business, it read like a water mark of exhibitors functions. Sharing the honors with as well as extending them to the screen stars was the Governor of the old Bay State, David I. Walsh, who came early and remained throughout, the closing of the exhibition. Walsh, who had not been forgotten, then escorted to the elevated platform, the first of the players to receive the greetings of the assembly. All the others followed in turn. Two powerful lamps and reflectors furnished light for the taking of motion pictures by the Dadmun Company.

The Governor of Massachusetts, David I. Walsh, arrived at the hall before 11 o'clock and was given an ovation. The popular executive had attended two functions before coming to the ball of the picture men. Shortly after midnight he departed for a half hour to keep his fourth engagement of the evening, but returned to lead the grand march. Among the players to be introduced to the Governor was Dame L. Drake. There is a fairly well authenticated story that the governor, as he was presented to the pupils of a certain school, heard this colloquy:

Teacher—Now who will tell me who this gentleman is?
Little Boy—King Baggot.

There was a mutual "zipping up" between the Executive and the player. Each appeared to be satisfied. Later in the evening when the governor, met the committee, he jokingly remarked they should work together in a production and enact a supposedly dual role.

The selection of the leaders of the grand march was the result of a spirited contest of six weeks. The committee left the matter in the hands of the recipient of the Boston American. Over two million votes were turned in. They came from all over New England. For the honor of walking with the governor, Clara Kimball Young received 578,933 votes. Ann Pickford was second, with 375,311 votes. The other players chosen were Frances Bavier, Christine Mayo, Theda Bara, Anita Stewart, Mary Minter, Earle Williams, King Baggot, William Farnum and Crane Wilbur. The majority of instances the efforts of the accelerators seemed to be centered on the women rather than on the men.

After the floor had been cleared the march proceeded. As the different players passed around the hall they were the recipients of applause from their admirers. Dadmun took the floor at the end of the march. He said that there was a contest conducted by the Thanhouser company, the winner to be given a tryout at the New Rochelle studio. Singularity enough the girl who was later declared the winner was "spotted" by J. A. Edlow, the manager of the Universal exchange. He had never before seen the young woman, but he was impelled to remark to the Thanhouser publicity man: "Here, Rubinstein, you're overlooking a big bet. Get that girl up front." The choice of the committee, who will be known on the screen—if she reaches it—as Doris Gray, looks like a winner. Although very youthful she has poise and intelligence as well as good looks.

The success of the ball was due to the skillful work of S. W. Grant, chairman of the committee, who was aided by President E. H. Horstmann, and R. W. Drown, secretary, and G. M. Clark, treasurer, of the executive committee. The police detail was the largest for an indoor affair, of which there is any record in the police-quarters. At and around the Arena there were more than fifty patrons and officers.


The Metropolitan Opera Company under the baton of Gustav Malven, presented a gala program. The music was played in the auditorium of the New York World. The seats were reserved and occupied by the executive committee.

The women's reception committee were Mrs. F. L. P. Brackett, Miss M. H. Brazier, Mrs. A. R. Carroll, Mrs. R. W. Edson, Miss A. F. Fedor, Mrs. W. F. Haggard, Mrs. F. J. Howard, Mrs. A. E. Lord, Mrs. F. B. Murphy and Mrs. E. M. Young.

The trade was represented in the boxes by the Paramount, who was shown in a four-reeler, "Kaleidoscope," United Artists (Ser.), Picture Playhouse (two), Photoplay, Eastern Feature Film (two), Pathé (two), Phoenix, Kriterion, Mutual (four), Triangle (four), Kalem, Hearst-Vitagraph News, nickelodeon (two), Precision (two), Kleine-Link (four), General Film (four), V-L-S-E (six), United (four), Fox (four), World (four), Mirror (two), American Seating Company, Dadmun, Wurlitzer, Movie Operators' Local 182, and the Boston American (Ser.).

The Banquet.

Two hundred and fifty covers were laid in Horticultural Hall for the entertainment of the guests of the Massachusetts exhibitors. The guest of honor was Governor Walsh, and by his side was Clara Kimball Young, who with the chair executive had led the grand march. During the course of the speaking, a goodly part of which contained complimentary reference to the governor, President Kessel of the New York Motion Picture Corporation casually remarked that next year he expected to be accompanied by a delegation of players, as his firm was bringing east six or eight companies, which would include Roscoe Arbuckle and Mabel Normand, as well as Charlie Chaplin, "who will be with us soon," said Mr. Kessel.

Mr. Selznick aroused interest when he alluded to the close of the term of Governor Walsh. "I don't know what the governor's salary is," he said, "but I will be very glad to do something for him. I will come with a delegation of players." The governor's companion in the march caused a hearty laugh as she naively remarked to the executive: "You know I'd just like to have you for a leading man." People are wondering how Frank J. Howard as toastmaster. Among those who responded to Mr. Howard's calls were the governor, Clara Kimball Young, Mr. Edson, Ad. Kessel, Carl Laemmle, Paul Panzer, Christine Mayo, L. J. Bluthstein, King Bagnold, C. A. Willat, Earle Williams, Spedon, Mr. Selznick, George Blaisdell, Edwin August, Rose Dugan, Fred Gunning, John Casey, ex-Senator Garland, Marc MacDermott, Samuel Grant and J. C. Graham, Marion Howard and Bertram Wallace, who served a breakfast that had been arranged in their honor. When a standing toast had been given to the governor he jumped to his feet and responded: "I want to propose a toast to the largest and greatest business in the world—a toast to the business that does more for the pleasure and happiness of all the people than does any other—the moving picture business [applause]; a toast to the enlightening picture exhibitors of Boston and Massachusetts, who tonight have given us the best and largest ball we have ever had in Massachusetts."

Three cheers for the governor followed.

New Edison Release Programs

Beginning December 20, One-reel Subjects Will Be Dropped—Only One Three-reel On General Film

Under the new reorganization plan of the General Film Company, the weekly Edison program will be the release of one three-reel feature put through the regular service of that company, Manager Leonard W. McChesney has just announced. This is contrary to the recently made announcement of the General Film Company which stated that Edison would release a one-reeler on Tuesday and Wednesday of each week and a three-reeler on Friday. Since the change, was the release of a one-reeler on Wednesday and Saturday, and a three-reeler on Friday. The latest and permanent program will release a three-reeler on Friday each week.

Manager McChesney feels the elimination of the one-reeler will allow more time and concentration of effort on a three-reel feature which will, as a result, reflect the best in that length of feature.

The program will run from the week of December 20, and the first release under this plan will be "Blade o' Grass" on Friday, December 24, featuring Leonie Flugrath and Pat O'Malley. Next will be "The Matchmakers." On Friday, the 31st, feature is "The Inkwell," with Ward Willingham. In addition the Edison studios will continue to release two five-reelers each month, put through the Kleine-Link Edison Service. In this service Miriam Neshitt and Marc MacDermott will once again be seen playing together in "The Catspaw," by William Hamilton Osborne, on Wednesday, January 12; Viola Dana and Edward Earle, a new continuation, in "The Innocence of Ruth," on Wednesday, January 26; Mabel Trunnelle and Robert Connex in "The Crucifixion of Philip Strong," on Wednesday, February 19.

Manager McChesney welcomes the new order of things and is enthusiastic about what the open market will do for film betterment and the elimination of the unworthy picture.

Mae Marsh at Work

"Birth of a Nation" Star Will Shortly Present Her First Triangle Picture.

There have been more inquiries as to the date of Mae Marsh's first Triangle picture than for any other star, with the exception of W. S. Hart, Billie Burke, Lilian Gish and DeWolf Hopper, thereby indicating that Miss Marsh is one of the first most popular Triangle players. When she was East about six weeks ago she looked badly and her friends feared she could not play during the early part of the season.

Encouraging news has arrived from the Pacific Coast that Miss Marsh is quite well covered from her indisposition. Consequently she is now hard at work on her first Triangle play, "Hoodoo Ann." Robert Harron is in the leading male role, and others in the cast include Mildred Harris, Pearl Elmore, Lyla O'Connor, Charles Lee, Wilbur Higby, William H. Brown and Elmo Lincoln. The title role is that of a little orphan asylum inmate who was adopted into a wealthy family and becomes a sort of modern Cinderella, winning the affections of Jimmy Vance, the son and heir. Granville Warwick is the author of the extremely interesting scenario, and Lloyd Ingraham is making the picture under the supervision of D. W. Griffith. "Hoodoo Ann" will probably be presented at the Knickerbocker theater during the holidays, with release to the country late in January.

PREMIER SCENARIO DEPARTMENT.

C. Edgar Burton has been placed in charge of the scenario department of the Premier program. All scripts, books, plays, etc., must pass his careful scrutiny before receiving consideration.

Mr. Burton brings to this work several years of literary experience, some of it in newspaper and some of it in magazine work, and the last two years have been more closely identified with the motion picture industry.

Premier Program will produce only stories by famous authors and picturizations of novels or famous plays, no original scripts being available at the present time. It is possible that at some future date this policy may be varied, but for the present stories are being selected only from well-known works, and only such stories are pictured as are crowded with action, have deep dramatic interest, pictorial beauty and are especially suitable for picturization.

CASTING EFFICIENCY.

Modern business efficiency is beginning to take root in the motion picture industry and Premier program following the lines of greatest efficiency have selected John W. Mitchell, the theatrical agent, to carefully tabulate all valuable data with regard to types suitable for use in motion pictures.

LEY PREMIER'S PUBLICITY MAN.

Premier program publicity department is under the direction of E. A. Levy, whose previous connection with Favorite Players Film Co., Excelsoir Film Co., has introduced him to motion picture circles in the past.
The “Black Crook” Ready

Kalem’s Production of Famous Extravaganza a General Film Release on January 10.

The BLACK CROOK,” famed for picture two generations, will be given to the followers of music pictures on January 10. Kalem announced early this week that the finishing touches had been put to its spectacular adaptation of the extravaganza and that the early date in the New Year has been chosen for its release. “The Black Crook,” therefore, will mark the first release by Kalem on the new plan for General Film features.

Many weeks have been spent on “The Black Crook” since the director and players took the last scene, in pruning it to five reels, at which length it will be released. The story, of course, is told in the footage required, but care has been taken that only the pick of the spectacular scenes and ballet features was retained for use. The best technical men procurable have been at work on the tinting and toning, which greatly enhance the spectacle features. Hand coloring was even called into play, for Kalem determined to leave no stone unturned to assure “The Black Crook” a screen production worthy of its memorable stage career.

The cast of the production was largely recruited from the stage, a careful selection of types being sought. It includes one player, E. P. Sullivan, who has played over five hundred times in the stage production of “The Black Crook.” On the screen he is seen in his familiar role of Hertzog, the Black Crook, and those who have given an advance look at the picture are enthusiastic over his work. Charles De Forrest is seen as Greppo, the Black Crook’s drudge, and Count Wolfenstein, the villain, is played by Henry Hallem. Pretty Gladys Coburn contributes some of her most charming work to the leading female role, that of Amina, while her lover is played in true courtly style by Roland Bottomley, a Broadway favorite who has already assured success of a screen following in Kalem productions. Frank Leonard and Helen Lindroth are others in the strong support, while Mae Thompson, the well known dancer, is Talacta, the fairy queen. Close to two hundred prominent dancers and many solo artists were secured for the production and special numbers suitable to screen reproduction were arranged.

It will be a surprise to many to learn that “The Black Crook” has a really dramatic story interwoven with the spectacular features. In the stage production the story was cut and made room for musical features, but with the unlimited possibilities of the motion picture it has been possible in Kalem’s production to combine the strength of the story with the beauty of the spectacle. The screen adaptation was prepared by Phil Lang, who spent many months collecting from various old sources the real story of “The Black Crook” so that the screen is able to boast of telling the story for the first time. As originally written “The Black Crook” was a tragedy, and Manager Wheatley, owner of the rights, hesitated before offering it to a field wide public. Messrs. Jarrot and Palmer, names well remembered in stage history, had just imported a number of famous Parisian ballet dancers and when fire destroyed Whitney’s Opera House, their theater, they found themselves with a number of costly contracts and no way of securing a profitable return. It was then decided to introduce the ballet and musical features into “The Black Crook” and the production opened at Nihlo’s Garden, startling New York audiences with a new form of entertainment which Leslie’s Weekly of that time characterized as a “gay gift from naughty Paris.” The initial production ran over four hundred times and frequent revivals have brought its record of performances over the two thousand mark.

The Black Crook, also known as Hertzog, is a character who, because of wrongs committed on him, makes a compact with Satan by which he agrees to win over to perdition one human soul each year, or himself pay the penalty. Amina, the pretty ward of Count Wolfenstein, refuses to accede to the latter’s proposal of marriage, so that Rudolph, her lover, is first banished from his domains and later, when he dares to return, cast into a dungeon. Hertzog, in search of a soul, and with but twenty-four hours in which to make his compact, turns his crafty eyes on Rudolph and Amina, who are in despair. How Hertzog is frustrated, Rudolph and Amina united, and the Black Crook himself consigned to the care of Satan, is all told in his monumental production. It is promised that many of the double exposures and other camera artifices will furnish photoplay fans with a surprise.

“How Molly Made Good” in Washington

WASHINGTON is to see “How Molly Made Good,” the novel feature film of the Kalem Features, Inc. The picture is invading diplomatic circles this week and is finding many admirers in the National Capitol. There are many theater lickers in Washington, and “How Molly Made Good” offers exceptional attraction, inasmuch as the cast includes twelve of America’s theatrical favorites, each of these a tremendous drawing card in his own right.

Miss Marguerite Gale makes her initial debut as a screen star in this interesting feature film. But although she is a newcomer to the field of moving pictures, Miss Gale is already a "distinguished personality" in the National Capital, where she began her public career last of last year. This occasion was the start made by the young girl on a cross-country tour made in the dead of winter. The point of departure for the expedition was the old Willard House in Washington, the Exposition grounds at San Francisco was its finish. Needless to say the occasion was as dramatic, if not more so, than any stage performance could ever be.

There was plenty of audience to watch Miss Gale’s departure. No lesser personage than Vice-President Marshall started the little explorter off with a gracious speech and a large American flag to honor the occasion. The Chamber of Commerce also turned out to pay Miss Gale tribute and presented her with a floral horse-shoe nine feet high. So Miss Gale is by no means a newcomer to Washington, where she has already been in residence hundreds of years. “How Molly Made Good” is winning her many more "followers" each day, for Washington is most enthusiastic over the little screen star, and is once again turning out most generously to pay tribute to Miss Marguerite Gale.

THE SPECIFIC AUTHORSHIP.

In recent issues of several publications was published a resume of the career of George Brackett Seitz, scenario editor of the Pathe organization, in which an error of omission was made. Mr. Seitz wrote "The Perils of Pauline," and "The Exploits of Elaine," it was meant that he wrote the working scenarios, a number of the story synopses having been written by Charles W. Goddard. The stories written by Mr. Seitz were published by the Star Syndicate, a William H. Rease organization, and were the work of Arthur B. Reeve.
Comming World Film Productions

Kitty Gordon, Famous Beauty, to Be Seen in "As in a Looking-Glass." Other Stars of Note.

THE coming releases of the World Film Corporation are among the most ambitious ever by this producing firm, to be released on the regular program. In the coming productions, the beautiful Kitty Gordon, who makes her initial appearance on the screen, and has been an assistant to General Manager Walter W. Irwin, has been made a vice-president and general manager of the World Film Corporation, first production will be "As in a Looking-Glass," Robert Warwick in "The Ambition of Mark Truitt," Holbrook Blinn in "The Magnificence of San Francisco," Catherine Calvert in "The Heart of a Thief," Alice Brady in "The Rack" and George Beban in "The Genius.

A story based on "As in a Looking-Glass," one of the best-known stories of recent years and which became so popular in London that it was dramatized, it was played at two different theaters simultaneously, was written by F. C. Phillips, and is considered the best vehicle procurable for the charming and talented Kitty Gordon. Miss Gordon, who is now appearing in "A World of Pleasure" at the Winter Garden, has been spending her spare moments at the World Film studio familiarizing herself with the work, under the direction of Frank Crane, who will direct Miss Gordon in "As in a Looking-Glass," has been rehearsing the production which will be most pretentious. Mr. Selznick feels confident that in the engagement of Miss Gordon, he has a star that will jump into immediate prominence and favor it among another great prominence which is now working for a moving picture is "The Ambition of Mark Truitt." There are few people who don't remember the thrilling story of how poor Mark Truitt plodded his way from poverty to a position of wealth, power and respect. Robert Warwick, who plays the title role, has been spending the past of a few months, and is considered by the director as having his best chance to date. In order to obtain permission to take the pictures it was necessary to promise the utmost secrecy. To do so, Director Oscar Eagle and his company had to be at the mills every morning at seven and stay until six, so that they would not arouse the fear of the mill workers that they were competitors from another country.

The famous Death Valley Jim Scott has volunteered to act as guide to Holbrook Blinn, Fania Marinoff and company during their travels through this interesting country while they are working on the story of "McTeague of San Francisco," by Frank Norris, author of "The Pit," who is the creator of "McTeague," and has told of his many adventures in the Death Valley of the West, has granted permission to the World Film Corporation to picturize this story, providing the scenes were taken in the real Death Valley, and not "faked." He also volunteered that Holbrook Blinn is the ideal role, as Barry O'Neill, the director of the picture, is most enthusiastic and feels that he will be able to look upon this picture as his masterpiece. Miss Catherine Calvert, who in private life is the wife of the celebrated author, "Miss Jimmy Valentine" and "The Deep Purple," the screen versions of which were produced by the World Film Corporation, has been signed up to play the stellar part in the screen version of "The Heart of a Thief," another work of Mr. Armstrong's which was written especially to fit Miss Calvert's personality. Miss Calvert is well known on the speaking stage as one of the younger emotional actresses, and great things are expected from her in the very near future. Alice Brady, who needs no introduction to moving picture fans, is completing "The Rack" under the direction of Emile Chantard. The scenes in "The Rack" will most likely be the highlight of the year and Mr. Brady has taken advantage of the opportunity to bring forth the wonderful acting ability which she possesses.

George Beban, who made his initial appearance in pictures in "An Alien," and perhaps scored the biggest success of any performer upon their first introduction on the screen, is again hard at work on another intensely interesting story, the title of which has not been selected. Mr. Beban and his company are embarked on the Missouri-Tennessee journey just returned from Alabama where they enjoyed life on a ranch while taking the scenes for his new production. Mr. Beban is also the author of the scenario, and in conjunction with Mr. Tourneur selected the type pictured in his mind's eye for each character.

Looking over recent captures of the World Film of both stars and scenarios, Mr. Selznick feels confident that the exhibition of these pictures will be proud that they play World Film features as well as financially.

Assistant General Manager Goff

A N important change was made in the executive staff of the V-L-S-E. this week when General Manager Walter W. Irwin announced the appointment of A. W. Goff for the past three months in charge of the Coast Division of this organization, as the assistant general manager of the company. Mr. Goff is now on leave of absence and will assume his new duties on Monday, December 13.

His elevation to the direction of the V-L-S-E. sales force, which comprises the principal function of the position of assistant general manager of the V-L-S-E., is the recognition of the splendid work which Mr. Goff has done for the Big Four in the West, and of his noteworthy capacity to secure unusual results. Mr. Goff has been transferred from Cleveland where he was branch manager for the V-L-S-E. to San Francisco as coast division manager last July. In both Cleveland and along the coast, Mr. Goff made an enviable reputation for both himself and his company.

Mr. Goff holds with General Manager Irwin, under an eminently favorable financial policy, that there has been no weak feature—a strong feature exhibited enough to give everybody interested an opportunity to see it. He has won hundreds of theater managers to this viewpoint. The appointment of Mr. Goff as assistant general manager will simply be another evidence of the sincerity of V-L-S-E.'s square deal policy to its employees and the exhibitors. This policy is one which combines the division of profits and the encouragement of every member of the force, to work for promotion to the highest positions in the organization. Mr. Goff has always found time to help his assistants grow. Two of them are now occupying positions as branch managers with the V-L-S-E.

In the appointment it is understood also that General Manager Irwin desires more time for creative work, and therefore sought a lieutenant upon whom he might depend to take care of the great deal of executive detail in connection with the V-L-S-E. service to the exhibitor through its various branch offices.

Universal Complies With Postal Regulations

In the issue of the Moving Picture World dated Dec. 4 was published an advertisement in behalf of the Universal Film Manufacturing Company to the effect that it would not receive the best time for a new brand of film which it was about to release. When the issue of the World containing this advertisement was offered at the postoffice in New York for transmission through the mail exception was taken to the wording on the ground that the advertisement in question did not comply with the postal laws governing such matters. It was stipulated that the Universal Film Manufacturing Company should repeat the advertisement with such amendment as would bring its offer to pay $100 for a brand name into conformity with the law.

Accordingly, on page 393 of this issue the aforesaid advertisement is repeated with the added paragraph which states that, "Should more than one person bid for the exact same name chosen by the Universal Film Manufacturing Company, each person will receive $100."
Cartoonist Bray With Paramount

Inventor of Animated Motion Picture Drawing Talks of Promising Future—Prominent Artists in His Studio.

By Lynde Denig.

THAT animated cartoons have come to stay as an important factor in motion picture entertainment is a recognized fact. During the past few years, in one form or another, they have been given a place in most of the larger programs, and artists of renown in the magazine and newspaper field have been attracted by the new opportunities. If it is true that the advances made in the production of photoplays have been due to the combined efforts of a great number of producers, each, in turn, contributing a valuable innovation, it is equally true that the animated cartoon, as an original and commercially feasible form of screen entertainment owes its existence to J. R. Bray, formerly with Pathe, and now allied with the Paramount Corporation. Mr. Bray has won his spurs as a cartoonist long before he dreamed of giving his figures animation and causing them to move across the screen. At the time he was drawing the "Teddy Bear" series for Judge, motion pictures were giving evidence of the national amusement, and Mr. Bray conceived the idea of adapting his art to the new form. People enjoyed humorous drawings without action, how much more would they enjoy humorous drawings combined with action. He promptly began to experiment; he learned all the technicalities of photography; he spent considerable time at the Bronx Zoo studying the movements of animals that his drawings might be natural, and as the result of six years expended in perfecting a process he devised a workable method of making an animated cartoon. Subscribed his "Heeza Lil" and "Police Dog" series have brought laughter and applause in countless theaters. Thus far, at least, his productions have been inimitable.

In speaking of his contract with Paramount calling for a thousand feet of comedy each week beginning in January, also a cartoon to be issued in the news weekly, he said that he selected Paramount as a distributing channel because it offered the largest outlet for cartoon theaters. "I have always aimed," he declared, "to produce humorous subjects that would be appreciated by intelligent audiences, just the type of audiences being reached by the program with which I am allied."

Mr. Bray showed gratification in speaking of the organization he is directing in the Bray Studios, Inc., an organization of artists and distinctly for the benefit of artists gifted with the peculiar faculty of imagination and talent needed in this work. With C. Allan Gilbert as an associate, he soon will be ready to introduce a style of drawing that is heralded as revolutionary; and, apart from this, he is looking forward to big results from the staff of artists now under his direction.

"I find that most people have an entirely mistaken notion about the qualifications demanded in making animated cartoons," Mr. Bray continued. "They think the chief requisite is patience in tracing hundreds of drawings where the reality one must possess imagination combined with an exact knowledge of motion. During the past few weeks I have tried out more than a dozen men who have been successful as cartoonists or illustrators, and the majority of them have been at a loss when it came to putting action into a picture. Take such a simple thing as a cat jumping from a table. We all have a vague idea of how the cat appears, of the position of the legs, and the tail. It is easy to imagine, for, of course, there cannot be a model for each movement," Mr. Bray said that the five well-known artists now associated with him in the studio have revealed an exceptional aptitude for this difficult work. They are L. M. Glackens, C. T. Anderson, Earl Herd, Paul Terrry, and Leighton Buttle.

Referring to suits brought for the protection of the process used in the making and photographing of the pictures, Mr. Bray said that there was danger of his motive in instituting the litigation being misconstrued. He said that he never had any wish to exert a monopoly by driving other artists out of the business. Quite the reverse; he has done all that he could in fighting the battle of the artist by insisting that he receive a just payment for his work. Mr. Bray feels that two dollars a foot for negative is not too much in consideration of the time, expert knowledge and labor expended.

"From the first," he continued, "I have tried to uphold the dignity of the animated cartoon and in doing this I have naturally opposed the circulation of poor work that would give the public and exhibitors a wrong impression of the type of picture in which I was interested. Some of the films released was so entirely without merit that it harmed the business prospects of all artists engaged in making cartoon drawings."

Since his first subjects were issued by Pathe, Mr. Bray has brought about many improvements in the process of preparing the pictures and treating the film. The white background originally used was found to be unsatisfactory because it became badly scratched after a few weeks' wear. Aniline and sepia tints were used to better results; but now a method has been perfected whereby the film may be thoroughly toned. This innovation probably will be used to good purpose in the pictures being made by Mr. Bray and Gilbert. The artists, they called, promise a brand new sensation for photoplay patrons and it may not be very long before exhibitors are offered a five-reel photoplay drawn by Mr. Bray and his associates.

RALPH KELLARD, who has been signed by Donald Mackenzie for his Pathe Gold Rooster play, "The Precious Packet," is one of those rarely found individuals, a native of New York City. He was educated in the city schools, and then studied law just long enough to convince him that law was a profession better adapted for others than himself.

He had always been fond of the stage, and being told that his fine personality, easy manner and dramatic instinct would put him a long way on the road to success looked for a chance to break into the highest class of the profession. He got one—in "The Eternal City"—and played twenty-six weeks in one-night stands in the south. The fact that he survived this endurance test and stuck to the stage in itself proved a certain fitness for the work.

His first appearance on Broadway was with David Warfield in "Music Master" at the Bijou theater, and he remained with that company through the next season, forty-five weeks in all. Then followed a succession of good engagements: Two seasons with "The Warrens of Virginia" under Belasco; one summer season in stock in Washington, D. C., with Charlotte Walker; leading man with Virginia Harned in "The Land of Hope"; leading man with "Rebecca of Sunnybrook Farm" during the New York season; three seasons in the Ralph Kellard Stock Company in Syracuse, N. Y.

It may be seen from this that Mr. Kellard, though a young man, has had plenty of theatrical experience, and at twenty-four he has of the qualities of Lois Meredith, his co-star, Producer Mackenzie expects to make a Gold Rooster play well worth while.
The Motion Picture Exhibitor

Maryland "Get Together" Meeting
Exhibitors Hold Big Convention at Baltimore—President Herringtont Preaches Proper Co-operation

T he annual "get together" star party of the Exhibitors' League of Maryland, participated in by the motion picture exhibitors and film exchange men of Baltimore, with guests from Philadelphia and Washington, was held at the Raleigh Hotel, in Baltimore, on the evening of November 30. This was the first big meeting of the fall season and was quite largely attended.

The keynote of the meeting was "get together." It was pointed out by the various speakers that proper co-operation was lacking among the members and that some action should be taken to more closely cement the bonds of both personal and business friendship that the organization may be enabled to bring about some very much needed reforms.

The principal speaker of the evening was Frederick J. Herrington, president of the Motion Picture Exhibitors' League of America. He discussed with Baltimore exhibitors the three important topics of the day—censorship, Sunday opening, and organization. One very good point brought out by him as to the futility of censorship was his reference made to a possible film depicting the exhibition of each motion picture in any of the art museums of the country. Such a film, regardless of its educational value, he declared, if shown in any motion picture theater, would be condemned in its entirety by censors, the fact that it is urged upon the people of the country to visit such museums.

According to Mr. Herrington's way of thinking, there is no such thing as censorship, he holding that censorship means an act of censors in different states is not final as the defendant exhibitor can bring action in a court of law with the equal probability of having such decision reversed. He declared that the question soon would be "who will censor the censors?"

The power of the motion picture is far greater than the much-heralded "power of the press," in his opinion, but all abuses are allowed to stand uncorrected because of the fact that the people who demand纯净 organizaion do not hustle and keep hustling to eradicate abuses. He dwelt on the lack of co-operation among the exhibitors, showing how they allow petty quarrels and differences to influence them. To this fact he attributed the lack of organization among them. He compared the exhibitors with the operators, for the latter, in contrast, pretty generally know what they want, make known their wants, stick together, and get what they want.

Motion pictures have been declared to be of great educational value, but according to the national president they teach and educate everybody but the motion picture exhibitor himself.

There has been more or less talk in Baltimore as to the desirability of Sunday opening for the motion picture theaters. It is believed that this could be accomplished in the city itself, but throughout the country there is a strong religious feeling against it. Mr. Herrington declared that the exhibitors were far better off without this privilege, comparing Baltimore with other cities in this respect. He took one city in Pennsylvania as an example, stating that before Sunday opening was secured there were seven houses; seven weeks later there were seventeen. Other prospective film men got the fever and the number quickly increased to twenty-four, while at the present time the city is favored with thirty-one motion picture houses, with the result that the profit has been taken out of the business. Wherever there is Sunday opening, the receipts from the Saturday and Monday business is naturally small. With the theaters open but six days a week, the business is more generally distributed throughout that period and Sunday opening does not entail a box office loss.

In his remarks Mr. Herrington stated that the exhibitor who paid his bills was also paying indirectly for those who slighted their commercial obligations, and he urged that the exchange men co-operate in the effort to eradicate this evil.

Mr. Herrington was assured by a number of exchange men speaking on the subject of "bad debts" that they were doing everything in their power to discourage such a practice. This has been one of the problems that they have had to face for some time and would like to see cured.

Frank B. Spurrier, of Washington, D. C., manager of the local branch of the Vitagraph-Lubin-Selig-Essanay exchange, explained the formation of the National Exhibitors' Association at the National Capital. He declared that this was primarily for the benefit of the business as a whole, as its entire membership was desirous of working in co-operation with the exhibitors, feeling that in this way their own interests would be furthered. He also urged the admission of the exchange managers as members of the league. It was advanced that this would be a violation of the constitution of the Motion Picture Exhibitors' League of America, but speaking for that organization President Herrington said that there was nothing to prevent their admission to the league as honorary members. He declared that the exchange managers from the sub-organization without aid the exhibitors themselves can do little.

There was more or less discussion on the subject of Sunday opening by succeeding speakers. Edward Price, of the World Film Corporation, stated that he believed a measure providing for this could be gotten through the City Council and eventually through the legislature. Others declared that to do so would merely create a stronger feeling in favor of Sunday opening, feeling that it was the only way to do it. Frank Durkee, who is connected with several houses in Baltimore, declared himself opposed to any such action, not on religious grounds, he said, but on physical grounds. He urged that the government be asked to take the opinion of many that in the long run with Sunday opening the exhibitor does not gain anything and merely succeeds in making himself work one more day a week than is necessary, and invites additional competition by the fact that he is apparently so busy.

Bernard Debkin drew comparisons between houses in Baltimore and those similarly located in the neighboring city of Washington, showing that the former, when of the same size and class, were doing equally as well as the latter.

It was brought out at the meeting that all of the exhibitors of Baltimore are in accord as opposed to censorship, the exception of one gentleman who is absent from the meeting and who, it is said, has already gone so far as to prepare a measure providing for the censorship of motion picture films in Maryland to be presented to the proper authorities in the near future. This gentleman is said to be very much opposed to any action expressed himself as favoring censorship as he contemplated being the censor.

Representatives of the Baltimore Star and of the Baltimore American told the exhibitors of how their papers were working with the exhibitors by giving the proper sort of a Sunday motion picture supplement, and assuring them that they would lend their co-operation to the betterment of the business.

The closing remarks of Mr. Herrington were particularly applicable to the existing situation, for he said: "What the moving picture exhibitors of the country need is men at the helm who are not afraid to speak, that the exhibitors may be able to fully realize the benefits of the booming industry. We are not afraid of prosecution but we cannot stand persecution."

Interesting talks were also given by S. J. Mayer, of the World Film Corporation, and Carl F. Senning, of the Fox Film Corporation, both of Washington, who told of the activities of the exhibitors and exchange men in this territory. Both of these gentlemen assured their audience that the interest in film making is generally dis- tributed throughout that period and Sunday opening does not entail a box office loss.

In his remarks Mr. Herrington stated that the exhibitor who paid his bills was also paying indirectly for those who slighted their commercial obligations, and he urged that the exchange men co-operate in the effort to eradicate this evil.
Howard number rising has good gala delay, stick am December John and ton, but Senning, National league the July, an Detroit, him had. The reorganization had then completed the plans for the reorganization of the league in Maryland can be completed.

There were more than forty exhibitors and exchange men present, among these being President Frederick J. Herrington, of Pittsburgh, Pa.; Frank B. Spurrer, president of the National Exchange men’s League; Alan Bachrach, Carl F. Senning, S. J. Mayer and George W. Smiley, all of Baltimore, Pa.; and President T. H. Bohannon, Harry Loewy, Harry Reddish, J. Howard Bennett, Guy Wonders, Louis Benesch, Jake Shaab, Mr. Wonders, Sr., Mr. Eberhardt, Thomas Goldberg, Joseph Brody, Arthur Price, Mr. Cluster, J. F. Everhart, James Hartlove, Edward Rossiter, John Cunnin-ingham, Edward Price, Mr. Hall, Mr. Henderson, Mr. Rose- nau, Frank Durkee, Nat Keen, and many others.

National Executive Committee Meeting

It Will Be Held at LaSalle Hotel, Chicago, Wednesday, January 5, 1916—State League Officers and Members

The afternoon meeting of the Executive Committee of the Motion Picture Exhibitors’ League of America, which will be held at the La Salle Hotel, Chicago, on Wednesday, January 5, 1916, is cordially extended to all vice-presidents and State presidents of the League, and other exhibitors members of the league, who may be at liberty to, and desirous of attending this meeting, will be cordially welcomed.

Prospects are that a good representative meeting will be had. President Herrington had very satisfactory results from his efforts in organizing a number of State branches since the office of the office of the department of the past three years, had decided to go out of business. Mr. Cobb has resigned, but will continue with the company until its final dissolution Jan. 1, 1916.

Edison Doing War Play

Players Get Reception at Phoenixville, Pa., When Some Big Scenes are Staged.

DIRECTOR BURTON GEORGE, Edison, has returned from Phoenixville, Pa., where he spent a week, with a special company, staging the battle scenes for the pre- tentious three-reeler, “Celeste of the Ambulance Corps,” in which Leonie Flugrath and Pat O’Malley are to be featured. The story is a war drama dramatically proving that, when real war is rankling, filmmakers who have every bit as full of self-sacrifice as were the pioneer women. The scenes are laid in the Spanish-American war.

The whole town of Phoenixville turned out, making the stay a gala occasion for the players, with balls, theater parties and luncheons. Director George has secured the use of Battery C, State artillery, for the war scenes, also having the use of their big guns and full war paraphernalia. In addition, a large number of men were engaged locally and a number of spirit men. The town of Phoenixville became the citizens that a number of the society women insisted upon taking part. They were accordingly made Red Cross nurses in the play.

The Edison company appeared before a crowded house at one of the local theaters. Director George addressed the audience. Other principals were Charles Sutton, Julian Reed, Joe Bingham and Harry Linson.

EDISON MAKES “THE CRUCIFIXION OF PHILLIP STRONG.”

Edison last week commenced work on a feature intended for release through the Kleine-Edison Feature Service called “The Crucifixion of Phillip Strong.” This new story will prove the most remarkable feature ever made by Edison. In many ways the story is a problem dealing with the modern churchman and his work. It has been adapted from the novel by the Rev. Charles M. Shelden, author of “In His Steps,” “His Brother’s Keeper” and “Born to Save.”

Phillip Strong, a rising young pastor in a fashionable church, surrounded by the luxury and comfort of a wealthy congregation, is suddenly made to realize that his life work is a failure. He determines to renounce his rich parish and take up a real work in the slums. In this he meets with strong objections from his beautiful, luxury-loving wife who refers to share Greene’s “The Crucifixion of Phillip Strong,” aside from its religious phases, has much of life on the East Side in its relation to the rich to give it distinction among its kind of stories. Until this month by the record of the date originally scheduled for its release, and John Barrymore in “Nearly a King” will take the place of “The Old Homestead” on December 30. FAMOUS PLAYERS CHANGES DECEMBER SCHEDULE.

After the first showing of the completed adaptation of Deman Thompson’s great rural classic, “The Old Homestead,” it has been decided that the production is to be shortened by two reels and that the whole story be cut down to a manageable length. The result has been to cut down the running time of the play to the point where it will be possible to present the play in a shorter time than was originally intended.

The new running time of the play is one hour and fifteen minutes, as compared with the original running time of two hours and fifteen minutes. The changes have been made in order to bring the play in line with the demands of the modern audience, who are more and more interested in the story of the lives of the people who make up the community. The play is now presented in a more compact and more compactable form, making it possible to present it in a shorter time than was originally intended.

The changes in the play are not confined to the running time. The story has been shortened in order to bring it more in line with the demands of the modern audience. The changes have been made in order to bring the play in line with the demands of the modern audience, who are more and more interested in the story of the lives of the people who make up the community. The play is now presented in a more compact and more compactable form, making it possible to present it in a shorter time than was originally intended.
For and Against Art in Moving Pictures.

I AN address to the Friars Club, in New York City, in October last, William A. Brady "let his imagination frame unknown events in wild, fantastic shapes of hideous ruin. For to shroud, to shroud the hideous, to cover the horror, to cloak the grave, the deep, damp vault, the darkness and the worm; and he said that the 'movies' would fling the stone to lay the giant low." The words within quotation marks are those of Mr. Munsterberg, of the Committee on the Moving Picture of the Carnegie Institute; taken from an article written by him in reference to the Brady speech.

In that speech Mr. Brady said in part:

"...for the last word to the thousands means the death of the drama. They merely represent a relinking of every old situation that the theater has already produced. Pictures will kill the drama, because the man who writes and produce for the theater will say: 'What is the use? If I write something dignified nobody will go to see it.'"

And then a motion picture man came in with a check for possibly $10,000 to write a scenario—a scenario that he can perhaps write in a few hours. Of course, it is not the author who suffers, nor is it the manager who suffer—but the country suffers.

Anent this diatribe, Mr. Hammon's article contained the following paragraphs:

Mr. Brady's lament, of course, regards the drama as a waning art, not as a waning business. Bless his sorrowing soul, the drama is as safe in the hands of the moving picture authors as it is in those of most of the magazines. Certainly there can be plays without the uninhabited unulations of the average actor uttering the speech of the mediocrities of the stage of the present time. Mr. Brady should know that it is not the movies that have killed the drama; the artists, the actors, and the stage directors who have made of every theater a shambles of literature and sentiment.

It was not the drama that the 'movies' have killed but the near—drama. Much of Mr. Brady's output as a producer has been of this showly—class—such things as "Mothers," "Sinners," "The Whip," "Life," etc. Mr. Mantle, my neighbor, wrote that the 'movies' were responsible for the utter failure of the last Brady—Laure Lane monster, "Stolen Orders," but he reports that "The New York Idea," a fine example of American satirical comedy, prospered. Perhaps the 'movies' have not killed this pseudo-drama, but in transferring it to another form they have removed much of its sting—the bad lines, the bad delivery of them, and the bad scenery with which it was envorished. The day of buck trees, buck flowers, buck grass, and buck personages was a day that was want to provide so lavishly in his pictures is past. But let him find a good play by Augustus Thomas or Langdon Mitchell or Edward Kellogg, and permit Mr. Brady to produce it without interference from him, and he will discover that his inuring of the drama in the sepulcher of his post—prandial pessimism is precisely.

And the closing paragraph contained the sentences:

As it is you will see in moving pictures the best acting to be seen in Chicago. Already we may consign to the camera the entire platitudinous, heard so frequently in the Auditorium bar, that "the good acting is in grand opera." There is good acting in the 'movies'.

Richard Henry Little, dramatic critic of the Chicago Herald, in a recent article made the assertion that "there is more truth in the moving picture than in the best of the drama of the picture play ever made," and seems to take a delight in belittling the picture play. I write "seems" advisedly, for he shows an interest in picture plays when he writes: "The 'movies' are destroying the delightful little love stories they used to tell in their plays and are now preaching on all manner of subjects, many of them taboo. The stage is no longer a Mme. Tussaud's chamber of horrors, but the movies and Manhattans' productions lately nothing but hot blooded horror.'"

But on the question of art in the moving picture I confront Mr. Little with an authority who will at least consider my interest, if he will not cause him to change the opinion already quoted.

In the December number of the Cosmopolitan Magazine, Hugo Munsterberg, professor of psychology, and director of the Psychological Laboratory of Harvard University, has a remarkable article under the title, "Why We Go to the 'Movies'." There Professor Munsterberg shows that moving picture plays are not only not "a substitute for the drama, but an advance to the stage, and their emotional effects in some ways quite different from those which we derive from the theater."

"But can we really say that the film brings us art in the higher sense of the word?" he asks. "Was it not for quite a while the fashion among those who love art to look down upon the tricks of the film and to despise them as inartistic? Those who could afford to visit the true theater felt it as a very low level to imagine that the average person lacked the glory of the stage with words. But that time lies far behind us. Even the most artistic public has learned to enjoy a high-class photoplay.

"Professor Munsterberg concludes his article by saying that he was one of the snobbish latercomers and a passionate lover of the theater, who felt it as undignified for a Harvard professor to attend a moving picture show as to attend a vaudeville performance or go to a museum of wax figures or to a phonograph concert. Finally he came under the spell of moving pictures."

But to quote his article:

"Why did this change come? Was it because the more and more improved cameras brought over to the impression of the real stage and thus made the substitute similar to the real stage at all? The real reason was just the opposite. The more the photoplay developed, the more it was felt that it was not their task simply to be an inexpensive imitation of the theater; but perhaps to offer us the claims of reality and yet which is entirely different from real life and real life is set off from them by its artistic and sentimental. Is this not more compelling than being thrown into a frame and the dramatic play on a stage. We do not want an art taken as part of our daily life, but the highest art, all art, means, speaks a language which has not even similarity to the happenings of the world.

"And if the aim of every art were simply to come as near as possible to reality, the photoplay would stand endlessly far behind the performances of real actors on the stage. But when it is recognized that each art is a particular way of suggesting life and of awaking interest, is a particular way of bringing the human soul to its own inner semblance to their own. They offer an entirely new approach to beauty. They simply do not disturb each other."

Richard Henry Little, dramatic critic of the Chicago Herald, in a recent article made the assertion that "there is more truth in the moving picture than in the best of the drama of the picture play ever made," and seems to take a delight in belittling the picture play. I write "seems" advisedly, for he shows an interest in picture plays when he writes: "The 'movies' are destroying the delightful little love stories they used to tell in their plays and are now preaching on all manner of subjects, many of them taboo. The stage is no longer a Mme. Tussaud's chamber of horrors, but the movies and Manhattans' productions lately nothing but hot blooded horror.'"

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enters the house of his beloved, now he is led into the parlor, now shyly, now boldly, as if his heart deceived him, now the garden. New stage-settings are ever sliding into one another; the limitations of space are overcome. And as if the laws of nature were broken, the laws of his life, the laws of his will in this liberation, new and fresh feelings are gained which gives new wings to the artistic imagination.

The art of photography, the art of narrating things seen, and the art of expressing the life of the soul in this world, makes the photoplay a new life-chance which alone would secure to it the right to exist.

But, with the quick change of background, the photoplay also gained a power of rapidity of motion which leaves actual men behind. And for an instant the photoplay is art with which nothing could not be carried out in nature at all. This, too, was made possible by the photoplay.

For the camera, magical wonders are not difficult, but no theater could have provided them. The photoplay is the most rapturous realization of this, in performance, however rapid or impossible, as it would go on in the outer world. An easy task is to be divided into the Photoplay and the close-up effect, in which, at one stroke, the theater is given into the hands of the photoplay. We can do this by precisely reversing the order of the pictures which follow. And the photoplay would call for the things that are missing in the theaters.

After pictures 1, 2, 3, 4, 5, 6, we give once more 6, 5, 4, 3, 2, 1, turn from 3 to picture 4, go back from 4 to 5, then from 5 to 6, and the close-up effect, a way of telling that a new beginning has been made. Or let the camera turn the straight lines into curves, or the curves into lines, and give a series of effects which the theater cannot produce.

In the excited mind, the smooth flow of impressions is interrupted. Let the camera break the flow of the pictures. Give once more the beginning, let the fragments of the photoplay, not as before in the theater, but as before in the photoplay, be made up for in the photoplay. Let the photoplay create a new unity, a new parallel, a new mental action. In the excited mind, the smooth flow of impressions is interrupted. Let the camera break the flow of the pictures. Give once more the beginning, let the fragments of the photoplay, not as before in the theater, but as before in the photoplay, be made up for in the photoplay. Let the photoplay create a new unity, a new parallel, a new mental action.

The photoplay works only with the methods of the theater, we must regret that the photoplay alone is the art of the future.

But what a different perspective is opened if we think of the unlimited means with which the film may express feeling and sentiment than with which the theater can. For the photoplay can do what in our mind our attention is doing; the camera goes to the object, the theater creates it in the imagination of the spectators. The photoplay can express everything on one point, in our feelings and emotions, the mind takes a sort of stand toward this approach. And the photoplay can express our feelings and emotions as the theater cannot.

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William T. McElveen, pastor, and Mrs. Catherine Waugh McCullough, a member, were strong advocates of the censor board. When the church was notified, however, that its picture must be censored at 30 cents a reel, interest in the picture programs grew cold.

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, left on a business trip to the West Coast. December 3, it was announced that he went about two weeks, and will spend most of the time in San Francisco and Los Angeles. He will return on or about December 21.

H. L. Wallick, one of the owners of the Republic Cooperative Film Company, of this city, returned Saturday, December 4, from a three days' business trip through Iowa. Mr. Wallick reported fair business conditions in the territory covered.

"The Warring Millions," at the Olympic last week, was taken off before the week closed. Kitty Kelly, of the Tribune, wrote of the pictures that the gentleman who compiled them made a mistake in nomenclature, as the "millions" are but sparsely represented by "less than a few hundreds," and that the "warring" except for a short flashing of a stirring stoutness, is a matter of preparation for the "devastating, destructive doom" about which so much had been written and so little seen.

After all the bother about a draft in connection with "The Birth of a Nation," which attracted the attention of thousands in the city at the time, the week ending Saturday, December 4, was entirely free from it. The newspapers had not a line about the scandal and nobody talks about it any more. It is hoped that the men responsible for clouding Chicago's fair name and fame will, in due time, suffer the just consequences.

William Farnum, Winfield Sheehan, general manager of the Fox Film Corporation, and Oscar Apfel, director of the photoplays in which Mr. Farnum will shortly begin work at the Los Angeles studio, stopped over in Chicago for a few hours on Thursday, December 2, on their way to the Coast. Mr. Farnum, during his brief visit, was guest of honor at a luncheon given in the Hotel Sherman by C. L. Worthington, district manager of the Fox Company in the middle west. Quite a number of prominent Chicago exhibitors and members of the press were present. Mr. Farnum, Mr. Sheehan, Mr. Apfel, William Seeley and Aaron A. Jones made brief addresses. Before leaving, Mr. Farnum was called on by William N. Selig, president of the Selig Poly-Company, and had, it is understood, to say, "The Spoilers" and its fame was duly toasted.

LINCOLN WITH LUBIN.

With the completion of the five-reel feature for V-L-S-E, Inc., release early in January, "The Wonderful Washer," the Ford player comedy in which Raymond Hitchcock, Marion Sunshine and Jack Henderson appear in the leading roles, Rene Plaisetty, of the Lubin staff of directors, has begun work on his second production under the Lubin banner. The story is one written by the Daniel Carson Goodman specially as a co-starring vehicle for June Dave, the popular Lubin star, and E. K. Lincoln, the former Vitagraph star and head of the Lincoln players, who has just joined the Lubin Company and makes his first appearance as a Lubin player in this four-reel feature. "The Cheat," was guest of honor at a luncheon given in the Hotel Sherman by C. L. Worthington, district manager of the Fox Company in the middle west. Quite a number of prominent Chicago exhibitors and members of the press were present. Mr. Farnum, Mr. Sheehan, Mr. Apfel, William Seeley and Aaron A. Jones made brief addresses. Before leaving, Mr. Farnum was called on by William N. Selig, president of the Selig Poly-Company, and had, it is understood, to say, "The Spoilers" and its fame was duly toasted.

TOM QUILL IS A NEW YORK VISITOR.

Tom Quill, head of the moving picture poster department of the Goes Lithographing Co., of Chicago, arrived in New York Monday morning, December 6. He will be at the Astor Hotel for about a week, and will be pleased to give details regarding the Goes poster product to those interested.
FOR PERMANENT ABOLITION OF CENSORS.

Los Angeles Exhibitors, Council and Business Men in Favor of Permanent Abolition of Censors.

A MEETING called by J. A. Quinn and other exhibitors of this city last Monday evening, a large number of manufacturers, exchange men and theater owners discussed the idea of presenting to the council a petition to permanently do away with the local board of censors. The meeting was an enthusiastic one and showed that the proposition to abolish the board was highly in favor. A committee composed of prominent men was named who are to meet and prepare an argument for their cause to be submitted to the City Council.

The meeting was held in the banquet-room of a downtown confectionery store and lasted from six-thirty until after ten. After the dinner, the meeting was called to order by Manager T. W. John of the local Musical exchange. Mr. Sam Atkinson was introduced. He acted as chairman for the evening. It was decided that the following-named men should act on the committee to see the mayor and council: Thomas Dickinson, Fred Kry, S. S. Hutchinson, Henry McRae, Lee Dougherty, F. E. Woods, Dr. W. T. Quinn, T. W. Johns, E. H. Allen and Sam Atkinson, chairman. The committee will meet on Wednesday evening to further discuss the matter.

In his talk Mr. Atkinson stated that there were about 122 theaters here, and that at least 50 per cent of them would be able to enter strongly into an advertising campaign to put before the people the proposition of doing away with the censors. Slides, posters, etc., will be used.

As a lever to work out the action through the council, it was suggested that everyone interested submit to the committee the names of their personal bankers so that they could be interviewed and be urged to sign the petition which goes to the council, thus bringing much weight to bear on the matter. It is imperative that the city officials be enlightened as to the magnitude of the great industry and its people.

After six weeks of hard work on the part of Mr. Quinn and other interested men, the outlook for a speedy and efficient move is highly encouraging, and with the proper co-operation of the film men and the board of censors ought to be about as bright as that of the turkeys which figured so prominently in the big fowl war of November 25 last.

NEW CHIEF FOR UNIVERSAL CITY.

H. O. Davis, Director General of San Diego Exposition, Appointed Second Vice-President of Universal Film Manufacturing Company and General Manager of Universal City—Henry McRae to Take Producing Company to the Orient.

The appointment of H. O. Davis, director general of the San Diego Exposition, to be chief executive of the Pacific coast studios of the Universal Film Manufacturing Company exploded like a bombshell this week in Los Angeles filmdom. It certainly was a great surprise to the trade in general and kept so secret that only a very few on the inside might have had an inkling of what was going to happen.

The official announcement came to Henry McRae, director general at Universal City, on Tuesday this week in the form of a letter from President Carl Laemmle, stating the appointment of H. O. Davis, the exposition manager of the San Diego Fair, and that Mr. Davis will have complete charge of the west coast plant and complete control of the productions. Mr. McRae, according to the official letter, will be sent to the Orient with a large producing company, and he arrived at Universal City Wednesday morning and took immediate charge.

There have been rumors of late that there has been trouble at Universal City because of divided authority. Mr. McRae in an interview denied these reports. "President Laemmle told me in his letter that he had decided that I was entitled to the vacation and rest for which I have frequently asked," said Mr. McRae. "It has long been my desire to take a producing company to the Orient, and President Laemmle informed me that I could carry out my wish. I will take the trip as soon as I can get together the company I want."

HARRY LEONHARDT AND WORLD MAN ON TOUR.

The general western representative of the Fox Film Corporation and the younger member of the Moving Picture World's western staff spent the week-end in San Diego among the producers and exhibitors, accompanied by R. E. Barron, also of the Fox office. To forestall your thinking that it was a "soft" outing for us, read the following: The poor guy was shown peacefully at 7:30 when Leonhardt called up and said, "Come on if you want to drive to San Diego with us; we're leaving at nine o'clock." In fifteen minutes we were leaving the bungalow and during the next four hours the carlands were hustled to an all-night bound for the city. We left at nine and drove all afternoon. In the evening Mr. Leonhardt signed up Manager Hicks of the Twin theaters, the Plaza and Cabrillo, for Fox pictures. The next day was spent in submitting the show, and visiting the exhibitors. With seven hours' sleep behind us, and a roll and some coffee to last us, we completed the visit to the southern exposition city's showmen, and when the bells murmured eight we were puffing east on the 3:35 to Los Angeles. Mr. Leonhardt is so enthusiastic over the 1916 pictures that he is confident of features being shown for so much as $5, and that is going some, he says, but the pictures will be going better. And if any one does not think he is enthusiastic over the new million-dollar Fox pictures that Herbert Brenon is now producing out in Jamaica, the doubter better go and see Harry Leonhardt, for he certainly believes in the coming big picture.

We found that R. E. Hicks, of the Twin theaters, had been doing some good work since we saw him last. He had just completed a deal whereby he became sole owner of the two best houses in San Diego, proving that the show business is not making the greatest progress, and is sure to make good with his two houses, one of which is changing from a program to the Fox features, and the other runs the General.

Mr. Bush, manager of the Broadway and Superba, reports business as very satisfactory with Paramount in one and Triangle in the other.

QUINN RUNS THEATER ALL NIGHT.

Los Angeles has an all-night show. Quinn's Superba is the theater and "Damaged Goods" is the show. Finding that his regular seven shows daily were unable to accommodate all the people who wanted to see the picture, J. A. Quinn, the wideawake Los Angeles exhibitor, first tried the experiment of running special midnight matinees. This took so well that Mr. Quinn decided to run all twelve pictures that Herbert Brenon is now producing out in Jamaica, the doubter better go and see Harry Leonhardt, for he certainly believes in the coming big picture.

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DONS OF THE ROLIN FILM COMPANY.

Gilbert Pratt, Otto Friese and Blanche White have recently joined the Rolin Film Company. They have been on the screen in the seventeenth of the "Lonesome Luke Phumphils" series, which is now completed. Saturday, last week, was
a strenuous day at the Rolin studios, and two of the players had to be sent to the hospital as the result of rough and tumble comedy stunts.

The Rolin Film Company is planning to build an additional stage, about 60 by 75 feet, to take care of the large sets being used for the Phumphkins pictures. All the members of the company were treated to an excellent dinner to celebrate the miraculous escape of A. C. De Lang, Rolin superintendent of rolling stock, when he turned turtle in Manager Whitney's big racing car. Manager Whitney has since sold the car and everybody is breathing freely again.

**VITAGRAPH COMPANY HAS NOW MOVED TO HOLLYWOOD.**

The western studios of the Vitagraph Company have now been removed to the eleven-acre site purchased by the company in Hollywood. The new location is on Prospect avenue and Talmadge street, and the new telephone number is Hollywood 2. Only two of the buildings remain at Santa Monica—the dark-room, and the negative department. These will remain there for a couple of months, during which time a modern laboratory and film room will be constructed at Hollywood. The present office quarters are only temporary, but the plans for the new ones look very promising. In addition to the production of Blue Ribbon features, the new studio will be devoted to the making of three-reel Broadway Star Features, with occasional comedies of one and two reels.

**JEWEL PICTURE THEATER OPENS.**

The Jewel Picture theater was opened on December 4. It is located at 302 East Fifth street, and Henry Silverman, formerly manager of the Superba, is the proprietor and manager. The house has been remodeled and a new front put in. Admission will be 10 cents, and the Chicago Tribune war pictures are booked for the opening show.

**THOMAS H. INCE TO STAGE BIG INDIAN PICTURE.**

Producer Thomas H. Ince is making preparations for the staging of an elaborate Indian drama. Sixty-five full-blooded Indians were brought to Inceville last week by W. A. Brooks and fifty more of the redskins arrived this week. The Indians, who are mostly of the Sioux tribe, are occupying a complete village of tepees at Inceville. They are splendid specimens of their race and range in age from two months to ninety-two years, the youngest being a husky-voiced papoose and the oldest a well-preserved old chieftain. Negotiations are under way for even more of the bronzed warriors, and W. A. Brooks has been instructed to comb the country for all available redskins. It is expected that within a few weeks Producer Ince will have at his disposal several hundred Indians to appear in the first of the Triangle-Kay-Bee Indian series. C. Gardner Sullivan, the well-known photoplaywright, is now at work on the scenario, and the property rooms at Inceville are daily being stored with all kinds of Indian "props."

**Los Angeles Film Brevities.**

The Gamut Club is making preparations for an entertainment on Christmas night of the members of the acting profession who are in the current productions at Los Angeles theaters during the holiday week. To raise funds a public entertainment will be given on December 8, in which many members of the Los Angeles photoplay colony will take part. The chief event will be a travesty on motion picture making called "The Making of a Movie" in which several film stars will be featured. A Gamut Club dinner will be given Wednesday this week when further details are to be discussed.

What it is believed will be the first midwinter poinsettia fete in the United States will be held at Hollywood December 9, 10 and 11. In addition to the interest attached to its novelty, the festival will have a deep historical significance. It is to be held on the grounds of the Church of the Blessed Sacrament, on which stands the grove of ancient trees from which Hollywood takes its name. It was in the shade of this grove that Father Junipero Serra celebrated the first mass in this part of California. During the service he blessed the trees, which thereupon became known as the "Holy Wood." Later the community which grew around the trees was named "Hollywood."

A feature of the festival will be an exhibition of a large collection of Father Junipero's relics, collected from all parts of California.

Amusement features will be supplied by the motion picture companies of Hollywood.

A special Christmas fund for the children whom Santa Claus often forgets—the children of the poor—is being started at the Hollywood studios of the Kalem Company. It is planned to select a family in need of necessities and Christmas cheer and for the entire company to play Santa Claus Christmas Eve.

Keep your eye on Ince! Thomas H. Ince, the brainy producer who is turning out Triangle plays for the big program, is losing his command of Inceville and Incity, the two large picture plants near here. At the time of going to press the latest film story in the evening papers was one like this:

An event of future importance in the motion picture world occurred here this week when a new heir—a boy—arrived at the Hollywood home of Thomas H. Ince, general manager of Inceville. Mrs. Ince was reported today as doing nicely.

Sid. Grauman, manager of the Empress theater in San Francisco, was a visitor in the city this week. He reports that the Exposition City's police are on his trail for having blocked traffic while people stampeded for tickets and entrance to the show to see Fox features run in connection with the regular show. Harry Leonhardt, general western representative of the Fox film firm, need not write. We know it now.
Nell Shipman in Her Hudson Bay Company's Blanket Coat.

some pictures interesting for natural students.

Frank Downing, a moving picture actor with some company of which we do not know, suffered injuries this week when he was in an explosion in Griffith Park, near Universal City. Fate seemed to have double starred bunched of bad luck for him that day, for while the ambulance sped along to the hospital it crashed into a car on a corner and demolished it, also wrecking itself and further injuring the unfortunate player.

Miss Isabell D’Armond, who is known throughout the east as a vaudeville player, arrived in this city this week from a tour of the far east, having reached in San Francisco early in the week. She will enter the picture game here, or else return to New York. She was in England at the time of the war’s outbreak and traveled east instead of west, landing in Australia, where she played the board stage, but it will be the shadow stage for her from now on.

The presence of mind of a Venice, Cal., policeman, combined with the common sense of a number of men and women who aided his efforts, saved what might have been a fatal theater stampede when a fuse blew out in the gallery of the Neptune theater. The fuse was for a ventilating fan, and the semi-darkness, with only the lights of the exits showing, and the sizzling, flaring fuse added to the terror of men, women, and children, and for a time it seemed that nothing could prevent a panic that would get beyond control. Some hair-brained man in the audience yelled at the top of his voice “Fire!” causing the panic to start. But, fortunately, the officer was in the lobby and rushed in, quieting the near-mob.

When Neva Gerbar left Santa Barbara on the completion of her engagement with the American Film Manufacturing Company, her automobile was literally loaded down with beautiful flowers. All the players were sorry to see her go and wished her good luck.

Don Meany, formerly manager of productions for the Quality Picture Corporation in New York, where he went with the company a few weeks ago, has returned to Los Angeles. Mr. Meany made a friendly call this week at the World office and stated that his return was caused principally on account of his wife who has been ill and by physicians advised a milder climate than the east. Don Meany, previous to his connection with the Quality Picture Corporation, enjoyed a similar position with the Universal Film Manufacturing Company and was for two years publicity manager for the Essanay Film Manufacturing Company in Chicago.

The moving picture men have not been satisfied with invading the papers for legitimate space, but here is Ince grabbing publicity through the columns of the dailies, headed “Along the Waterfront.” The following is from the Los Angeles Examiner of recent date, and the meaning is known to those who have viewed the screen dramas.

S. P. D. Los Angeles Harbor, Nov. 21.—A “king’s frigate” with full armament will engage a low, rakish pirate craft off the government breakwater here the latter part of the week. The pirates will board the king’s ship, front yard arms of their craft and engage in a hand to hand fight on the deck of the frigate, while grappling hooks and lines will hold the two vessels together. The entire crew of the pirate ship picture cameras will operate, taking in all of the scenes. The preparations for the fight have been going on here for several weeks.

The barkestone Fremont owned by a moving picture company and which has been wrecked here for several weeks, will be the pirate ship and the bark Alden Besse, recently purchased by another picture company, will be the “king’s frigate.”

The vessels will proceed outside the breakwater under their own sail, each having been equipped with new rigging, and there in the sight of the shore and in the sight of passing passenger steamers an old-time naval battle will be staged.

We should hear more about this from Kenneth O’Harra of Incity.

Another paper, now accustomed to the slang of the producers, comes out with a heading like this, with a neat little story as follows: TOO MUCH ACTION.

Ready! Camera! Miss Constance Talmadge, 16, movie actress, rushed to the arms of her sweetheart. As she did so a blank cartridge in one of the revolver’s she was at a ballroom disco missed her but struck the right ankle of the young woman, inflicting a flesh wound. She was rushed to a neighboring hospital and then sent to her home, 6065 Franklin avenue.

Miss Myrtle Gonzales, who is being featured in her own company with the Universal, has reported that we put a stop to the rumors that have been flying around that she was married last week. We know positively that she is not. Her charming little sister was wedded, and some one put the sister’s name on the copied story, and there you are. The film star, Myrtle, is not wedded, but her sister is so there.

Leo E. Tiede, of Santa Ana, has purchased the Electric theater in Orange and will reopen it early in December after a thorough renovating and overhauling.

Director General Henry McRae of Universal City is indeed busy mortal. To-day our story we stepped in to say hello and be informed of great things. The genial head of the Laemmle forces was busy at a tray of victuals and had just dismissed some orderly on business, when we poked our head in at the Laemmle headquarters in the film world in the morning. While talking to him he transacted much business, including the ordering of the fifty palms to decorate the Laemmle highway, advise a lovely young actress not to marry, administer his signature to three checks, and a voucher, give orders to the hospital to deliver Hobart Henley, plus his fractured ankle and a pair of plaster casts to the stage for a retake, tell a director where to find a wandering trolley to burn for a railroad story, inform a competing producing company where they could trail a coyote to be used as a wolf in a northern story, fix up damages with a farmer whose steer was killed when a bunch of cattle was used in a round-up scene, and number theTelegram pigeons five times, hence telegraphing all the news of the day and wishing me a happy Thanksgiving backed up with a Havana panatella, and then getting up and answering a call out the window to a girl who said she want to see you.

“Who’s this and aren’t you going down to see me now?” But she argued that she wanted to talk to him and he replied that he could hear every word she said. Such is the life of the boss. And yet he always wears one of those sapollo-proof grins.

M. G. Jonas, director of publicity at Universal City, who has been ill at his home for the past several days, has returned to his desk this week. Mr. Jonas had an unusually serious attack of bronchitis and for a time it was feared that pneumonia would probably develop.

Robert Leonard and his company of Rex players who are at present at Arrowhead Hotsprings making scenes in the productions of a three-reel drama, “Just from Sweden,”
are expected to return this week to begin the production of "Polly-olly," a film version of the well-known novel. Ella Hall and Leonard will play principals.

Sydney Ayres and his company returned this week to Universal City from a two weeks' stay in the snow-covered mountains of the great Bear Lake, where they had gone to stage exteriors in the production of F. McGrew Willis' three-reel story, "John o' the Mountains.

Joseph De Grasse and his players have returned from San Francisco where they have been filming scenes for the production of a five-reel feature entitled "Love Thine Enemy."

H. G. Stafford has been promoted to scenario editor at Universal City. Mr. Stafford was for more than two years on the regular staff of the company and was afterward made director of dramatic productions. Later he left to accept a similar offer with the Lubin studios at San Diego. Now he has returned to accept the place at the head of the Universal's script department.

Among the visitors this week at Universal City were Samuel Gompers, president of the American Federation of Labor, and Captain Newton H. Chittendem, the well-known American explorer.

Manager Markowitz of the local Universal exchange is tearing up the place and giving it a thorough remodeling and overhauling. He has found that business is so good that his present quarters were too small and as the plant is in a good location it would be impossible to move, so he has condensed the spaces and built a long addition to the balcony, which will allow of about twice as much work.

Billy Mathews, theatrical man from New York, who formerly was with Harry Leonhardt before he became a film man, was a visitor here this week and paid his respects to the general western representative of the Fox Company.

Seth Perkins, manager of the New Garrick, which was formerly run by J. A. Quinn, is preparing for the big exhibitors' ball on New Year's Eve. The large affair will take place in Shrinem Auditorium, and it is expected that it will eclipse any of the former events pulled off by exhibitors in this part of the world.

De Wolf Hopper ate his first home Thanksgiving dinner in twenty years and drank a toast to William De Wolf Jr.: "May he have his mother's looks and his dad's luck."

Rita Stanwood has joined the New York Motion Picture Company and started work at Inceville under the direction of Scott Sidney.

Bessie Barriscale departed this week for San Jose, Cal., where she will spend a short vacation.

Kalem Hollywood players returned this week from Catalina Island where they have been taking water scenes for a "Ham" comedy of the Southern Seas. Bud Duncan wrote the story which takes place on a cannibal island. Ethel Teare is the cannibal queen, Gus Leonard the missionary and Bud and Jack McDermott play the castaways.

Lloyd Hamilton will return to work again this week after having been disabled for many months as the result of a severe fracture in the left leg, sustained on June 25 while working in a picture. Both he and his partner Bud are more than anxious to get back in double harness again, and the scenario department has been preparing a special story for the return of big funny "Ham" comedies. We are powerfully glad to see you back, Ham Hamilton.

The capacity of Horkheimer Brothers' big plant at Long Beach is now 20,000 feet of negative film a week. The studio takes in a dozen buildings on four corners of two intersecting streets and represents an investment, it is stated, of $300,000. The average number of employees is 250. Messrs. Horkheimer are the sole owners.

Anna Littlee, of the Flying A, returned last week from a pleasure trip to the San Francisco Fair. She is now at work with Tom Chatterton in a three-reel western story entitled "According to Saint John."*

Thanksgiving brought its large number of out-of-town visitors and playday artists. Wallace Macdonald, assistant director with Archie McMackin of the American, dropped into the city for three days and spent an hour in the World office talking over old and new tales. He reported everything as being in good shape at the studios of the great

First Scene Taken on New Glass Stage of American Company at Santa Barbara.

Left to right, Assistant Director Wallace Macdonald, Director Archie McMackin, Camera Carl Wilens.

Flying A and said that the new indoor stage was a fine one and that every player appreciated it. The company is busy and is making a number of interesting new stories. Several other members of the Santa Barbara list of film persons visited us for the Turkey festival.

Reports have been circulated here that the Biograph Company, which only arrived here a few weeks ago, were going to close their Los Angeles studios and send their players back east. Manager Lee Dougherty, when interviewed by a World representative, stated that the report that had been printed in one of the daily papers was not correct. Two companies, Mr. Dougherty said, had been let out on account of the reduced output and given their transportation back to New York, but no closing of the studios was contemplated.

Five Universal players had a narrow escape Wednesday last week, when the car in which they were riding over turned at the corner of Garey avenue and Lordsburg road, hurling them from the machine, which itself turned completely over and faced backward.

The accident occurred shortly after five o'clock. Fortunately there was neither top nor windshield on the car, so that the men were all thrown clear of the wreck, and were not pinned under the machine. A considerable amount of household articles, combs, brushes, etc., were carried with them, probably having been used in the "staging" of one of the big film productions which the Universal Film Company are preparing.

One of the men was at first thought badly injured and was rushed to Pomona in search of the Pomona Valley Hospital. The attending physician discovered that his wounds were slight, and the injured man was soon on his way to Los Angeles.

A novel series of experiments is now going forward under the general direction of the United States Bureau of Education to determine the value of motion pictures as an educational medium. Dr. Archibald D. Dewey, head of the department of geology in the University of Southern California, is conducting the local research for the bureau.

The Park Commission has voted this week to enact a rule to suspend the permits of moving picture companies that violate the rules of the Park Department while taking pictures in Griffith and Elysian Parks.

The management of the Clune's Auditorium finds that the Triangle program of two big dramas and two comedies summing three and one-half hours makes too long a show. Therefore, starting with the current week, one of the comedies will be eliminated.
The Camera Club of Hold Ball.

The Camera Club, the official organization in the East of the cameramen, will hold a ball at the Palm Garden, Fifty-eighth street, near Lexington avenue, on the evening of Saturday, December 18. The committee of arrangements is New York, Walter Scott, A. L. Ausbacher, Roscoe Arbuckle, and George Lane. The grand march will be headed by Anita Stewart and a male star. As was done at the convention ball in San Francisco and at the big affair in Boston the first December, there will be a grand march. These, it is said, will be released by the weeklys. Many novel and special features have been arranged for the entertainment of the guests and visiting players.

The sum resulting from the profits of the ball will be devoted to procuring a new clubhouse. The tickets are $2, which will admit a couple and include wardrobe accommodations. Boxes have been taken by the leading manufacturing companies. Advance sales of tickets indicate a most successful affair.

Picture Players' Insurance.

Myles McCarthy, who has been specially engaged by the Eagle Manufacturing and Producing Company, for his odd delineation of peculiar characters, has discovered the one responsible insurance company willing to insure moving picture players. Most concerns refuse a risk of this kind, owing to the many casualties in the routine of a motion picture player's day. Mr. McCarthy is out after anyone's money and will acquaint those who are interested with the name of the company willing to incorporate a disability contract in the regular policy. The firm he has discovered will arrange for a life and old age insurance, which will be perfected if a stamped, addressed envelope is inclosed. The company has a record of thirty-three years' stability and is guaranteed by the new insurance law. It has business written up to and including September of this year amounting to $14,000,000.

Florence Lawrence to Return to the Screen.

After an absence from the screen of over a year Florence Lawrence is at last making preparations to return to the profession that claims her as its born idol. She is in the last stage of her illness, and has completed the arrangements necessary to her return to the screen. It is now only a matter of time when Miss Lawrence will be active in the profession she has chosen as her life's work. Her return will be the signal event of the coming year, and her engagement with any of the picture companies is yet to be decided.

NEW PLAY BY CHARLES K. HARRIS.

Charles K. Harris has written a very timely new play, which is being directed by Perry N. Vokroff and will soon be ready for release, entitled "Should a Baby Die?" In the cast are practically all of those who appeared last year in "Annie Oakley," including Arthur Donaldson, Georgia Masselle, Florence Ketcham, Gazelle Marche, Ocieville Dallberg and Jack Johnson. The part of the baby is taken by "Baby Christine," an infant in one of the hospitals. Mr. Harris contends that "Love" can save the life of a child and mend its broken body, and his new picture tells the story of a child who is thus saved.

Kleine Makes Channing Pollock Story.

"Our Lady of Laughter" is the odd title of a story by Channing Pollock, now in work at the Kleine studios in the Bronx. It is a story of the present day and will feature Arthur Hoops and Alma Hanlon. This popular twin will be supported by Frank Belcher, Herbert Hayes and others. The Pollock story is considered one of the most successful in the minds of the heads of the companies engaged in its making will provide more thrills and sensations than is usually found in two ordinary five-reel features. "Our Lady of Laughter" will be released through the Kleine-Edison Feature Service.

Gertrude Robinson Joins Gaumont.

A deal that may well be characterized as of stellar importance has just been concluded whereby Miss Gertrude Robinson goes to Jacksonville, Fla., to augment the Gaumont forces wintering in that city. Miss Robinson will appear in Rialto Star Features, being allotted a line of parts similar to those for which she is so favorably known throughout America.
Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

Crescent Theater, Bronx, New York City.

theater but was poorly conducted. The Photoplay Theaters Company, an organization operating a number of motion picture theaters, observed that it was a beautiful house and in a location in which a steady patronage could be developed if properly managed and negotiated for the structure. On June 1 of this year that company opened the Crescent as a high class motion picture theater, and Mr. Mangan, who was at that time manager of the Cumberland theater, a Brooklyn house operated by the Photoplay company, was installed as manager. A few weeks later the house was being operated on a profitable basis, and Mr. Mangan was promoted to the position of general manager of the Photoplay Theaters Company, which position he held until he consummated the deal for the leasing of the Crescent for himself.

The Crescent is one of the biggest and most beautiful picture theaters in the Bronx. Its dimensions are 120 by 170 feet. The front is faced with marble. There is a red and green tile roof which slopes toward the front and which is in perfect harmony with the general exterior color scheme. A beautiful glass canopy extends across the sidewalk in front of the entrance. This is profusely illuminated with a large number of incandescent lights and by two artistic electroliers which are immediately outside of the lobby doors. A massive electric sign done in different colored lights and bearing the name of the theater extends from the roof to the top of the canopy.

As with other parts of the house the lobby is at times spotlessly clean. The color scheme here is gold, light brown and cream, and is in conformity with the general interior artistic effect. Marble tile is the material used for the floor of the lobby, and there is a gentle slope to it. It is nearly forty feet in length and about twenty-five feet wide. Marble wainscoting extends for a height of five feet. The frames containing the posters and photographic scenes of current and future attractions in the lobby have been arranged with an artistic eye. They are not all bundled near the entrance, but have been placed at equal distances between one another. These frames have a two-inch brass mounting, are covered, and are cleaned and polished each day. The lobby is illuminated with six handsome electroliers, each containing six Tungsten lights. The box office is in the left-hand side and is marked off by a brass railing.

Six wide bronze-colored doors lead into the auditorium. There is a foyer twenty-two feet wide and this is covered with thick red carpet which is also the flooring used for the aisles, stairways, balcony and boxes. The foyer is lighted with eight electroliers of the type and style used in the lobby, and these are kept burning during all shows. A marble wall four feet in height surmounted with brass poles, from which are hung red plush draperies, divides the seating arrangement from the foyer. Potted plants are placed in convenient positions throughout the interior, and add to the coziness of the house. The auditorium is 107 feet wide, and five wide aisles divide the seating plan. A richly furnished stairway at each end of the foyer leads to the balcony. Here is located the operating room which is up-to-date in every way. It is built of absolutely fireproof material, and conforms with the fire laws. Two Simplex machines of the latest model are used. The throw is 108 feet, and the projection is excellent at all times. The house seats 1,800.

Mr. Mangan told a representative of the Moving Picture World when he called at the Crescent the other evening that he is trying to make the house the social center of the Bronx. That he is carrying out this assertion literally is borne out by the way the theater is being conducted.

The comforts and conveniences of the patrons of the Crescent have been carefully considered by Mr. Mangan. He has set aside the entire balcony for smoking, and has a beautiful parlor for women with big reclining chairs. A maid is always in constant attendance. In the foyer there is a drinking fountain with sanitary cups, and a public telephone stands behind the box office.

The width of the stage and the height of the proscenium gave Mr. Mangan ample room to work out the beautiful and artistic stage setting which he himself designed. The view presented is a graceful interior scene with window boxes on each side of the screen looking out upon distant hills, rivers, walks and trees. In front of this sits the orchestra which is enclosed in an artistic parapet. A fountain, a number of plants and hanging lamps in red and gold add to the
embellishment of the scene. The floor of the stage is laid with stained blocks of hard wood to resemble marble and the effect of the entire setting is most pleasing. A gold fibre screen is the projection surface. The stage is forty-four feet wide and the proscenium opening is 30 feet high. Both male and female ushers are employed. They are polite, accommodating, and always neatly dressed.

The ventilation system of the Crescent is so perfect that if one were to sit in the auditorium all day he would not experience that depressing and drowsy feeling caused by foul air. Every few minutes the air is completely changed. Everything that adds to the comfort of the patrons is brought into play.

In the summer time when all the exits are open, Mr. Mangan has a spray of water falling from a number of the exits leading into the spacious alleyway at each side of the structure. This method not only has a cooling effect but actually clarifies the air as it passes through the spray and into the auditorium.

The Crescent is brought to the attention of Bronxites by big painted advertisements on billboards, by twenty-four sheet posters, and by advertisements in the local papers. During the first week that Mr. Mangan had the house in his possession he spent something like $300 in advertising, and now the weekly expenditure for this item never falls below $150. The theater has a mailing list of nearly four thousand names, and to each one a weekly program is mailed. Exhibitor Mangan says that he has received many commendatory letters and remarks from patrons on this method of bringing to their attention the Crescent's program for the week. One excellent advantage of this system is that the patron does not have to go out of his home or out of his way in order to learn what pictures are to be shown: all that information is brought right to his door by the aid of Uncle Sam's mail service.

Here is the scheme by which Mr. Mangan works up his mail list. From the city directory is taken a thousand or two names of persons living in the vicinity of the theater, and to each one of them is mailed a pass for admission, with the stipulation that if the recipient is interested in receiving a program of the Crescent each week that he state his wish in either "yes" or "no" in the specified place on the pass and present it at the door of the theater with his name and address written plainly thereon. By this method Mr. Mangan is able to determine the number of persons who are interested in his shows. The World man was told that this system is proving quite effective, and that it is repeated with a different set of names at intervals of a couple of months.

A fine evening's entertainment can always be obtained at the Crescent. No special program is used, but the pick of all releases. Recently, a program composed of all colored pictures was given. This bill was made up of subjects of dramatic, comedy, scenic and scientific classification. This innovation at the Crescent was well received, and many of the patrons asked that a similar program be given again.

Another feature of the theater is the musical program. A large part of the credit for this is due to the leader of the orchestra, Henry J. Clausen, who views each picture on the screen forming the day's show before the selections are picked. He then has a rehearsal, and the result is that there is harmony between the action on the screen and the music. The overtures are also worthy of praise. These are usually selected from classic pieces and run from five to eight minutes. While the overture is being played, the house and stage are fully lighted, but as the orchestra is nearing the end of the piece the lights are gradually turned off, excepting those which are always burning. The heavy velvet curtain covering the screen is then raised and the picture projected. Rounds of applause mark the appreciation of the audience at the end of each overture. There are no signs of impatience while the selection is being played, for the patrons of the Crescent are lovers of good music.

Several of the photoplayers have appeared on the stage of the Crescent, and the throngs that have sought admission on each of these occasions assumed the proportion of multitudes. Among those who have appeared are Francis X. Bushman, Mary Miles Minter and Anita King. It was necessary for Mr. Mangan to stop the sale of tickets when these popular photoplayers were present. It is the intention of the manager to present from time to time a popular moving picture actor or actress.

The staff of the Crescent consists of thirty-four employees. This picture house charges an admission of 10 and 15 cents, and 5 cents for children. Boxes sell at 15 cents. These are the prices for both evening and matinee shows. Augustus P. Ireland is the assistant manager. The Crescent is a photo-play house of which the inhabitants of the Bronx may justly be proud.

NEW EDISONIA THEATER, JOHNSON CITY, TENN.

After undergoing a thorough overhauling and extensive remodeling the New Edisionia has been opened in Johnson City, Tenn., and George Keys, its owner, has been congratulated on the very attractive appearance that it now makes. New chairs have been installed and a new hardwood floor laid. The interior decorations are quiet and refined, and show skill in their selection. Two new projection machines will insure a proper showing of the films. The lighting arrangement and the special electrical features are excellent, and were accomplished under the direction of Mr. Keys, who has had considerable experience in that kind of work. The New Edisionia has a seating capacity of about 350.

RIDOUT REMODELING STAR THEATER.

J. M. Ridout, manager of the Star theater, Denison, Tex., is having that house renovated and enlarged. He has taken the property east of the photoplay house on which to build the addition. According to the present plans, the building to be occupied by the enlarged theater will be 120 by 50 feet, and of this space all but a small tract on either side of the theater front will be used for the showhouse. The ceiling will be 30 feet high, and the auditorium will accommodate 600 persons. There are to be four aisles and a foyer 6 feet wide. The front of the building is to be of white enamel brick with all doors finished in brass. The house will be ventilated by twelve big ventilators in the ceiling. The Star is to be the name of the new photoplay theater.
STRAND THEATER, DETROIT, MICH.

Kunsky Adds Another Photoplay House to His Growing Chain of Picture Palaces—Song Birds in Wicker Cages a Novel Feature.

The Strand theater, situated at Fourteenth and Grand River avenues, Detroit, Mich., is the largest and latest of John H. Kunsky's magnificent chain of theaters. This theater is located in the heart of the most thickly populated part of the city, on one of the principal business streets, and at a prominent transfer point. No expense was spared to make the house as attractive, as cozy and as comfortable as possible. The exterior of the building was laid up with face brick and trimmed with terra cotta, and over the entrance a beautiful marquee projects, forming ample protection for patrons. The lobby is designed on the French order and with its numerous mirrors and poster effects make a beautiful sight.

Perhaps the most charming section of this photoplay house is the wide spacious foyer that one enters upon leaving the lobby. The foyer with stairways leading off from it to the balconies, is tastily furnished with beautiful wicker furniture, and the lighting effect, which is very soft, is obtained with wicker lamps artistically arranged. One of the novel features, which are perhaps used in no other theater, are the charming song birds which Mr. Kunsky has situated among the palms in beautiful wicker cages. These birds seem quite at home and seem to try to assist the orchestra. The effect is charming, and is just one of the little touches that make the Strand theater different.

The theater proper is one of the most beautiful in the West. The pergola and garden effect, used carry out the same cozy atmosphere that pervades in the foyer. Artificial flowers and foliage are strewn about the lattice work, and numerous bunches of foliage hold incandescent light, giving this room a very pleasing effect. All of the lighting fixtures in the theater are artistically done and lined with cretonne. The side walls of the auditorium are decorated in the form of a landscape, which tends to make the theater look much larger than it really is. This work is done in strict accordance with the lighting idea so that the whole theater gives one the impression of being a great outdoor garden.

The stage setting, which was designed and built in Mr. Kunsky's own studio, is made out of real Japanese garden with its dainty brooks and lakes and the beautiful color effects that only a Japanese garden possesses. The picture sheet is cleverly arranged in this setting, and the lighting effects that are used are artistic and novel. Howard Pierce, who designed and had charge of the construction of this setting, deserves credit for the beautiful and unique effect obtained. The theater was decorated by Goldberg & Jaggins. H. Crane, who has designed and superintended the construction of all of Mr. Kunsky's theaters, besides many others, was the architect.

Arthur C. Hoganson is manager of the Strand. He has been associated with Mr. Kunsky for a number of years, having previously managed the Garden theater and the Empire.

The Strand makes the eighth theater for John H. Kunsky, the other seven being the Washington, Liberty, Alhambra, Garden, Royal, Columbia and Empress.

Pictures are changed every day at the Strand and the prices run from 10 to 25 cents. Three performances are given daily, one in the afternoon and two in the evening. Only the best features are shown.

The Strand has met with big success since it was opened in September. It seems that the people in that particular section of Detroit have been "hungry" for a high-class motion picture theater. At least that is the impression one would get judging from the crowds that are in evidence at every show. As in all other Kunsky theaters, the policy of giving service to the patron is of first consideration at the Strand. Manager Hoganson will go to any reasonable bounds to please and satisfy his patrons. He is ever watchful of details as he believes the big things take care of themselves more readily than the smaller ones.

The Strand is a corporation, the capital stock being $50,000, all common stock. Mr. Kunsky has the majority of the stock, the balance being held by people who live in the district where the theater is located. The Strand is at the intersection of three car lines, and taps the main arteries of the rapidly developing northwestern section of Detroit. The stock sold was done for a purpose — not because Mr. Kunsky needed outside money, but because he felt that the Strand would do better with financial boosters, as every person living in the neighborhood who has his money invested would naturally prefer going to the Strand than any other theater. The Strand has a seating capacity of 1,400.

The seating plan is divided by four wide longitudinal aisles which are covered with thick carpet, thereby deadening the sound of footfalls. The Strand is indeed a valuable asset to the motion picture industry.
Real Stories from Reel Studios

By Thornton Fisher.

FAMILIAR phrases: “Gosh, if I could only have done that fourth scene over again!”

New Rochelle owes Edwin Thanhouser a vote of thanks. Mr. Thanhouser has succeeded in introducing his town to the most remote hamlets in the country. Under all the titles he tells you it was made in New Rochelle. Incidentally

Mr. Thanhouser possesses the profitable faculty of seeing business possibilities in the most commonplace things, a blade of grass, a stone or the sphinx.

King Baggot, who works for the moving pictures, is back after visiting all the folks to hum. Welcome home, King, say we.

Clint Stagg, who writes scenarios and detective stories, is so modest that he spends most of his time trying to find a bushel under which to hide his light. Ask Clint if he wrote such and such a thing, and he'll say, “Yes, excuse me.”

Now we know where Joe Brandt sleeps. He works while he's in the city and when he has gone without sleep for two or three weeks he gets drowsy and hikes down to Lakewood for a couple of days where he rests and then he comes back and starts in again.

Doc Goodman, who gets a lot of money for writing scenarios, mingled with the gang at the Screen Club Ball recently. Nice, eh, for fellows like him and Roy McCordell and Epes Winthrop Sargent who pick up easy money just for writing scenarios while other guys have to keep books and things for a living.

Another Moore brother is in the picture game now. Gee! We wonder which female star he'll marry. Can there be any Moore left at home?

Pretty soft for Ralph Ince now. Ralph has a beautiful home out at Brightwaters, Long Island, and to make him more comfortable and better able to feel at home, in every sense, Vitagraph has erected a studio for him near his domicile where with his own stock company he may work in comparative peace. Ralph loves the cows and chickens, and tennis and with his studio close to his home—oh, well, it's some dish, eh?

Commodore Blackton is existing in New York City for the winter. When the first boat is slipped into the water and anchors are weighed, he'll live in Oyster Bay again.

Culled from recent Paramount releases announced in the Moving Picture World:

“Carmen” accidentally fell into “Still Waters,” but “Madame Butterfly,” perceiving her predicament, screamed for help and “A Gentleman from Indiana” standing near by jumped in and saved the young lady. It seems she had “Bella Donna” in her eyes and didn’t see the pond. As she came to and opened her eyes she inquired: “Is Chunnie Fadden Out West?”

Frank Belcher With George Kleine

OF THE many stage and film stars appearing in recent George Kleine productions, none has been more favorable comment from critics and fans, through sheer and absolute merit, than Frank Belcher. This genial, heavy set gentleman has been seen in “The Green Cloak” and “The Sentimental Lady,” supporting Irene Fenwick in both subjects, and also in “The Danger Signal.” His screen ability and vigorous magnetic portrayal of the roles assigned him in both features won him a permanent place in the Kleine organization.

Frank Belcher is a San Francisco product. He received his education in the public schools there and at Oakland, and counts among his schoolmates many of the prominent, solid citizens of the California metropolis.

Mr. Belcher is still loyal to ‘Frisco, being a member of Stanford Parlor No. 76 of the Native Sons of the Golden West.

His experience has been as varied as it is interesting. He was an expert accountant in San Francisco, being connected with the California Insurance Company, one of the largest banking institutions on the Pacific Coast, before yielding to the temptations of the footlights. He gave up his commercial career and took a job in the city, joining Tony Pastor’s troupe and afterwards Hallen and Hart.

It was about this time that Belcher realized the wonderful possibilities of his rich bass voice. He went to Italy and spent several years cultivating it among the best-known masters of the day. He then joined the Carl Rosa Opera Company, touring the continent.

Returning to the United States, Belcher associated himself with Henry Savage’s Castle Square Opera Company, where he sang the chief bass roles in all their big productions. Later he was at different times associated with Jefferson de Angelis, De Wolf Hopper and Lilian Blauvelt. About this time he became a member of Richard Carle’s “Mary’s Lamb” company. He then joined Henry B. Harris’ “Skylark,” where he was a decided hit. Later he accepted an offer with “The Chocolate Soldier,” touring the west. At the conclusion of this engagement Belcher entered the picture field, appearing in George Kleine’s “The Green Cloak.”

He will be seen in various roles in a number of forthcoming Kleine features among which are “The Law of Blood” and “Wild Oats,” recently completed.

FRANCES NELSON WITH WORLD FILM.

Frances Nelson, the clever young artiste who has just been signed up in stock by the World Film Corporation, registered two striking successes in “The Family Cupboard,” and “The Sins of Society,” on the World program.
THE MOVING PICTURE WORLD

South African Letter

October 10, 1915.

Charles Chaplin in South Africa—Essanay Comedies Break up the Dutchman's Gravity.

In less than a month, Charles Chaplin has come to be known throughout the land, even the Dutch South Africans laugh at his antics, as Edwin Adler of the Carlton theater, Johannesburg, puts it:

Awful the case of the Rev. Van Nickerle. Thought he entered a Dutch Reformed Free Kirk, found it was the Carlton and laughed himself sore. Let us sing hymn number seventy-four.

In Keystone comedies Chaplin was enoyable, but in the Essanay productions he was and is superb, and his antics brought him to the toughest grouch in the audience. What has popularized him so greatly is the publicity campaign through the medium of the popular weeklies published in England, namely, "Answer." The first named is well read by the juveniles, and naturally, as photogravures are given away, Chaplin soon became well known.

Robert T. Haines With Gaumont

IHE Gaumont policy of having a new star in every production has borne its latest fruit in the signing of Robert T. Haines to appear in a multiple-reel Rialto Star Feature. Mr. Haines is now at the Gaumont winter quarters, Jacksonville, Fla., where he is working under the direction of William F. Haddock. To provide him with a suitable vehicle, Gaumont has received a remarkably strong scenario from the well-known novelist, Arthur Stringer. It is called "The Secret Agent." This will be released on the Mutual program December 15.

Robert T. Haines is ideal in a part requiring both diplomatic finesse and courageous activity. He has been before the public for twenty-five years, the greater part of that time as a star. He made his professional debut in 1891 with Robert Downing in Washington. For the three years following he was with Thomas W. Keane, receiving a thorough training in the classics from this eminent tragedian. When James O'Neill revived "The Count of Monte Cristo," Mr. Haines had a prominent part in the cast.

Then came the first American production of "Madame Sans Gene." After this Mr. Haines had an important part in "The Cherry Pickers." From 1898 to 1900 the star of this important Gaumont production was at the head of stock companies in Syracuse and Baltimore.

The following season he was leading man with Viola Allen in "The Palace of the King." Then he played the leads with Miss Minnie Maddern Fiske for two seasons, including the memorable run at the Manhattan theater, New York.

In the Rialto Star Feature upon which Mr. Haines is now at work he appears as an officer employed upon a delicate mission for the secret service of our government. A number of exciting scenes take place on shipboard.

MOROSOCO STUDIOS CONTINUE TO EXPAND.

Shortly after completing the new additions to the Oliver Morosoco Photoplay Company plant in Los Angeles, this progressive Paramount producer indicates a continuation of its policy of expansion and improvement. The most recent development along this line is the purchase of a large bungalow property adjoining the studio proper. The grounds of the property allow for a waiting room for "extras" awaiting their scenes, and the extension of scene docks is envisaged.

It is planned to house the scenario department, technical staff and art director in the newly acquired bungalow, making room available for other needs in the offices vacated by them. The additional property adds to the appearance of Mr. Morosoco's up-to-date plant which has become known as "the model studio of the Pacific Coast."

CHANGE IN TRIANGLE RELEASES.

On account of the United States Government's use of "A Submarine Pirate" to aid naval recruiting, the release of that film by the Triangle will be delayed for a short period. To fill the gap in the releases of December 19, the Triangle offers what is literally the greatest all star comedy ever produced. This is not press agent's exaggeration, but cold fact. This latest Keystone, "Fatty and the Broadway Stars" shows the stars playing themselves: William Collier, Mack Sennett, Weber and Fields, Sam Bernard, Joe Jackson, Bert Clark, Ford Sterling, Polly Moran, Mae Busch and others. It was a novel idea of Mr. Sennett's to present these distinguished winter guests of Keystone Studio in their own proper personas in this travesty of motion picture studio life. It is predicted that it will prove one of the most popular Keystones ever presented.

December 11, 1915

South African Letter

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OBSERVATIONS
BY OUR MAN ABOUT TOWN

W hat is the matter with Ohio? This question is being
asked by the motion picture exhibitors of the other
states who cannot understand why it should be the
only state in the Union in which the exhibitors are unable to
get together for their own welfare. It was one of the first states to favor the organization of
exhibitors and it is surprising that it was not able to suc
cessfully carry out the policy. Despite the appeals of their
friends and the caresses these makers seem unable to stifle
personal jealousies and ambitions and combine for the
common cause. Factional strife seems to have gained such a
foothold that the Ohio exhibitors are more divided now than
they were at any time since the first efforts were made
to organize them under one banner. This is not in
accord with the history of Ohio. Next to New York she
has sent more Presidents to the White House than any
other state in the Union. Five of her sons went there, and
they were all native sons. New York has been represented
at the White House six times, but in only three cases have
the Presidents been native of the state, so that Ohio is
the more entitled to the oft' conferred honor of "mother of Presidents." This honor was gained by the people of that
state burying personal and political differences for the sup
port of her native sons and if the same spirit that prevailed
in such campaigns inspired the exhibitors of that state
today we have a united and powerful organization working
for their own benefit and the good of the motion picture
business as a whole. Instead of this the strife that exists there has extended to a point that has caused one
faction to appeal to the state organization—that this can better be handled by the state.
It would seem in the face of past records that Ohio has a sufficient number of
intelligent, loyal and unselfish exhibitors in both factions who
should be able to institute a campaign for the estab
ishment of one strong and useful organization and it is
hoped they will lose no time in doing so. If this is not
done, under the old axiom "United we stand and divided we
fall" the exhibitors will continue undermining their own
interests and the common enemy will progress with its
campaign of imposition and injustice under a united banner.

It cannot be expected that the motion picture people
located remote from the seat of disension are acquainted with
the points at issue, or the merits claimed by the respective
factions, so that any discussion of local issues could not be
attempted by them. Such an attempt might be very properly
carried on, but the more general issue, so far as there is
whatever issue to be made by the outside exhibitors and others must be
directed towards the advancement of the business throughout
the country. This is what the people outside of Ohio are
doing. They do not wish to uphold or condemn the methods
and policies of either faction of exhibitors of that state,
but urge them to not allow local differences to prejudice
the national welfare of the motion picture interests. We
hear of no such alarm in the interests of the enemy. On the
contrary we find them at all times united and active.
Reports of their activity are received every day. In Wash
ington all the so-called reform organizations are a unit in the
preparation of measures to be presented at the next session
of Congress for the establishment of national censorship
and they have in co-operation with them an organization
known as the Anti-Delamation League of America whose
aim is to prohibit the portrayal of certain parts and
characters and to conduct such a campaign as will
inhibit tendencies of this organization succeeds through censorship it will be
next to impossible to produce any comedies upon the
screen, yet no effort is made to cut out similar scenes and
characters from productions. The true work of the
organization having this movement in hand is composed of
Hebrews. If their demands are complied with there will
be nothing to stop the Irish, English, Germans, Swedes and
other nationalities from doing the same. The present move
ment picture which some unduly sensitive people might feel
"effect upon them. There is no place of amusement in the
country where the characters of the various nationalities
are more exaggerated than in the burlesque houses and no
one can be made that this nation should be what is
in Washington and by insidious tactics in which they are supremely
done the situation is not clear. Since the last session of Congress the
censorship conspirators, whose sole aim is to cripple the
motion picture business, have been casting about for co
operation from other quarters to get them into Wash
ington and by insidious tactics in which they are supremely
adept they are trying to instill in their campaign a racial
prejudice. This is in keeping with all their movements. It
will be noted that the whole sequence is started by the
crafty Rev. Crafts, who is the head of the International
Reform Bureau and the chief lobbyist for censorship in
Washington

Each day we see the tentacles of the censorship octopus
reaching out to grasp some straw of excuse for attack upon
the motion pictures and find use made of it regardless of
who the people or the cause. As a result, now in Virginia, we find another
sample of censorship reasoning. The chief
censor there says the board is to be "broad-minded and
liberal" and that it will use suggestive guidance rather than
coercion. The board starts out with the announcement that
the efforts of any censor board in that direction will be
"opinion," including football games, which it holds are more
brutal than prize fights. Can you beat it? All the colleges
of the country encourage the sport and the audiences at
them have been, have and will be more and more.
The newspapers are at liberty to publish detailed reports
of the games, giving each play and furnishing several photo
graphs of them. The players are heralded as heroes. The
petitioners are ordered to stop making "b Programs of the same
line of reports, and yet some reformers would prohibit a
few scenes of the sport on the screen. There would be
absolutely no value to such a prohibition if it were enforced.
There is no need to say it is a question of principle
and common sense. Football pictures are the merest
incident to screen portrayals. At best they are only a flash
of the game and in no way form a material asset for the pro
duce. Length of reproductions of them would be too
monotonous. They are almost wholly produced by the
makers of topical subjects. From a monetary standpoint
such pictures entail a loss to the producers. The money
spent in securing them is never realized from sales, or
rentals, and the sole purpose in producing such productions is
to satisfy a public demand and be up with the times.
But if the purpose of such a regulation should be to exclude football scenes incidental to story pictures it is a safe bet
that the efforts of any censor board in that direction will be
as ineffectual as it would be silly. The suggestion of such
a regulation is in keeping with the mental capacity of most
official censors. A weak effort in an attempt to justify
their existence.

Boston is out again with a cry for the picture people
to stand together and fight pernicious local regulations. This
time the protest is made against the Fire Commission. One
complaint made is that a representative of that office is
attempting to force all the exchange managers in the
city to use a certain make of can in which to keep the films.
No surprise would be caused if the complaint should be
sustained. It would not be the first time that officials having
the regulation of the motion picture business in hand under
took such methods for the collection of graft. It is one of
the strongest systems the grifters can make use of because it
enables them to make the manufacturers of the articles
their collectors under a most plausible guise of preserving
the safety of life and property. If all the graft collected
by officials who favored and enforced the use of certain
grifters' products for that purpose, the funds which are
subained, and the place of the other incidental could be summed up the
figures would amaze even many of the so-called reformers. The producers of the former still favor the next battle in Washington
hand at all times to stop such systems of robbery. They
prevailed to a deplorable extent in New York until some of the
exhibitors with backbone exposed the grafters. By
encouraging the state they only saved themselves, but protected the weaklings who allowed themselves to be
squeezed. Exposure is the only means by which the devices of the
grifters can be thwarted.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably
try to compare with the standard of THE MOVING PICTURE WORLD? There's a reason.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Writing to Bill.

PROBABLY many department regulars remember our letters to Bill. The real Bill got out of the show game after the arrival of the big letters stopped. But now and then we have sent a Bill letter to some one, and have been glad to do so. Here is a Bill whose problem is perhaps rather more than the average. At any rate we are going to appeal to so many of the readers of the department, that we are going to give him the advice in the public. As a premise, he sends us a lot of stuff and a letter. He is a small town hustler who wants to get into a big town where he can hustle to better effect. He is a Canadian in a town "of per cent. English," as opposed to the French-English town of Quebec. Most of the men who are not volunteered for the army. Others who cannot go are both to spend. His partner has gone. There is opposition. He is doing better than hold his end up, but he cannot raise it very far in in ten thousand population. He tells and shows what he has done, from coaxing the girls to come unchaperoned with to getting out a weekly and getting it out at a net cost of $2 a week (It can't be doing.) by getting outside advertising when the local paper men said he could get no advertising. So here goes:

Dear Bill,

I have read your letter with a lot of interest, not only because it is well written, but because it tells of things you're doing and shows some things you've left undone. It interests, as well, because it presents a very different type than you realize. You have made good—against odds—in a small town. Now you want to come to a city of half a million and make the hustle show you don't blame you. You are bigger than 4,000, but why the half million? I know right now a 90,000 man who is waiting to lick New York. Up to date he has not moved off. Will it be still while the other town he told me how he was going to wake up the big city, and the alarm clock was the same dollaraffair he was using. At least that his ideal would have landed him with the police without work and the others would not even have made a police record.

Now let's look at it through your eyes. They are pretty good ones, even yet, though they have been used a bit. Perhaps they are the better for use, for that matter.

In the first place, I tell you, with joyous enthusiasm, that you are better than a $240 man. But I don't know about the half million. There are two things about you I don't like. One is the way you write on both sides of the paper, when you write on one side only. The other is you don't write straight and back. You have page 5 on the back of page one and page eight on the back of four and then you have your scheme and back to ten. You are not orderly. You do not plan far enough ahead—and you have to plan in a half million town. I started reading the letter and you know I was at fault and then I had to stop for ten minutes to see how in Hades you had the thing mapped out. You can't write a letter or run a house or do anything else that way. Either do one thing or not several. The schemes you send in are ingenious, but your letter suggests that you have not yet had the business training that will permit you to get the same ideas over a larger place. In the same way you send a little less than eight ounces of samples in a white envelope that was a wrong white for the letter. This, too, is a lack of thoroughness and business experience. It's a little thing, but these are what count.

You have had a number of clever schemes. They have made good with you in the 4,000 town. They would be just as good in the 1,800 town, but I don't know that you can get 500 schemes that will be put through right. First you must learn to do the small things well.

This is not written in a spirit of carping criticism, but with a desire to be most positively helpful, and I am pointing out these little things simply because they suggest to me that you are not yet ready to get to handgrips with the big places.

Get a bit slowly. You are bigger than your town, but I do not know that you are city big yet, though there is no reason why you should not reach that point.

Look at Ralph B. First, I heard of him was when he was in Vancouver, Wash., which is, I take it, a smaller place than the B. C. town of the same name, though you can find it on the map. Then he was bigger than his job and a season pass he sent in for the 300 house in that town was so good that I stuck it on the wall just because I liked to look at it. Then he dropped in and now he and Ray Bagley are running their own house in a real town and standing them on their heads outside of the house and on their feet inside. It can be done, but it must be done slowly and by degrees, like a small boy growing into his daddy's cast off pants.

In a word, all means out. I think you are ripe. I think that you are doing well enough to warrant an advance, but get into a $4,000 before you seek to multiply that by ten, and when you get in, get busy fitting yourself for the bigger town. I take it from your letter that you started in a 800 town and came over to 4,000. It is not altogether easy to make it from your letter. Work up to 10,000 but work. And remember that the bigger the place, the harder they are to get.

I would like to tell you, right off the bat, that you should be here in New York today, but I'm not going to. You've got to start slowly and work carefully and cautiously. You can lick a man if he is smaller than you and not clever but the bigger they come, the harder they are to lick, and it is a good plan not to go too heavy at the start. Move into a town of a larger size and grow up to that and then tackle a bigger proposition. Always grow up, but right now you seem to be in the position of the man who was licked while he still had the best of it, because you laid down to opposition. That is always the thing not to do. I think you are justified in looking for a better town, but don't look for one too big.

Some Lobby.

Just take a look at this picture of the lobby of the Marion theater, Marion, Ohio. Wouldn't it make you think that there must be a regular theater beyond those doors at the far end? Wouldn't it make you think that you were going to see a real show and wouldn't it send you into the house in the most receptive frame of mind? Those pictures cost more than lithographs, but they last longer and they give an air of elegance that makes for the better class of trade. Not every house can have so deep and spacious a lobby, but any house can suggest it is a theater and not a store "fit up.

The management also sends in a four page folder with the program on the back page. This is almost too retiring for it carries just three titles and three dates in twelve point italic. These should have been set in a better display; not necessarily a larger size, but a seemingly larger size. It is almost too modest. The greater space is given to the house talk. It is well worded and will do the house more permanent good than a splurge on the program for a week, but there was room for a little more insistence on coming attractions.

Send Direct.

We take this from Tom North's "V. L. S. E. Pals, the oracle of the Seattle Exchange. We could get it quicker if the exhibitors would send in direct, and it will reach more readers. It is reprinted from a letter from Jay A. Haze, the Crayeum, Butt:

I have a bear framed up for "A Texas Steer" and will send same next Wednesday. I have a cow going around the street with the following ad—"THIS IS NO BULL—See HOTT'S A TEXAS STEER AT THE ORPHUEUM THEATER—TODAY—also have a large tailed Texas steer head for front of lobby, how does it look? Also have on sidewalk painted as follows: a big arrowhead pointing into lobby and the words 'Steer' this way for "A Texas Steer."

Finds Blotters Best.

F. F. Hale, of the Bijou, Dunn, N. C., writes that the best business he has had was brought through the use of blotters, but we are inclined to think it was not the blotters as such, but the wording and
The general effect that counted for most. The blotter are envelope size, with a red border and a well worded invitation to attend a specified performance. The pull would have been strong without the blotter feature, though this might have helped explain why most of the current flaps of white paper carrying a stock cut and an advertisement of a special. This is in glaring contrast to the other, being set in straight roman, all capitals. It would have paid to have more of the better composition and the use of display type. An advertisement has two aspects, the physical and the mental. No matter how clever the word- ing, it must be set attractively. If it is to be read and this slip is anything but attractive.

This is a point wherein so many fail. They do not make the stuff look right and this is the first step toward getting an argument read. It must be attractive; eye-pleasing, if it is to catch the attention. Even with display types much depends upon the choice of face, and it will pull the exhibitor to take more time over the job and insist that the printer do his best and not his worst.

Mr. Hale writes that he has copies of Edmund Reid's pioneer daily film programs and says following are a few examples. I should like to see some of the early issues. This is a form of advertising that is without an equal in a small town if rightly done.

Anniversering.

The Lehigh-Orpheum theater, South Bethlehem, Pa., has been celebrating its second anniversary with an unusually nice program. Beyond a page of greeting, it does not seem to have raised much of a noise, other than to get some features, but the bill is printed in deep blue on light blue stock. This stock is too good for the half toncs employed. If you cannot get half toncs to suit your stock, get a cheaper stock to suit the half tones. Good paper and coarse screens cut merely look bad. The house is puting in Triangle stuff, which is going some, but we believe that this is one of the munitions plants towns and they all have money.

Scandal Note.

Just the other day one of the house men who loves to roast the patrons for trying to park atonement slides with the film, sent out some photographs, and in a plain paper envelope that got all crushed in the mail. We won't say who it was, but if your exchange kicks at you ask how they sent out their own stuff, and you'll get an answer. That will hit at least three that we know of. The only thing for photographs is some sort of a photomailer.

Nifty Covers.

When talk gets around to covers, it would seem that the palm should go to the Calhoun, Minneapolis. They use a very dull cream color and then print it with a light blue to suit some of the features. The half tone used is so fine a screen that it seems to differgraphed effect, unless you put it under the light. The effect is elegant and we think that being a program cover, it is all the more welcome. On the reverse there is the name of the house so placed that it is not intrusive and yet cannot be cut off without spoiling the proportions of the picture. This is used to cover sixteen papers of house organ. In a recent issue they announced "Damaged Goods" and had two pages of opinions from local authorities as to the value of the picture.

One thing they overlook is the continuation line. When an article is carried from the front to the back part of the program, the continuation should carry a line; in this case

Three rows
And a coat
Continued from page 2.

Unless this is done the make-up looks unfinished.

Another Paper.

A. W. Walker, advertising manager of the Orpheum, Aberdeen, S. D., sends in a copy of their program. He writes that he has had newspaper experience but would appreciate suggestions. After that we would like to tell him a lot of things, but about the best we can do is to say that his program is too large, making that page too heavy. It makes a promising start and we think when Editor Walker gets into the swing he is going to have a lot of good clip stuff for the rest of us, so will be pleased to name our column on the sub list and threaten to fire the office boy if he forgets.

Mr. Walker gives his sheet a knowing air because he knows how to make up. This is where so many editors fail. They use too much type to save money, then they lead out that to save more and the first they know they get something that is the very reverse of inviting. Unless the half tones, standard column width and make it up like a real paper even if you do have to write more copy, and write at least some of the copy to give it a local tinge. Have a pen on your desk and make the changes as you come to the pastepot. Mr. Walker does, which is why his first issue is good.

He might use a little more general local talk, though he has some good material. Ellsworth has the first issue and the manager on the Missouri River. We wonder if he knows how to hold on to a rope. The second issue is much better than the first, which is the way it should be.

Another New One.

Movieland is the title of a new house organ for the Huley theaters, Dallas, Houston, Galveston and Waco, Tex. It is announced that it will be a 16 page, 10 cent monthly. We expect a copy, but we think this a mistake, for it is a house program and not a magazine, and the man who buys a copy is apt to resent the sting, but there is also a good deal of spirit in the idea, and we would like to see it well gotten up, but does not carry enough original matter. It does not sound intimate, in spite of an effort toward that end, and so it does not interest those other than persons intensely interested in pictures. The better plan is to frame the proportion of house and film talk to arouse this interest as well as sustain it. Get more stuff that makes for interest in pictures generally and not merely for the program for the house.

The issue is thirty-two pages and much could be done in that space.

A Neal Float.

O. C. Hauber, of the Amuse-U, Pine Bluff, Ark., sends in a photograph of a float he used for Neal of the Navy. It is built on a Ford car and is 28 feet long, constructed of bunting, lumber, stove pipes and tar paper. Four kiddies "manned" the ship. In many ways this is better than the Pathé float at the photoplayer's field day at Brighton Beach, minus the chorus ladies who formed that happy crew. Not only did the local paper give the display a mention, but it received a paragraph in the daily bulletin of the local Chamber of Commerce and, best of all, it brought in the coin. The details may be studied from the cut and if you get it too late for Neal, remember that there will be other battleship pictures. The navy wants to call recruits and has always been quick to recognize the value of motion pictures as a popularity medium.

Mr. Hauber, who used to be an operator, adds:

I have for eight years been a reader of THE MOVING PICTURE WORLD. I have noticed your recent advertisement saying that one trade paper read is worth a dozen glanced at.

It should be the information of everyone. Get the best and study that. Then run through the rest if you have time, but master the one that gives you the fullest information.

Starting Well.

The newly formed Idaho Amusement Co., Boise, Idaho, comes out with a sixteen-page and cover magazine, pages 8½ by 12. It is well edited and well printed, a publication that will make friends for a company that can get out that sort of organ. They might credit some of their lifted stuff, but this is a detail, the main point being they offer a magazine that looks like one and not like the experiment of some amateur printer. There is plenty of advertising, but they should throw away a back page advertisement of an occulist that has for an attractor line.

DO THE PICTURES HURT YOUR EYES?

No matter what the case may be, it is a house to permit the erroneous impression to get out that pictures do hurt the eyesight. If eye faults are accentuated while looking at pictures, then the mechanic needs the service of an occulist, but we have spent day after day after the projection room for weeks on end without trouble and we know that with proper projection the pictures do not hurt the eyes, and nothing the oculist can pay will justify the running of this advertisement. In the same initial issue on page fourteen is another that says:

Watching the Movies.

If your eyes are uncomfortable it mars your enjoyment. Come in for a consultation. It is free.

This is better than the other, but why seek to create any impression that looking at pictures is injurious to the eyesight? Either the projection in the houses is rotten or the statement is untrue. They should either change the operators or the advertising copy.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPHES WENTHROP SARGENT (Condutor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days.

Mr. Sargent tells all he knows and this includes what several hundred successful dealers have told him. More than 100 examples. An introduction and 250 pages of solid text. All practical because it has helped others. It will help you. Handsome clothbound binding. By mail, postage, $2.00.

Mrs. Russell finds it more profitable to write scripts than to criticize them, and so she has closed her office and will devote her time to original work.

Berst on Titling:

J. A. Berst, of the Selig Co., in a recent issue of The Dramatic Mirror, talks on cutting film and offers some very sound observation on subtitles or leaders. Such suggestions are:

"The film subtitle is a vital portion of the completed photoplay. Personally, I believe that the fewer the subtitles the more artistic the film itself. Subtitles obtrude into the explanatory material. They are supposed to make the story clearer and more comprehensive. The better written the scenario, the more cleverly produced, the less need for subtitles. Those film plays which carry forward the story in a clear manner, with the need of only a few subtitles, are the best."

Subtitles cannot be hastily written. They require thought, and should be revised over and over again until they are brief and yet comprehensive.

The trouble is that most studios do not give much thought to the leaders, or if they do they carry the matter to excess and lend the script with leader. Part of the reason for this is that so many of them turn in a story that is told in ten alone scenes but entire succession of scenes be eliminated to get the proper length and then a long leader is inserted to supply the facts advanced in the missing action.

If certain, indeed a majority, of studios would pay more attention to the footage time and, spend some energy in requiring the director to make his production in harmony with the footage allowance, there would be less cause for complaint, but too many of the manufacturers devote all their efforts to getting the film into shape after production instead of making sure that the director does the work he is hired to do in a competent fashion.

In a loose-jointed comedy it may be possible to make three thousand feet, and to work out the last reel and to load the film by that amount; but this is not the case.

It really seems, sometimes, as though it did not pay to spend hours getting the story into precisely the right shape when a director is permitted to string out the production and utterly spoil it. Some pictures naturally falls twelve to fifteen per cent. over, and the producer has to do so, but when action is planned for a single reel the director should not make scenes of flashes and flashes of scenes.

There are other chiefs of production who know what Mr. Berst puts into words, but they do not act upon their knowledge, yet wonder why their stories are not successful.

Handling Keystone Scripts.

EVIDENTLY the recent activity of this department in bringing to the attention of the Keystone staff the illicit activities of one of its employees is responsible for this story by Mr. Sennett, who has no sympathy to write as a complete and, as such, keeping up the brand of the company is concerned. But apart from the direct application to Keystone, this story is interesting in showing the care that really is taken of the rights of outside authors, not alone in Keystone but in other companies.

The Modern Scenario Department.

BY MACK SENNETT.

The work of handling scenario manuscripts submitted by free lancers is a most serious problem for the motion picture companies of to-day—a problem which demands careful attention. A large percentage of the population of the country seem to be writing or attempting to write screen plays, and the idea prevails among many of these people that producers are on the alert for opportunities to steal stories that are sent to them for consideration. While there undoubtedly have been cases of theft, they have been few and far between, and to avoid the possibility of even the suspicion of such a thing the Keystone Film Company Scenario Department is governed by a system which eliminates all chances of plagiarism or manuscripts going astray.

As soon as the scenarios arrive, they are handed to a trusted member of our staff, a secretary, who properly records them with full data as to date of receipt, etc. The scenarios are then carefully locked in a filing cabinet by Mr. Frederick Palmer, assistant to the editor, who keeps careful perusal of a first reader.

It is the first reader's duty to call out all illegible, pencil written and utterly impossible stories and pass the surviving manuscripts along to a second reader, with instructions not to be too critical in his elimination. The surviving manuscripts finally come into the hands of Mr. Palmer, who passes careful judgment on them. In view of the diversity of mental attitude which characterizes the several readers in this phase of their criticism, the first reader, second reader and assistant editor each make own of an individual mark, which predicts the scenario from being rejected by any one of the three, and holds it for final conference. This obviates the possibility of any reader discarding a scenario which contains an idea which he may have overlooked yet which another reader may have seen.

During the final consultation, the manuscripts under consideration are carefully talked over by all three readers, each giving his idea as to the merit and possibility of acceptance. Each manuscript is considered on the basis of each story. Only on rare occasions do these manuscripts ever come under the personal observation of the managing editor, whose time is given principally to original compositions.

During the intervals between readings all of the manuscripts are kept in triple locked files and it requires the presence of two of the readers and the managing editor to open these files.

When the rejected stories are ready to be returned to the writers they are carefully examined by the Secretary of the department, Mr. Vernon Hoagland, who has not previously seen or handled them, and are then mailed with full postage for their return, regardless of the amount of money per manuscript.

The names and addresses of all writers of submitted manuscripts are regarded by the company as strictly confidential. An effort was recently made by a Mr. Henri Nuss, a member of the clerical force, to make personal use of this information, but his activities were checked and the misplaced confidence was rewarded by his immediate dismissal.

The Keystone Scenario Department is under the able supervision of Managing Editor Hampton Del Ruth and Assistant Editor Frederick Palmer. The following are members of the staff: Harry Williams, William Jerome, Jane Haves, Vincent Bryan and William Callahan.

Questions of Payment.

Evidently the path of the adapter is not made smooth. Last summer one of our staff members wrote a story for which he was told he was entitled to ten dollars per reel was all a studio ever paid for adaptation. Now comes another writer—a woman who says that she took an adaptation at that price and had to threaten to sue to get her money. In another instance she did ten reels for a company at $25 per reel and the company makes the payment for the ground that the adaptation was not properly done, and let her take the case into court.

A still more important angle is that of the author who refuses to allow any outside party to handle the small payments, he is kept submitted at usual rates. It often happens that a company will put in work before the author is queried or production will be started at a time an and a half of the offer is refused the company is apt to argue that the author is aware of the fact and is "holding them up," where in reality the author merely demands a little more for work and use than was bargained for in the agreement. This seems to be a matter that the Photoplay Author's League might profitably undertake.

Just the Same.

In the testimony in a recent publishing swindle, now being tried in a Federal court one of the employees testified that the last resort was the "folder" letter in which the big-hearted publisher announced that he was putting out for the man's money, and giving him the greatest the case. And those who had resisted previous appeals "fell for" this cunning appeal.

The Motion Picture Association is using a letter in which all previously named fees are remitted "because we want the greater profit that will come in the form of commission for selling your excellent story." But of course you have to send some money for postage.

Giving Value.

What would you think of a man who bought a second-hand pair of shoes for $3.50 when for $4 he could get the same shoe fresh from the hatters?

Certainly a commission in salability should be selected for him. You are quite right there, but they'll be getting away from you, too, presently, if you keep on arguing that studios should take one of your stories now and then to "encourage you," when for little more money they can buy an original story instead of a rehash.
Think that over and think it over and over again. Nine times out of ten you do not sell because you do not know that you are offering something very, very good. You are offering something that is no good at all. It is not so much that you do not know that it is good, but that you do not know that others are accepting it before you. Before you cannot realize that it is just like a lot of other stories that you have heard of. Your story is about a man and a woman. The other story is about a man and a woman. Don't you see that if it is good it is going to be accepted before you. I do not know that an editor will telegraph you his acceptance for fear you may want to do something else.

Before he was fitted for his job, he had to go through your experience. He had to think that plots only to be told that they were stale, so that he could not get good offers and mad stuff and find out to what old and what new he was. He probably was as surprised as you will be to find that his plot pots had been done many times before and often better pot.

And out the way, there is no author of amazement originality. Your bump of self-esteem will turn into a dimple and you'll be sore for weeks from the jolt, but if you push your plot together with it did to this, just what is old and what is new, you'll be an editor yourself some day, perhaps. If you are not an editor you may at least become a darned good one. You are one who will take it for granted that you insinuate that the work of good writers must assuredly is in demand and never was the demand more brisk than it is to-day. When a man who is making a fixed salary of $150 weekly, every week, talks of giving up the studio job because he can make more free lance and when another man who was getting $125 rejeuces in the fact that he not done, it is evident that the business of story is not rested in grape. But the men who talk like that are the men who are so thoroughly familiar with past production and literature that they avoid doing old things in old ways and do the old things in new ways or even new things in new ways.

And at that, one of the men above cited told us the other day that he had written a play, a story that he had put into shape and that had been submitted to studios at least one thousand times now. He felt that he had found the source of the play, and we had to take him back to the fifteen-member crew to show him the story from which the pisy was derived.

The more you know about what has been done, the better fitted you become to write a set one. You are familiar with the works of others, that your own writings may not infringe. There is little that is new. Take the Elizabethan story of the stinker who has a harvest of money. It has been done a day before you. You find the old wine, but turn to your Arabian Nights and read for yourself the story of Abu-i-Hassan, the Wag. It is precisely the same thing. Mark Twain found the same thing when he made his own version of the story of the man of camel-down and gave it a new twist. Perhaps you can give it a new form, and if you know of the old form you will give it a good hard twist before you reject it. A writer who has come before is as much a part of your mental equipment as is an ability to distinguish between a close-up scene and a blaze, and you cannot hope for the same success until you are so equipped, no matter how imaginatively you may be.

A Champion

Lately a writer offered to tell us about the champion book. We have our own ideas as to the champion book, but we dared him to try and get the record for his entrant and he came pretty close to it. He writes:

A little over two years ago the writer and a friend were spending a few days at Bariloche Lake, when while watching the bite we busied ourselves in reading the popular magazines. The writer discovered an article telling of the opportunities for the man of brains and a photoplaywright who was interested and so was the friend. Both set out to seek information on the subject. The Moving Picture World came to our notice and so we started sending a compact working script to that paper. After a while it was accepted and we began to send in stories from that source. The work was started with the thought that it was good enough to sell, and at first it was not of much profit but we were encouraged and went on. After a while the writer and I decided that we did not understand the writing of the play and we started asking the writer's first wife to help us. We were taken to task and we realized that we did not understand the business, but we decided to continue.

And there you are. On one hand we are accused of being in the pay of the studios to lead new stories in to be stolen and on the other hand the stories came to us because we stand up for the author. We are getting perfectly well hardened to the books by now and we are not under the expense we used to be for gots, but we will do up the books for the sake of the real ones, and there is a real satisfaction in feeling that we have helped to make the man or the woman. The ultimate success of the business lies more with the editor than with any other one feature and the Moving Picture World gives itself to the service of the writer and the editor.

The books that we have experienced is a mere side issue, unplanned, unavoidable, and of no account. We have seen a few of them on the market to seek no canonization. We merely remark that books are a pest like mosquitoes and the chigger, and must be exterminated if you go where they are likely to be. But not the man who made a pet of a mosquito nor does one bug a chigger to his breast.

Bill, Too.

William Lord Wright comes out with a flat-footed refusal to run a weekly list of studio writers. Lots of readers of this department have the habit of running a list of names that are running jobs not to run a list weekly or monthly, giving the writers of a studio. March 25, 1923. Mr. Wright, we know that it cannot be done and so do not attempt to perform the impossible. We hope to give you some material next week with the hope that the circulation of such a list may help writers to get work. This will not correct and cannot be made correct. It will not stay in shape even for the brief interval between typings and typing.

Visioning.

A correspondent writes that while Technique of the Photoplay states that unlike the story the photoplay cannot say "and in the meantime..." he notes in a play that the former action is not rotated until well along in the middle, when it is introduced as a vision. He wants to know if this is proper.

I say, it is possible, but is not— as a general thing—proper because a vision showing an intricate story interrupts the narrative just as would a long explanatory leader and so its use is to be deprecated. The post-dated vision is completely unnecessary for theoretical purposes, and not an effect designed to make the story more interesting. Don't do it unless you have to, and don't have to do it.

The Technique of the Photoplay

(Second Edition)

BETPES W. Sargent

Not a line reproduced from a first edition but an entirely new and exhaustive treatment of the Photoplay in its every aspect, together with a dictionary of terms used in the Photoplay world. 177 pages, 6 by 9 inches, $2.50. One hundred and seventy-six pages of actual text. Special chapters on Developing the "Punch," Condensing the Screen, Writing the Script for the camera, Talking Pictures, Copyrights, etc.

In Full Leather, 17 Madison Avenue, New York City.

By mail postpaid, Add ten cents if registration is desired. Address all orders to THE MOVING PICTURE WORLD
Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents' stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both, for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 115.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Replies, in detail, the function of the revolving shutter of a projector. Is it possible to have as well proportioned an inside shutter as outside shutter? Give full reason for your answer.

Roll of Honor on Question No. 109.


I have selected the reply of Brother Hays for publication.

Reply to Question No. 109.

By Wilson Hays, Barton, Md.

The Question: Support you a side angle which throws the picture out of focus on one side, what would you do to remedy this defect? Could it be entirely remedied? In the process of remedying this defect would you or would you not set up other troubles? Could this defect be remedied on all makes of machines?

The Answer.

I would make a very strong effort to have the machine moved square with the screen. This would be the practical method of remedying the whole trouble, and would not set up any other troubles. Failing in this I would have to do some doctoring. The screen could be made to face the lens a little more squarely, though not very much, unless you wanted to cause a heavy side view to those sitting down near the front on the side of the auditorium opposite from the side the projection machine was located. The width of the house would determine how much the screen could be angled. It is, with some makes-of machines, possible to raise one side of the aperture plate slightly by slipping in thin strips of metal, but this has a tendency to create heavier tension on one side of the film than on the other, unless the gate could be doctored so it will set square with the film in aperture, and far as I know, this is only possible with the Power's Six. The out of focus effect can be helped some by cutting a paper ring to cover about 1/4 of an inch of the objective lens, covering this ring to be clamped in the mount of either lens combination, preferably the front. The out of focus effect may or may not be entirely remedied, depending on how much the machine is off center and the length of the throw. Strictly speaking it cannot, of course, be entirely remedied in any event, because there will always be distortion, except where the screen can be angled square with the machine.

In the process of remedying this defect by moving one side of the aperture out, you will have a slightly twisted top loop, also a twist in the lens between the tension knobs, and imminent sprocket. If the intermittent idler be moved away from the sprocket the proper distance, or a little more, the film will fit more snugly on one side of the sprocket than the other, with resultant heavy pull on that side. In stopping down the lens there is, of course, a slight light loss, though it is hardly sufficient to be perceptible.

All of which, I think, is a very excellent answer, though Brother Hays forgot to say that the bottom and top of the aperture should be filled in with solder to eliminate keynote effect.

An Article of Merit.

Mr. William Deisher Warner, Columbus, O., has submitted to this department a new product, known as Amberlux Lenses, for trial, and has upon request sent one of these lenses to Brothers John Griffin, Dr. A. West and William Ashley, Arizona, and others whose names are on the list of addresses of correspondents who have tried these lenses (which are not really "lenses" at all, a thin ray filter ground perfectly plano on both sides), and the report is that these lenses, case, fit, and quality are precisely those advertised and price announced to have merit.

The lens sent to New York was for the Vitagraph theater, and unfortunately ever since it arrived the Vitagraph has been running tinted films, so I have been unable to make a satisfactory personal investigation of the merit, but Mr. Brommer, chief operator at the Vitagraph, says that even in this tinted stuff he believes there is a softening of the picture, and an improvement.

Some need be made of recommending the Amberlux to operators and managers, particularly in view of the fact that in very many cases individual operators and managers prefer a very slight softening of the light, which they have attempted to secure through colored condensing lenses and by means of special screens.

I have not favored these latter schemes by reason of the fact that, in some extent, they operate to diminish the brilliance of illumination too greatly, but the Amberlux accomplishes this purpose without perceptible diminution of screen brilliance. As Brother Armstrong very aptly says, it is equivalent to providing each one of the audience with a very light pair of amber spectacles.

The Amberlux people particularly claim that the greater mission of the Amberlux lies where the projection conditions are only average or poor, and that it enables the patrons to sit close to the screen without eye strain. With this latter contention I am unable to altogether agree, because there are, and must, in the very nature of things, be eye strain when one is close to the screen, but it may be and quite probably is that the Amberlux will decrease this strain appreciably.

To sum this whole matter up, I am prepared to recommend the Amberlux lens to the very serious consideration of managers and operators everywhere, as it is a distinct addition to the effect on the screen, and anything of which can be said is worth its price. In this case the price is very reasonable, as will be seen by consulting our advertising columns.

New $600 Machine.

For several years this department has been advocating an increase of price in projection machines, and has repeatedly expressed an opinion that projection machines ought to sell for at least five hundred dollars, so that the very best possible both in workmanship and material could be used.

Thomas A. Edison, Inc., has, in the parable of the pecker, "seen us and gone us one better." It is now on the market with the "Edison Super-Kinetoscope"; price, complete, six hundred dollars. Well, six hundred dollars, and the Edison Super-Kinetoscope is some machine. We must cordially welcome this new high-class projector into the market, and bespeak for it both credulous consideration against the aperture, then the titles will read backwards on the machine side of the screen, and right on the other side.

Can't Be Did.

B. J. Fenton, Fernandina, Florida, says: I have heard of a screen with which the audience can view the picture from either side. I can see that the picture might be made to show through, but don't understand about the reading matter. Can you give me any information on this point, as I would like to get such a screen if they are to be had, as we run a combined white and colored show.

Sorry, old man, but it can't be did. The titles would all read backward. Can't be did.
Mercury Rectifier Connections.
R. D. Barnes, Casper, Wyoming, writes:

In April 3d issue of a motion picture trade publication there appeared a diagram showing how to change a General Electric rectifier so that it is not necessary to use the bulb, thus enabling the operator to change over instantly to A. C. in case the bulb be broken. I have worked on the problem and the next job he gets he will be more inclined to be more careful and efficient. Please understand that I am only referring to cases where the manager himself does his duty in supplying proper equipment, etc.

I was glad to get the dope on the new Powers SixB. Wish I had the improvement in my five amp. I have a very much like the lamp and take-up, though I do not need the tilting device as I have leveled my motor by dropping the back end. The operation was quite simple and really hardly needed mentioning as I only have about a 12-foot drop in a 114-foot throw. I have two Elbert condenser mounts and from last October until July 26 I did not have any trouble. Since August I have three. They are not tight, and there is excellent ventilation, as I have hoods over the top of each lamphouse with a two-inch pipe, and an exhaust fan sucking air all the time. Am anxiously waiting to the day you promised us on condensers, as I want some meniscus-biconvex sets, but want the real dope before ordering. One day I spoke of you and the friend you mentioned to a fellow in your city, and he said: “What are you waiting for that for. Richardson don’t know anything.” Well maybe you don’t, but you seem to be able to get the information with a reasonable degree of accuracy, and everywhere I have applied it I have been able to get results which are satisfactory. We use Permutit program, and the interception work which use have the service ahead of me treat it well. Of course we have very little that has been in use more than twenty years. My friend says some first.

Tacoma, but what I mean is some film that has never been through a machine. You know I am just writing the most of 60, because I think you will take time to read all of it when you ought to be putting in time on the third edition of the book. We had some Labor Day parade. Yours Truly built the float for the operator thing captured the blue ribbon in the parade. Will send you a picture of it later, though it is not very good.

Yes, I read all the letter, all right, all right, Brother Cameron. It is interesting. You are perfectly right in saying that tight is always at fault if you go back far enough. He is at fault first in not keeping proper record of the condition of films, or having the operator keep on recording all and reporting all the faults to the exchange when they occur. He is at fault if he has to fail the operator put the film into condition and pay him overtime. Of course he may reply it is the job of the exchange to put film in condition, and why should he have to have the operator do a lot of work without pay. The exchange won’t pay much attention to the operator, but when the man pays the money does the fighting, that are acting else against the exchange, and to the make the operator do a lot of work will eight, there will be something done. The manager is at fault where the equipment is in bad condition and does unnecessary damage to the film, or when he compels the operator to project a picture and repair film at the same time—a thing which cannot be done and be done properly. The projection or the repairs must suffer, and naturally the repairs get the worst of it. He is at fault when he supplies all the various necessary things, and then the operator, through carelessness, ignorance, or laziness injures the film and fails to make proper repairs, because he ought to fire the imitation operator and get a real one.

As to the breakage of three lenses after the long record of non-breakage, why there certainly is some reason for it, but I can’t, at this moment, tell you what it is. So far as concerns the editor and his knowledge, well after five years of holding this job down, and the publication of text books on operating which are standard in this country and in Canada, and considerably used in other countries as in Africa, and somewhat used in other countries, why I guess the good brother’s remark is not worth getting fussed up over. I wish I had him here for about a minute though. I would like to ask him two or three questions, and watch him fall all over himself trying to explain something he probably known nothing about; such as, for instance, light action through lenses. Glad to have the picture of the parade, even though it is not a very good one. Oh yes, by the way, I am willing to autograph a reasonable number of the books when such request accompanies the order.

The Early Bird.
G. R. Cameron, Tacoma, Washington, says:

I want to be one of the early birds in line for the new edition of the Handbook, therefore kindly place my order for a copy to be delivered as soon as they are out. If you indulge in the pastime, you must have a note on you to affix your “John Hancock” to the front leaf. You had better not ask more than five dollars for the book though, or I will have a go-round with my wife in my opinion so much money for “old books.” Referring to the explosion of the gentleman in the state where I was born, Mr. Yancy, I beg leave to differ very materially with his views. It seems to me if there was competent, efficient and sufficient inspection made of the film at the exchange, and the faults were eliminated; also a complete report of the condition of the film, the exchange would be able to tell exactly just who was guilty of the maltreatment, and neither compel that operator (I probably should say manager) to “cut the rough stuff” or refuse him service. There is no two ways to it: the manager is always at fault if you want to trace the matter back far enough to get at the real underlying basis of the thing. If the operator is supplied with those things which he needs to properly perform his duties, including sufficient help and good equipment, and the work is not properly done and the damage which he does the films is not repaired, get another operator. If the change in operators is the remedy, tell the dismissed one why he is dismissed.

Can’t Be Did.
Burlington, Iowa, sends in a page which he has amputated from a trade paper, and asks my opinion of a certain article in which a correspondent asks whether or not it is safe to mix with a composition of mercury and a rheostat. The answer in part reads:

“It is not to be expected you would receive as much illumination at the arc with alternating current when a rheostat is used as when using a transformer like the compensator you speak of. If you stop to think, you will realize that the rheostat being connected in series with the arc limits the amperes at the same time passing through the rheostat.”

I am sorry, Burlington, but it is not the province of this department to criticize or comment on the advice given in another paper. The point I wish to make is this: All the white gentlemen says is partly true, still there is no reason why you cannot get just as good illumination with the rheostat as with the transformer so with the transformer use a rheostat in series with the arc.
FOUR some quite an effect there have been rumors plied-upon rumors, and then more rumors circulating among the operators of Greater New York. One had only to place his "ear to the ground" to hear almost the doomsday prophesies. But it could not be put into words concerning the licensing board, and the proposed change in the ordinances affecting the licensing of operators.

Practically no licensing at all had been done in Greater New York. A few operators had been licensed, but not with any great success. It is true, however, that it is built upon a plausible foundation. It is an unfortunate fact that there are in Greater New York moving picture machine operators which are not, as far as the film industry is concerned, a very intelligent class. That is a well-known fact. The editor has personally brought this matter to the attention of the department, only to be informed that the department had forgotten it. And the editor was trying in every possible way to find some feasible method of putting a stop to it. Unfortunately these city employees are not covered by the civil service, but most of the city employees interested in the institution which is, as a whole, reasonably educating men to pass a city examination from any and every point of view. And it was the privilege of the board to pass the examination if they did not think the license should be issued.

The very latest rumor has to do with the fact that the department has under consideration a plan for charging New York operators for the right of examining their license applications. The proposed fee all the way from two to ten dollars, both for examination and renewal of license, and have for the most part not been a matter of necessity, since their former license had to be renewed. The editor took this matter up personally with the department, and proposed that all applicants for original licenses be charged a fee of one dollar, or for the renewal of an existing license shall be that the successful applicant has his fee refunded, thus placing the burden upon incompetents who came before the board and took up valuable time with their examination.

AN ORDINANCE to provide for license fees for license to operate any moving picture apparatus and its connections in the City of New York, as follows:

Sec. 1. Any person applying for a license to operate any moving picture apparatus and its connections in the City of New York shall, at the time of his application, pay to the officer authorized by law to issue the license an examination fee of two dollars and fifty cents ($2.50), and if after such an examination a license be granted by the board, he shall, on payment of such license, a license fee of two dollars and fifty cents ($2.50). The fee of two dollars and fifty cents ($2.50) paid by the applicant in excess of the examination fee previously paid shall be retained by the officer authorized by law to conduct examinations of applicants, whether the said applicant passed the examination or not.

Sec. 2. Every licensed operator of any moving picture apparatus and its connections in the City of New York shall pay the annual renewal fee of one dollar ($1.00) for each annual renewal of his license.

Sec. 3. All fees received by the officer authorized by law to conduct examinations of applicants under this ordinance shall be returned to the Comptroller at the end of each month and paid by the said comptroller paid into the City Treasurer to the credit of the general fund for the reduction of tax.

Note: This ordinance shall take effect immediately.

It will be observed that this ordinance proposes nothing radical. It means a fee of five dollars for all operators hereafter examined and licensed, but will not mean any such fees for those now holding licenses, since this ordinance is only a step forward for the incompetents who fail to pass must pay $2.50 for making the try. Personally, I think this latter fee should be higher, but am told it would be difficult to get the alderman to agree to it.

Taken as a whole, under the conditions, while this law is not what we would like it to be, still, as has been pointed out to us, it is at least reasonable, and stands a chance of getting through the board of Aldermen; therefore, under the circumstances, it has the approval of this department.

In this connection I might add that the proposed law will raise but little revenue in excess of the actual legitimate expenses of the board.

There are at the present time in force approximately 2,000 licenses. The proposed license examinations total about 2,500, only about 300 to 250 of whom pass; hence even if there are no fall-offs in examinations goes off effect and there certainly will be, the income will only be-$2,600 renewals at $1 each..........................$2,600.00
2,400 examinations at $2.50 each..........................6,000.00
525 licenses granted at $2.50..........................1,312.50

Total..................................................$8,612.50

Again, that are the salaried men, and with the passing of this time is consumed in the world, and the salary of one stenographer, plus the rental value of the space occupied, which would not be less than $1,200 to any equally modern office building (the board has rooms in the Municipal Bldg). However, income figures are susceptible to considerable shrinkage after the fee for examination becomes operative, but these figures will still show more care in preparing themselves, and not risk an examination unless reasonably certain they can pass. Therefore, I think it will be fairly said that the proposed fees will not more than meet the expenses of the board.

Slides from Newspaper Pictures.

R. E. Wicker, Pinchurt, North Carolina, writes:

Here is a scheme for making slides from newspaper advertisements, prints and photographs, etc., at small cost. Secure a small amount of good, clear, hard-drying varnish, such as body or coach varnish, and give a perfectly clean glass slide a thin, even coat. Cut your text or photo the same size as slide. When the varnish has dried sufficiently to give a tacky, lay the print face down and press it from the center outward toward the edges until all air bubbles have disappeared. Now set the glass aside until the varnish has become very hard, which should be from twelve to twenty-four hours, depending upon its drying qualities. Next place the glass in running water until the paper is thoroughly softened, and with the finger rub the paper gently until you have removed it all. You will then have a transparent slide which looks very well indeed. By using transparent water colors on the print before applying it to the glass a very good colored slide may be had. Using ads of coming releases I have made advertising slides in this way which brought people to the theater. The scheme is simple, and requires but a very small amount of time. The atmosphere is clean and the machine safe, and the fogging is gotten rid of by the frame, which is a cardboard frame that fits into any ordinary lampshade head right up against the slide carrier.

Clever Arrangement.

Sherry McAuley, Atlanta, Ga., submits patent drawings, sketches and description of a dissolving stereopticon, the invention of Sherry McAuley, presumably of Atlanta. The scheme is simple, as its object is to draw the substance of the fact that I am inclined to think there may be some difference in illumination of the two pictures, seems to be entirely practical. The scheme is very easy. The inventor shows the advantage of the objective lens and to the screen, there being, of course, two matched objectives. I would not care to comment on this apparatus more than to say that while it is new, it is not original. The solution of the problem lies in the use of absorption. Whether this would be sufficient to materially affect the result I cannot say without having viewed the apparatus in actual operation.
How It Is Done.

John P. Van Empel, Chicago, Ill., says: Mr. Moore of this city was kind enough to give me your address as having made inquiries into matters pertaining to projection. No doubt you have seen Bert Levy’s act in vaudeville, in which he uses a machine to project his drawings onto a screen, but his fact is that all the images in the picture, are reproduced. The same, or a similar machine was used in some cities during the last presidential election. I have seen in vaudeville it would like to get such a machine which would project my work on a large sheet or screen. I intend to do my work in full color on an opaque screen. Any information on this subject will be highly appreciated.

Brother Van Empel is not as clear as he might be. If he means what he says, viz.: that he is going to paint pictures in colors on an opaque screen, and have his projection man to a screen, then he can get all the necessary information by examining a post card projector, which may be seen at almost any department store, or, I believe, at the Stereopticon Department store in Chicago. I hope this reply is clear enough for you.

Bert Levy’s act, and it is a peach, too, but have not examined his apparatus. Broadly speaking, however, it is nothing more or less than a glass in sensitively treated set in a tube, under which is a suitable light, possibly a Nastrower. Over this glass, at any suitable distance, is probably located, at a 45 degree angle, a mirror, which reflects the picture into an ordinary stereopticon lens, probably “full size,” around which is, I presume, arranged a hood to shut off all stray light. Mind you, I have not viewed this apparatus, but I think that is what you have, and would have a picture, a similar apparatus, but when I moved my office a year ago it apparently got lost in the shuffle.

Wants to Hear from Operators.

W. W. Dilley, Jr., Akron, O., says: Would like to hear from operators on the following: Single plate conversion of 20 amberpales, 7½ condensers, and 1½ ampere notch, in multiple. What is the arc voltage? Also can you recommend any books on designing transformers? Am experimenting with 20 amberpales, 7½ condensers, and 1½ ampere notch, under department. Am using 6½ and 7½ condensers, and my spot is in focus at the aperture when the front lens is 14 inches from the same, same size and shape as the one got in a Power’s 6A lamphouse. According to the tables, if I remember rightly, the distance should be 22 inches from the apex of the front condenser. Well, Brother Dilley, you had better look at that table again. The distance will depend upon the size of the aperture of your objective lens. If you cannot get your arc close enough to the lens to meet the condition the tables call for, that is no fault of the table. The equipment should allow of bringing of the arc within 3½ inches of the condensers—I am not speaking of your particular case but of equipment in general. Glad to hear from you on this class of experiments, but I have rather lost faith in that proposition, due apparently to variation in chemicals. As to the converter, why I am afraid you won’t get many replies to that, it is up to “debyes” who can go as far as they like. If you have a book giving the technical data to enable one to build a good transformer, I do not. You would have to be a trained E. E. to do that.

Lenses.

C. W. Henke, Dassel, Minnesota, says: I beg to inquire of you as to what size condensers we should use. The throw is 81 feet and the picture 9½x13, using a 3½ mag. screen. I would be glad to give me much information as possible.

Friend Henke, if you will read and study the light ray articles which begin on page 9 of this issue, and page 25 in the following number, it should not be necessary for you to ask this particular question. I could not tell you what you need without first knowing the diameter of your objective lens.

Table No. 1, Oct. 10 issue, gives you the whole dope. If you cannot match up your objective by this table, then it is because of the fact that either your machine does not allow the lamphouse to go back far enough or your lens is of too small diameter.

More About Lenses.

Charles H. Williams, manager Strand Theater, Providence, Rhode Island, says: Can you give me any information about lenses? Am dissatisfied with the ones we now have; also with the ones we have had. Length 6 inches, weight 12 oz.; screen, 12 x 16; also screen, tilted to include keystone. Have tried the two leading makes of lens. Am using 60 amberpales with 8-inch upper and 8-inch upper and lower condensers. I am not sure what the price will be, provided they DELIVER THE GOODS, therefore. If you can suggest anything, I certainly would appreciate it. High grade lenses can be had for taking moving pictures, but do not, therefore, see why the same cannot be had for projection.

Order for Brother Williams, they could be had, but the little family row over in Europe has stopped the importation of lenses, as the governments have commandeered all optical manufacturing plants for their own use. The United States Government at least, will, produce a really high grade anastigmat projection lens. You are using a very long focal length lens, and what you need is an objective having an opening not less than 2 and preferably, 3 inches in diameter. If you can secure such a lens, and get one of high grade (I don’t believe you can now, but—possibly) it will then be necessary to very carefully match up your revolving shutter to match the new conditions.

I am laying your proposition before a large and thoroughly reliable doing, who can supply your needs. When you send me your order, you should hear from him long before this is printed. If you find you can get the lenses, we will then go further into the matter of the revolving shutter. The 12½ inch aperture as stated previously, I think would suit the requirements. It is the best we can get without having to open the diaphragm very much.

A Boost for Cripple Creek.

Colorado Springs, Colorado, says: You may or may not remember me, but I was one of the committee who met you in Denver when you were back after attending the Convention in 1913. Have given up operating, and am devoting all my time to camera work now: part of the time on the revolving shutter. The Mountain Improvement Company has purchased the projection in various parts of the state. Recently, I was in Cripple Creek, and on my first afternoon looked up the manager of the "Star" theater and suggested they might be interested in the projection. I met Mr. H. G. Gunn, a most affable gentleman, who very seriously informed me that he had as good projection as could be found in the state, requesting me to drop in that evening and see for myself. I did so, and was told that the regular operator, Mr. William Sturrott, was ill and unable to be on duty, Mr. Fred Shepard, an extra man, being in charge of projection. Equipment consisted of a 1913 Motograph, taking juice from a 125 volt, 5.5 K.W., generator, with the resistance located in the operating room. He was pulling about 25 amberpales at the arc, and I want to say that the projection was good for good optics. The picture that boy was getting certainly some some doing; moreover, I was on a screen and did not look very good to me. I was, a little later, standing at the door talking to Mr. Gunn when the usher came of and told him the house was jam full. From what we were standing Mr. Gunn could not speak to the operator. I asked him why he didn’t tell Friend Sheppard to “shoot-em-through,” and he could turn out the crowd inside, and accommodate those in waiting. His answer was: “Nothing doing! We give them the show right, regardless of how many may be waiting on the outside,” says the Star, either. If you want to know the truth, it is just as I have told you. If you want to see what can be done with good optics, and the right management of a theater, then you will have an idea of what we in Colorado Springs show them at in Cripple Creek all the time. I have not been operating for more than a year, nevertheless, I always read the department. I have the second edition of the Handbook, and intend to get the new one as soon as it is out. That shows my interest, especially when I tell you I never intend to follow operating again. I just took this job and I am seeking to enjoy life. You will have to show me what you wish personally and the projection department of the Moving Picture World all the success in the world. I’m for you, John.”

The Richardson Rub.

H. M. Lindley, Terre Haute, Indiana, encloses a check and says: Please send me the World for another year. The projection department is mighty weak here and it is good to see what good things when it comes to applying the “Richardson Rub,” the sure cure for sick projection.

In the language of our distinguished Spanish brother, muchas gracias. The Richardson Rub isn’t spelled correctly, just lay it to my ignorance, and let it go at that.)
Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mall when four cents in postage are enclosed. Special replies on any mail on matters which cannot be replied to in this department, $1.00.

The Motion Picture Camera as an Engineering Instrument.

THE modern engineer has come to realize the effectiveness of the motion picture camera for solving many engineering problems.

Every day finds new applications for the records of the Cinematograph ribbon. With the aid of the motion camera, accurate visual records can be taken of the time and magnify or reduce the size of the materials and movements studied, which may also enormously reduce or magnify the time interval during which a movement takes place. Herein lies the big advantage of the motion picture camera, a point which has been ignored by many experimenters. Ordinary photographic "snap shots" or instantaneous exposures were not only liable to distortion in many ways, but the pictures used in these tests were drawn by hand in a crude manner and were only rough approximations of actual events.

It is interesting to note that experiments of this nature, carried on about 1873 by Mr. Muybridge, an Englishman, and in 1877 by Mr. Eadweard Muybridge, the first photographically produced motion pictures ever made. The old Zoetrope Toy or "Wheel of Life," of course, antedates these experiments by many years, but the pictures used in these tests were drawn by hand in a crude manner and were only rough approximations of their best.

Leland Stanford, Governor of California, became interested in Mr. Muybridge's scheme for photographing successive positions in the motion of a moving animal. Governor Stanford was a racing enthusiast and had an immense stock farm on the site of what is now the Leland Stanford University. Governor Stanford thought that these scientific records would prove of great use in studying his thoroughbred horses, and placed every facility on his exercising track at Muybridge's disposal.

As no one had at that time thought of a single camera which could take rapid successive exposures, Muybridge obtained his results by placing twenty-four duplicate cameras, side by side, in a row beside the track. As photographic materials, at that time, had not reached their present speed, it was most advantageous to eliminate both shutter and exposure in a small fraction of a second. To increase the amount of light, he erected on the other side of the track a high board fence, painted white. Then from each camera crossing the track a thin thread was stretched, each thread being connected to the shutter of the camera. When the horse passed over the thread, which were to be studied, were turned out along the track at whatever gait desired, breaking the threads as they passed and releasing each shutter successively.

On account of the insensitivity of the plates which he used, the pictures were mere silhouettes, but they served the purpose admirably. These pictures were later exhibited on the Continent of Europe, where they excited a great deal of scientific interest, especially when viewed through an enlarged Zoetrope.

The interest aroused by Muybridge's pictures seems to have been the starting point around which an army of inventors to work to perfect a more feasible method of making motion pictures.

The marvelous analysis of motion attained by the cinematograph camera has given us the animated cartoons. Anyone who has ever seen any of the animated cartoons by Winsor McCay, Bray, Fosbery, Palm, or any of the others will appreciate it. One thing it seems to claim, the enormous amount of patience and intricate thought expended in producing the many drawings necessary for one of these pictures. These pictures, too, with their soft shading of the changing light, are a study of the living organism, it may be said.

"In the making of a short motion picture of animals or plants, a man may be employed to keep the animals from making thoughtless movements, a man to watch the plants, another to record the changes of light as the shadows fall, and another to keep track of the development of the flowers."

When the motion camera is used for time studies, a split second time clock is generally placed in the picture and photographed at the same time, thus giving an accurate record of the time interval between each picture.

One of the most interesting pictures exhibited in a long time, was one released recently on the athletic world. The picture was of the polioptiates such as walking, running, jumping and shot putting, taken simultaneously by two cameras. One camera took the pictures at the ordinary rate of sixteen pictures per second, while the other camera took the action at the rate of one hundred per second; the normal and the ultra speed pictures were projected one after the other at the normal rate of projection, thus prolonging or amplifying the ultra film to the same duration as the normal, and the result was both interesting and instructive; and the case and deliberation of the prolonged action gave time for the study of every movement and the play of every muscle. Once help but move, and the natural action of the work of the muscles. The figure of the athlete seemed like a diver immersed in crystal clear water, the buoyancy of which floated him through the greatest possible distance of his effort. If the muscles were magnified, of course, and, marvelous as it may seem, the worker was able to turn out this increased amount of work with much less fatigue, than when he had done a less amount of work a moment ago.

As ordinarily shown, motion pictures are taken and projected at the rate of sixteen pictures per second, but for the scientific investigator the rate of a hundred per second was found to be ideal. The work of making single exposures as high as 20,000 to the second in the study of high speed phenomena to as little as one exposure per hour or even one exposure per day, as used in studies of the growth of plants, of the growth of a plant. All of these are projected at normal speed for screen study or examined, one by one, with a magnifying glass in some special cases, where seeking to determine a睫毛less insect.

The magnification or reduction ranges from maps of entire countries, telescopic views of the stars and aerialplane views to the highest power magnification or the speed of the machine, which depends upon the subjects under consideration. Many new facts in the science of physics have been brought to light by the use of speed cameras, many of which are of immense practical value. Many new properties of explosives, and more particularly the control of different properties of explosives and many new principles in ballistics, and the penetration of projectiles, have been discovered by the photographing of bullets in flight, bursting soap bubbles, detonating explosives, breaking of water jets.

Reduced to normal projection speed, bullets swim across the screen like leisurely fish and bursting shells separate like a group of mosquito wrigglers. Many high speed processes, such as the flow of steam, air and water, the combustion and expansion of automobile, the action of governors, the synchronism of electric generators, the flow of water in turbine wheels and water wheels, the action of woodworking machines, etc., etc., may be photographed at high speed, and reduced to a speed in which the action may be studied with the greatest accuracy.

The magnification may be made use of by sanitary engineers to record the development of bacteria over a period of time, the condition of water, etc. It may be made use of by municipal engineers to record the condition of a street over a period of weeks, not only in entirety, but detail specimens of the materials used, the value of the cinematograph in these various works being that it illustrates the microscopic examination in its entirety.

Up to the present time the great weakness of microscopic examination has been that any given plate shows only a portion of the examination pursued by the inspector. The possibilities of microscopic examination are endless in their application and examination of matters manufactured products, chemicals, minerals, etc. Agriculture is now approaching engineering so closely that mention may be made of the use of the cinematograph for studying insects, and the development of fruit, together with the development of food, in conjunction with the microscope. Without doubt, great strides could be made in this field. The Muyrse Institute in Paris, incorporated by Dr. Marcy, now under the guidance of Father Zabala, one of the few institutes of this kind now in existence. An institution of this kind is now being developed on the Pacific Coast.

In this subject, engineering is referred to in the broadest sense of the word, meaning the commercial engineer as he exists to-day in the fields of civil, mechanical, electrical, sanitary and other departments. The technical color is that the arts and sciences of engineering work becomes more and more a problem of meeting commercial requirements and selling goods. Our industries are now managed by our salesmen. The problem is to supply the public with goods. Our sales departments are in charge of engineers, and the goods are sold along engineering lines. They are also purchased by engineers, to comply with specifications drawn by other engineers. Engineers as a class find themselves confronted with the problems of design, manufacture, distribution, sales and maintenance. In these fields the cinematograph can be very useful, as has been already proven.
THE proposals, outlined in my last letter, of film manufacturers and their agents in England to establish a more stringent control of those films issued on the open market, has, as anticipated, met with the usual torrent of criticism from the exhibitors side of the trade. The exhibitors' main argument is that with any sort of restrictions upon its exhibition, cost or return, a film ceases to be an "open market" film and might as well be handled as an exclusive. The manufacturers, however, are obdurate, and unanimous that the new arrangement will be more beneficial for both than the present system of the unconditional sale of films.

News has reached the London office of Pathe Freres that Max Linder is any day expected to be back again at work before the camera, having obtained his discharge from the French Army. Linder, it will be recalled, was seriously wounded a year ago in a collision.

W. Taylor, of the Clarion Film Agency, the agents in this country for the World Film Corporation, arrived home from New York on Saturday, bringing with him "The Butterfly on the Wheel," "Camille," "Salvation Nell," and a few other notable recent feature production of the World Film Corporation.

The local committee of the Exhibitors' Association for one of the industrial districts of the North Country has been the first to hand along the effect of the film tax to the general public. The showmen of Bradford met last week to adopt a fixed scale of admission charges, graded to suit the "clientele" of the different types of theaters, but with a minimum equivalent to four cents. Other branches of the C. F. A. may be expected to follow suit.

Pathe Freres have acquired the world's rights of the Samuelson Film Company's version of "The Dope Doctor," after Richard Dehan's novel of the same title. The rareness with which the Pathe Co. adopt contemporary productions is eloquent testimony to the strength of the picture.

The Authors' Society, according to the official report of its last transactions, appears to be experiencing certain difficulties with American film producers regarding agreements for the visualization of their works. The agent of the society (name not disclosed) has submitted for agreement acceptable to the American manufacturers, but without disputing the financial aspect of the contract, has rejected Lantis, Vance, who resides in America, and who is an honorary member of the committee, was requested to advise the society upon this and other points affecting the American markets. Considerable discussion took place regarding the duplication of film-titles and what ought to be a very practical solution to the difficulty is to be drafted into effect. The committee will write to the different film companies asking them to send in as far as possible ahead of release date a list of titles of forthcoming productions. These will be checked by the society's officers and again checked by literary agents and in the event of any title having been used the manufacturer will be immediately notified.

D. W. Russell the other day unspooled the first of the David Horsley one-reelers, "Distilled Spirits," which was favorably reviewed by the London buyers.

Larry Trimble's next production on behalf of the company with which he is identified, Turner Films, Ltd., will be an adaptation of the popular novel of Thomas Hardy, "Far From the Madding Crowd," which has already been done at the Walton Studios, and the production is expected to make its debut early in the New Year.

Although the Kriterion Corporation has been in existence for some time now in the world of motion pictures, it has been an incomprehensible circumstance to many why their products have not been seen on the British market. I am, however, informed that the Kriterion Sales Corporation will henceforth export their feature films to Europe under the agency of H. A. Browne & Co., Ltd., of Charing Cross road, London.

With the approach of the festive season comes a welcome activity on the part of distressingly few of our film manufacturers. Too long it has been the custom to reserve, year in and year out, for two or three stereotyped features of the pantomimic order and bounce them at Christmas time upon the unsuspecting exhibitor as new productions. There are amongst us those who agree that it is unprofitable for a manufacturer to produce special Christmas subjects and expect to realize upon them in a single season, but the extensive bookings of the Christmas releases of the Edison, Universal and Essanay Companies is convincing evidence to the contrary.

A few cases of unusual interest to the moving picture trade are likely to occupy the attention of the law courts ere long. They are actions by film renting exchanges to enforce the payment of film bookings made in cases where certain pictures, after passing before the British Board of Film Censors, have been banned by the local licensing authorities.

According to the Chancellor of the Exchequer (Reg. McKenna) the duties paid on imported moving picture films from the imposition of the tax up to date amounted to £43,000. Over £30,000 of this is on undeveloped films.

The effect by the British trade to benefit the Ambulance Fund has attained £30,000 up to date. This includes a recent donation of £1,500 from the Essanay Co.

J. B. SUTCLIFFE.

Stella Hammerstein in Rialto Star Feature

AGAIN the Gaumont policy of having a new star in each fall is Rialto's. Feature releases scores in the booking of Miss Stella Hammerstein by that company to play the leading role in "The Ace of Death." This will be released on the Mutual's new $8,000,000 program. The story is from the novel of D. A. Nelson, and is being produced at the Jacksonville studio by William F. Haddock.

Miss Hammerstein comes honestly by her talent, being the daughter of Oscar Hammerstein, the impresario who has at least seven distinct sides to his versatile nature. He has done everything, from inventing cigar-making machinery to building opera houses in New York and London. His daughter confines her versatility to the stage and screen, where her range seems apparently unlimited, since she has appeared with equal success in light opera and such modern classics as Hauptmann's "Lonely Lives.

In America Miss Hammerstein has appeared in "Everywoman" as "Vice," in "Lonely Lives" as "Anna Mahr," and in the leading role of the remarkable vaudeville production of "The Tyranny of Fate." In "The Ace of Death" Miss Hammerstein has the part of a mother whose child has been stolen from her by a woman who loves her husband. The husband disappears. In time the bereft wife and mother opens two gambling houses in Central America. The thrilling scenes are those in which the daughter comes to the house to win or lose on the turn of a card.

MABEL TALIAFERRO JOINS METRO

Mabel Taliaferro, the successful star of "Rebecca of Sunnybrook Farm," "Oliver Twist," "Solomon the Wise," and other notable stage productions, who will soon be seen on the screen under the auspices of the Metro Pictures Corporation, will begin work in a few days on the first big feature at the Rolfie Phonofilm, Inc., studio in West Sixty-first street. The call for Miss Taliaferro's services was first suggested by a scenario that Max Karger, general manager of the Phonofilm forces received. It was an interesting story depicting a phase of life that seemed to breath the Taliaferro in every line of it, a typical Taliaferro role. The feature is yet unnamed.
Photoplay Conditions in New England

CARL H. PIERCE who has recently spent about two weeks in New England, reports that the Morriso-
play Company, of which he is the special representa-
tive, in a letter recently written to a friend outlines some of
the conditions as he found them in New England, which are of
more than passing interest and which, as far as we can
learn, are similar to what is being met elsewhere. The
general tone of the photoplay conditions through-
out New England is good—very much better than a
year ago when things looked so dark from the commercial side.
Foundries and manufacturing establishments, which are
early in Waterbury, New Britain, Ansonia, Fall River and
New Bedford are running full blast.

"In Bridgeport they are working three shifts of men each
twenty-four hours. In both Waterbury and Bridgeport the
phrase "the demand of the photoplay theater owner and manager is
for pictures with more punch. Eighty per cent. of his
trade is from the mills people of perhaps average intelligence,
but to a large extent interested in melodrama. The other
twenty per cent. are so-called 'high-brow' audiences of the
Beacon Hill type who desire the so-called higher and better
things in photoplays.

"One note of this district which is very encouraging to
manufacturers is the fact that banks are beginning to lend
money to responsible citizens with which to build the better
class of photoplay houses. I visited one such theater in Somovich in Sturbridge, Massachusetts, and it accommodated about
fourteen hundred. The house opened
while I was in Boston to a fine audience the first night, and
gave every evidence of fulfilling the hopes and predictions of its
builders. The theater has been built up in towns around Boston. Moe Mark with his own capital, has
built a very beautiful theater, the Strand, in Lynn, and
everywhere along the line there is evidence of an improve-
ment in the picture industry.

"There is still much need for improvement and probably
always will be in advertising the pictures on the part of the exhibitors. Theater managers are still too prone to remember
the old adage to the effect that you can't order a horse from
your front door and have a constant stream of people. One theater
along the line told me that its receipts were $500 a week less
than they were last year, and wondered how to account for it.
Their advertising had not kept pace with the progress of the times. With several programs on the market and a constantly increasing discrimination on the part of the public, the exhibitor must let his people know in
ways that are more regularly attractive what he is going to show and what is the reason for his demand for their
patronage.

"Where exhibitors have shown the right hand of progress-
siveness and initiative, plainly by such men as Nichol of the Poli Theater at Waterbury, and
Morison of the Majestic theater, Hartford, there are no complaints as to the profits from showing good pictures. Mr. Nichol of the Poli is an exhibitor who is always thinking up new ways of presenting the good points of his pictures to the people in Waterbury. His receipts the first
day when he took hold of the theater about a year ago was $10.80. The house was run down and every one predicted that he could not make it pay. To-day he has a magnificent trade that is showing him a good deal more than 1,000
per cent. over and above the receipts when he took charge of the theater. This is merely a just tribute to an intelligent and
active exhibitor. While it is an exceptional case, it need not
be, because every exhibitor has the same opportunity to
do what Mr. Nichol is doing if he will give his individual problems the highest attention and the
"I understand that the banks in Pennsylvania also are
beginning to lend money for the purpose of building the
class of theaters. I assume that it is only the question of
a short time before these prove their worth that the photo-
play industry will be recognized throughout the United
States as a legitimate and solid field into which financial
institutions of our country can put their capital."

WAR INVENTION IN KALEM FILM

A model reproduction of a torpedo deflector, such as John
Hays Hammond recently announced that he had perfected
and would present to Secretary Daniels' Naval Board of
Advisors, is seen in operation in a forthcoming Kalem pro-
duction, "The Spy's Ruse," an episode in the "Ventures of
Marguerite." By the use of a large tank and the electrical
apparatus in reduced form, photoplay followers are shown
the amazing value of the Hammond invention.

Special Pictures for Christmas Season

The Educator makes it a rule to remind exhibitors of the
wisdom of taking advantage of the special season of the year
for the purpose of planning particularly suitable and
appropriate to the season. There are no time of the year
equal to Christmas which, with the close following New
Year season, gives such splendid opportunities for exhibiting
films which at once secure the combined attention of churches
and schools, in addition to the general public. A splendid
and harmonious combination of a holiday and festival season
with a religious basis, surrounded by religious and educa-
tional interests, give occasion to the exhibitor who desires to
make the best use of and for all classes of people, to make a record
for himself and one determined to join in the general advance
of all that is best in cinematography. That there are many
exhibitors who may appropriate to the Christmas season, however, they may suit other more regular doses of the year, is something that incidentally,
making it incumbent upon everyone one to see to it that if the
best and most appropriate films cannot be obtained there
should, at least, be an exclusion of those subjects distinctly
contrary to the occasion.

For the purpose of helping our friends we herewith give a
list of film subjects, which it is hoped may serve as a guide
to many, and encourage a spirit of harmony in both entertaining
and educating and to a more satisfactory use of the world's greatest
entrepreneur and educator in conjunction with the world's
greatest events.

Films Suitable for Christmas.

Mr. Santa Claus—Vitagraph—Dec. 10, 1914 (4 parts).
The Knight Before Christmas (Sonny Jim)—Vitagraph—Dec. 24, 1914.
The Heart of a Girl—Edison—April 22, 1915.

HOW ADLER WON THE DAY.

Bert Adler, manager of the Universal Cotesville studio,
in the borough of Englewood, N. J., received a neat
editorial compliment in the Fort Lee Sentinel, official organ
of the borough of Fort Lee, recently. The Jersey
studios are located, on his manner of handling a successful
fight on some police ordinance aimed at the picture manu-
facturers. The editorial said:

"Just as if to prove that the Sentinel's advice to the
moving picture studios to keep out of politics was in their
own and the community's interest comes the story of what
has transpired in Englewood Cliffs.

"The Mayor and Council there had in mind a certain set
of ordinances affecting certain features of moving picture
taking. Most of the film companies operate now and then
in Englewood Cliffs and one of them is located directly
within the borough and operates almost exclusively within
its confines.

"When the Mayor first proposed the ordinances at
the instance of one of his taxpayers, the manager of that par-
ticular studio didn't rave or rant at the Mayor, nor start
a 'we are persecuted campaign.'

"He merely went to the Mayor, told his side and asked
for the appointment of a committee which request was
granted. The special committee permitted the studio
manager to write to the neighboring studios for their views
in the matter. Then, having got the taxpayers' side and the
moving picture men's side, the special committee
reported back to the Mayor. The Mayor recommended that
the proposed ordinances be not enacted, until at least the
studios had plenty of chance to show that they were un-
necessary.

"This speaks well for the art of quiet, sane procedure
as against noise and mud-slinging. It also makes certain gentle-
men who would precipitate the studios into politics go 'way
back and sit down hard.'"
THE MOVING PICTURE WORLD
December 11, 1915

Equitable Productions
Interesting Notes on Current and Future Releases Worth Bearing in Mind.

The first all-star cast production from the Equitable studios, is the John Ince production of "Sealed Lips" in which William Courtenay, Mary Charleson, Arthur Ashley, Marie Wells and Adele Ray handle the principal roles and which required seven weeks of work before the scenes in which Mr. Courtenay appears were completed and four additional weeks to complete the lesser scenes. It was necessary to build many big sets for the picture, as owing to Mr. Chesney's being engaged at the Hudson theater in "Under Fire," it was impossible to travel to locations out of town. Mr. Ashley, who recently completed his appearance before the Rolfe camera, portrays the role of Cyril Maitland, while Mary Charleson and Adele Ray have equally important parts.

E. Mason Hopper completed the production of "The Labyrinth," in which Gail Kane is making her Equitable debut and leaves for Tucson, Arizona, this week to begin work. Miss Kane's second production, "Her God," which will characterize the Equitable program early in February.

In "The Labyrinth," Mr. Hopper engaged for the theatrical scenes Marcus Loew's Plaza theater, and the entire Town Topics company of one hundred and ten players. The company worked with Miss Kane for the better part of ten days.

In "Idols," in which Katharine Kaelred is playing for Equitable, Murray's Restaurant is the locale for a great number of scenes. The elaborate ballroom was engaged for an entire week, with privilege of using the magnificent ballroom each day until the lunch hour. Lighting equipment was installed and moved each day, but the effect was well worth the time and expenditure.

Charles Seay accompanied by Muriel Ostriche, Molly King and eighteen other principals, left last week for Albany, Ga., where, in conjunction with the Con T. Kennedy Carnival and Gala Week Company, Miss Ostriche's next picture, "Babette of the Bally-hoo," a purely circus story, will be staged. The production of the Ostriche picture was delayed one week because of the accident suffered by the Kennedy Company, when five of their people and a number of animals were killed in a train wreck. At the Civic Ball held by the municipal authorities of Albany, Director Seay procured the use of the big open air ballroom and staged a number of essential scenes, using the several thousand natives as extras.

In addition to Seay, Ince and Hopper, Equitable has Harry Pollard, Webster Cullison, S. E. V. Taylor at work, and Frank Powell preparing to begin his first production under the Equitable banner.

Mr. Taylor with Molly McIntyre in "Nan Perine," the debut of Miss McIntyre is at Port Royal and Kingston, Jamaica, in the Antilles, where the principal scenes of his picture will be staged.

The anticipation of President Spiegel to have eight pictures ahead is fast being realized.

Ocean Film Elect Officers
New Feature Company Plans to Erect Large Studio in the East and to Produce Two Subjects a Month.

A meeting of the subscribers to the capital stock of the Ocean Film Corporation, held last week, the formal organization was completed. The following were elected: President and financial manager, John L. Dudley, who is a trustee of the Spiegel-Sinemobile, a member of the New York Chamber of Commerce; vice-president and general manager, Jesse J. Goldburg, formerly secretary and general manager of the Life Photo Company; secretary, Geo. S. Brown. The corporation consists of the firm of Goldburg & Francis R. Masters of William Whitman & Co., Paul E. Rasor, William D. Judson and R. C. E. Brown. George De Carlton has been engaged as manager of production. Joe Farnham has been engaged as publicity and advertising manager.

Plans have been drawn for the erection of an eastern studio and laboratory in Westchester County, the construction of the building to be under the personal supervision of Edward Barab and Kinsella. The architects' innovations that permit the conversion of an artificially lighted studio into an open-air studio, as well as a daylight studio.

Mr. Goldburg says: "We have proceeded rather slowly in our organization work in order to systematize the entire organization and will not engage men with fanciful ideas in order to lead the exhibitors in the exchanges to believe that we intend operating their business. Every employee of this company will be engaged in the production end of the work. We feel that if we deliver to the exchanges a meritorious production that they, in their turn, knowing how to operate their business, will not require assistance by way of local advertising men, traveling inspectors, and the like."

EDISON FOLK HAVE PARTY.
A big "house warming" and get together party of the Edison folk was held Saturday evening, December 4th, in the Edison studio, which was given over to the fun of the hour. Manager Leonard W. McChesney believes that all work and no play makes not for the best, so the Edison players, who have been particularly busy of late turning out features for the General Film Company's project, the Edison Feature Service, made a playground of their workshop.

The officials of the Edison organization, at Orange, were invited and Thomas A. Edison, C. H. Wilson, vice president and general manager, and second vice president William Maxwell, among many others, met the players. The entire studio floor was cleared and especially prepared for dancing. A large orchestra furnished the music. A huge pie concealed favors for every one present, which came into view in much old-fashioned style. Jesse Stevens surmounted physical differences and gave an imitation of the little star, Viola Dana, with laughable success. Under guise of an imitation of "Maple Prunelle," sketched by Mabel Dwight, Miss Trunnel was easily seen. Raymond McKee imitated Edward Earle. Harry Eytinge took off Dick Weber, assistant to Manager Leonard W. McChesney; Julian Reed, an Edison official, while Richard Tucker pictured "Henry Fonda," the great actor. Ford, and Mrs. Brad Sutton got away with mind reading act, and Messrs. Harris, Fables and McKee did a trained animal skit. Carroll Comemas, well known on vaudeville and dramatic stages, rendered songs and a whistling act. Prizes were awarded for the best dancers. John Rough, chief scene artist, gave some lightning cartoon sketches of players. About four hundred attended. The affair was informal and in charge of a committee of Sally Crute, Jessie Stevens, Mabel Dwight and Richard Tucker.

GOLDFRAP WITH WORLD FILM.
John R. Goldfrap, well known as a publicity man with Fox and other companies, has been appointed publicity manager of the World Film Corporation, in association with E. Richard Schayer. Messrs. Goldfrap and Schayer took charge of the office on December 6. While new to motion picture work, Mr. Schayer has had ample experience as a theatrical press agent and as a special writer for magazines and newspapers. Recently he has been a war correspondent in Europe.
Spokes from the Hub

By Marion Howard.

This time I am going to tell you of a new theater dedicated to moving pictures and which reflects great credit upon its behind-the-scenes managers. The Springs is a dream, architecturally and otherwise. The auditorium is decorated in white with a tache of gold in the proscenium arch and the lights are the “last call” in such houses. There is a feeling of security and comfort in all the details, and we like particularly the framed deep front wall which would be placed for all eyes. Most fitting was it that Marguerite Clark should be the first star to appear, for she appeals to all in her daintiness and art. We had the new release, “Still Waters of Egypt,” and I thought it the best Miss Clark has given us. Particular to be payable to adults were the canal scenes staged on the famous Jersey waters way, but, of course, the circus caught all, and what a splendid company they have given us! This house is to run only the best releases and strives to present as little slap-stick as possible. Mayor Z. E. Clift expressed his appreciation of the fine addition to the city’s hitherto some buildings. Mr. Harst, the manager, made a modest address, and the other entertainments furnished by Mrs. Emma Prichard Hadley, the well known teacher of dramatics, picture guessing, etc.; Mrs. Florence Wakefield, the dancer, Miss Marie Estelle Walker in musical numbers. A reception followed in the large studio of Mrs. Hadley, the only other occupant of the building.

Am sure I voice the sentiment of all film goers in expressing regret over the death of Colonel Draper, who has been such a dignified, courtly man in the pictures. His Bumsid whiskers made him conspicuous, and his military bearing was a treat to the eye, for he was one of the most personable of the profession. He is still seen here, of course, in releases filmed long ago, and we have him in the “Battle Cry” here for a long run, and rightly. The hyphenated citizens have cooled off in their press and have issued an inane excuse for the “retreat.”

Not having been an enthusiast on moving pictures more than a year I naturally have missed some of the older releases and it is a joy now and then to see reissues of the early short subjects put on by thoughtful managers to please those of the newer generation of patrons. Why not? When there is a good one, why put it in storage? I firmly believe in a revival of good films as well as of the speaking plays, and the day is long since gone when film profit through a new cast, giving a change of faces as the speaking drama furnishes in their revivals or return engagements. Perhaps I am too optimistic, but when we get a good thing that lives in memory we want others to see it.

“Enoch Arden” is the most artistic, poetic and pathetic picture yet to be witnessed by me and so reverently done. To reproduce the poem in the titles was a joy. Lillian Gish, our little friend in “The Birth of a Nation,” was admirable all through, and the kiddies were quite unusual. A striking thing about them to me was the resemblance between them as children and as grown-ups. I was unfortunate to be seated near some chattering women, evidently wealthy as to world’s goods, but poor in mind and soul, for they utterly failed to grasp the spirit of Tom Sawyer and they even giggled at the death scene. Such conduct at a Sunday evening performance should be hissed, or the disturbers asked to leave the theater. It surely can be controlled by tactful managers. One expects it at slum theaters, but not in a high class one.

“Carmen,” with Farrar in this exotic part, has been seen here in three releases. The fourth one now, at Symphony Hall with seats at $2 per, the same film seen now for 15 and 25 cents. The first night was a sort of reception to the singer in the flesh, and had the additional attraction of symphony music. The opera is Carmen. Opinions are divided on the merits of the film version, but all admit that it is full of color as to action, and most artistically staged. It may not sound bad like but I rather liked the bull fight scene, never having seen one and this was surely realistic enough to satisfy the fans. The friend who accompanied me declared that no good woman could play a like that, but I told her of many really fine women, like Charlotte Cushman, who had played worse parts and got away with them, like the Lady Macbeths and the vampire type, but she was unconvinced, which shows how well “Gerry” Farrar did it. Glad she is having a return engagement in “dear old New York.”

I saw a film the other night located in Streeterville, Ill., illustrating some sort of a strike or labor riot and the flag was a disgrace, two-thirds of it gone as a result of the elements, or old age, being evidently left out continuously, contrary to good taste and patriotism. Why do directors pay so little attention to our beloved flag.

“The Dawn of a Tomorrow” was a disappointment, as the speaking version was, in that the dramatists failed to reproduce the bridge scene and Sir Oliver’s first meeting with Glad. It would have made a stunning film, most dramatic and giving a bit of London fog. Forrest Robinson made a fine Sketch with Miss O’Neil, as heretofore. Dear Lilian Tucker certainly had her troubles as Lady Lumley, owing especially to the unintentional substitution of a mummy for the "mummy," whom jealousy brought to her senses. We liked the Italian settings too, and the atmosphere of it all scenically.

On the same program (at the Park, owned by the incomparable Lotta) was "Chimney Fadden Out West," and it is a real fun with a pinch of pathos of the final scene. Victor Moore is nothing if not original, and rightly a favorite with us over here. The company is so well balanced with dear old Mrs. McChord as the mother. Ernest Joy was hardly recognizable in his make up, but it was easy to pick out Tom Forman, one of the "wild and woolly" Westerners. The play was wholesome in its finale.

We are anticipating “The Cave Man,” a Vitagraphe offering, with Bob Edson in the title role. Being familiar with the story and the hero, I shall enlist patronage knowing all will get their money’s worth. “The Turn of the Road” is being anticipated with handsome Naomi Childers, and I predict packed houses when “Colon, the Red Headed, for Charles Richarson, is out. I might profit through a new cast, giving a change of faces as the speaking drama furnishes in their revivals or return engagements. Perhaps I am too optimistic, but when we get a good thing that lives in memory we want others to see it.

My first look at Ethel Barrymore in the films was in “The Final Judgment,” and all through was a delight to the eye, and the Metro people have some film with ornate settings. H. Cooper Cliffe made a villain worthy of his name, the part calling for versatility and art, in which he is past master. Miss Barrymore has done nothing better on the speaking stage than this, and the audience actually applauded her work so compelling was it. Her gowns delighted the ladies and the way she outwitted the villain brought down the house.

“Bella Donna” took well here, and gave our own Pauline Frederick another chance to show her ability. Eugene Pallette is handsome, another looing thing through the gate, all well carried. L’Estrange seems always dependable wherever placed. The scenes were sumptuous and the Egyptian atmosphere adored to, though staged in our own sunny South. They are relative to a degree interesting, but escape the census. The finale was well staged and the entire dramatization commendable.
Music for the Picture
Conducted by S. M. BERG

A GREATER MUSIC DEPARTMENT.
Work of Clarence Sinn to Be Supplemented by Music Suggestions.
By S. M. Berg

THE enormous strides taken by the motion picture industry has reached the point where it is classed as one of the most important in America. It has given employment to thousands of people, and opportunities to musicians who are endeavoring to fit their music to the requirements of the screen.

Much of the success in the important master productions such as "Quo Vadis," the "Miracle," "Cabiria," "The Birth of a Nation," etc., was owing to the elaborate musical programs, either originally composed or carefully adapted and presented with the film. In all instances the presentations were received by the press and the public as masterpieces of conception and artistic production.

When music for the picture is discussed between men who are closely in touch with motion picture affairs, such a broad diversification of opinion is expressed that one wonders what the ultimate attainments will be. Few realize that music is the oldest of all the arts and that it has been bent and buffeted by human ingenuity through the years of existence to portray every emotion and sound known.

The Moving Picture World has heretofore given only a small amount of space to music, but realized that the increasing importance of such a department merits its consideration in every issue. In addition to the articles from Mr. Sinn, which we will carry as usual, we have arranged with S. M. Berg, musician and director, who has been associated with many of the leading picture houses in New York City and who is today recognized as one of the leading experts and authorities, for a weekly department devoted to the proper musical interpretation of the films.

Almost an exhibitor and manager has his own particular pet theory on the fitness of musical settings and criticises unmercifully the efforts of another, though in a great many instances his own knowledge of music is sadly deficient. It will therefore, be the aim and endeavor of this department to travel a broad road and with the readers' assistance and co-operation work out a solution of the many problems involved. At the earliest opportunity, subjects will be dealt with such as: The Musician's Library, Instrumentation of Small Orchestras, Value of Standard Compositions, Modern Arranging, The Handling of Dramatic Situations, The Use of Themes and of What They Should Consist, etc. A review of all new musical publications and their fitness and adaptation to film will also be a regular feature.

A special space in the magazine will be opened to our readers for a question and answer column. Readers are invited to use this freely, and all suggestions or criticisms of musical interest will be welcomed and discussed. Everyone will receive fair and impartial treatment and it is expected that such a course will prove an invaluable aid towards working out the difficulties confronting musicians and exhibitors.

MUSIC SUGGESTION CUE SHEET.

Although this Music Suggestion Cue Sheet is not designed to solve every possible musical requirement of the film, the exhibitor, the orchestra leader and the public, it has proven a great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming that chaotic condition encountered when the film is not available until almost the hour of opening, resulting in a rehearsal instead of a performance.

The importance of suitable musical accompaniment is so great that a number of producing companies and exchanges are supplying to every exhibitor a number of cue sheets, similar to the one here published for the benefit of readers of the Moving Picture World, sufficient to provide a copy for every member of the orchestra. The following musical suggestions for an accompaniment to "The Labyrinth" were prepared for the benefit of Equitable exhibitors by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will, however, afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama which he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time suggestions will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

"THE LABYRINTH.
Released December 13, 1915, by the World Film Corporation.

Flo Burke, a cabaret singer, by trickery succeeds in getting a theatrical king to star her in a musical comedy at an enormous salary. She is a great success and at a summer resort, where she is unknown, Fenton, a minister, falls in love with her. She gives up her stage career and in a train wreck she again meets Fenton, whom she finally marries.

Especially care should be taken by the leader in handling this picture. At opening there are many scenes of cabaret singing and dancing. Later a stage scene of a musical comedy with star and chorus singing and dancing. At end of third reel a church scene where organ solo is appropriate. At middle of fourth reel there is a train wreck, and as of fifth reel a struggle and a shooting takes place.

Time Schedule: Five reels (about $100 feet), 76⅔ minutes.
The theme selected is "My Beloved Queen," Rose.

Time. Sub-Titles or Descriptive Cues. Music.
0 D Opening. El Chelo—Villolds. (TANGO.)
2 T Rev. Robert Fenton, prominent minister in mission work. My Beloved Queen—Rose. (Ballad.)
3 § Flo Burke. (THEME.) My Hula Maid—Edwards. (Allegro moderato.)
5 § Flo at home with her sister. Repeat: My Hula Maid. (Valse lento.)
7 § Next evening Morse proceeds with plans. Valse Restay—Baynes.
9 § They stop for a drink, while the chauffeur gets gasoline. Repeat: My Hula Maid.
11 § When Morse and his friend leave the cafe. Valse Restay—Baynes.
14 § "Your job's up. The joined closed." Peasants' Dance—Schytte. (Allegro moderato.)
16 § "Be a wise girl. Shine up, etc."
21 § Into the Labyrinth. Into the Labyrinth—Sylvia Dale.
23 § To carry out her plans, Flo suggests singing, etc. A Garden Dance—Vargas. (Allegro moderato.)
25 § Midnight. Repeeds—Schytte. (Allegro giocoso.)
27 § "You have signed my contract. Break it and become, etc." Valse Danseuse—Miles. (Moderato.)
29 § Morse tries to take contract from Flo. Agitato No. 1. (Moderato.)
31 § The Opening Night. The Green Goddess, starring, etc. Eventide—Schytte. (Moderato.)
33 § Opening overture. The Trombone Man—Hill.
36 § Flo Burke is an instantaneous success. The Tune They Croon in the U. S. A.—Leon. (Allegro march.)
38 § When Flo enters dressing room. Sylvia Walls—to Silveria.
40 § After the evening performance. Organ solo.
42 § Fenton labors amongst his parishioners. A Garden Dance—Vargas. (Allegro moderato.)
44 § The following Sunday. Repeat: My Beloved Queen. (THEME.)
46 § Breaking down in the service of his people. Repeat: My Beloved Queen. (THEME.)
48 § The Greed Forest closes for the summer. Repeat: My Beloved Queen. (THEME.)
50 § Flo goes to the same resort. Repeat: My Beloved Queen. (THEME.)
52 § As the days pass a friendship, etc. Repeat: My Beloved Queen. (THEME.)
54 § Back in the city. Organ solo.
56 § Sunday. (Church scene.) Organ solo.
58 § To Poppleton—Albers. (Moderato.)
60 § The manuscript comes to Fenton.
THE Ed-Au Club
Organization of Scenario Writers and Authors Particularly Interesting—Next Meeting Dec. 14.

The Editors' and Authors' Club has awakened into greater life and activity than ever before. The increased demands for the best material for screen drama has aroused greater interest and the men and women who are the foundation of the photoplay business, have come to realize that a strong organization is imperative.

Although composed of editors and writers and people familiar with publicity methods, they think they have hitherto been very reticent about themselves.

The club meets every two weeks at Martin's Restaurant, where those who are able to get there early partake of a Bohemian dinner together, and afterwards discuss the problems which affect the photoplay writers. In addition to the very pleasant social side of the meeting of their fellow craftsmen in a social way, they discuss seriously the problems which arise in their work.

At an enthusiastic meeting held last Tuesday, November 30, Reverend Jasper Ewing Brady, who is putting the works of his brother, Rev. Dr. Cyrus Townsend Brady, into photoplay form for the Vitagraph Company, addressed the club on the subject of stolen plots. He spoke with great vigor and conviction and condemned the people and companies who pirate other people's stories and ideas, as being no better than a thief who enters the house or bank at night to steal and rob. His remarks were received with great enthusiasm by the club.

Resolutions were passed by the club, heartily condemning the practice of pirating and plagiarizing of other people's books and plays.

Walter Macan, author of many successful scenarios, also spoke and gave a very interesting account of his debut in scenario writing. Instances of flagrant piracy on the part of some of the largest photoplay producers were given and discussed and many valuable pointers were thus gained by the club members.

The persons who are qualified for membership, are invited to send their applications to the secretary of the club, Mary Louise Farley, 607 West 136th street, New York City.

The officers of the club are: President, Arthur Leeds, head of the Edison scenario department; vice-president, Howard I. Young, of the Kalem Company; secretary, Mary Louise Farley. The board of governors are: Mary Louise Farley, George Pettewell, Howard Young, Carl Louis Gregory, Arthur Leeds.

The next meeting is Tuesday, December 14, at Martin's, 221 West 45th street, at 7 o'clock.

Flickers

December 11, 1915

THE MOVING PICTURE WORLD

524* T Night. (Train effects—whistle) Timepiece. Agitate No. 2.
530* T Morning. Agitate No. 3.
536* T It must be sister who was killed. Repeat: My Beloved Queen. (THEME)
59* T There never was a barrier between us, dear. Repeat: My Beloved Queen. (THEME)
61* T After all. Puppchen Waits—Gilbert.
57* T For myself. Repeat: My Beloved Queen. (THEME)
71* T Her confession. Repeat: My Beloved Queen. (THEME)
74* T Why isn't the money I want.' Agitate No. 3.
74* T 'He did it himself.' Repeat: My Beloved Queen. (THEME)
74* T The End.

Note—If any of the compositions quoted in the foregoing list of cues can not be purchased from your own dealer, they may be ordered from G. Schirmer, New York.

was a visitor to the offices of the “World” during his stay in the city.

It is rumored around town that Joe Farnham, publicity manager for Lubin Films, will associate himself with the Ocean Film Company, New York, in the same capacity.

Tom Quill, sales representative for the Goes Lithograph Company, Chicago, is in town for a few days, during which time he is making Mrs. Astor's hotel his home.

I didn't go to the Boston Exhibitors' ball, but from what I have heard about the elaborate preparations, Joe English was for Metro Films, I feel as though I sure did miss something.

That is some trick stick Arthur Lobel carries (when he is dressed for the promenade).

Jesse Goldberg looks like a real film magnate now-a-days. The English accent and tortoise-shell rims help some.

Eddie Roskam is back again at the head of the Commercial Film Company.

Up to now we have not heard anything like the noise a certain "cattle rustler" moving up and down Broadway. Oh, Jay, where is thy "punch"?

MAC.

Working in Death Valley

World Film Players Had Strenuous Time Making "McTeague"

Cooking utensils, provisions, tenting outfits, with the bag and baggage of Holbrook Blinn, Barry O'Neill, Fania Marinoff, and company of over twenty people of the World Film Corporation, landed at a town on the Union Pacific railroad, consisting of a railroad station, combination post office, general store and saloon. They were met there by Death Valley Jim Scott, and the famous twenty-mule team from the Borax mines. Scott, who knows this territory like a book, agreed to act as guide through the Death Valley, where the World players took scenes for Frank Norris's story, "McTeague of San Francisco."

Before leaving New York, Director O'Neill explained privately the terrors of the desert and the horrors of camping and the hard work that would befal them, ending this little talk with the remark, "Anyone who is in the least bit afraid shall speak now or forever hold their peace." Instead of any member declining the engagement, they were all most enthusiastic to make the trip and many other people in the studio pleaded to be taken also.

The company arrived on the desert after traveling twenty miles on the backs of mules, accompanied by the twenty-mule team, hauling the supply wagon, in one of the worst sandstorms they had experienced on the desert in many years. The wind blew so hard that they were unable to put up their tents, and as a protection of Mr. Blinn, they all set to and unloaded the supply wagon and bunked in it.

The next morning they packed their outfit and again started on a tedious journey to the mines. After enjoying a day of getting acquainted, putting up their tents and establishing themselves in their new abode, they started in for real hard work. It was many days before any member of the company saw daylight, for they went into the mines early in the morning and did not return until after dark.

After completing all the inside scenes they then started on the exteriors, traveling many miles each day and erecting their tents in a different locale each night.

Mr. Blinn and Mr. O'Neill are more than pleased with the results of their trip, the company tell many interesting, but harrowing tales always finishing with "I wouldn't take a million dollars for the experience, but I wouldn't go through it again for ten times the amount.

CHANGES IN PARAMOUNT PROGRAM

Mary Pickford's starring vehicle, "The Foundling," produced by the Famous Players Film Company, will be released on the date originally reserved for the Lasky Feature Play Company's "The Immigrant," in which Valeska Suratt makes a debut as a Parisian actress. The latter production will now be seen on the Paramount program beginning December 20th, and Miss Pickford will postpone her appearance until December 27th. The Lasky production, Edna Goodrich in "Armstrong's Wife," was substituted for the Famous Players picture, "The Red Widow."
Estimating Salaries in Seconds

Anna Pavlowa Received From Universal $1.11 for Each Sixthieth of a Minute.

When Anna Pavlowa was signed by the Universal for "The Dumb Girl of Portici," she demanded and received $50,000 in cash, paid her before the completion of the picture, and also retained half interest in the pictures. Pavlowa would not allow the publicity department to hint that she was receiving so much per second or minute, as that had become a popular pastime of press agents. But when it was pointed to her that the price she received in a second would show the immense value of her services, she consented.

There is probably not another star in the world who is as alert for money-making possibilities as the great Pavlowa. She has a manager who attends to all minor details of her business, but when it is a question of dollars and cents she attends to that herself. With the $50,000 she received from the Universal she purchased a half interest in the Boston Opera Company. At the time she signed for her appearance in "The Dumb Girl of Portici," Pavlowa was playing at the Midway Gardens in Chicago, and it was necessary for the Universal to lease Sans Souci Park and there build a studio for the production of this picture which cost the company over $20,000. It was so situated adjoining Midway Gardens that Pavlowa could step from her boudoir dressing-room in the theater through the stage door, walk twenty paces and be inside the Universal studio in the park.

She was working in the daytime for the Universal and rehearsing her ballets and playing at the Midway Gardens at night. It was a very busy time for Pavlowa and she was very exact and punctual. If a certain time was set for her to be at Sans Souci park to work for three hours she would be there on the dot and would leave on the dot. Her time was measured by seconds and here we have the original watch, the property of Pavlowa, which ticked off the seconds when every tick meant $1.11 to her.

Pavlowa purchased this stop watch purposely for this occasion, and calls it her "Portici" watch. Pavlowa worked practically five weeks in making "The Dumb Girl of Portici." According to the official sheets which her timekeeper kept she worked from three to five hours a day. When summed up her time averaged five weeks, working five days each week, five hours each day. As she received $50,000, this amounted to $10,000 per week, or $2,000 per day, $400 per hour, or $66.66 per minute, which made Pavlowa's salary $1.11 per second. She can now claim without fear of contradiction that she received more money per second for her appearance in motion pictures than the average high-class star received per hour.

ROMAINE FIELDING JOINS UNIVERSAL.

It is announced that Romaine Fielding, author, actor, director and manager, late of the Lubin Company, has decided to remain in Phoenix, Arizona, where he has built a beautiful home and studio and will produce pictures for the Universal Company under the title of the Cactus brand. The new organization, of which Mr. Fielding is managing director, is called the Cactus Films. One and two-reel subjects will be produced in which Mr. Fielding will appear. He has retained the valued members of his former company and is quite busy now finishing the extensive alterations and improvements on the plant which he commenced some weeks ago.

When Mr. Fielding severed his connections with the Lubin firm it was with many regrets; simply a case where he could remain in Arizona which has been for a number of years his home State.

There is no need to add that his pictures have always stood for quality and distinction, and now that a wider field for his endeavors has opened up with the constructive skill and directing ability that has characterized his former efforts, we may look for something exceptionally good in the future.

Big Essanay Series
To Be Issued in January and Will Feature Henry Walthall and Edna Mayo—Extensive Advertising Campaign Launched.

"The STRANGE CASE OF MARY PAGE," a drama of mystery, is being produced by the Essanay Company. Henry Walthall, probably the most finished actor in motion pictures, and beautiful Edna Mayo, whose dramatic ability equals her pulchritude, will be the stars. The drama will be issued in a series of episodes, the first of which is to be released early in January. Each episode will be complete in itself.

The production is announced as being "not a dramatized dime novel acted by acrobats," but a first-class drama with a notable cast and with direction and photography of the highest type. The story, which will be printed in serial form by nearly 500 newspapers, is by the author of that famous serial, "What Happened to Mary."

A feature of the photoplay, appealing especially to women, will be Miss Mayo’s gowns. Her elaborate wardrobe, which includes costumes for every occasion, from boudoir to ball room, is being designed by Lady Duff-Gordon (Lucile).

The Strange Case of Mary Page is the first series ever offered by the Essanay Company, which has kept out of this department of picture production until its officers were positive that they could release the best and most fascinating series of all time.

In addition to the publication of the series of sales in the newspapers, a monster advertising campaign in a score of magazines of the widest circulation has been launched. Among the periodicals that will be used are Cosmopolitan, The Clove’s, Ladies’ World, Photoplay, McClure’s, World, Hearst’s, Post, Collier’s, Leslie’s, Munsey’s and all the motion picture publications.

Dorothy Phillips

PRETTY Dorothy Phillips was born in Baltimore on October 30, just twenty-three years ago. She was educated in the Eastern High School of Baltimore, and immediately after was engaged to play ingenue roles in the Fawcett Stock Company. Then followed a series of successes in "Mary Jane’s Pa," the part of Modesty in "Everywoman" and the title role in "Pilot’s Daughter."

Her unusual sweet face attracted the attention of the Essanay film producers in Chicago and Miss Phillips made her bow to the screen public while with that company. This was two years ago. After about six months’ experience with Essanay Miss Phillips received a flattering offer to play leading parts for the Universal. She is a brunette of a rare type, possessing dark hair and gray eyes, and has been called an ideal photographic subject for the films. She has great emotional power and it is not surprising that her roles with skill and artistry. Miss Phillips’ latest screen appearance is in "The Bachelor’s Christmas," the Universal photoplay produced by Ben Wilson.

ALBERTSON IN "VENTURES" COMPANY.

Arthur Albertson, who has been playing leading roles in the Kalem Jacksonville company, has been transferred to the New York studios and this week arrived and joined the "Ventures of Marguerite" company.
At Leading Picture Theaters

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

"Jane" at the Strand.

CHARLES FROHMANN'S famous comedy success, "Jane," is at the Strand theater, with Charlotte Greenwood and Sydney Grant in the principal roles. The cast also includes Forrest Stanley, Myrtle Stedman, Herbert Standing, Lydia Yeames Titus, Howard Davies, Syd de Grey and Natalie Warfield. Oliver Morosco, who is the producer of the photodynamic version, has mounted the picture in lavish style. The story of the play is as follows. Charles Shackleford offers his young daughter Jane to his uncle during his uncle's approaching visit. The housemaid, who with William, her butler-husband, is planning a chicken farm, accepts the offer, much to the relief of the gay young bachelor, who has told his relative that he was married, in order to secure an increased allowance. Jane finds it hard to lay aside her feather duster instincts, but gets along very well until the inquisitive old uncle benevolently inquires for "the baby." To quiet any suspicion the conspirators fill the vacancy, but requisition the infant of a reluctant washerwoman, who does not speak good English. In the midst of the uncle's ecstasies over the "heir to the house," the mother is not likely to find any child. Reduced to the last resort, Shackleford has to tell the truth, and this proves the best strategy of all. The uncle is mollified, Shackleford gets the wife he had desired of, and Jane takes over the farm. Other attractive features are a new scenic and scientific study, the Strand Topical Review, and a new comedy, "Mme. Zarad Fisher, the Austrian soprano," heads this list of soloists.

Triangle Program at the Knickerbocker.

William Collier, Sam Bernard, Weber and Fields, Roscoe Arbuckle, Fred Maca, Joe Jackson, Mack Sennett, Jane Grey, Tully Marshall, Nell Esler, and George Fawcett are seen on the Triangle program at the Knickerbocker theater this week. Miss Grey and Tully Marshall are featured in "Let Katy Do It," a play from the Griffith studios, while William Collier and George Fawcett appear in "The Corner," a tense, dramatic vehicle supervised by Ince. The others are all concentrated in thirty minutes of Keystone comedy of the Sennett standard, called "Fatty and the Broadway Stars."

"Fatty and the Broadway Stars" is a typical "behind the scenes" conception of the films. The Triangle-Keystone studios are seen in their daily function of creating comedy. Mr. Sennett reveals the intimate workings of his plant with the keenest of satirical power. Collier has taken for his material in "The Corner," the conflict between labor and capital. In "Let Katy Do It," Miss Grey is the younger sister of the mother of seven children, who is forced to set aside the maternal ties for a barrier between her and the man she loves. Ralph Lewis, Walter Long, Luray Huntley and the Fine Arts children are prominent in the supporting cast.

"Mr. Grex of Monte Carlo," at the Broadway.

"Mr. Grex of Monte Carlo," the thrilling novel by E. Phillips Oppenheim, is being presented in photodynamic form, by Jesse Lasky on the Paramount program, at the Broadway theater this week, with Theodore Roberts and Carlyle Blackwell in the stellar roles. The story is based on an actual occurrence which came under Mr. Oppenheim's observation while in Monte Carlo less than two years ago. This prophecy of the present European conditions was written several months before the present was declared, but its relations to present conditions are most unusual, although Mr. Oppenheim does not use the exact characters involved. Another "Buck Parvin" three-part comedy, entitled "Film Tempo," Broadway Animated News, colored scencis and cartoons, are also on the program.

"The Birth of a Nation" at the Liberty continues its run.

PATHE'S "HAZEL KIRKE" HAS FINE CAST.

The Wharton's have begun work on the famous old time play, "Hazel Kirke," the popularity of which is perennial, and are using a fine cast, including, besides Pearl White, Bruce McCrea (who starred in Pathe's "Via Wireless"). Creighton Hale, William Riley Hatch, Eddie O'Connor and Allen Murnane. "Hazel Kirke" will be put upon Pathe's Gold Rooster Program.

William Nigh, Metro Director

WILLIAM NIGH, the Metro director, who is responsible for the scenario and the excellent and artistic directing of "A Yellow Streak," the wonderful five-part Columbia-Metro feature, possesses the genius of introducing novelties and human touches that make all his pictures distinctive. This is forcibly demonstrated in his last picture, in which Lionel Barrymore and Irene Howley are starred. It is also true of "Emmy the Nest," another Columbia-Metro production, in which little Mary Miles Minter is starred, and which is winning unprecedented favorable comment wherever it is presented.

Although Mr. Nigh has been in motion pictures in every branch of the business for several years, it was not until he became affiliated with Metro that he was able to put into execution the revolutionary ideas and innovations he has in mind. He has been able to bring three Metro with the understanding that he would be given a free hand and full sway in this direction. It has proved a happy arrangement for both Mr. Nigh and Metro, and he is fast being hailed as a great director.

Mr. Nigh is peculiarly fitted for a feature director. There is probably no other man in the profession who is as proficient in as many different lines as Mr. Nigh. When he was graduated from the University of California he launched out as a playwright. In this he was successful from the start, and his play, "Off the Road," which was afterward converted into a musical comedy, scored heavily for three seasons. Mr. Nigh then made his debut on the stage and became one of the foremost comedians in musical comedy on the Pacific Coast.

From musical comedy Mr. Nigh was attracted to motion pictures, and he became the leading comedian with the old Majestic Company. There he not only acted the leading roles, but he wrote the scenarios and directed the features as well. From the Majestic he went to the California Motion Picture Company, where he came into national prominence through his direction of "Salome, Jane," "Mignon" and other big feature productions. Mr. Nigh not only understands photography, but he is an artist with black and white, and for more than a year was a cartoonist on a San Francisco newspaper.

FOX LEASES SELIG EDENDALE STUDIO.

Fox Film Corporation's invasion of California for the purposes of active studio work had its beginning Wednesday, December I, when Winfield R. Sheehan, general manager, William Farnum, Dorothy Bernard and more than fifty motion picture players under Fox contracts, departed on a special train for Los Angeles.

Coincident with their departure Fox Film Corporation announced that it has taken on a long time lease with the option to purchase, the large Selig studio located in Edendale, a Los Angeles suburb. This studio is one of the largest and most perfectly equipped in the country.

NEW ADDITIONS TO HORSLEY STAFF.

Recent engagements by David Horsley for his new studio forces at his studios in Los Angeles include Howard Millcrest and Edward Alexander, both well-known photoplay producers, and for his technical departments Irvin J. Martinas and Frederick Wolf. Messrs. Millcrest and Alexander have been placed in Director Wm. J. Bowman's company producing Centaur feature animal pictures, in which company Wm. Clifford is featured. Mr. Martinas has been appointed Mr. Bowman's assistant, and Mr. Wade has been made cameraman for Ulysses Davis, who is also engaged in directing Centaur features.
"See America First"

Number 13, in Which We Take a Trip About Providence, R. I., Including a Complete Lesson in the Manufacture of Fine Silverware.

Reviewed by Margaret I. MacDonald.

The trip around the city of Providence, R. I., is not all that is of interest in this number of the Gaumont educational series "See America First." It contains an industrial that is exceptionally worthy. The industrial portion of the film gives a detailed exhibition of the manufacture of all kinds of fine silver, such as spoons, loving cups, trays, and in fact all the articles belonging to the household silver service and cabinet. The lesson of how all the shapes, polishing, engraving, etc., are made possible, is most complete, from the carrying of the bullion from the vaults to the melting pots, to the last item, in the general history of our silversmithing.

Each of these "See America First" subjects is a gem in itself, and is accompanied for the sake of variety by a Harry Palmer animated cartoon, cleverly fashioned in his Palmer style, and in which Pa and Ma McGinus perform many remarkable feats "keeping up with the Joneses." In this particular instance Pa McGinus tries to prove to Ma McGinus that he is a "bear cat" on skates, and Ma McGinus fails miserably in trying to follow his lead.

"A Man's Making"

Richard Buhler Is Star in Five-Reel Photoplay by Lubin—Excellent Character Drawing and Acting in Picture Released on the V-L-S-E Program.

Reviewed by Edward Weitzel.

During the first four reels of "A Man's Making" the development of the plot is simple and direct. The last reel is over-crowded with motives and comes dangerously near being anti-climaxed. The opening scenes present a clear exposition of the hero's character and the causes which send him out into the world and give the photoplay its title. Harold Graham, a college boy, is more fond of athletics than study. When his father upbraids him for an escapade with a chorus girl the young fellow leaves college and starts out for himself. He is soon down to his last dime and glad to ship on a fishing smack. He falls in love with Mary Haskell, the captain's daughter, and is thrown from the cross-trees of the smack by a jealous rival. Harold lands on the deck and is badly injured. He is taken to Captain Haskell's home and nursed back to health by Mary. His father is sent for and when he arrives the quarrel is patched up. The elder Graham realizes that the rough life has made a man of Harold. Meantime the sailor who attempted to kill Harold is drowned and his body cast on the beach. This much of the story takes up the first four reels. The action from the time Harold leaves college moves rather languidly, but is always interesting and well within the bounds of human experience. The scenes at the fisherman's home and along the coast and also on board the smack are not counterfeits, but the places and things themselves. The tune of the air and the salt of the sea is always present. The last reel shows young Graham instructing the fisherman how to beat a fish trust and helping his father to down his rivals in a stock manipulation; then, returning to the fishing village and telling Mary of his love. A simpler solution of the story would make for better construction.

The very last drawing and acting are entitled to unreserved praise. Richard Buhler is forceful, physically commanding, and dominates the character of Harold at all points. There is a quiet reserve in his manner that is very much in his favor. George Clarke's impersonation of Captain Haskell, the kindly-hearted old skipper, is finely lifelike, and the Bill Rose of Nelson Hall is another true-to-type portrayal. Rosetta Brice makes Mary Haskell well worth the winning, and Herbert Porterl and W. H. Turner lend strength to the cast. Director Jack Pratt, who is the author of the play, has filmed his work painstakingly and well.

Scene from "Jane" (Morosco).

by the Oliver Morosco Company, with Charlotte Greenwood in the role of Jane and Sydney Grant playing William, the butler. Miss Greenwood and Mr. Grant are effective screen comedians without resorting to the tricks of slapstick, and they are given admirable support by Myrtle Bedman, Forrest Stanley, Lydia Yeamans Titus and others in a cast of exceptionally even merit.

On the stage "Jane" is classed as a farce of the old school; as a picture production it will be termed comedy; one might add polite comedy, for there is nothing to offend the taste of a sensitive audience. The farcical possibilities of the situation are realized with considerable expertise, in view of the difficulties confronting the director of a five-reel comedy. The intricacies of the problem arising out of Shackelton's attempt to deceive his uncle into believing that he is married, when as a matter of fact he remains a bachelor, are made more mystifying as the story progresses. With each new move Shackelton becomes more deeply involved in the network of deceit and the last reel brings the liveliest sort of farce climactic, capped by explanations satisfactory to all concerned.

Miss Greenwood displays a keen sense of photoplay comedy in her portrayal of the servant who consents to pose as Shackelton's wife. Her facial expressions are varied and well judged and she never spoils an effect by unnecessary exaggerations. She was in every respect a fortunate choice for the character of Jane. The settings for the picture call for particular comment. The interiors are rich, and what is more, indicate a refined taste in decorations.

Scene from "A Man's Making" (Lubin).
"The Taint"
A Three-Reel Lubin Photoplay of the South, Produced by Sidney Olcott, With Valentine Grant in the Leading Role.
Reviewed by Edward Weitzel.

The one remarkable feature connected with the production of "The Taint," a three-reel Lubin drama directed by Sidney Olcott, is the way in which the burning of an extensive lumber yard has been utilized in the telling of the story. The locale is in Florida, and a costly and spectacul-

Mallon, who turns out to be the thief of the gold cobra, had placed her under the influence of the sleeping potion. At any rate the thief is discovered and the young woman is restored to her people.

The production is an attractive one and holds the interest to the last.

"No Greater Love"
A Powerful Domestic Drama of Love and Tragedy, in Five Parts, Featuring the Fine Emotional Actress, Regina Badet—Released by Selig.
Reviewed by James S. McQuade.

Whoever views "No Greater Love" on the screen will be the subject of a spell that is akin to the magical.

What with the compelling drift of the story and its strong cumulative interest, as climax succeeds climax until the dread scene at the close reveals the final tribute of a mother's devotion, the spectator realizes that he has completely lost himself and his real surroundings in the maze of happenings on the screen.

The tense interest is created by following the actions and promptings of a beautiful mother on behalf of her only and beautiful daughter, and since she stops at nothing to achieve her ends it is only natural that the spectator becomes a witness of scenes and incidents that sometimes thrill the mind with horror. At no time does she fail to keep the dramatic time, if that be any extenuation of the imagining of crime for the mother in question, Sadunah by name, is of Oriental birth and beauty and can plan a murder and have it carried out with the utmost expedition either by another or by herself.

The scenes and the story are laid in Paris and on the beautiful coast line of the Riviera, Italy. As the dramatic person is nearly all members of select society, with ample means to gratify every whim, it is to be expected that the pictures will abound in fine settings, both interior and exterior. The interiors in every case are gams of good taste and delightful art, and reflect evidence of the nicest care in the production. Those in the Chateau Miramar, on the Riviera, are especially praiseworthy, while the exteriors on this beautiful spot exercise an influence akin to that of sweet music. The scene overlooking the Devil's Pool is one that will not soon be forgotten. The narrow, winding way cut out of the solid rock leading to the top of the cliff and the cottage on its summit, with a frail wooden fence as the only prevention, in case of a stumble, from plunging into the seething abyss far below, is memorable for its fine picturesque beauty. And it will be memorable too by reason of the tragedy that takes place there at the story's close.

The acting in this screen play excites admiration throughout. There is distinctive class and good form in the representation of all the principal characters. Regina Badet's characterization of Sadunah bears the stamp of great talent. She is a lady of fine presence and symmetry, graceful and saintly through on the whole in the role of the cruel.

The costumes worn by Mme. Tpedet, in fashion about two years ago, are numerous and all beautiful. The bridal dress

Scene from "No Greater Love" (Selig-V.L-S-E).

Born by her as she sacrifices herself and the man who threatens her daughter's happiness cannot fail to make a pungent appeal to women.

The release will be made through V.L-S-E, Inc., some time in December.

Another Balboa Bride.

Balboa has had another wedding at the studio. The high contracting parties were Richard Johnson and Lulu Bower. The groom is a well known character actor in Balboa features; while his bride has also taken small parts.

Scene from "The Taint" (Lubin).
Biographs of Good Quality

"Packer Jim's Guardianship" and "The Tides of Retribution" Are Among Coming Releases on Regular Program.

Reviewed by Lynde Denig.

The first picture made by the Biograph players after establishing winter quarters in California was "Packer Jim's Guardianship," a two-reel adaptation of a Roy Norton story. Director Wray Phycoc, whose productions have maintained a consistently high tone during recent months, may be credited with another emphatic success. The picture presents an adequate tale of western life, in an artful fashion, and it utilizes to fine purpose one of the most likable little girls known to the screen. In Zoe Bech, aged five years, the Biograph Company has a veritable treasure. She is the heroine of this photoplay and it needs no other.

Zoe's first surprising exploit comes early in the opening reel when her father, a prospector, lies dying in his cabin. Sent for a doctor, she climbs to the back of a horse and gallops off at a lively clip. Presently she is pursued by a band of Indians, headed by Spike Robinson, and after a chase is snatched from the horse and carried by the Indian brave. When the wounded Indian slips to the ground Zoe, nothing daunted, rides bareback until a friendly prospector comes to her assistance. In addition to a fearless spirit, this diminutive actress possesses a winning personality free from pettiness or childish self-consciousness.

The kindly man who becomes the guardian of the homeless orphan and makes it his business to protect the claim left by her father is sympathetically portrayed by Ivan Christy. One of the touches in the picture certain to be appreciated by an audience is the use made of a well trained burro that accompanies Mr. Christy on his wanderings.

"Curing Cissy"

Casino Comedy in Which Cissy Fitzgerald Defies Competition in the Game of High Kicking.

Reviewed by Margaret L. MacDonald.

A COMPANYING Cissy Fitzgerald in this special effort in athletic comedy are "Budd" Ross, Charles Craig, Phin Nares and others. Edwin Middleton, Gaumont director, is the man who has cleverly whipped the comedy, which is really a burlesque on the rabid physical culturist, into shape. An extremely funny high kicking scene opens the picture, with Cissy as the central figure, bloated and knickerbockered as becomes the discipline of the gymnasium. Especially entertaining this will be to those familiar with the stage career of Cissy and her "wink."

Cissy's papa was made to suffer many ordeals because of his daughter's adherence to the strictest rules of health, including plans for Theda Bara, Odd as it may seem, Miss Bara appears, not as a beautiful vampire, rather as a long-suffering mother, whose misfortunes are in no way the result of her own misdeeds. The evil in this picture is concentrated in the person of a young artist who marries Francesca against her father's wishes, then makes her life miserable. This artist, acted with considerable force by Stuart Holmes, is a thoroughgoing villain of the old melodramatic school. One finds no limit to his wickedness; in fact the artist might appear a little more human were he not so relentlessly evil.

In arousing sympathy for Francesca and the appealing child that accompanies her through most of the picture, the author made the most of the brutality of the worthless husband. Unable to dispose of his paintings and needing money, the artist tries to sell his wife to a wealthy uncle who "has an eye for a pretty woman," and falling in this he does not stop at physical abuse. Having inherited the title of baron, he deserts Francesca entirely and plans to marry an American heiress, made extremely attractive by Claire Whitney. The scene of the story is shifted to Florence, Italy, where Francesca gains a meagre living by posing for an American painter while her husband is developing his plans for a wealthy alliance. When the story has run its course, the artist and those of the artist's plan has been turned into failure, Francesca shoots him and the triumph of virtue over vice is complete.

J. Gordon Edwards supplied a satisfactory production for a quite sensational melodrama developed along old-fashioned lines.

"The Galley Bara"

Theda Bara Plays the Role of a Much Abused Woman in Fox Melodrama Produced by J. Gordon Edwards.

Reviewed by Lynde Denig.

The character of Francesca in Barley Campbell's "The Galley Slave," a five-part Fox melodrama, is a new type for Theda Bara. Odd as it may seem, Miss Bara appears, not as a beautiful vampire, rather as a long-suffering mother, whose misfortunes are in no way the result of her own misdeeds. The evil in this picture is concentrated in the person of a young artist who marries Francesca against her father's wishes, then makes her life miserable. This artist, acted with considerable force by Stuart Holmes, is a thoroughgoing villain of the old melodramatic school. One finds no limit to his wickedness; in fact the artist might appear a little more human were he not so relentlessly evil.

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"The Painted Soul"
An Impressive Five-Part Mutual Masterpicture Produced by Scott Sidney.

Reviewed by Margaret I. Macdonald.

With Bessie Barriscale and Charles E. Ray and Trudy Shattuck in the supporting cast, one is prepared to be pleasantly entertained before the picture opens. And in this instance especially the production surely lives up to anticipations. Bessie Barriscale is surely at her best in a role in which a novice might hesitate to cast her. As the "fallen woman" she has borrowed all the tricks of the trade, and presents us with a type that is easily recognizable. Charles Ray, whose intelligent portrayal of the character of the "coward" in the film production of the same name on the Triangle program called forth much favorable comment, gives an intelligent portrait of the asinine artist. While Trudy Shattuck as the artist's mother, whose motherly interference halts temporarily the resurrection of the soul of the "fallen woman," gives a life-like representation of the sweet but conventional mother that looks well to the future of her brood. We even find ourselves sympathizing with her, while on the other hand we are made to realize to the full the position of the unfortunate individual whose struggle to cut loose from the snares of her surroundings is retarded, sometimes permanently, by just such well-meant proceedings.

As the story runs, Barnard, a young artist, has made a successful painting, a feminine study called "The Resurrection." In search of a model for a companion picture to be called "The Fallen Woman," he visits the night court and chooses a young woman of the underworld who is just being released from a ninety-day sentence. Much could be said of the construction of the story just at this point. The circumstances leading to an important and delicately defined situation have arranged themselves with remarkable ease, and have been handled effectively by the director. In other words, one of the fine points of the story, an unexpected turn in the tide of affairs, appears without apparent effort. For the girl left the part, alone in the artist's studio while its proprietor responds to a call from an artist friend in another studio on the same corridor, is tempted to steal a watch from a vest hanging over a chair. A moment after she catches sight of the soulful face in "The Resurrection," which influences her so strongly that, ashamed before the face in the picture, she puts back the watch, and when the artist resumes his work such a change has taken place in the soul of the fallen woman that he is unable any more to gain from his model the proper inspiration for his picture. Space does not permit a full outlining of the story, and suffice it to say that after the two have discovered that they are in love with each other, the woman has become a transformed likeness of her former self, the mother of the artist has succeeded in bringing about a separation and the woman returns to her former life, we leave her again emerging from the grime, this time alone. She steals to the studio in the silence of the night and discovers in the painting of the other woman a transfiguration of herself.

Director Sidney is to be highly complimented on the effective manner in which the picture has been produced.

King Baggott in "The Living Corpse."

King Baggott, the Mutual-Universal, will shortly start work upon a five-reel feature, Tolstoi's "The Living Corpse," the adaptation being made by William H. Lippert, The Universal intends to make this one of the greatest features of the year.

Following the Casino Star Comedy, "Beauty in Distress" in which Harry Vokes was featured Sunday, Nov. 14, the Gaumont Company releases a week later on the Mutual Program his second comedy, "The House Party."

Scene from "The Painted Soul" (Mutual).

"Curly"
Three-Part Clipper Star Feature with Lottie Pickford in the Title Role.

Reviewed by Margaret I. Macdonald.

Made at the studios of the American Film Company with the well-known cast of "The Diamond from the Sky," Lottie Pickford obtains possibly the best opportunity that she has ever had in the picture field. In the role of "Curly," her personality has taken on a softened charm that is very pleasing.

Eugenie Forde as the drunken Mrs. McCarty strengthens her claim to versatility and plays as usual in a finished manner. Then we have William Russell in the role of a hero, a wealthy young man whose chief diversion is work in the slums where he finds a mission house for poor wayfarers to find some grains of comfort in. Charlotte Burton continues in the role of the villainess, and George Periolat as her associate plays well.

The story of "Curly" is an interesting one. As a child she was left by her grandfather in the care of Mrs. McCarty, who afterward developed the alcohol habit. The grandfather and Mrs. McCarty's husband being drowned at sea, the child is allowed to grow up in an unhappy and unhealthy environment. By chance she meets young Arthur Brewster and is employed by him at the mission, where he learns to love her, in spite of the fact that he has allowed himself to become betrothed to Isabel Morfisay, who with her brother, after having spent their father's fortune, are on the lookout for a good catch. Mrs. McCarty on her deathbed tells Brewster of Curly's identity, and by accident it is discovered that Morfisay, Isabel's brother, is in possession of papers of value in this connection. Brewster forces him to give them up and after trying to prove Curly the thief of one of her diamond rings, "The World" is uncovered and Curly becomes the betrothed of Arthur Brewster in place of the villainous Isabel.

"Father and the Boys"
Five-Reel Broadway-Universal Production Features Digby Bell and Splendid Cast in Ape Comedy.

Reviewed by Robert C. McElravy.

The scene has again drawn upon the inimitable and refreshing comedy of George Ade in this enjoyable production. Digby Bell is cast with fine spirit the part of the despairing father of two frivolous-minded youths, who turns the tables on the boys and shows them how the butterflies would really look. The two acts of the production are given; the first shows the activities of the veteran actor show up to particular advantage.

Ida May Park, the scenario writer, and Joseph De Grasse, director, are to be congratulated on getting this comedy over without either padding or loss of action. It runs smoothly and clearly from scene to scene and preserves the undercurrent of genial humor throughout. The supporting cast is very pleasing. It includes Doc Crane, Louise Carbasse, Yona Landowska, Harry Ham, Lon Chaney, Hayward Mack, Bud Chase, Thomas Chatterton and others. The work of Louise Carbasse as the Western girl who acts as father's confidential adviser, stands out pleasingly.

Playgoers are already familiar with the quiet, forceful humor of this piece. It is well worth seeing again in film form, for it is a comedy drawn from modern life and carries an important little message of a kind, as humor frequently does.

"A father is a great responsibility!" This line, taken from a subtitle, is the keynote of the story. It pictures the way in which a business man who hasn't had a vacation for 25 years breaks over and convinces his boys that home and business are after all worth more than some other things.

Scene from "Father and the Boys" (Universal).
Two New Vitagraph Offerings

Blue Ribbon Features That Will Attract Attention—A Comedy and a Red Blood Story of the Early Mining Days.

Reviewed by Hanford C. Judson.

“What Happened to Father.”

The leading role in the five-part comedy, “What Happened to Father,” is taken by the inimitable Frank Daniels, to whom the world is still in debt for laughter. While we cannot say that the film is mirth-compelling all the way through, it is a picture that keeps getting better until it gets decidedly good. There are laughs, and a good many of them, in the first reel and there are dry places; but in the later parts of the offering the laughter is much more even and continuous.

What did happen to Father was the question that Wifey and the girls were asking. Daddy was in jail and his getting there and then his getting out are matters of satisfying merriment. The dry parts seem due to the assumption that Frank Daniels would be funny in a picture without an amusing situation, just as he is on the stage, whereas, on the screen he merely makes a laughable situation the more a scream by his peculiar personality. He here plays a father who has written a comic opera without the family’s knowing it. He finds a backer and a pretty leading woman. The leading woman and the rich backer have an “understanding” and the backer wants to install another leading woman; but Daddy won’t let the first one go. There’s a quarrel with the backer and Daddy has to take a part himself. His acting gets him a shampoo and starts a riot in the theater. This is all very funny and through to the closing there is no lagging and many good hearty laughs. It was produced by C. Jay Williams.

“A Man’s Sacrifice.”

The climax of this five-reel red-blood story is a sensational fight between the heroine (Edith Story), the villain (Ned Finley) in a lonely cabin which is pretty well wrecked. It is a rough, fierce fight, with the rescuing hero (Ewart Overton) near at hand, but delayed till the last minute. After this the suspense is skillfully continued by the expedition of making the villain lose for dead or done for, creep very slowly and unnoticed towards a gun against the wall. His fingers are just touching it when the hero, comforting the girl, notices it. “It is all up now,” we say; but the boot of the hero is still left up till is seen kicked out of the villain’s hand. Then we are all satisfied to have the cowboys and miners chuck the varmint over the cliff, to see the final end over which the drunken husband of the girl fell, thus leaving the way for the hero open.

It is a well-constructed picture and the climax is led up to by an interesting flow of events that are ably enacted and carry a freshly human atmosphere. The first scenes are village pictures set in middle Ohio, from which the hero, disappointed in love, goes to the Western town to the Westing (Lynde Denig) through drunkenness loses all chance, the hero, unknown to the girl, gets him out to the mines and tries hard to keep him straight for her sake; but the weakening won’t leave the drink alone and dies. It is the mystery of the weekly pay checks that makes the girl go out to the mine. She had supposed they came from her husband, but finds that he has been dead six months. It was directed by George Baker.

“The House of Tears.”

Exceptional Story and Fine Acting Give Character to Rolfe-Metro Five-Part Drama.

Reviewed by Lynde Denig.

Powerful in theme and plot development and acted with a fund of sincerity, “The House of Tears,” written by Frank Dazey and produced by the Rolfe Company under the direction of Edwin Carewe, leaves a vivid impression. It is not easy to recall a stronger or more dramatic photoplay treatment of a story based on a domestic tragedy—one that so completely moves an audience by reason of its truth to human nature, its originality and the sincerity that goes into the acting of the emotional scenes.

Emily Stevens, playing a dual role of mother and daughter, is on the screen most of the time and her work is truly remarkable. She is, in turn, a beautiful, pleasure-loving wife, an aged woman broken by misfortune, a pretty girl of eighteen and a self-reliant young woman who earns her living as a newspaper writer. Miss Stevens’ transformation in appearance and personality in meeting the varied demands of these characters marks her as a most versatile and accomplished picture actress.

At a well-managed divorce trial one sees how the home of the Collingwoods came to be “The House of Tears.” As the trial progresses the author is fair to both husband and wife. Using cut-backs he shows that the man has reason to question his wife’s fidelity; also that there might have been no cause for unhappiness had he paid as much attention to his family as he did to the stock ticker. The divorce is granted and the woman goes west with the drunken co-resident, leaving her little daughter with her husband.

This open break is only a step in the history of “The House of Tears,” for relentlessly and with many clever turns in the plot, the author brings out to the full the misery that befalls the lives of his four central characters. And as a fitting climax, we find the detective (Frank Daniels) who shot her mother and left her dying in a western cabin. The story rings true, it is pathetic as well as dramatic and is a fine example of expert production in which many weaknesses are used with fine effect. There is no fault to be found with the well-phrased verses that frequently fill the place of subtitles. Henri Bergman and his husband and Walter Hitchcock as the co-respondent give Miss Stevens excellent support.

Hal Forde has returned from Jacksonville, Fla., where he starred in “Lessons in Life,” a Rialto Star Feature, which is to be released December 1 on the Mutual program. The photoplay was written by Paul M. Bryan and directed by Richard Garrick.
THE MOVING PICTURE WORLD

December 11, 1915

“The Honor of the Road”

The Sixth Episode of the “Stingaree” Series Holds Up Interest in the Adventures of This Character—Thomas Lingham’s Work a Great Help.

Reviewed by Hanford C. Judson.

THE center of interest in this two-reel installment of the “Stingaree” series, as in several of the others, lies in the character assumed by Thomas Lingham, though it remains true that the situation of which he is the center is built up by Stingaree (True Boardman) and the girl (Marin Sais), and disgruntled depositors. There is no need to follow the subsequent complexities of a plot that brings John through a prison cell and finally makes him a respected variety of a fishing colony, where he is again menaced by his former partners in crime. Having become a minister, he is especially vulnerable to slander; moreover, the siren has the upper hand for a time by threatening to ruin the mother of the girl he loves. John confesses the darkest secrets in his past to his congregation, asks for toleration and absolution is forgiven.

The effect of some of the most promising scenes in the picture is partially discounted by cloudy photography; but there is no doubt that Henry Worr in the role of John’s youthful sweetheart. With Charles Townbridge she should be given credit for natural acting. Adolph Link’s characterization of the village minister would be better if a little less obviously benevolent.

“The Destroying Angel”

Drama of Certain Appeal Is Produced by Edison Company for Kleine-Edison Feature Service.

Reviewed by Lynde Denig.

THE Edison Company displayed good judgment in selecting this story by Louis Joseph Vance for production in a five-part picture. It offers an abundance of incidents that lend themselves to photoplay drama; it has variety and without being overmelodramatic it contains a fair share of sensational scenes. The plot is direct, sufficiently plausible and works up interest in the romantic girl who wants to be an actress and the wealthy bachelor who according to the diagnosis of a physician has not more than six months to live. These are the author’s central characters, the third of importance being Max, a theatrical manager, whose villains are responsible for the title, “The Destroying Angel.”

Max, a coarse not to say bestial producer of plays, makes Mary a full-fledged star and then, with the persistency of his kind, he looks for payment. More than that, displaying diabolical ingenuity, he manages to remove each man that gives indication of interfering with his plans, until the entirely innocent girl comes to be known as the destroying angel. There is a good story in this picture, with occasional scenes, such as the performance of “Columbine,” in which Mary’s actor

Scene from “The Honor of the Road” (Kalem).

that they and the rest, in the good work they do, keep the design whole. It is called “The Honor of the Road” and the idea is that Stingaree, who only holds up the mail like a true knight of the road, is disgusted when a rascal who has not only robbed but murdered his partner in the ranch business, lays the blame on him and is believed, for a time even by the girl who is a guest at his house, the friend of his wife. He makes him confess and shows him up.

We are not told at first who really committed the crime, but see the shifty-eyed and shifty-eyed rancher tell of being attacked by the road agent and murderously fired upon. Then shortly the body of the partner whom we knew had gone to the bank is found dead and his pockets rided. It is naturally laid at Stingaree’s door. He is nearby in the bush listening and knows that the girl half-believes him. He goes to her and tells her the truth as far as he knows it, and then stealing the uniform of an inspector comes to the ranch to ferret out the facts and the story goes on with good suspense.

One of the things that shows special excellence in the direction (James Horne produced it) is the unmistakable effect that the dead body, always in the other room and never seen, has on the life at the ranch during those two days. We do not remember seeing in any other picture that “death in the house” effect so marked. In one place there is a marked falling down for a moment when to Stingaree the rancher confesses, telling of something that happened in the earlier part of the story. We had seen so much that it was only necessary to be shown that he confessed. We do not dare lay it down as a principle that no director should ever thus carry us back to “battles long ago,” as it were; but we do know that it is very seldom done effectively.

“The Siren’s Song”

Melodramatic Story Produced by George W. Lederer Is Released by World Film Corporation.

Reviewed by Lynde Denig.

DESPITE a few effective scenes, this five-part melodrama, produced by George W. Lederer from a scenario by Herbert Hall Winslow, falls below the average production included on the World Film program. There is plenty of material for an extended story, but it is not always developed to the best advantage; too many of the incidents seem forced, rather than the natural outcome of the situations in which the characters are placed, and overwrought acting does not better the matter. Seemingly the director sought to create an impression by overemphasis instead of by presenting him characters and situations in a normal manner. Restraint is a rare quality in this production.

The picture derives its title from a scheming woman in league with a swindling promoter. Together they draw John Wayne, a well intentioned young man, into their net, and when the government authorities threaten the illegitimate business, they leave John to bear the scorn and the blows of admirer is mortally wounded, that will impress an audience and be especially well done. Here is an instance of Mary Whittaker with his accustomed pose, whereas Walter Cravan is careful not to gloss over the repellent nature of the theatrical manager.

Charles W. Travis, who plays heavy roles in the Rialto Star Feature company at Jacksonville, Fla., directed by Richard Garrick, has been under a doctor’s care for a week. He is suffering from a severe cold which it was feared might result in serious complications. He is now on the road to recovery.
Triangle Program
A Well-Balanced and Varied Trio of Screen Stories Presented at the Knickerbocker Theater This Week.
Reviewed by Louis Reeves Harrison.

"THE CORNER," five-reel Kay-Bee by C. Gardner Sullivan, directed by Walter Edwards under the supervision of Thomas H. Ince, is a gripping story of modern theme and fine construction. It vividly portrays the heart-breaking effects of commercial greed among those whose blood is already drained to the limit by poorly rewarded labor and deeply impresses the fact that the greatest criminal, the creator of conditions which drive naturally honest people to desperate violations of the law, is as comfortably removed from punishment as those irresponsible monarchs who have stained our boasted civilization with ruthless murder and rapine.

Such plays are silent contributors to social and political betterment, the more eloquent that they are not oratorical. They lay hold of attention and win the tender heart of common sympathy from the very nature of their appeal, an appeal almost universal at this moment to the sense of wrong and deep injustice burning in the minds of millions. "The Corner" sounds one of the big notes so seldom attempted and sounds it with no uncertainty. Clara Williams, George Fawcett and Willard Mack are given magnificent opportunity and respond without flaw in their acting. The direction is forceful and convincing.

"Fatty and the Broadway Star."

"Fatty and the Broadway Star," two-reel Keystone, shows Roscoe Arbuckle in a "Happy Hooligan" character, trying to "help youse" among a group of Broadway stars, including Sam Bernard, Joe Weber, Lew Fields and William Collier—he used to be "Willie." This is a change from the regular thing and highly amusing in spite of the efforts of the Broadway stars to be funny. The stars twinkled faintly now and then, but they were outshone by the huge full moon, the rotund Roscoe. Even Sennett surpassed them in psychological moments—it begins to look as though he will yet learn to be an actor, though it has seemed hopeless after all these years, and he has enough honors as a director. The story's chief merit is that it is something new.

"Let Katy Do It."

"Let Katy Do It," five-reel Fine Arts deserves praise as an effort to get away from the monotonv of sex plays, particularly as the subject is a difficult one to handle from the outset. Bernard McNeevile, the author, had no easy task in adapting from a novel covering one long succession of time periods, but he has succeeded in building an interesting story through adherence to a single line of interest. Directors C. M. and S. A. Franklin have done their full share in admirable treatment, particularly in handling a bunch of seven lively children in some difficult groupings.

The story is that of a Cinderella sister-in-law, who takes charge of her deceased sister's brood after spending all her childhood in perpetual self-sacrifice. Her character is a very beautiful one, and Jane Grey makes it one of strong appeal by delicate methods. Notwithstanding the many difficulties which the story may have presented to author and directors, it is one naturally suited to screen portrayal and it will surely please wherever it is shown.

"The Wait."

Aurora Film Plays Corporation Gives Private Exhibition of Film Exploiting Talent of Child Actor.
Reviewed by Margaret I. MacDonald.

MATTY ROUBERT, formerly of the Universal Film Manufacturing Company, is the clever child actor who held the attention of an audience at the Wurlitzer Fine Arts theater on Saturday afternoon, Dec. 4. The subject of the occasion was a five-reel picture production directed by William L. Roubert, father of the Matty, a production especially attractive because of its human quality and the sincerity with which the character of the precocious child of the slums has been portrayed.

Supporting Matty are Morgan Philthorpe, who as the old ac-
“Faith and Fortune”
Three-Reel Edison Photoplay, Written by Lee Arthur, with Grace Williams and Curtis Cooksey in the Leading Roles.
Reviewed by Edward Weitzel.

The scenario furnished by Lee Arthur for the three-reel photoplay, “Faith and Fortune,” has enabled Frank McLoy to mark his entry into the ranks of the Edison directors by the production of a vital, human and absorbing picture drama. The theme does not attempt to do anything but tell a truthful and entertaining story of the lives of several every-day sort of folk. Their sins as well as their virtues are red-blooded, and no veneer of sickly sentimentality is spread over their wrong-doings. Molly Claiborne, a poor but well-bred Southern girl, has a dissipated brother, who is forced to leave home. He goes out West and meets Jerry Mason, the hero of the tale. Douglas tries to reform, but soon returns to his evil habits and is killed in a drunken brawl. Jerry, who has fallen in love with Molly’s portrait, is accused of murdering the girl’s brother. Molly arrives on the scene, is present at an attempt to lynch Mason and, when the truth comes out, is glad to marry the man who had tried in every way to be friend Douglas.

Not a particularly novel story, but wholesome and energetic, admirable in its diversified and picturesque scenes of western life, and peopled with clearly sketched types of the sort of Americans that Abraham Lincoln loved.

Grace Williams is sweet and womanly as Molly Claiborne, and Curtis Cooksey, as Jerry Mason, recalls the personality and acting ability of Dustin Farum. Yale Benner and James Harris are excellent in the heavy roles, and Jessie Stevens is an ample and humorous embodiment of a colored “auntie.” Mabel Dwight and Holinda Bainbridge deserve credit for their life-like portrayals of women of the underworld.

The interesting series of war pictures which have been appearing in a special section of the Mutual Weekly, will be augmented in the forthcoming number by a series of views Editor Pelt Mitchell has just received from the front. These include the first pictures of the wonderful Aerial Torpedoes which, it has been promised, will revolutionize this branch of warfare. The Allies are using them effectively on the western front.

“The Labyrinth”
An Equitable Production in Which Gail Kane Takes the Leading Part.
Reviewed by W. Stephen Bush.

This feature is well named. A labyrinth, I believe, is a maze with an uncertain entrance and a lot of shifting or unknown exits. In this feature we have very good acting, local color in pleasing abundance, settings that deserve special mention, satisfactory photography, good group work, marvelous realism, amazingly genuine types—there is but one thing lacking: a simple, strong, coherent story. The story leads us from one maze into another. We are thrown from one sensation into another, but the connecting link is not always as plainly visible as it might be.

Gail Kane impersonates a woman with a strange craving for deception. Her deceptions will to most spectators seem both harmless and needless and, therefore, it would seem of scant dramatic value. We are beguiled from dwelling on the looseness and incoherence of the story by the array of merit mentioned above. The scenes in the theater, in the dressing rooms, in the chamber separate, in the drawing room of the star, the many pleasing novelties and original departures will make most of us forget the fact that the story is traveling either too slow or too fast and always in zig-zag fashion. There is a splendor and an atmosphere about the whole feature which greatly tends to redeem the defects I have just alluded to.

Gail Kane’s acting was excellent; she displayed that rare thing which for want of a better name I would call screen magnetism. Edward Rosman as Oscar Rose and Richard Neal as the Reverend Robert Peetson gave most creditable performances. Both had most difficult parts, parts indeed that in less competent hands might have degenerated into naked melodrama. They made the very most of their parts and next to the star are entitled to a generous share of the credit for the good parts of the play.

“Rosemary”
Pleasing Adaptation of Play Is Made by Quality Pictures Corporation—Released by Metro.
Reviewed by Lynde Denig.

Settings do not make a picture any more than they make a play; but they mean a great deal in a production such as “Rosemary,” a Quality Pictures Corporation adaptation of the stage success revived last season. Inadequately staged this story would lose most of its charm; finely staged,

Scene from “The Labyrinth” (Equitable).

Scene from “Rosemary” (Quality-Metro).
which Dorothy is rescued by Sir Jasper, the most thrilling incident in the picture, appears to have a remarkable degree of accuracy, timing, for the roof falls but fails on the heads of the actors.

Marguerite Snow makes a very pretty and graceful figure of Dorothy, whose love affair with Westwood is thoroughly convincing. William Haines, as Captain Cruickshank, gives a sterilizing characterization in a comedy vein, and with Frank Bacon, as Professor Jorgam, is responsible for several of the pictures' humorous scenes. The feud between these two gives the picture a welcome comedy element.

In playing Sir Jasper, William Clifford brings out the kind unselfish acceptance of his character. He makes the best of a lonely old age. His acting of the pathetic scenes in the epilogue is mastered.

Tradition Clings to "The Old Homestead"

Famous Players Catch Spirit of Denman Thompson in Adaptation—Interesting Features in the Pictures.

When the adaptation of Denman Thompson’s celebrated novel "The Old Homestead" is released by Famous Players Film Company on December 23, through the Paramount Program, the film world will receive one of the richest harvests of the stage. This beloved old play, the germ of which had its inception in 1875, has been one of the accepted standards of the theater for over thirty years—a fact which has earned for it the name of “America’s oldest living play.”

Associated with the name of Denman Thompson, who presented the famous novel to the world, virtually every nook and corner of the world, circling the globe three times, the play is rich in tradition and full of delightful associations. To the personal co-operation of the present film’s producer and director, in staging many important scenes, the investing of the production with much of the atmosphere which surrounded the original actors, the opportunity of dealing with popular characters at the old Thompson home in Swaney, N. Y., by director James Kirkwood, Frank losee—the new Josh Whitcomb, as well as Frank Huff, and Hattie McLaughlin, as the heroine, were present on the set, while the rural portions of the story were being filmed. Then, returning to New York, the players spent the major part of their remaining time in the street scenes, particularly those which occur before Grace Church.

Those who are familiar with the play will remember how Uncle Josh, upon entering the home of his wealthy Mendon Hope, is astonished by the beauty of the Venus de Medici. Uncle Josh is deeply concerned by the possibilities of the lady’s contracting a severe cold. Then, when he grapples with the heavy hussar in his night clothes, hoping to save his life, the chorus shouts “Fire!” It is too much for the skittish Uncle Josh, and he rushes out into the drawing room in his night clothes, hoping to save his life at the last.

These scenes, and many others that have become tradition- ally associated with Thompson’s presentation of the play, have been retained. To further strengthen the connecting link between the stage and the screen, many of the best lines in the play have been used in the sub-titles.

In the production of Josephine, Frank Losee has carefully followed the wonderful conception of Denman Thompson in every possible detail. As the two men were friends and loved ones, Thompson’s dramatic role several of his natural ambition to create the best possible characterization that he could be augmented by the desire to perpetuate upon the screen the character made famous by a person of his own time.

The chief characters in support of Mr. Losee are played by such well-known actors and actresses as Louise Huff, Creigh- ton Hale, Denman Malloy, Horace Newman, Thomas Wood, Margaret Seddon and Russell Simpson, whose names are well-known both on Broadway and to the film world.

In its homely lessons of parental devotion and its delightful pictures of domestic life on the old New England farm, “The Old Homestead” is a particularly happy selection for release just before Christmas.

VITAGRAPH PROGRAM FOR WEEK OF DECEMBER December 11, 1915

17TH TO 18TH.

A program consisting of three reels of comedy and six of dance features is announced for Vitagraph’s program for the week commencing Monday, Dec. 13. Each release gives the best work of the players and directors at the Eastern studios and each cast is made up of popular stars.

The week’s program starts with a one-reel comedy from the pen of W. A. Tremayne entitled “Benjamin Bunter, Book Agent,” produced with special music. This is followed by Ethel Corcoran, Will Dangman, Templer Saxe, William Shea and Florence Natoli as the important characters.

“A Question of Right or Wrong,” listed for this week, is a dramatic story in two parts, written and produced by Van Dyke Brooks. This drama, besides having a very strong cast of characters, is a story that will hold from beginning to end.

The popular young favorite, Bobby Connelly, is featured in the comedy, which is an appropriate Christmas comedy story entitled “The Faith of Sonny Jim,” written by Frank Dazey and produced by Jeff Johnson. He is also in the cast, together with Mabel Kelly as “Mother Dear,” Harry Fischer as “Father Time,” Logan Paul is “Sonny Jim” in after years, and

Harry Waldron portrays Santa Claus. This picture will hold the interest of both young and old.

A dramatic story written in collaboration by Edward Mont-agne and Frank Dazey entitled “The Flower of the Hills” is announced for Thursday, Dec. 16. The production is by William Humphrey, erected by a cast including Carolyn Birch, Leo Delaney, Denton Vane, Louise Beaudet and Rose Tapley.

For Friday, December 17, Sidney Drew Day, Paul West, the well-known humorist, has written around Mr. Drew a comedy entitled “The Deceiver,” in which the popular comedian has many exciting and laughable experiences. He is ably assisted by Mrs. Sidney Drew, Edward Fayver and Mrs. C. Jay Williams, all of whom lend merit to the picture.

A three-reel Broder production, “A Man’s Sacrifice,” is advertised for Monday, December 18, written by C. A. Lighty and produced by George D. Baker. The story is enacted by a cast including Edith Storrie, Ned Finley, Ewart Overton, Thomas H. Hills, Frank Bunt, George Thompson and Jay Dwiggins.

Book Holiday Feature Direct

Kalem’s “From the Manger to the Cross” Can Now Be Secured Direct from the Company

KALEM announces that arrangements have been completed in time for the holiday season by which the famous feature, “From the Manger to the Cross,” can now be booked direct from the makers. The statement is made in response to frequent inquiries from exhibitors who were desirous of making early arrangements to show the pictures during the Christmas weeks.

For the further information of exhibitors it is also stated that an unusually complete line of advertising helps have been prepared for the feature. The colored lithographs have been especially prepared by poster artists capable of turning out the class of work in keeping with the impressive subject. The line includes two styles of one sheet, two of three, three of eight, and a beautiful twenty-four sheet stand. A large four-page courier, printed on quality paper and telling the interesting story of the film’s of the production, with a score of commendatory quotations from metropolitan newspapers and prominent men is another advertising aid.

“JOSEPH AND HIS BRETHREN” (Dormet).

Hearts and minds of children and grown-ups throughout the ages have thrilled in the retelling of that wonderful story of Joseph and the coat of many colors, and of his rise to power in ancient Egypt.

Every ingredient that combines to form dramatic narrative is here contained in this six-partoplay, being released by the Dormet Film Company of 220 West 42d Street, New York. The dashingly conspiracy of the brothers in selling Joseph into slavery; the deeply poignant brief of the old father when shown the coat of many colors and told the false tale of the younger boy’s death under the lion’s claw, dramatic highlights which have gripped us since our lives were young.

Woven delicately with mysterious touch are the strange men of which Joseph and his brothers,芯片 Oliver, a fantastic, pretactive gift which enables him to penetrate the intangible

Scene from "Joseph and His Brethren" (Dormet). realm of dreams. How his prophecy tells of life for one fellow captive and death for another, later brings him as an incredible power before Pharaoh himself. Of Joseph’s explanation of the dream of the seven lean and seven fat kine, this is so widely and familiarly known as to have passed into common conversation.

The treatment of the story for motion picture purposes has been poetical and highly theatrical. Beauty and strength run a team of spirited steeds, the film flashing on with cumulative power.
THE HOME CURE (Vitagraph), Dec. 3.—Sidney Drew is the author, producer and star of this one-reel comedy. He is assisted in the acting by Mrs. Drew, and the reel shows a humorously effective way of curing a man of his thirst for liquor. The picture divides honors between being an excellent temperament lecture and an amusing comedy.

THE SUFFERIN' BABY (Edison), Dec. 4.—This short reel photoplay is a hit at the Militant Married Woman. Its fun is all good-natured. However, and carried out in the spirit of broad burlesque, Jack Walker, Mabel Dwight, William Wadsworth and Jessie Stevens attend to the acting.

MICROSCOPIC POND LIFE, an interesting study of germs, is on the same reel.

THE TRAMP TELEGRAPHER (Episode No. 56 of the "Hazards of Helen" Railroad Series) (Kalem), Dec. 4.—This thriller is this one-reel drama is novel and also a fine exhibition of nerve on the part of Miss Gibson. She climbs from the roofs of a moving passenger coach to an open window and effects the capture of a pair of crooks. Tenement reel has the unusual element of vigorous action.

AND THE PARROT SAID? (Lubin), Dec. 4.—There is considerable amusement in this one-reel comedy and not the slightest danger to any person's morals—the scene not registering bad language. The parrot's position in the cast is an important one, but Billie Rees, Arthur Matthews, Richard Wangemann, Patsy De Forest, Clara Lambert and Charles Griffiths must be credited with doing the greater part of the work.

A JUNGLE REVENGE (Selig—Jungle-Zoo Subject), Dec. 4.—A very compact little drama is contained in this one-reel photoplay, written by Sue Street and produced by Thomas Steinbeck. The actors and actresses worked into the plot in a very natural way. Leo Pescov, Marion Warner, Lafayete McKee and Olga Celeste have the leading roles.

General Film Company Specials.

THE LURING LIGHTS (Kalem), Nov. 29.—This four-reel drama, adapted from a novel by George H. Brennan, is an intimate study of life behind the footlights. The atmosphere of the stage in connection with a small repertory company, is convincingly maintained. The plot is mildly dramatic. Stella Heban is attractive as the heroine, Anna Malleen. Bradley Barker, Frank Woods and Helen Lindroth are important members of the cast.

JUST AS I AM (Selig), Nov. 29.—The author of this two-reel drama, Lanier Bartlett, has started out with the intention of getting at the heart strings of an audience and has accomplished his purpose. The story is human and appealing, and director Colin Campbell has given it every advantage to be derived from his comprehensive art. Wheeler Wilson, Harry Lonsdale, Will Mac'lin, Eugene Besserer and Edith Harrington are in the cast.

COUNT TWENTY (Biograph), Nov. 30.—There is plenty of action and interest in this two-reel drama. The situations are based upon a love motive, but the injunction, "Count twenty when you're angry," adds a thrilling human touch to the story. Mary Majestos, Ivan Christy, Joseph McDermott, Jack Drumeley and W. C. Robinson render a good account of themselves in the principal roles.

THE LOSING GAME (Essanay), Nov. 30.—Darwin Kerr has the star role in this three-reel drama. The part is suited to his personality but makes only moderate demands upon his ability as an actor. The story deals with the good and the bad brother and a stolen will, and was written by Edward T. Lowe, Jr. Hugh B. Thompson, Annette Moore, Thomas Commerford and Peggy Sweeney are well selected members of the cast.

THE MYSTERY OF THE EMPTY ROOM (Vitagraph), Nov. 30.—The foundation for this two-reel drama—the mystery of an empty room—has done excellent service in several short stories. The motive never fails to grip the imagination and has been ably handled in the present case. Wm. Dangman, Ethel Corcoran, John Costello, Alice Lake, Florence Natol and Roland Osborne form a competent cast.

THE HUNGARIAN NABOB (Biograph), Dec. 1.—Adapted from a novel by Marcus Jokai, this four-part picture was pleasantly produced and adequately acted by Charles H. Mailes, Franklin Ritchie, Louise Vale and others. The story is not especially convincing, but it carries a sentiment flavor that probably will please an audience.

A VOICE IN THE WILDERNESS (Kalem), Dec. 1.—Second Episode in the "Sinsarce" series, a longer account of which is to be found in our issue of November 13, 1915, page 1226. The plot is well constructed and interesting. Lucille Young, J. A. Morley, Benjamin Horrell, Hilda Boardman, Charles Marlowe and Others complete a complete cast.

LOVE, PEPFER AND SWEETS (Vim), Dec. 3.—Jabs, Pokes and Run enter a race for the love of the same girl, in this one-reel comedy, and punch, slap and kick each other, after the highest style of the art known to the demonstrators of their strenuous and broadly comic school of fun.

Comments on the Films

The General Film Company

THE LEGEND OF THE POISONED POOL (Lubin), Nov. 29.—The second of the "Juanita" dramas, which are set in an Indian village in New Mexico, the characters being native Red Men. The settings are made from life and the story is novel and well told. William J. Spencer, Adelene Seyfried, Melvin Morley, H. Richard and Vivian Capes assume the Indian characters very successfully.

ONE PLUS ONE EQUALS ONE (Vitagraph), Nov. 29.—Sonny Jim is the one who gives the answer to the sum as stated in the title. It is the answer to a love affair. Ethel Strine has written a one-reel comedy, and Bobby Connely is as cute and winning as his past reputation would lead one to expect. Mae Greene and Arthur Costine are the lovers.

ONLY A COUNTRY GIRL (Kalem), Nov. 30.—Life on the farm is anything but a calm and peaceful existence, according to this one-reel comedy. With four experienced actors of burlesque as Rube Miller, Bud Duncan, H. Griffith and Ethel Teare, the comic mix-ups are frequent.

WHICH IS WHICH? (Lubin), Nov. 30.—D. L. Don assumes two roles in this one-reel comedy, the characters being as alike as two peas. This condition affairs to a good measure of rough-and-ready fun. Florence Williams, Carrie Reynolds and Cassady & Turner comprise Mr. Don's company.

BAD MAN BOBBS (Selig), Nov. 30.—The thread of quint humor running through this one-reel comedy-drama will insure it a welcome in nearly every moving picture theater. Tom Mix has "chinned" all the good points by his production, and Pat Chrisman is just the actor for Bobbs. Ethylina Chrisman and Sid Jordan are also in the right company.

THE MAGISTRATE'S STORY (Edison), Dec. 1.—Echoes of '61 are found in this one-reel drama, in which Gertrude Mceer, Richard Tucker, Pat O'Malley and William H. O'Brien are the leading parts. The story is told in the spirit of unforced pathos.

THE FABLE OF THE LOW DOWN EXPERT ON THE SUBJECT OF BABIES (Essanay), Dec. 1.—This subject is productive of a great deal of merriment when handled by an expert of the George Ade school. Friend Ade throws considerable new light on this important question and culminates the reel with much sage reflection. Ernest Xiaipn, Charles J. Sine and Camille D'Arry impersonate the important characters in the picture with excellent results.

JACK SPRATT AND THE SCALES OF LOVE (Essanay), Dec. 2.—Victor Potter, Margaret Jedlin and Harriet Bosworth are the leading characters in this one-reel comedy. Flora Flinch is pathetically humorous as the old maid, and Kate Price makes much of the part of the Irish cook.

HIS EMERGENCY WIFE (Biograph), Dec. 2.—The greater portion of the material in this one-reel comedy is not new, the predication of the young chap who must secure a spurious wife on short notice, having been used many times. The author has constructed his photoplay very skillfully, however, and its amusing qualities are not to be despised. Jack Hulbert is the satisfactory one in every respect.

MY HERO (Biograph), Dec. 3.—Another D. W. Griffith release of life on the frontier, with an abundance of swift action and many realistic Indian scenes. Henry B. Walthall and Lillian Gish are in the cast.

THE BURGLAR GODFATHER (Essanay), Dec. 3.—The regeneration of the crook in this one-reel drama is brought about by that "touch of nature" referred to by the poet—himself a newly made father. He cannot rob a man who has just arrived home from the nursery. This is dignified stuff, will appeal to those who love plenty of sentiment. G. W. Anderson gives an earnest portrayal of the burglar.

THE KEY TO A FORTUNE (No. 6 of "The Ventures of Marguerite" Series) (Kalem), Dec. 3.—Marguerite and her faithful friends once more find that the peaceful life is not for them. The enemies of the young heiress, led by her chauffeur, abduct the young lady, but she is rescued by Bob Winters. Marguerite Couront and the supporting company make the reel a spirited one.

WITH STOLEN MONEY (Lubin), Dec. 3.—The infatuations of a country bank clerk who is a widow and who pays for betraying his trust, is the subject of this one-reel drama. The plot is well constructed and interesting. Lucille Young, J. A. Morley, Benjamin Horrell, Hilda Boardman, Charles Marlowe and Others complete a complete cast.

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**THE MOVING PICTURE WORLD**

**December 11, 1915**

the artifice of Russia. The subject is handled in a very dramatic manner and the picture is an excellent specimen of its class. L. C. Shumway, George Reeves, George Berrell, Vola Smidt and Eleanor Blevins appear to advantage in their respective roles.

**THE LOVE OF LOTY SAN (Selig), Dec. 2—**Jessie Eyton has the title role in this life of the Japanese wife of an American civil engineer, with fidelity and strong dramatic effect. The story is very similar to "Madame Butterfly," and the scenes in Japan are of the real places Edward J. Peel, Richard Norris, Virginia Kirtley and Cecil Holland are commendable.

**LIFE'S PITFALLS (Edison), Dec. 3—**A well made three-reel photoplay, written by Edward E. Kidder, in which Miriam Nesbit, Sally Crane and Harold Mلطer portray the leading characters. A review of this picture appeared in the issue of Dec. 4, page 1581.

**ON THE PRIVATE WIRE (Essman), Dec. 4—**Joseph Byrn Totten impersonates the principal of this two-reel drama, who gets the better of a pair of English crooks. The story is on an average with this class of plays, and has been given the benefit of a good cast. Betty Brown and John Cressor have important allotments.

**THE DESTROYING ANGEL (Edison), Dec. 8—**In this five-reel drama the Edison Company supplied an excellent production of a story by Joseph Vance. The picture being played by Priscilla Trumelle, Marc MacDermott and Walter Cravans. The picture has an interesting plot that works up to a number of forceful dramatic situations. Scenes on the stage of a theater and in the dressing rooms of the players are very well arranged.

**KLEINE-EDISON SERVICE FEATURE.**

**THE HOUSE OF TEARS (Raffles), Dec. 13—**A powerful domestic tragedy in which Emily Stevens gives a powerful performance in the dual role of mother and daughter. The picture possesses strong human appeal, is finely produced and offers an unusual number of dramatic situations. Miss Stevens is ably supported by Henri Bergman and William Hitecock.

**MUTUAL WEEKLY, No. 48, 1915 (Mutual), Dec. 2—**Interesting items of this issue are a game of Rugby between the Stanford and San Francisco teams. Some subarines, New York, submarines reaching San Francisco after a stormy trip, Mr. and Mrs. Walter Estes living the primitive life, and the latest war pictures.

**SEE AMERICA FIRST (Gaumont—No. 13), Dec. 7—**The Mutual Traveler visits Providence, Rhode Island, in this half reel. The inside view of the famous towers is delightfully etching.

**KEEPING UP WITH THE JONESES (Gaumont), Dec. 7—**On same reel with above. Pa McGinias and family get the skateboarding. Palmer's animated drawings are very funny.

**CURING CISSY (Cassino), Dec. 12—**A number featuring Cissy Fitzgerald and Bose Ross. She appears as an athletic girl. Most of the action takes place in the woods, where her father has taken her to break up her athletic tendencies. The humor is only fairly strong in this.

**HER CONFESSION (Thanhouser), Dec. 12—**Florence La Badie is feisty in this film, in which her husband is sick in prison, confesses to the chaplain the story of her former life, and of how she has murdered her artist lover because he had ruined her life and then chased another woman. The story has been given an effective production.

**THE MOVING PICTURE WORLD**

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**FILM TEMPO (Mustang), Dec. 4—**A three-part "Buck Parvin and the Movies" comedy. Art Aerald, is, of course, the centre of attraction as Buck. A new actor, whom the "boys" dub a "lady killer," wins the affections of the pretty female friend of the stars of the company, and eventually tries to elope with the girl and some money borrowed from his associates. Buck proves to be the hero of the day, makes peace at the station and exposes the morals of the stranger. The girl returns to her own fireside, and the actor goes his way back east.

**THE STAB (Reliance), Dec. 5—**A two-part melodrama in which a man is arrested for some crime committed, however, when it is found that a man with whom she has been flirting is a real criminal. Irene Hunt, Mary Wiles, William Hinckley and other competent players are in the cast.

**HER MOTHER'S DAUGHTER (Reliance Star Feature), Dec. 8—**A three-part production in which Dorothy Gibson, Mary Alden, F. A. Turner, and other players of ability. There is much to please about the picture, in which some very effective scenes will be found. It seems unnecessary that there should be three melodrama scenes in it, however, even though they have been exceptionally well done.

**STANLEY IN DARKEST AFRICA (Centaur), Dec. 9—**This is the concluding two-reel episode of the Stanley in Africa series and is one of the best. There is nothing false, Horrid, and plenty for anyone. Mona Darkfather as Ada performs a daring feat when she allows a lion to lead her and falling as though dead apparently dumbfounds the animal, thus escaping the water. The close of the picture shows Stanley meeting Dr. Livingston, in search of whom he has been out from New York.

**THE WATER CARRIER OF SAN JUAN (American), Dec. 6—**A two-reel number, with Spanish settings. Edward Coxen, Winfield Greenwood and George Field play the leads. The story has good atmosphere and interesting settings. The story itself is quite strong. The old water carrier tells of his early love, his narrative being pictured in detail. The girl was lured away by a rival, who afterward forced her to sing in restaurants. The hero seeks revenge and finally finds it. A pleasing number of its type.

**THERE'S GOOD IN THE WORST OF US (Mustang), Dec. 10—**A fine two-reel Western number, featuring E. Forrest Taylor and Anna Little. The situation at the opening is a good one, the Eastern girl wandering into a gambling resort by accident, where she is treated with every consideration by the gentleman gambler. Later, her sweetheart arrives and to be a wildcard. Harriett, and plenty for anyone, a former college man, reforms and wins the girl. A strong, well-developed story, with pleasing scenic effects.

**THE SOLUTION OF THE MYSTERY (American), Dec. 15—**A two-reel picture, featuring William Craven, Vivian Rich, Alden and Roy Stewart. The girl and her father live in a house infested by a gang of criminals. The action is full of mystery and melodrama. Some of the scenes in this two-reel do not do justice to the story. The plot itself is quite strong. The old water carrier tells of his early love, his narrative being pictured in detail. The girl was lured away by a rival, who afterward forced her to sing in restaurants. The hero seeks revenge and finally finds it. A pleasing number of its type.

**AN INNOCENT TRAITOR (Thanhouser), Dec. 14—**A two-reel story built around the Fairbanks twins. The plot is a little far-fetched, but contains much that is novel and enjoyable. One of the twins is stolen by a doctor and nurse, who are foreign adventurers. The parents do not know two children were born until, in later years, when the stolen twin is employed to get copies of some army plans. The action takes place at a military post. This holds the interest throughout.

**HIS MAJESTY, THE KING (Than-o-play), Dec. 18—**This is an entertaining drama in which Helen Badgley and her baby brother play important roles. The baby boy plays the role of the king, and little girl plays his sister. The whole business of the film itself is quite strong. The plot is a little too seriously this proves to be an enjoyable number of the kind. The hero and the girl are both made captives, but later released and the gang headed up.

**AN ARMORED CAR (Westmoreland), Dec. 19—**A well made three-reel drama, with equal parts, the production of a fantastic element in the story. The plot is a little far-fetched, but contains much that is novel and enjoyable. One of the twins is stolen by a doctor and nurse, who are foreign adventurers. The parents do not know two children were born until, in later years, when the stolen twin is employed to get copies of some army plans. The action takes place at a military post. This holds the interest throughout.

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**ARMSTRONG'S WIFE (Lasky), Nov. 18—**Edna Goodrich makes her screen debut in this subject, which is of stirring dramatic power. Supporting her are James Cruze and Thomas Meighan, who portray their respective great art and dramatic roles. The picture is being played on the stage many years ago. As a photo-play, "Jane" makes refined comedy, cleverly acted in expensive settings. Audiences will find genuine humor in the playing of Miss Woodward and those in her support.

**PARAMOUNT PICTURES CORPORATION.**

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The Moving Picture World

December 11, 1915

The Pathé Exchange, Inc.

Pathé News, No. 94, 1015 (Pathé), Nov. 24.—In this issue are to be seen further scenes of destruction from the scene of the tornado in the Missouri valley. Christ, the Mathewson pigeon, shooting the funeral of Booker T. Washington and a number of other interesting incidents, among which are scenes with the Red Cross workers in France.

Pathé News, No. 95, 1015 (Pathé), Nov. 24.—Among the interesting items of this issue are the French army photographers scouting the surrounding country with cameras attached to kites fashioned especially for the purpose. These kites are being used extensively in New York for the prevention of accidents to other children, and the first U. S. air fleet en route to San Francisco.

Ragtime Snap Shots (Pathéms), Nov. 29.—A good farce comedy featuring Albert and Lankin, working for a job, make frantic efforts to be of use in a photograph gallery. There is, of course, a good deal of slapstick work in the comedy, but all is of an amusing nature.

How It Happens (Pathé), Oct. 14.—One of the finest of the Starlight brand, in which Hienne and Louie are commissioned to murder a woman and fall worthy in their mission. There are many gags in this film.

Intimate Study of Birds (Pathé), December.—This number of an interesting series gives an insight into the haunts and habits of sea birds, such as macaws and pelicans, showing their nests, eggs and young.

The Pathé Exchange, Inc., Specials.

The Gold Cobra (Victory), Dec. 1.—A three-reel subject of considerable interest. The picture which was made in a European studio is, with the exception of Novak and some of the supporting players, wholly English as regards location. A full review of this production will be found on another page of this issue.

Neal of the Navy, No. 14, "The Great Goal" (Panama Films). Dec. 8.—This series is entitled "The Great Goal." A splendid finish is given to the serial, the villain, Henderson, brought to bay, jumps from a high cliff and kills himself. The effect of an accident, regains his mental balance, and after a long and stormy sedge of circumstances, he and his daughter are again united.

The New Adventures of J. Rufus Wallingford, No. 16, "Apples and Egg Beaters" (Pathé), Dec. 6.—This is the tenth number of the serial and is entitled "Apples and Egg Beaters," and is full of the quality that brings a laugh a reel. The man in the apple cart with the apple orchard and the snarling dog, and Bushman, of the Egg Beaters, is his victim, who is being hounded for his rent. As usual Wallingford and "crackle" Daw find a way of making the villain pay for his money.

Universal Film Mfg. Co.

Animated Weekly, No. 125 (Universal), Dec. 1.—A Kansas tor- ned’s aftermath, by scouts at drill work on Long island, mine disaster in Washington, and interesting war scenes are the important features of this number.

Slightly Mistaken (Joker), Dec. 11.—An excellent low comedy number, full of humor and the type of the Universal comedy, Max being one of the stars. The cook and daughter of the house are both named Susan and their love affairs become amusingly entangled. The photography and title are all that can be desired, and it is the best.

Lizzie’s Shattered Dreams (L-KO), Dec. 12.—Alice Howell and Patty Voss are featured in this comedy of country life. The eccentric types are funny, including the Capt. Stephanie, romantic girl, few who gets off, our friends, and the villain. The direction and acting are well pictured and the number is a good one of its kind. This is laugh-able.

Her Speedy Affair (Nestor), Dec. 13.—A comedy number, by Irma Skinner, featuring Billee Rhodes as a girl with a mania for speeding. Neil Burns and Ray Gallagher are also in the cast. The girl also dabbles in the stock market and makes some money. This is well pic- tured and contains a fair amount of humor.

Almost A Papa (Imp), Dec. 14.—King Beegot and Edna Hunter appear in this cantata. The traveling, returning home ex- pecting to see his baby, finds his wife has adopted a dog. The situation is an amusing one, though the observer shares something of the traveling man’s disappointment in the outcome.

Colonel Steele, Master Gambler (Big U), Dec. 16.—A com-edy number by Walter Woods, featuring Murdock MacQuarrie and others. He tells a big yarn concerning his early gambling experiences, which proves to be a hoax. Very slight, but rather diverting.

The Vacuum Test (Imp), Dec. 17.—The story of an inventor whose neglected wife remains true to him after difficulties. The chief actors are Larry Keating, an unknown, and Leatrice Joy, who has been chosen for the lover. The mixture of comedy and drama is somewhat conflicting at the close. A number of fair strength.

The Opera Singer and Romance (Joker), Dec. 18.—A low comedy with the leading players by Henry as a country girl with stage aspirations. Max Asher and Wm. Francy also appear. The stage burlesque is funny and this makes a pleasing number of the kind.

Universal Film Mfg. Co. Specials.

The Sacrifice of Jonathan Gray (Big U), Dec. 2.—A three- reel production, by Lucille Chatterton, featuring Murdock MacQuarrie, Yona Landsdow and Arthur Moon. The story is hardly worth three reels, as it deals with the familiar subject matter of a man wandering for years after being deserted by his wife and child. He finds his wife and daughter departs from them, as the child is in good hands. The wife is living unhappily with her new partner and eventually drops entirely out of the story. Later the daughter grows up and has a baby of her own. This child finds the grandfather, and refuses to divulge his relationship. A sentimental offering of fair strength.

Jury Number Seven (Rex), Dec. 12.—An interesting two-reel subject, featuring Ben Wilson, Dorothy Phillips, Joseph Girard and Arthur Leeds. There is a minimum of material in the story, but the subtitles and the main feature of the plot depends upon coincidence. Yet the construction is good and the offering holds the attention closely. This first appears in the courts as a "juror" and "fixed" in order to railroad the defendant to the penitentiary, but he discovers that he has must in common with the defendant and that his procurator is endeavoring to repeat a familiar crime. A good jury story.

The Primrose Path (Broadway Universal Features), Dec. 15.—A five-reel, in which Shirley Velin, pairing Amery Goldsby and Hal Force. The story is one of heart interest and toward the latter part the strongest scenes are found. Miss Hanso gives a dignified and convincing picture of the soul torture endured by a wife who sacrificed herself to a man she hatred in order to save her husband’s life. Later the husband recovers and will have forgotten her but for learning what happened.
ALICE BRADY IN "THE RACK" (World Film).

Emile Chautard, the well known World Film director, is busy completing the final scenes of the forthcoming World Film feature, "The Rack," based upon the famous Brady theatrical success of the same name. In this film, Miss Alice Brady will make a very welcome appearance.

In this film, Alice Brady plays the part of a sorely harassed young woman who goes through a great deal of torture through having innocently compromised herself.

Her many admirers will realize that Miss Brady is making rapid steps in her new profession when they see her fine dramatic work in the picture. Miss Brady always screens exceedingly well and is immensely popular with the picture fans all over the country.

In the same picture Mr. Milton Sills, who has so frequently acted in Brady plays with success, will also be seen. Mr. Sills, if you will remember, made a striking success in World Film's drama, "The Pit."

"The Rack" will be released on the World Film programme on December 27th.

PATHE GETS KIPLING'S "LIGHT THAT FAILED."

Pathe has acquired the picture rights to Kipling's greatest work, "The Light That Failed," and Edward Jose will start work on the production of it within the next two or three days. This is the first Kipling book to be put into pictures and is filled with excellent dramatic material. Mr. Jose has secured an excellent cast headed by Robert Edeson, Jose Collins, Lillian Tucker and Claude Fleming. "The Light That Failed" will be put upon the Gold Rooster Program.

Simultaneously with the making of this picture Mr. Jose will put on Sir Gilbert Parker's famous novel, "The Weavers," using the same cast in both. This is probably the first time in the business that such doubling has been done, and it is made possible in this instance by the fact that each novel has many scenes laid in the Soudan. Many hundreds of extras will be employed in each picture for the battle scenes.

The Feature Film Corporation, of which Mr. Jose is the managing director, has made arrangements with Pathe for the production of a twelve-chapter serial picture. Carroll Fleming, formerly stage director for the Shuberts at the Hippodrome and a master at obtaining big effects, has been engaged to direct this serial, which will be under the personal supervision of Mr. Jose.

The Feature Film Corporation is now conducting negotiations for the building of its own studio, and plans a considerable extension of its activities.

William C. Dowlan is directing the production of another Universal one-reel drama entitled, "Sixty, Sixteen and Twenty-three." Gloria Fonda appears opposite Dowlan in this picture with Earl Page in the heavy role.

"THE VOICE OF THE WILDERNESS" (101 Bison).

J. J. Franz and his company of 101 Bison players has completed the production of Ben Cohn's three reel story of the West, "The Voice of the Wilderness," Sherman Rainbridge, Edythe Sterling and Rex de Rossell appear in the leading roles.

NEW KLEINE MANAGER AT KANSAS CITY.

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine branch in that city. Mr. Edmunds is one of the oldest known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1905, at which time he was manager of the Kleine office at Winnipeg, Canada.

"THE COQUETTE'S AWAKENING" (Selig).

"The Coquette's Awakening" is a Selig two-reel drama from the pen of Will M. Hough, featuring Kathryn Williams, supported by a noteworthy cast.

The flirt lives only to play the game of love for the delight of the gamblers. Ralph Warner, who loves the flirt, is informed by her that she has merely tolerated him for the enjoyment of the game. Ralph then tells the flirt that he is going to end it all right then, but she laughs heartily and tells him that she has heard that story before.

The flirt falls asleep and dreams that Ralph is to take his life before 10 o'clock. Overcome with remorse the flirt beseeches Father Time to turn back the clock so that she may save Ralph. Father Time takes her through the Garden of Love and shows her many examples of the loves of men and women and how Time destroys the unworthy and helps the worthy. The days of Antony and Cleopatra; of Romeo and Juliet are recalled. Father Time ends by stating that unless the flirt is true to the man who loves her, Time will see that she is punished. The flirt awakens and meets Ralph, who has returned for his gloves which he has forgotten. She informs him that she regrets her action and that she dearly loves him.

Scene from "The Coquette's Awakening" (Selig).

This beautiful production gives Kathryn Williams many opportunities for unusual characterization in the role of the flirt. It is a photoplay that carries "the different story" and one that will prove a distinct acquisition to any exhibitor's program. It is released through General Film Company on Monday, December 18th.
THE MOVING PICTURE WORLD

December 11, 1915

"TWO HEARTS AND A THIEF" (Beauty).

An American "beauty" comedy that bristles with humorous situation and incidents is "Two Hearts and A Thief," in which Neva Gerber and Frank Borzage play the leading roles, and which will be released on the Mutual Program December 18th. The fun hinges around the Cupid darts that fly between the leading characters in spite of the objections of the parents, Mr. and Mrs. Winters, humorously enacted by Lucille Ward and Rae Berger. Of course, romance is triumphant, but before the victory is gained, there is a laughable mix-up of letters—one addressed to some stockbrokers and the other addressed by Jack to his sweetheart. Father Winters is of the opinion that financial ruin stares him in the face. It develops that a certain stock which has taken an unexpected slump was not purchased for Winters by his brokers, because of the fact that Jack had got the letters mixed. So Father is saved from bankruptcy and, in gratitude, consents to the marriage.

Winsome little Miss Gerber skips cleverly through the comedy and her vivacious versatility adds much to the fun of the picture.

"THE GIRL AND THE GAME" (Signal).

Helen Holmes, the heroine in "The Girl and The Game," performs some feats of daring in the forthcoming screen novel that have not been equaled by any other leading woman. The accompanying picture shows Miss Holmes in a rescue scene which is typical of the thrill and "punch" in the Signal production. When this scene was taken the train was moving down hill at a speed of 35 miles an hour. A slip of the arm or an error of judgment on the part of either possibly would have meant serious injury or maybe death for both. Taking the chances Miss Holmes does is a serious business. In "The Girl and The Game" the action is continuously thrilling and the heroine in imminent peril time after time, but like a regular heroine Miss Holmes manages to escape, although there is none of the mollycoddle in her efforts to do so. The speed with which the trains move and the constant peril in the path of a giant locomotive is incentive enough for everyone working in "The Girl and The Game" to be constantly on the alert and none is more watchful than Miss Holmes. To see her on the screen one would think she never gave the surrounding dangers a passing thought. The first release of "The Girl and The Game" will be December 27.

BARSKY GOES WITH FORD EXPEDITION.

Irving J. Barsky, who has been occupying the position of director of publicity for the Associated Film Sales Corporation, was picked as a suitable person to represent his firm and several newspapers on the famous Ford Peace Expedition. He sailed on the Oscar II at 2 o'clock Saturday from Hoboken. The Associated is to be congratulated on its pick, as there is no doubt in the minds of those that know Barsky that he will produce the best possible results for them. If there are any results to be got at all. Mr. Barsky will take moving pictures of the expedition as well as stills, and will write articles which will be syndicated to newspapers by a firm specially incorporated for that purpose.

Mr. Barsky, although still a young man, is an old man in the film business. He has occupied every position from prop boy to director, and from red boy to manager of exchanges. He should be a much wiser man when he returns from this famous expedition. We all wish him the best of luck.

"THE SOLUTION OF THE MYSTERY" (Flying A).

Mystery—deep and dark and dangerous—abounds in this newest of two-reel "Flying A" dramas, the title of which is "The Solution of the Mystery." There is a mysterious screen that moves about apparently unaided. There is a mysterious arm which strikes a mysterious blow with a mysterious knife. There is a mysterious disappearance, a mysterious dead man and mysterious events too numerous to mention. In fact the picture reeks with mystery.

The stars are Vivian Rich and Alfred Vosburgh. Miss Rich, as Bessie Mitchell, is kidnapped after she has refused to marry James Willard (Roy Stewart). Her sweetheart, Franklyn Davis (Alfred Vosburgh) apparently has disappeared from the face of the globe. The flashing of sunlight on a mirror reveals his whereabouts, however, and he is rescued from the clutches of a band of crooks. He makes short work of finding Bessie. The villains get their just deserts. The chain of mysteries is solved, and all ends happily.

"The Solution of the Mystery" is a cleverly enacted piece to be released December 18th. Miss Rich and Mr. Vosburgh are to be complimented upon their excellent acting in this picture. Both the parts assigned them call for artistic portrayal and both the young favorites respond.

The element of mystery is the outstanding feature of the picture, and a number of incidents of exceptionally difficult photography add to the merit of the piece.

JACK PICKFORD IN "THE MAKING OF CROOKS."

Jack Pickford, the versatile young actor, will make his initial appearance in Selig productions in the forthcoming feature production, "The Making of Crooks," to be released through General Film Service on Monday, December 27. In "The Making of Crooks," which is a very unusual story, Mr. Pickford assumes the role of an unscrupulous pool shark who, through the instigations of the "pool room ring," entices the rising generation into ways that are dark and tricks that are vile. Mr. Pickford is supported by an all star cast of players and there are many exciting situations in this drama. The play teaches a good moral lesson. Parents are urged to escort their boys to the theaters showing "The Making of Crooks." Too many parents, neglectful of their boys, permit them to frequent disreputable pool rooms and then cannot understand why the boys develop into crooks. The acting of Jack Pickford will prove a revelation to motion picture critics. "The Making of Crooks" is one of the strongest productions ever scheduled for release by the Selig Company.
"THE BECKONING FLAME" (Kay Bee).

The recent story, told in connection with the East Indian troubles, how the Nizamate of Hyderabad was made a dependency of the British crown as the result of a romance between the English resident and the Nizam's sister, is closely approached by C. Gardner Sullivan in "The Beckoning Flame," which Thomas H. Ince has just sent East for presentation under the Triangle banner. Those who have seen the private view say it is a vivid and colorful romance of old India. The leading figures are a British Army officer, played by Henry Woodruff, and an East Indian Princess, played by Tsuru Aoki. In the play the girl is affianced and wedded to a potentate whom she hates. He subsequently dies of heart failure during the wedding feast and, according to the Hindu laws, her fate as a widow is immolation on the husband's funeral pyre. From this awful death the officer rescues her and takes her to another part of India. Later his English fiancée comes out, and at the same time the officials of the native state discover the whereabouts of the officer and the Rani. Having lost the white man's love and believing immolation to be the only means of averting from him the consequences of his kidnapping of her, the little Rani kills herself in the fire that completely destroys the bungalow. The rite of suttee was abolished in India about ninety years ago, which fixes the date of the story early in the last century: Tsuru Aoki, the leading woman, is a child of Thomas H. Ince. She was born in Japan, but has had her bringing up and University education in the United States.

GOOD PROSPECTS FOR SELIG-TRIBUNE NEWS WEEKLY.

The Selig-Tribune, the new animated news film to be released starting the first of the year by the Selig Polyscope Company in conjunction with the Chicago Tribune, will carry the caption "The World's Greatest News Film." The Chicago Tribune's corps of correspondents and special correspondents located in all parts of the world were long since advised to film the news in the most extraordinary motion pictures possible, and these wonderful films have been arriving in Chicago daily. A corps of expert editors have been installed at the Selig studios, Chicago, who are preparing the initial numbers of the Selig-Tribune for exploitation. A number of interesting innovations will be introduced in the Selig-Tribune and no time nor expense will be spared to make the new news reel, to be released every Monday and Thursday, the very last word in timeliness and interest.

GOLD KING SCREEN COMPANY ENLARGING PLANT.

The fast growing demand for "Gold King Screens" and their increasing popularity among exhibitors all over the country have compelled the Gold King Screen Co. of Altus, Okla., to seek additional factory space for the manufacture of their screens. In addition to the three buildings already occupied by this enterprising concern, President S. H. Jones has just leased another two-story brick building fifty by one hundred and fifty feet to relieve the congested condition in the balance of the plant.

NEW CANADA OFFICE FOR KLEINE-EDISON.

Productions of the Kleine-Edison Feature Service will have another outlet in Canada beside the office now located at Toronto when a new branch is opened at Montreal. Canada has taken extremely well to the Kleine-Edison output, as practically all of the better class theaters throughout the Dominion are now using the K-E Service.

"SINS OF GREAT CITIES" (St. Northern).

On about the 50th of this month the Great Northern Film Company will release the next Polar Bear feature entitled "Sins of Great Cities." This is an enthralling problem play, featuring the distinguished and internationally famous actress, Miss Ebba Thomsen.

After her father's sudden death Dorothy Reynolds finds a temporary home with her friends, Paul and Irene Walter.

Scene from "The Beckoning Flame" (Kay-Bee).

Scene from "Sins of Great Cities" (Great Northern).

"Monty" Sullivan, an adventurer and proprietor of the ill-famed "Red Mouse," represents himself to her as a former business friend of her father, and arranges to have his manager offer Dorothy an engagement at the "Red Mouse," which she, much to her distaste, accepts. In order to ensure her coming he proposes marriage to her. One of Sullivan's butlers, garbed as a minister, officiates at the mock-marriage, which takes place at the home of Dorothy's former home, and Sullivan is accepted as Dorothy's husband. However, she is in the home of Dorothy's father. Walcott, who is in love with her, and after a short while he proposes to her. Sullivan, who has not lost track of his intended victim, threatens to denounce her as his former mistress unless she leaves Walcott. Paul, learning of this, shoots Sullivan, who sends for Dorothy and Walcott and with his last breath brands her. Walcott thrusts her aside, but her grief soon turns into happiness when Walcott learns the truth, whereupon he and Dorothy face a happy future.

EAGLE FILM TO PRODUCE "PIRATES OF THE SKY."

The playotouch rights to "The Pirates of the Sky," Stephen Guillard's novel of adventure which was published serially in a score of daily papers in the United States and which has since enjoyed phenomenal sale in book form, have been purchased by the Eagle Film Manufacturing and Producing Company of Chicago. Under the contract with Rand McNally & Company, the publishers of the book, work of producing the six reels into which the story has been condensed will be begun at once under the general direction of William J. Dunn, general manager of the Eagle Company.

Irene Tams probably will play the role of Princess Theodora, who is the chief character in the story. The book is said to lend itself readily to photodramatization and a thrilling scenario has been written by B. C. Boyle, for twenty years managing editor of the Louisville Post, and now publicity manager for the Rand McNally Company.

In order that the six-reel feature may be developed under the most advantageous circumstances, work on the Eagle company's studio at Jacksonville, Fla., is being rushed and the closing date of the transfer to the southern city is about two weeks. President A. S. Roe is now on the ground in person, overseeing the various details and hurrying the work, which is in charge of A. H. Kelly, general superintendent of the company.

OTIS B. THAYER IN NEW YORK.

Otis B. Thayer, who has been making pictures for the Associated Program in his Garden of the Gods studio, has just arrived in this glorious city to look over the field of new stars, as well as to recuperate from his long stay in the wild and woolly West. He has brought with him two of his future releases of the Associated Program featuring the pre-eminent actress, Gertrude Bondhill. Mr. Thayer also is looking for some new scenarios which he will use in his future releases that will be released on the Program as Big "A" Features.
NOTES OF THE TRADE

The policy of the Gaumont Company to use a new star in each production has brought to the studios either at Flushing, N. Y., or Jacksonville, Fla., in recent weeks Miss Francine Larimore, Miss Grace Valentinc, Miss Alice Dovey, Mr. and Mrs. Tom Warner—to say nothing of “Stuffy” Davis, who appeared with them—Harry Vokes, Miss Dorothy Rogers, Miss Eleanor Fairbanks, Miss Cissy Fitzgerald, Robert T. Haines, Hal Forde, Malcolm William and Miss Stella Hammerstein.

“...The Girl with the Big Voice” is the latest recruit to the photoplays of Holmes Motor Lake, who has been heard in vaudeville for the past three years, and who has just concluded an engagement on the Orpheum circuit, joined the forces of the Universal Film Manufacturing Company at Universal City for the past week, where she has been cast as a member of Joseph De Grasse’s company.

Miss Stella Hammerstein, daughter of Oscar Hammerstein, the grand opera impresario, has gone to Jacksonville, Fla., to appear in a Gaumont production, “The Ace of Death.” This photodrama is a multiple-reel Rialto Star Feature on the Mutual Program, and will be released on the Mutual Program late in December.

A bit of broken glass plays an important part in “The Solution of the Mystery,” the American (Mutual) drama recently produced by Reaves Eason for the Mutual Program. Davd (Alfred Yosubor), uses it to dash a signal from the room where he is kept a prisoner, by the aid of the sunlight, into the eyes of Mitchell (Charles Newton) the draft investigator. The device is quite novel, lively, and is most effective.

Director Matt Moore of the Imp-Universal, has just completed a little comedy in which he starred with Jane Gall, called “The Little Lady Across the Way.” It is refreshingly different from the general run of comedies, and is unique in many ways.

So great has been the demand for Miss Cissy Fitzgerald’s work after exhibitions and motion picture patrons saw her in “A Corner in Catskills” and “Zabljasky’s Waterloo” that she has been engaged by the Gaumont Company to star in four more Casino Star Comedies on the Mutual Program. The first of these, “The Widow With a Window,” is now being filmed at the Flushing studios. It will be released Nov. 28. Two weeks later Miss Fitzgerald will be seen on the screen in “Curing Cissy,” the second of the four she is doing under Edwin Middleton’s direction.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—The university theater, located at 931 West Jefferson street, has been leased by E. O. Hudson.

OAKLAND, CAL.—The old structure on the site of the new T. & D. theater has been razed and work on the new building started. The T. & D. theater will be of fireproof construction and cost when completed about $150,000.

OAKLAND, CAL.—S. Range, of Portland, Ore., is now conducting the Claremont theater.

HARTFORD, CONN.—G. P. Siegel has leased the Princess theater on Birch street. It is being devoted to the exhibit of high-grade pictures.

NEW HAVEN, CONN.—A new moving picture and vaudeville theater has been opened by the Gordon Brothers Amusement Company.

WASHINGTON, D. C.—Rialto Building Company is planning the erection of a $150,000 theater building.

SARASOTA, FLA.—B. D. Robinson, Garysburg, N. C., has awarded the contract for the construction of a commodious theater and business building on Main street. The structure will cover an area of 100 by 165 feet, and have seating capacity for 500 persons. The entrance to the lobby will be through the stores. Cost, approximately $20,000.

CHAMPAIGN, ILL.—Stock company, represented by Thomas Wilson, 53 North Market street, is considering plans for a two-story moving picture theater, to cost $100,000.

ATTICA, IND.—A new pipe organ has been installed in the Arcade theater, conducted by Paul Williamson.

CLINTON, IND.—The grand theater, which was recently opened by A. A. Lewellyn and J. W. Davis, has been thoroughly renovated.

GREENFIELD, IND.—Stevens & Darnell have built an addition to the Riley theater. The seating capacity will accommodate 400 persons.

INDIANAPOLIS, IND.—The Michigan theater, located at the corner of Michigan street and Jefferson avenue, is now being conducted by E. P. Hunter.

KOKOMO, IND.—The seating capacity of the Colonial theater has been increased. Fifty additional chairs have been added.

SOUTH BEND, IND.—Frank Chapman has purchased the interest of C. C. Trump and Patrick Clifford in the Colonial theater.

LAWRENCE, KAN.—The Palace theater is now being conducted by John Adams.

TOPEKA, KAN.—The interior of the Hip theater has been redecorated.

WICHITA, KAN.—The Maple theater has been remodeled.

BALTIMORE, MD.—Harrison L. Stires, 3405 Elgin avenue, is having plans prepared for moving picture theater to be erected at the corner of North avenue and Rosedale street, 50 by 122 feet; fireproof; concrete and slab roof; steam heat; cost $18,000.

PITTSFIELD, MASS.—John Whistler is considering plans for an addition to his Lyric theater.

ESCANABA, MICH.—The Bijou Amusement Company, of Chicago, has leased the Bijou theater here.

FENTON, MICH.—A new modern moving picture theater has been opened here by W. H. Arthur.

FLENT, MICH.—Leon E. Matt has opened a new moving picture theater, the Strand. It has seating capacity for 560 persons.

SAGINAW, MICH.—C. A. Hoffman will shortly construct a commodious moving picture theater, with seating capacity for 1,200 persons. It will be known as the Palace.

MORRIS, MINN.—B. J. Taylor, 327 Prospers avenue, St. Paul, Minn., is preparing plans for a moving picture theater, 25 by 100 feet, to be erected in this city in the near future.

KIRKSVILLE, MO.—V. Miller is planning to erect an opera house here.

MARSHALL, MO.—A new moving picture theater has been opened here by M. Nelson.

NEW YORK, N. Y.—Concourse Estates, Irving Judis, president, 7 East 42d street, are planning to erect a one-story moving picture theater, 105 by 100 feet.

ROCHESTER, N. Y.—It is reported that George Simpson and others have formed a company to build in the spring a commodious fireproof theater and store building, to cost $1,000,000.

CONNEAUT, O.—H. T. Culp is having plans prepared for a one-story moving picture theater, 50 by 100 feet, to cost $20,000.

HOPEWELL, VA.—E. J. Morrell plans to erect a modern moving picture theater in the spring.

BECKLEY, W. VA.—N. C. Duncan, proprietor of the Lyric theater, will erect an additional story to the building.

WHEELING, W. VA.—Royal Southern Amusement Company plans to erect a theater and dance hall, to cost about $40,000.

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Trade News of the Week
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New Theater in Maine

Old Town, Maine—The new Bijou moving picture theater at Old Town, Me., opened during the past week, and the people of this city now have one of the finest motion picture houses in the State. O. B. Fernandez, the proprietor, is justly proud of his new establishment, which will accommodate 625 people on the main floor. The auditorium is 92 feet long and 36 feet wide at its broadest point. The ceiling, 29 feet and 9 inches above the floor, gives an effect of massiveness and also affords a fine view of the curtain. Overhanging the rear of the auditorium is a spacious and well arranged balcony, in a portion of which are located two of the latest model 6B Powers projectors, with Westinghouse motor generator sets. They are said to be the only machines of their kind in the State.

The largest sign in the city, ordered long before the theater was to go into operation, is being received today. An automobile placed overhead would be a striking advertisement of the new theater. Owing to the order removing all overhead signs, it is impossible at present to install the glowing name plate on the new Bijou.

There is a most competent corps of assistants to look after the comfort and pleasure of the patrons of the new amusement place. George Rowe will be in charge of the door and Paul Cawrow will be house manager and ticket seller. Har- old Dill will officiate at the piano. Clar- ence O'Brien, chief operator, Raymond Bartlett, assistant; Kenneth Mitchell, Maurie Dyer, and Helen Delisle.

Mr. Fernandez now controls two Old Town theaters, the New Central and the Bijou. Both date from before the Old Central was known. Mr. Fernandez was engaged as the Old Town manager, only recently, upon their des- ire to apply their activities elsewhere, these men disposed of their holdings to Mr. Fernandez, who thus became sole pro- prietor of the New Central and Bijou, in both of which he will continue to show the highest quality of motion picture plays.

NEW PORTLAND HOUSE BEGUN.

Contracts for the excavation and con- crete work on the new theater are about to be let. The building, which will be located on Elm street, Portland, Me., by the Elm Theater Corporation, were closed last week in the office of Miller & Mayo, archi- tects, the contracts being awarded to Percy H. Belyea. Work will begin at once on the excavation as well as on the founda- tion for the new structure. After the old Elm house had been partially razed, activities ceased there for a while, but it is now planned to push the work and make up for lost time.

The new theater is to be one of the finest of its size in New England and will be modern in every possible way. The lot on which the structure will be located is about a block from Congress street, on Elm, and is one of the best sites for a theater that could be obtained. D. D. Leader, at one time manager of the Em- pire theater in Portland, will manage the new house when completed.

OWEN BUYS ORONO THEATER.

Frank A. Owen, for 30 years manager of the Bangor (Me.) Opera House, has taken over the Orono theater, which has lately been used as a moving picture house. Mr. Owen, as manager of the Bangor Opera House, provided Bangor with its theatres of attraction and he will con- duct a first-class house in Orono, giving the people of that city an opportunity to see the finest of that the big com- panies are producing.

The house has lately been managed by a friend of the late James F. W. James, manager of the Orono Amusement Co. Both Mr. Owen and his son have been in Deer and Ferndale, Maine, since the Bangor Opera House fire, as managers of Central Hall, a motion picture theater, and they are quite old-timers, and know they will be near Bangor this winter.

The Palace theater, at Bangor, is showing a daily change of program, except that Friday’s program is also shown Sat- urday. This is the only Bangor theater having such a frequent change. United and Universal service are used.

S. M. Moscow Visits

S. M. Moscow, who has been for the past week at the United Film office in Bangor, Me., has returned to Boston, where he will: remain in charge of the United Branch in Albany, N. Y. Mr. Moscow, as Proprietor Murphy’s lieutenant, has general supervision under Mr. Murphy of the various United Film exchanges.

Searsport Theater Sold.

Union Hall theater, Searsport, Me., has been sold by Messrs. Green and Parker to Lt. Hopkins of the Cumberland County Electric Co. Lt. Hopkins is one of the pioneer exhibitors of Maine, having previ- ously owned Emery Hall theater at Bucks- port. United Film service is being used.

Chosen Pine Tree Items.

M. C. McConnel, who is open a moving pic- ture theater at Oakfield, in Aroostook county, Maine, within the next few weeks.

Thomas W. Van Buren, of Van Buren, Me., pro- prietor of the Dreamland, has been using Universal service twice a week. He will shortly use the complete Universal program.

Manager Charles M. Stern of the Univer- sal film at Bangor reports that the outlook for a good winter’s business in northern Maine is excellent. The potato situation is much better than it was a year ago, and prosperity is on the way. Mr. Stern, who has just returned from Aroostook county, reports that there are six inches of snow on the ground.

E. J. Farrell Promoted

Boston Manager of General Film Is Appointed by President J. C. Berst, the District Manager for the Southern States—Succeeded by L. J. Hacking.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

BOSTON.—Edward J. Farrell, who has been the manager of the New England branch office of the General Film Company for the past year, has been ap- pointed as the new district manager for the Southern States by President J. C. Berst.

Mr. Farrell is one of the most success- ful and efficient exchange managers in this territory. He has been connected with the General Film for a number of years and worked his way through the ranks to the position of manager.

The New England exhibitors have al- ways boasted that their business dealings with Mr. Farrell were always pleasant and although they regret his departure for the South, nevertheless, they are elated over the fact that his new ability has been recognized by this promotion.

Mr. Farrell has left to assume his new duties and will work out his own original policies, which have proved so successful here. He will try to install the pay in advance system, which has been such a success here for the past year. Mr. Far- rrell was the originator of this system and it is proof of the best in the country.

Mr. Farrell will be succeeded in the New England office by Lawrence J. Hacking, who has been his assistant for the past year. Jefferson Levine, who has been in charge of the New England feature de- partment, has assumed the duties of as- sistant manager.

WALTHAM SUNDAY SHOWS.

Mayor Thomas F. Kearns, of Waltham, has announced that at the suggestion of a number of local ministers, he will re- fuse to permit any permits to any of the four moving picture theaters in his city to conduct Sunday shows, until an agreement is reached between the minis- ters and theater managers. The minis- ters have complained that the Sunday night shows have not been conducted strictly in accordance with the law which requires such shows to be held for charity purposes. The Mayor stated that he will arrange for a conference between the two factions.

School Neighborhood Hearing.

The Boston school committee has voted unanimously to oppose the granting of licenses for moving picture theaters in the immediate vicinity of school buildings. The stand is taken on the result of a pre- test made to the board by the Rev. Michael J. Cuddihy, of St. Margaret’s Church, Dor- chester, against a moving picture theater near the Harbor View street school. A hearing on the petition of the owners of the thea- ter for a license to give moving picture performances will be held before Mayor James M. Curley and the school commit- tee has definitely decided to oppose its granting.
Trenton Walkout Fails

TRENTON, N. J.—According to Charles Fleig, managing director of the two moving picture theaters situated in Trenton and vicinity, the recent walkout of moving picture operators in Trenton did no discomfit to exhibitors in Trenton. Word had been received of the intended strike and, while the leaders of the operators, others on hand took their places. In no case was an exhibitor forced to discontinue his show for any length of time. Of the twenty-five owners of moving picture theaters only five have come to terms with the operators. The others, according to Fleig, have not been able to conclude a settlement due to the excellent car service offered on Woodland avenue.

FRANK FABEL BACK AT PLAZA.

Word comes from East Stroudsburg that Frank Fabel, former owner of the Plaza theater, will once more resume the active management of that theater. Complete details of the arrangement are not known, but it is thought that Raymond Milliman, who has been successfully managing the theater for the last six months, will be retained in the capacity of operator. It is thought more than likely that Mr. Fabel will institute a program containing both vaudeville and moving pictures at the same old admission price of ten cents.

A VERY PEEVED MAYOR.

The authorities of Corry, Pa., are greatly incensed at the manner in which they were hoodwinked by several moving picture operators who promised them that they would manage the old United States瑰 Park theater, on Fifth Avenue, and the Pennsylvania theater, on Forty-second Street, to make a profit. They have since pronounced their regret at the failure of the operators, and have given the permission of the Supreme Court to order the theaters closed and the excess money turned over to the State. The operators have gone on strike, and it is feared that the theaters may be closed for some time.

Magistrate Hogg Fines Another Exhibitor

Case in Philadelphia Similar to That of Manager Katz—Another Picture Man Has to Bear the Expense of an Appeal to Higher Court.

JAMES MULHERN, formerly manager of the Fifty-second Street theater, has appealed to the Court of Quarter Sessions from the judgment of Magistrate Hogg, who on November 26 imposed a fine of $25 and costs for the failure of an detective to see to the taking of a picture at a midnight show. The operator was represented by Frank P. Brennan, an employee of the State Board of Censors, in the performance of his duty. Mr. Davis was paid, but it is feared that the fine may be collected under the law unless the operator appeals to the Court of Quarter Sessions, which may result in the loss of the fine.

Magistrate Hogg doesn't mind being reversed by the superior courts. It also looks as though the censors didn't regard the law either.

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The Havana 418 to Havana will be incorporated, H. Porter in New York, to handle the film, to be produced and filmed in Havana under the supervision of R. H. de la Torre. The company is expected to commence operations early next year. The Havana 418 will be distributed in the United States through the United States Motion Picture Corporation, New York.

The owners of the film, which is a fruit film, are planning to produce a series of similar films, to be distributed throughout the United States.

**Cosmos Theater Running Features.**

The Cosmos theater, on Pennsylvania avenue, near Ninth street, Northwest, as an additional feature to the regular features, is now showing "Junction," a new feature on the program.

The new feature is a dramatic picture of the life of a city, and the story is told through the eyes of a young boy. The picture is the first in a series of short films to be shown at the Cosmos.

**NOTED CHEMIST MAY MAKE RAW FILM IN AMERICA.**

Polish Scientist Has Hard Time Getting Out of Germany.

Benoit Borszewski, a Polish chemist of international repute, who is in the United States for the purpose of establishing factories for the production of film, was refused permission to enter the country because of his international reputation, and an unwarranted infringement of the immigration laws was made.

The government contends that even though the purpose of the importer may have been to make raw film for sale, the sale is still subject to the laws of the land, and the government has the right to refuse to grant permission to enter the country.

**H. HAYMAN TO OPEN EXCHANGE**

H. Hayman, of the New Film Corporation, formerly of Chicago, is a visitor in Washington last week, looking for the purpose of arranging for an agency to handle the films of that company in this territory. The New Film Corporation, it is said, has secured a considerable number of patrons from the World Film Corporation and will open offices in Philadelphia and Boston.

**NEW WASHINGTON THEATER.**

The Rialto Amusement Company, Incorporated, of Fairfax, Va., with a capital stock of $50,000, and a minimum of $100,000, has been granted a charter by the Virginia State Corporation Commission. The par value of the stock is $100. The president of the corporation is Jerome H. Pennock, of Brooklyn, N. Y. Victor J. Durand, of Washington, who is connected with the Mutual Picture Service of the Metropolitan theaters, is named secretary and treasurer. It is said that the new corporation proposes to erect a very elaborate and costly theater on Fourteenth street, near Columbia road, in the heart of the present shopping section, Washington, D. C.

**Baltimore Operators Amplify Organization.**

Arrange to Have Office Force Always on Duty at Union Headquarters—Will Be Able to Send Out Supply Men at Moment's Notice.

By Clarence L. Lins, Washington Correspondent of Moving Picture World.

BALTIMORE, MD.—A new policy has been introduced by the Baltimore Motion Picture Association, it having been decided by the officers of the union that in future there will be an office force always on duty at the headquarters in the Gayety Building. The union will then be in a position to render any service operators may require. Thus, if an operator in any of the motion picture houses should suddenly become ill, or meet with any accident, the headquarters force will immediately furnish a substitute. This new policy has already been put into effect, and has proved very efficient. The innovation was made through the efforts of National Vice-President J. E. Golden, president of the Baltimore organization, and other members of the local body.

It is reported that the union has pretty generally won out in its recent undertaking to force a new agreement between the operators and the exhibitors, which contemplated an increase in wages and some few changes in working conditions.

**Baltimore Office Moves.**

The Baltimore local branch of the Washington, D. C., office, has been moved from 28 West Lexington street to larger quarters in the 2800 block of Baltimore street. Here three rooms are being occupied. The additional space will allow of the storage here of posters and other advertising material. The move will enable the Baltimore office to handle the business done with exhibitors in this section. H. E. Reddin looks after the business of the Baltimore office.

**CONTRACT FOR NEW THEATERS.**

Plans have been filed in the office of the building inspector for a one-story motion picture theater to be erected at 902 and 904 South Luzerne street. According to plans, the building will be of brick and will measure about 45 feet by 70 feet by 24 feet. A contract has already been awarded for the construction work.

Sparklin & Chats have recently completed plans for the motion picture theater to be erected at 404 and 406 North Howard street, and a number of general contractors are being invited to submit estimates for the construction work. The building is to be one-story in height and be of brick and stone. It will be 37 feet wide and 121 feet in depth. It will be owned and operated by the Lincoln Amusement Company.

The theater will be about 145 feet wide and 70 feet deep.
December 11, 1915

THE MOVING PICTURE WORLD

A new motion picture theater, with a seating capacity of five hundred, will be opened in the very near future in Towson, Md.

The Howard Picture Company, it is announced, will erect a motion picture theater on the southeast corner of Baltimore and York avenues. The theater, which has been designed by H. C. Aiken, will be of brick about 88 feet wide and 118 feet in diameter. The building has been awarded to the Howard Picture Company by a jury which has already approved the plans for the structure.

After some weeks of searching, the operators of the theater have decided on a location at 504 and 406 North Howard street, and the property, which is already owned by the company, has been freed for occupancy in the near future.

The theater will be situated on the ground floor of a large commercial building and will have a seating capacity of five hundred people. The building will be equipped with the latest in motion picture projection equipment and will offer a comfortable and enjoyable experience for patrons.

Manager Logan Promises Kid-Dies a Xmas Tree

Poor Children of Atlanta to Have Good Christmas Time at the Georgian.

By A. M. Berman

Atlanta, Ga.—Manager H. H. Logan, of the Georgian, has made the following announcement:

"The usual distribution of Xmas trees and presents for the poor children of Atlanta, has determined they all shall have a fine old fashioned Christmas this year. The city will join the Georgian in the Georgian theater on Sunday, December 25th, a big performance for the poor children of Atlanta. There will be a Christmas tree and gifts for all—the kind of gifts that will last long. Wooden shoes, mittens and other articles of wear to keep them warm and comfortable. Local merchants have arranged a system whereby he will be able to reach every child who is in need, through several charitable organizations."

IRVING CUMMINGS IN ATLANTA

Irving Cummings, the star of the recent pictures "The Sky," has appeared this week at the Palace theater, in Macon, Ga., and the Strand theater in Atlanta. He is to stay for many interesting incidents in connection with the taking of motion pictures.

FIRE SUIT AGAINST MUTUAL

Gordon Adams, twenty-three years of age, through his attorney Saturday morning, filed suit in the Superior Court against the Mutual Film Corporation, for $10,000 for alleged injuries sustained while working on the second floor when the film concern was destroyed by fire on October 16 last. Adams claims he sustained a concussion of the spine.

A CHANGE IN MANAGEMENT

Garyet, tinted with a bit of sadness marked the gathering of motion picture men last Tuesday evening in the office of the Georgian, 71 Walton street.

There was a hearty welcome for the new manager of the Atlanta branch, B. F. Hardcastle, and a regretful parting with the old manager, Miss Virginia, who for two years has managed the Kansas interests in Atlanta, and proved to be one of the most efficient women in the exchange business. After two years of service to Miss Virginia, Mr. Simpson has since left for New York, where he is to continue his show business. Mr. Hardcastle will prove a worthy successor to Mr. Simpson.

MANAGER'S BIRTHDAY DINNER

Friends of Ralph de Bruler, manager of the Strand theater, were entertained Tuesday night at the home of Mr. de Bruler home, 88 Lucile avenue. The occasion was Mr. de Bruler's fortieth birthday, and the dinner was a surprise arranged for his husband by Mrs. de Bruler. The table was charmedly decorated and the dinner itself was a feast.

A BENEFIT AT THE GRAND

A benefit moving picture performance was given at the Grand theater, under the auspices of the Georgia war relief committee for France and her allies. Children were entertained by various charities, Dr. F. E. May, executive secretary of the Georgia war relief committee, arranged for the show. Among the distinguished guests, the best ever seen in Atlanta. Dr. May also had several pictures direct from France fields and of actual battles. The benefit was a success financially.

"Nation" Film at the Atlanta.

"The Birth of a Nation" was shown at the S. H. Rothapfel's home. It comes to Atlanta without any marks of the censor as far as known, and will undoubtedly draw the largest audience of any picture ever shown in this city.

PITTSBURGH NEWS LETTER

Special to Moving Picture World from Pittsburgh.

Rothapfel, Nearing Home, Reaches Pittsburgh.

PITTSBURGH, PA.—One of the most enthusiastic meetings of exhibitors and film fans that has ever been held in this city took place on Wednesday evening, Nov. 24, at the Fort Pitt Hotel, under the auspices of the Mutual Film Corporation, of which Walter Kinson is the Pittsburgh manager. S. L. Rothapfel was the guest speaker and delivered an interesting lecture to the Pittsburgh film men.

After Mr. Rothapfel's lecture he answered a number of questions asked of him by the local exhibitors.

Pittsburgh May Get League Convention Next Year

Fred J. Herrington, president of the Motion Picture Exhibitors League of America, attended a meeting of the Pittsburgh Screen Club Sunday, Nov. 28, and in a speech he said that Pittsburghians have excellent prospects of getting the next national convention of the Exhibitors League in November of next year. The Chamber of Commerce has arranged to send a representative to the meeting of the executive committee of the league in Chicago during the last week in this month, with inducements enough to get the convention for the city.

Pittsburgh is conceded by many as having the best film house and theatre district in the hands of the organization as it is one of the leading film centers of the United States and is the "home town" of Mr. Irvin, of the V.-L.-8-E; Lewis Zelnick, of the World, and R. M. Rowland, of the Metro.

Screen Club Will Elect Officers Dec. 12

The Pittsburgh Screen Club held a meeting Sunday, Nov. 28, in the Olympic theater, Fifth avenue, at which the officers for the ensuing year will be elected, but owing to the small attendance it was deemed expedient to defer the election to the meeting scheduled for Dec. 12. Each member present was appointed a committee of one to secure a large attendance at the meeting.

President Kester presided at this meeting and in an address stated the objects of the gathering and asked questions as to future activities of the club.

Fred J. Herrington, president of the Motion Picture Exhibitors League of America, was present. He suggested that an address by a man prominent in the industry would prove a strong attraction and mentioned W. Stephen Bush, of the MOVING PICTURE WORLD of New York, as one of the men whose name was most often suggested for the purpose. Mr. Parke stated that he is a warm personal friend of Mr. Bush and that he would get in communication with him with the object of getting him here on Dec. 12.

M. H. Berman Made a Manager

M. H. Berman, road man for the Metro pictures, has been elected manager of the Harrisburg office, has been chosen as manager of the Kansas City branch of the Metro. Mr. Berman has been in the new field of activities and immediately took charge of the office upon his arrival in Kansas City.

Mr. Berman has been in the moving picture game only seven months, but in that short time he has made a most successful start with the World and for the past two months with the Metro. His success as a manager is predicted by all who know him.
CINCINNATI.—The completed organization of the Highland Film Co., which was incorporated some time ago for the purpose of operating a producing-moving-picture studio in or near Cincinnati, has been completed last week. The board of directors of the company is being announced as follows: United States Sub- Treasurer Arthur Espy, John W. Peck, D. J. Reinhart, Thomas Ford, J. W. Winn, T. M. Flannigan and F. B. Bishop. The company is about ready to begin producing, according to statements being made on all of its films a striking and attractive trademark, featuring the figure of a Highlander and the word "Cincinnati," thus giving the Queen City nation-wide publicity. Financial details are now out of the way, enabling the company's executives to concentrate on the important work of preparing for actual production of films.

L. LIBSON IS VICE-PRESIDENT.
Advices from Denver, Colo., whither L. Libson went a few weeks ago in charge of various matters connected with the acquisition on the Tabernacle and Opera House, indicate that the deal went through and that the pictures will be shown intimated some time ago in these columns. A new company, to be known as the Denver Pictures, is being organized for the purpose of operating a house in this city. The big factor is say, the Libson vice-president, will control the theater hereafter, in its career as a moving-picture house, with the exhibition of the Harris-Schubert attractions, John P. Harris, of Pittsburgh, is president of the company, and E. H. Hardcastle, Cincinnati, is secretary and treasurer, while Lee Schubert, George B. Cox and Joseph Rhinock, big figures in the film field, are of course interested in the company, as it is organized for the purpose of operating a house in their string.

LET CHILD SING—IS FINED.
John W. Popp, one of the proprietors of the Main street at large, is in the city, says the Cincinnati Enquirer, with the municipal authorities last week, without the slightest intention of doing so. Mr. Popp has been held a second time for an infant prodigy of six to sing in the theater one evening, at her mother's request. The juvenile singer was not only not a regular professional performer, it appeared, but was presented as a special attraction by her mother. Notwithstanding these facts, however, the municipal court imposed a fine of $25, which was allowed to be taken up with a promise, which is understood will be done.

HITE BUILDING A BUSINESS.
Arrangements for the Triangle Film productions are rapidly being closed by leading houses everywhere. Manager C. W. Hite devoting much time to personal work in placing the program advantageously. He returned triumphant last week from a trip to Indianapolis, where the Triangle service will be used by E. G. Sourbier, while Louis Chakeres, of the Majestic Amusement Co., is going to be one of the more important Ohio exhibitors to join the Triangle fold. The Plaza, of Norwood, is the latest projection of many of the several big suburban houses in Cincinnati, will show Triangle releases every Sunday. The Plaza recently decided to eliminate vaudeville completely, and to devote its program entirely to feature pictures every evening. Manager Hite is still engaged in negotiations for a Cincinnati downtown house and the indications are that he is to secure one. It is rumored that the Walnut may be secured.

TENNESSEE TRADE LETTER.
By J. D. Crain, Jr., Chattanooga Correspondent. Picture World.
Triangle at Popular Prices in Chattanooga.

The Bijou theater, of Chattanooga, is now a proving ground for the program at popular prices and is doing a nice business with this high class film service. Matinees are established for the 15 cents, while night prices for the same floor, which is reserved, are 25 cents. Balcony prices at night are 15 cents, while the semireal colored balcony is sold at 10 cents a seat. Children under six years of age, accompanied by parents, are admitted free of charge.

Free Concert on New Organ.
On Sunday afternoon, November 25, Prof. Thomson presented a free organ recital on the Vartola Grand at the Bijou theater, Chattanooga, and the public was invited to attend and listen for free. The cost was $15,000, and has attracted a great deal of attention. Previous to brightening of the screen for the concert, the Bijou performed a thirty-minute organ recital. The regular plays at the Bijou are being suspended regular afternoons and take about two and one-half hours of running. None of the theaters on the outskirts are being run at all, and the Bijou, afternoons or night at this time, awaiting the outcome of the test case which was recently filed.

Clarksville Opera House Sold.
The site of the old Elder Opera House, at Clarksville, Tenn., has been sold to the Robinson-McGill Carrier Company, of Nashville. The opera house, which was formerly used for moving pictures at times, was one of the buildings destroyed along with the old Lillian theater, in a big fire last December. The house was recently rebuilt on far more handsome lines, but the city will remain without a regular opera house for the time being.

Fox Films Please the Lillian Patrons.
The Lillian theater, of Clarksville, Ky., seems to have discovered a new attraction, "Sin," in which Theda Bara and William E. Shay take the principal parts. This picture is one of the best seen in Clarksville for some time, and played to good houses. The management has bookend another fine picture, the new "Redhead," which takes the leading role in the production of "A Fool There Was." Bernard Gooch, a faithful exhibitor, has made a splendid showing, and recently gave a piano solo at the theater as an added attraction, while Frank Penniman, David Wood and John Mason take the leading parts, was shown.

"Hearts Adrift" Draws Again.
Mary Pickford, in her old success "Hearts Adrift," recently "appeared" at the Grand and New Majestic House, of Memphis, Tenn., to large and admiring crowds. This picture is interesting from start to finish. Mr. Tomlinson, of the drug store, has been carding card at the moving picture theaters. Miss Maud McShea, in the five-reel "Hearts Adrift," which Pickford was in, was another picture which went well at the theater. Miss Pickford and Miss Clarke are two of the greatest favorites in Memphis.

The Lyric, of Lebanon, Tenn., recently exhibited the six-reel Fox feature, "The White Sister," in which Viola Allen takes the leading part. Many people had previously seen the book and the play, and were considerably interested in the film version.

The Majestic Amusement company, of Memphis, Tenn., has been showing a number of big productions in the Majestic theaters. Majestic No. 1 recently exhibited Olga Petrov in the wonderful production, "Mr. Smith Goes to Washington," which was extremely well. Hazel Dawn, in the famous Players production, "The Masqueraders," was also shown at Old Majestic No. 1.

IN KENTUCKY.
At Pineville, Ky., was recently sold by order of the court to satisfy a mortgage claim of $12,000. C. W. Metcalfe is the owner of the property for $15,000. Mr. Tinney has taken over the active management of the theater and the Pineville General Film Co. for service. The serial picture "The Diamond from the Sky" will be continued. Arrangements have been made whereby one big feature will be shown each week.
New Kentucky Fire Law

State Fire Marshal C. C. Bosworth Has Prepared a New Fire Code Governing Places of Amusement—Copy Has Been Sent to the Local Exhibitors' League

President Dittmar—Provisions of the New Code.

By G. C. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—C. C. Bosworth, the state fire marshal, has prepared a draft of a bill which will be introduced at the 1916 session of the Kentucky Leg- islature, the provisions of which are designed for the promotion of public safety by preventing fire protection in moving picture theaters throughout the state. A copy of the proposed bill has been forwarded in the hands of Louis J. Dittmar, president of the Kentucky Branch No. 7 Moving Picture Ex- hibitors' Association. Mr. Dittmar is also an officer in the Louis- ville Photoplay Association, and will probably discuss the measure before the local association, and call a meeting of the executive committee of the state or- ganization to discuss the proposed re- quirements of the bill, which is favored by the fire underwriters. The bill will probably be considered by the smaller exhibitors out through the state, but is generally provided for by the larger exhibitors of the state.

1. All electrical devices, equipment, and appliances shall be of the approved type and design and shall be installed in accordance with the National Electric Code.

2. All moving picture machine booths and lamp houses shall be of the standard make and kind and shall conform to the standard plans furnished by the state fire marshal's office.

3. After performances and before clos- ing, the nameplate and service switch shall be opened in order to prevent passage of current in buildings when the pictures are being run at the show- room. This switch shall be made upon application to the fire marshal in writing, who will make inspection of the wiring and render decision as to installation.

4. All exit doors shall open out and be equipped with inside with quick opening latches. All exits from buildings shall be marked with red lights above doors and where exits lead to alleys, yards, and enclosed places, a light shall be placed on outside of same, and all exit lights shall be kept in good working condition. The hours of performance, both inside and outside of building.

5. The moving picture theater, opera house and other places of amusement shall be equipped with chemical fire ex-tinguishing equipment. Upon application, the fire marshal will furnish requirements to each building according to the size and area to be protected from fire. Each moving picture booth shall have at least one fire extinguisher of the inside type.

6. All heating appliances shall be in- stalled in a safe manner. Stoves, furnaces, etc., shall be protected from the ceiling, floors and partitions by fire resi- tating materials leaving air space be- tween fire protection and the inside surfaces of the building.

7. No chafing or other obstructions shall be allowed in aisles, passageways or exits during the performance. The floors and steps shall be allowed to stand in aisles during same.

8. Rubbish, trash, oily rags, etc., must not be thrown or disposed of in such a manner as to cause a fire risk. Any material in fire danger must be burnt or removed from buildings each day.

9. Where places of amusement are lo- cated on second floor of building, same shall be equipped with standard fire es- tinguishers of the inside type.

10. Under no circumstances allow smoking in amusement places.

1. Where open cellars are located on sidewalk in front of any places of amuse- ment, a wire shall be strung from a netting on underneath side in order to prevent paper, trash, etc., from falling into the cellar.

2. The fire marshal's office is ready to advise and assist in matters.

PRESSY RECALLS EARLY DAYS.

Charles A. Pressy, head of the S. & F. Pressy Amusement Co., Bardstown, Ky., who is interested in a number of pack concessions in addition to his films, is a past president of the Louisville correspondent of the MOVING PICTURE WORLD, stated that he was one of the early picture men in the Kentucky district.

Mr. Pressy said that in 1898 he traveled the country to show a relatively small number of films, that is, one day or another, and that as the business grew, so did the number of films in his collection. Sometimes the gas would give out and the spectators would leave their seats while a cylinder was heated, and new gas made, probably on the stage in full view. A few years later Mr. Pressy built and sold a number of theaters in Texas from a speculative standpoint, and managed to clean up nicely, and brought his first theater to Beeville, Corpus Christi, Beeville, and other points.

A man died of heart failure in one of these theaters one night, but the house was so densely packed that the crowd held him up, thinking that he was intoxicated, some time before the truth was known.

TRIANGLE PRICES COME DOWN.

Although the Triangle Program, being shown at the Walnut Street theater, of Louisville, is high class and is excellently produced, it is being demonstrated that Louisville people will not pay high prices to see moving pictures, and the manage- ment of the Walnut has reduced prices accordingly. Prices now at the theater are ten and twenty cents where they were formerly 15, 25 and 50 cents. With the reduction in prices the eighteen-piece orchestra has been added, a second feature in the theater is now using its $15,000 mechanical instrument. The theater continues to do a good business, but it has been necessary, and has arranged a schedule so that it is possible for the patron to look at a ballet and a feature film in the theater, and even have a ball in the theater and in the lobby, and just when to enter the theater in order to see any of the films which are being shown. The feature and the comedies make up the bills.
Detroit Special Shows

City Recreation Commission Calls a Meeting of Film Men to Consider Plan to Have Specially Chosen Shows for Children on One or Two Days a Week—Would Be Put on a Paying Basis.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—On Wednesday afternoon there was a conference held at the office of the City Recreation Commission, No. 818 New Parrell Building, attended by representatives of the operators at Ira J. Jayne, head of the commission, Mrs. H. R. Ashbaugh, of the Detroit Federation of Women’s Clubs, and several other ladies interested in educational work, as well as George W. Trendle, representing the John H. Trendle and Son Circuit, and J. J. Garlamb, manager of the General Film; G. J. Trask, of the Mutual; J. A. Fitzgerald, of the Metro; A. Arthur Calle, of the Majestic Theater; Jacob Smith, of the MOVING PICTURE WORLD, and a number of exhibitors.

The purpose of the conference was to work out some plan whereby we can create greater interest in motion picture films that would be suitable for children and young people. In other words, it was the contention of the committee that it would be a splendid thing if every theater could put on some suitable picture each afternoon of each week—say Friday or Saturday—and give the children of Detroit humorous, instructive and films of educational nature. Just how this could be brought about was discussed pro and con.

Representative of the Recreation Commission said: "We don’t want you exhibitors to give the children anything that you can’t afford to pay for whatever entertainment they get. What we want to do is to cooperate with the motion picture people and to see if we can’t get together shows that will show a class of film that will appeal especially to children—they need not be entirely of an educational nature. We don’t mind if they are full of comedy, if they are clean and wholesome. We don’t believe, however, that some of the big features and things that are understood by their parents and by grown people are suitable for children."

We realize that the motion picture industry is a wonderful industry, and we do not want to do anything that will tear it down. It is too great a factor in life. But if this commission can do anything to help the children of our community, we will do all in our power. Messrs. Calle, Gilligher, Trendle and Trask gave their views, and it was decided that the meeting will be held on Monday, Dec. 15, and to get into the furthest. Meanwhile both sides were urged to get the plan careful thought.

UNION PUTS LIMIT ON LOADS.

Five Reels Counted Enough for a Boy—Union Progress.

When the question of agreement between the union motion picture operators and the operators of Detroit was up recently the operators did not ask for any increase in wages, but they did ask that the union limit itself to not more than three reels as a load. It was the idea of the boys in regard to carrying film. The agreement is that the boys should carry film only for the union, not that they do not be requested to carry more. It is also understood that the operators will not limit the union.

The Detroit Operators’ Union is making favorable progress. It now has 95 members. They are all working and the wage scale runs from $17.50 to $32. The union plans a big dinner and dance on Feb. 15, the 3rd anniversary of the life of Mr. W. E. Haynes. The union has permanent quarters in the Swan Building. The union announces that all difficulty with the Northwest theater, owned by Clarence Seested, has been settled satisfactory to both parties.

RICHARD BRODERICK DIES.

Detroit moving picture men lost a friend and colleague Friday, Nov. 25, in the death of Richard Broderick, Detroit, which was caused by typhoid-pneumonia. He was born at Bad Axe, Michigan, near those fast-growing towns, the Rapids, where he went five weeks ago as assistant general manager of the A. J. Gillingham chain of theaters. His father and four sisters survive. Burial took place in Detroit.

FAILED TO NOTICE CLAUSE IN CONTRACT.

"The Birth of a Nation," which was advertised extensively as being booked for the Windsor theater, Windsor, Canada (across the river), has not been booked by this house by the producers, and it may be that the Basil Corporation, who contracted for the Canadian rights to this film, may lose that privilege.

Bert C. Whitney, proprietor of the Detroit opera house, who has the picture booked for two weeks in January, on seeing the Canadian advertisement, got in communication with New York and asked for protection. Upon investigation it was found that the Basil Corporation had neglected to mention in the contract which specified that the entertainment should not be advertised in the United States by the Canadian promoters.

A Theater Man’s View of Censorship

John H. Kunsky Tells World Representative Why Self-Appointed Censors Are Not Able to Give the Best Service to the Community.

There has been considerable talk lately about censoring all theatrical entertainment in Detroit, which includes motion pictures. John H. Kunsky when seen by the WORLD representative and asked to express his opinion on censorship, remarked: "Yes, I am in favor of censorship to some extent. I believe that pictures not having the approval of the National Board of Censorship should be allowed in theaters without having to be further censored. I do believe, however, that pictures not having the approval of the National Board should not be permitted. In my opinion a picture failing to have the National Board approval is either unfit for the public or is because the producer is afraid it will not pass the board. What the National Board does is to grade. It has me any time. I would like to see an ordinance passed in every city, and in fact by the state legislation, giving free reign to the National Board when it comes to taking a stand on what or what not should be shown in motion picture theaters. Of course if such an ordinance or law cannot be passed, then I favor having the local police department, censor pictures, the same as it is used to.

"When we had police censorship a few years ago, we had a more effective and if the public feels that it must have censors, then I say, leave it up to the police and let the men be members of the clergy or club women censoring pictures, because while their intentions may be right, they have not had sufficient theatrical experience to know what the public should have. It is wrong to say that the public demands immoral or suggestive pictures, because they do not. They have more or less of a class of film the public will go in large numbers, but they will go to see clean pictures, which have been proven by the kind of attractions built up by the Alhambra, Washington, Garden, Strand, Majestic and others."

"PEACE" FILM MAKES BIG HIT.

No picture ever brought to Detroit has been given more free newspaper publicity, more advertising and created more interest than the Battle Cry of Peace, which opened to tremendous crowds at the Broadway-Strand theater on Dec. 15, at 5:30. There was a performance at 2:30, but it was private and held under the auspices of the Aero Club of Detroit and Detroit Athletic Club. There was present at this private showing prominent state and government officials and many of the most prominent men and women in Detroit and Michigan.

Preparatory to the opening day an aeroplane circled the city and dropped "bombs" upon the city’s homes, streets, unions and factories. On one side of the bomb was printed "Dropped from an aeroplane by the Aero Club of Michigan." The other side had the words "Prepare, The Battle Cry of Peace." At the Broadway-Strand theater shows us what may happen to us if we don’t prepare. The Aero Club of Michi-
To Abolish Censor Board

Alderman Weisenburger, of Quincy, Illinois, introduces Ordinance to Nullify Local Censorship in That City—Referred to Committee Made Up of City Council, Censors and Exhibitors—No Decision Yet.


Quincy, Ill.—Formal action toward the end of abolishing the local movie censorship was taken when Alderman Weisenburger moved that an ordinance be drawn to nullify the present censorship body. Controversy followed and it ended in the matter being referred to the Council, as a whole, and a special censorship board and the moving picture exhibitors.

All but one theater was represented at the Council meeting of Wednesday afternoon, Oct. 15, at the Star and Belasco theaters. The City Council, it was feared, would have to go into a special meeting to pass the ordinance. Mayor Gaylor of New York was discussed as a reason why there should be no local censorship.

EXHIBITORS ANSWER CHARGES

Come on the Carpet Before Civic Club and Tell About Shows.

Oak Park, Ill.—Motion-picture and serial pictures at the acts at moving-picture shows were things that were offered to patrons at a session of the Suburban and Civics club in Oak Park. Two exhibitors, Manager Hodgson of the Oak Park theater and Manager McManus of the Southern theater, has agreed to “go on the carpet.” Miss Whitman, who presented the case against the pictures, outlined the following objections: (1) Children in groups without chaperone; (2) sitting in dark room without supervision; (3) great harm in a series of pictures that have no special point to them, that children follow up just to see how they come out; (4) danger when a long piece of literature is illustrated, for “fire it all” and “it doesn’t want the bother of reading, and he seldom cares to see the same pictures twice; the substitution of mental excitement for physical.

Manager Hodgson of the Oak Park answered the first objection at an early day. The Oak Park theater is doubly lighted throughout on that very account: also, close to 200 sets of fitted in the theater with 22-inch seats with large spaces between. He also declared real opera houses and the theaters were not appreciated. Hodgson’s standard is not to run anything he would not want his own children to see.

A tribute to Manager Hodgson was paid by Manager McManus, who spoke of the cutting and rejecting film for the theater and for his program. He is high class. McManus himself found that only about 15 percent of his patrons were children and fairy tales and the like must be run at special shows.

NEWSPAPER GIVES A LUNCHEON.

The Springfield News-Record gave a luncheon at the Illinois Hotel, in that city, for the first annual meeting of the Hampshire chapter of the Illinois Motion Pictures Council, which met in Springfield. The affair was significant of the cordial relation between the paper and the managers of the Hampshire firms. The News was one of the first (probably the first) Illinois newspapers to foresee the possibilities of moving pictures. The Hampshire News inaugurated a department devoted to the photoplays, and it is said that an article might be said that a film was ready when other papers were a trifle too partial to their “legitimate” theater and the Hampshire News was friendly to the moving picture house.

The guests at the luncheon included James O. McClelland, manager of the News-Record; Fred Hartman, manager of the Majestic theater; Benjamin Rovin, manager of the Portage theater; H. Q. Shaw, manager of the Vaudeville theater; W. W. Watts, proprietor of the Galey and Vaulette theaters; A. Edw. Kung, manager of the Grand theater; Mrs. A. J. Melton, manager of the Orpheum theater; J. David Stern, editor of the News-Record; Fred T. Willhite, advertising manager of the News-Record; Clarence C. Cheadle, managing editor of the News-Record; Harry T. Lomper, manager of the Fine Arts theater, and John W. Sheperd, manager of the Capitol and Family Circle theaters; W. Warington Wills, dramatic editor of the News-Record; H. A. Shapiro, manager of the Chatterton opera house.

No Censorship in Alton.

A censorship ordinance was introduced before the Alton (Ill.) city council, due to the recent appearance there of "The Birth of a Nation." The mayor declared it would be necessary to have a final decision on all classes of amusement. The aldermen declined to pass the measure.

Censors Out for Vaudette Only.

Club women in Dixon want to censor vaudeville shows, but do not object to moving-picture shows no regulation by them.

Chris Taylor Gives Kiddie Treat.

An annual Thanksgiving benefit show, Chris Taylor, proprietor of Dreamland theater at Kewanee, Ill., was to feed fifty orphans of the city at a local cafe, then have them as guests at the afternoon show.

Manager Proud of New Organ.

Manager J. J. Reilly of the Princess theater at Alton, Ill., used a whole page of newspaper space to tell what his new Seeburgh pipe organ would mean to his playhouse patrons.

Cecil Rollins Building Fine Home.

Cecil Rollins is an exhibitor at Newman and Sheffield. He is building a $10,000 combination music and projection building, and the use of an automobile will be able to watch all his interests. The theater will have a water supply and electric lights.

Chosen Illinois Items.

"Cabira" was sponsored at the Princess theater in Canton by the Canton Register, which has undertaken to bring some of the big films to that city. This film was the Thanksgiving Day attraction at the opera house in Flora, where 35 cents admission was charged.

The film "Silent Threads Among the Gold" seems to find its way into the hearts of people as readily as the enduring song from the hills of Haiti. Pioneering dates by request in Illinois are above the average for a feature film. Young youths in Illinois like the moving pictures. Manager Savage of the Temple at Alton had a special feature "Caribou" and the Western Academy at Liston received an indeterminate term in the reform school at St. Charles.

D. C. McCallum, formerly a Pekin exhibitor, is now assisting in the management of the New Palace theater at Luverne, Minn.
An Exchange Man's Map

Kansas City Mutual Manager Has Scheme to Show at a Glance Business Condition in All Corners of His Territory—Grade of Towns Noted—Mutual Business in Each—Routes Taken by Films.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, Mo.—F. L. Kilts, manager of the Mutual Mutual, said that he has at last worked out a device he has been studying for many years. In the show this map indicating the location of exhibitors in his territory, and the business of exchange with them. It is already proving its usefulness though it has not yet been fully developed.

The territory involved includes eastern Kansas and parts of Missouri. Kilts had his first job finding maps of the two states that would answer his purpose. Thereafter he prepared his own, bought a board, and framed them, and hung the result on the wall behind his desk.

The idea is mapped a picture show is marked with large-headed pins. The heads have inner and outer circles which are different colors. White pins indicate exhibitors on circuits, regular accounts. Yellow pins, commissional accounts. Black pins indicate Master accounts. It is probable that pins of yellow heads will be used, perhaps pink, to indicate semi-Regular accounts.

At a glance, therefore, Mr. Kilts can observe the distribution and location of the accounts, and their location. Kilts has the idea carried even further into full efficiency. Threads are run from Kansas City to Kansas City along the regular accounts, to show the routes taken by the pictures. These threads run, now, only to and from the Kansas City office, not extending regular accounts. There is no need for threads for the yellow and the black pins, as the names of the towns and cities on the routes are usually sent direct from the exchange, and returned directly. But in case any change occurs in the routes, or when the colors change, threads of a different color would be used—yellow for commercial accounts, black for Master accounts.

It is obvious that the course of the white threads among the white pins is a graphic display of the discovery of routing of pictures, and in the working out of routes, to secure the greatest efficiency of the work containing a picture show is marked with a circle. The interior of the circle is colored differently, according to the registration of business, by population and number of houses; for instance, the small towns showing only 2-4,000 people; the large towns, blue; the villages, yellow; the towns with 4,000 people, red; the towns with 5,000 people, green; the towns with 10,000 people, those in regular accounts are usually sent direct from the exchange, and are returned directly. But in case any change occurs in the routes, or if the colors change, threads of a different color would be used—yellow for commercial accounts, black for Master accounts.

A notable feature of this map and its operation is that no account is taken, no showing granted, in the absence of either the naturalness or the exhibitors of the competitors. In the use of a former map, Mr. Kilts had indicated directly the names of the accounts of two or three of the leading companies. Now, however, he is considering the possibility of a map between his exchange and the exhibitor, and he eliminates any notion of trying to get business from somebody else, or of worrying about the increase in the other fellow's accounts.

This proved a valuable aid to the traveling men, and to others connected with the exchange. Everybody studies it, and the information necessary to perfecting its use.

CHAMPIONS MOVING PICTURES.

Clair M. Patee, of Lawrence, Kan., the Stormy Petrel of the Censorship Service, unregrettable and unafraid, grinned a Galatian gun of vituperation and deadly invective without tiring and, to change and mix the metaphor yet again, pours the flood of his eloquence, as his latest assiduousness did, to make the world know of the menace that is spreading rapidly, and to shore up the finger of reason against it.

The letter is "The Censorship Bug," "which," he says, "has deposited its eggs of discord (presumptuous and uncalled for) in nearly every industry and household of Kansas, and as Secretary of State J. T. Botkin declared its effect is to push the state closer to the grave."

The letter strikes many responsive chords in Kansas, in many lines of business besides that of exhibiting moving pictures.

A LITTLE PICTURE WAR IN CLYDE, KANSAS.

Exhibitor L. W. Bloom Gives the Other Side of the Story.

To The Moving Picture World:

In your issue of November 12th, page 342, an article headed "A Little Picture War in Clyde, Kansas," stated certain conditions that are misleading. Although the affair is small, yet you have given space to one side only; I would like to give the other two sides to any question I would like to also volunteer some information.

In the first place, I opened the show at Clyde by invitation from a large number of the leading citizens who wanted something else besides "junk" pictures. They had not been given the opportunity to see the best business pictures that I could not get a building, I rented a tent. I gave them the same features which I have been showing in other towns where other town its size in Kansas was getting. Then the rains fell, the floods came and we got to show about two nights per week. Before this, however, the other show, which the writer of the article failed to mention, was about broke, with the bank holding a mortgage.

I went to them and made them a fair offer of a compensation to show the details. In the meantime a few others figured that they could squeeze Johnson out, which they did, and then came to me and make me buy and "clean up." Their "forced" price at first was $1,400 for no account, and a show that would not involve $250; their second offer was $1,500, and after they saw that I was not there to "suck up," I asked them what was the town and I would not go there; otherwise they said that no other town its size in Kansas was getting. Then the rains fell, the floods came and we got to show about two nights per week. Before this, however, the other show, which the writer of the article failed to mention, was about broke, with the bank holding a mortgage.

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December 11, 1915
THE MOVING PICTURE WORLD

ST. LOUIS NEWS LETTER.
By A. H. Glebler, St. Louis Correspondent

Garrick Now Permanent Picture House.
The Garrick theater, Sixth and Chestnut, was formally opened as an all-moving picture house Sunday, November 26th. The idea is under the management of the Cincinnati Amusement Company, who have taken an eighteen-year lease on the theater, which is adjacent to the old Garrick, which has been working day and night since its arrival attending to the innumerable details necessary to converting the Garrick into a moving picture house. Mr. Jackson, who came on here from Cincinnati, has worked in the theater business for over twenty years and has had years of experience in managing legitimate houses. The Garrick was opened in 1901 with Charles Dickens, who all over in Shakespeare repertoire, but of late has played many motion picture feature programs.

Minusa Screen Business Good.
E. R. Anderson, of the Minusa Cine Products Company, said that business conditions point to a revival of business for the coming fall and winter. The order books of the company show an unusually large amount of equipment shipped to theaters in all parts of the country in the last week, indicating that some of the theaters to which new Minusa screens were shipped recently were the Strand, Marsh, Pennsylvania, Seattle, Wash.; Sunbeam, Cleveland, Ohio; City Theater, Newark, N. J.; Odeon and Strand, Farrell; P. W. B. about Boston; Colorado Springs, Colo.; Carson and Mack theaters, Jonesboro, Ark.; and the Temple Theater, Springfield, Mass. One order coming through the Picture Theater Equipment Co. of New York called for three screens, with a special feature of placing one of the new screens behind the proscenium, that in the Empire, the Queen and the Strand. Another order came from the Board P. M. in New York about Boston, Mass., for a screen that will be used for educational purposes. Another order came from Mr. Erbger O. Gregory, who is cashier of the National Bank of Edwards, N. Y., as well as a prominent motion picture exhibitor. The 300-pound screen has been shipped to their office, and otherwise show a healthy growth. Mr. Nat I. Brown, sales manager of the Picture Theater Equipment Co., recently made a business trip to Chicago in the interest of the corporation.

American Theater Sold.
John Michael, who has been operating the American theater at Twelfth and Bar ton streets, sold the property last week to John Lembrotte, who will open the theater again as soon as he has made some improvements on the place. The American has a nine-year lease, five acres, and seats 700 persons. In the rear of the building is an electricity generating plant, and from this plant the theater has a wild ride of 46 feet, with no posts intervening. Mr. Brinckman paid $20,000 for the property, and took lease on an adjoining building, which seats 1,200 persons. This theater is doing a good large and practical stage. Mr. Michael states that he is retiring from the picture business.

C. A. Maberry Opens the Delmar.
The Delmar theater, at Delmar and Kingshighway, opened on November 24th with an exclusive feature program, under the management of Mr. Maberry, who was in charge two years ago, when the house first opened. Since that time the attractions have been varied and last week was sold to Benjamin P. Struberg, who has placed Mr. Maberry again in control of the place. The program is to be changed four times a week, with continuous performance on Sunday from 11 a.m. to 11 p.m.

Combination of Five Theaters in Indiana Harbor Closes a White Heat Show War That Has Cost Plenty of Money—Raise in Prices and Fewer Reels Now—A Businesslike Management and Policy.

The Regent theatres in Indiana Harbor, where five picture and vaudeville houses, each within a short walking distance of the others, have fought for existence, will be merged into a combination that will be the biggest producing unit of its kind in the city.

That the merger is necessary was decided by the managers, who have traveled the world to select the best and finest in the way of equipment and decor. The Regent is the largest of the Indiana Harbor theatres, the others being the Liberty, Nick Dolche of the Gem, and the Rimpinger Brothers, of the Columbia, and that and improvements in the new deal. All of them have retired but Dolche, who entered the merger with Nick and Essau.

Instead of seven reels for five cents, the public is now to pay ten and fifteen cents for its amusement. Vaudeville, which flourished at three of the houses, is to be discontinued. In other words, the business is going back to the legitimate.

The war, which has been at white heat for more than two months, is figured to have cost the managers an average of $1500.00 a week. They were giving patrons more and charging less than any theater in Indiana.

INDIANPOLIS REGENT OPENS.
More Than 8,000 Visit the New Picture Theater on First Day.
The Regent theater opened to an attendance of more than 8,000 on its first day in Indianapolis. The house is owned by Bingham, Crose & Cohen. The new-screen theater is said to be the biggest of its kind in the city, and the auditorium is lighted by indirect lighting fixtures, as well as beautiful lighting. The building is a brick, steel and reinforced concrete and frosted with Mahogany.

The house will be opened daily at ten A.M. and continue, until 11 P.M. There are only a few houses in Indianapolis that are opened before noon.

CIRCLE THEATER DIRECTORS.
The Circle Theater articles of incorporation have been filed. The Indianapolis house is to seat 5,500. The capital stock is given as $25,000. The officers and directors are: Thomas A. L. Porter, president; Thomas A. Porteus, vice-president; Ralph S. Northwood, secretary; Meyer Erizmayer, treasurer; Morrie Gobbel, trustees; Perscot J. Gillingham, Detroit; Isadore Feibleman, Indianapolis; A. L. Strauss and P. C. Hubel, trustees.

NEW HOUSES IN MISHAWAKA.
Mishawaka, Indiana.—O. J. Lembrotte, of Mishawaka, has purchased from the old post office corner at Mishawaka, Ind. Mr. Lembrotte is the owner of a plant of picture houses south of his city, and he expects to turn the old post office building into an up-to-date house with a seating capacity of 600 or more, modeled after the La Salle theater of South Bend. The house will include a balcony with a seating capacity of 200.

Mr. Lembrotte to run only first-class pictures, at an admission of ten cents.

ENCROACHED ON STREET.
Dr. T. Armfield, who is building a new theater in the city, has been notified by the city authorities that the front extended 15 inches on the city property. It is Atchison Angola which will occupy the buildings on the street extended an equal distance on the city property and Dr. Armfield has been notified the city that if any steps are taken to stop him, he will file against the owners of every other building on the street that now extends over the city property line.

I. W. McMahen Started in Indiana.
I. W. McMahen, who with another Cincinnati man has just finished the Forest theater, opened in Indianapolis last week with $60,000, is remembered in Lawrenceburg. Indiana, as the man to make a moving picture exhibition in that city. McMahen early moved to Cincinnati, where he has made a splendid success with the moving picture business.

New Gem Theater Company.
The Gem Theater Company, Indianapolis, capital $10,000, has been incorporated. The directors are Julius Nas sau, N. T. Dolche and A. I. Engle.

Indianapolis Theater Changes and Business Items.
James E. Hanks and James E. Stewart have purchased the theater in Indianapolis, Ind., from N. E. Gobbel and Guy Langston.

John Day of Muncie, Ind., has leased the Palace theater in this city as a moving picture house.

Charles Cummins has bought the Imp theater at Terra haute from Arthur Col lips and will re-open it under the name of the Palm theater. The interior of the house is being remodeled and redecorated and the screen is being enlarged. In a week there will be a special feature film and an exciting program.

The Majestic theater, La Grange, Ind., is now charging ten cents for features. Mr. Charles H. W. Wies has bought 200 new chairs for his theater.

After showing "A Midnight Elopement" for one week, Manager Galligan of the Nelson theater at Logansport, Ind., received so many requests to show it again that the film will be repeated as a part of the Wednesday program until it is apparently people have lost interest in it.

Marvin Miller of Fort Wayne has bought the new $5,000 pipe organ being installed at the Jefferson theater at Goshen, Ind.

Mr. Fred Maberry, of the American theater at Vevay, Ind., has turned the house over the morning to the Mothers' Club of Aurora, which is making an extensive gift of cotton and silk quilts. This quilt show is a prize contest.

The New Lyric theater at Vevay, Ind., is now operating on Tuesday afternoon license from 2 to 4:30 for the benefit of the girl of the hospital. The proceeds will go to benefit of farmers who cannot be in town at night.

The location is Charles R. Price, manager.

Manager H. H. Horneback of the New Majestic theater, Monticello, Ind., is in reality the manager of the Mecca theater, and that it has been renamed the Majestic. It is signed a "Bunch of Enthusiastic Picture Lovers," and has no knock in it from start to finish. In fact, every line is a boost.

Kenneth Peters, proprietor of the Tokio florist, Flora, Ind., has changed the policy of his house and is now using regular service exclusively, after having tried features. Flora, he says, does not want features.
Four Five-Cent Houses Sign Agreement to Charge Ten Cents on Sundays and Holidays—Lyric, Unique, Rex, Majestic, and Best Affected.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Spokane, Wash.—Managers of the four-five-cent moving picture houses of the city signed an agreement during the week to charge ten cents admission on Sundays and holidays and announce that this is being done as a stepping stone with the ultimate plan of raising admission 10 cents continuously. The theaters participating are Lyric, Unique, Rex, Majestic and Best. The change has added a memorable gem in the moving picture picture show and those who go out to the movies will see a difference in admission prices of 10 cents. The change, it is said, will help to take away the outhour picture house that does not affect the benefit picture theaters attract and is considered a neighborhood or suburban picture show.

"We are obliged to make the raise in price in order to clear the $8 and $10 cost of service so that we can get a fair profit that will justify continuing business."

TRIANGLE FILMS COME.

Liberty Theater Asks 10 and 15 Cents, With Boxes at 25 and 30 Cents.

Spokane, Wash.—On Sunday, Nov. 21, the new Triangle pictures were presented for the first time, in Spokane at the Liberty theater. The bill for the first three days included "A Fighting Man," "The Forty Strokes," and "A Game Old Knight," while the last four days of the week were given to the presentation of "The Lamb" and "My Valet."

Double interest was manifested in the theater and there was a change in the charge of film service, but also to the fact that Frank T. Bailey, who has been associated with the Liberty since its inception, has left W. T. Wallingford, who for several months has withdrawn from active connection with it, and will confine his future activities to managing the American theater in Butte, Mont. Ralph Ruffner assumed full control as manager of the local theater. Mr. Bailey retains his interests in the Liberty Amusement Company, which built the Liberty. The American, in Butte, is operated by the Montana Amusement Company, of which Mr. Bailey is general manager.

The new Triangle films proved an instantaneous and a great hit with the people. The motion pictures were turned away Thanksgiving Day, according to Manager Ralph Ruffner, who announced that the film records are being set by these pictures.

Special house lighting effects were supplied for the picture. A large fez, maldens stepped in front of the plush curtains and struck Chinese gongs three times to announce the beginning of the program. The house grows dark, the curtains brush aside and the Triangle pictures are before the spectator.

The pictures were shown to Spokane spectators at only a slight change in the former Liberty prices. The matinee prices were increased from 10 cents to 15 cents for adults and the evening prices remained at 15 cents.

The change is an increase of five cents on the matinee prices. The price for children remains at five cents and box seats were increased from 25 to 30 cents.

THANKSGIVING WEEK PROGRAMS.

Spokane's picture houses were crowded Thursday night when the Thanksgiving day program was shown. The different managers arranged special programs for their patrons, and after 3:30 o'clock in the afternoon standing room was at a premium at practically all the first-class theaters.

Marguerite Clark, in "Still Waters," and the last pictures filled the C l e m m e r theater all day.

Manager Lee S. Forbes reports that Geraldine Elrind, in "His Wife," kept the Class A filled from 3:30 until closing time and many were unable to secure admission.

Charley Chaplin, in "Work," was enough to keep the Hippodrome filled without a holiday, and crowded houses were in evidence at all houses.

The Rex theater presented a new program, "The College Orphans," featuring Carter de Keersmaekers and Gloria Fonda, the Seattle film beauty, and played to good houses throughout the day.

Nance O'Neill, who appeared in "A Woman's Past," the new Casino theater, drew good houses, according to Manager Will T. Reed. At 3:30 at night people were still waiting for seats.

CHOSEN SHORT ITEMS OF INTEREST.

The Orpheum Photoplay Company of Couer d'Alene, Idaho, which is owned and operated by H. E. Seymour, has opened a moving picture theater at Baker, Oregon, spent several days in Spokane on business. He said: "Business has been better since the 1st of August. We are now using the Paramount program at the Orpheum and the Metro pictures at the New Grand."

Because of the ingenuity he displayed in the design and construction of a motion picture theater, Mr. Seymour is employed in the motion picture industry, and has been employed as a motion picture operator in a Couer d'Alene, Idaho, theater, friend F. J. Baker, a Spokane boy, is now employed by the Thomas Ince Production company at Santa Monica, Cal., as one of their high-salaried motion picture photographers.

NEW COMMISSIONER OF PUBLIC AFFAIRS IN SPOKANE.

Edward W. Stutes, Outlines Censorship During Short Term.

Edward W. Stutes, of Spokane, Wash., recently elected public affairs commissioner by virtue of his succession to the chair of public affairs at the city hall, becomes the new watch-dog of Spokane's theatrical morals. He has just stepped into the shoes of Samuel Glasgow as official censor of all that is thrown upon the alaban-

December 11, 1915

PRAIRIE STATES NEWS LETTER.

In Nebraska.

GRANT GARNER has sold the Garnet theater at Blair to Bain & Kennedy, of Fremont, who have changed the name to the Empress. Eugene Upstill has opened the Palace theater at Custer. A. B. Ferris has sold the Lima theater, where the Majestic is now located, to N. C. Rollins, who will operate it as the Liberty. W. L. Burton, of Weston, has purchased the Lyda theater at Glitner, and is making arrangements to operate it as the Lincoln. J. W. Mohr, manager of the Ideal theater at Sidney, has purchased the Gem, and is making arrangements to operate it in connection with the Nebraska Farmers' Congress at Omaha. The schools at Beatrice will purchase a moving picture machine and have the same. Henry Rohloff opened the New Rhoff theater on Leavenworth street, in Omaha, on Sunday, November 28.

IN IOWA.

New Fort Dodge Theater.

J. B. Julius, Ed. Awe and William Johnson, of Fort Dodge, have purchased a site on Ninth street, in Fort Dodge, for the erection of a new theater, to cost from $40,000 to $50,000.

Other Iowa Notes.

The Center Amusement Company of Sioux City has hired 28, with capital stock of $5,000. Nate Block is President, George M. Marshall, vice-president, Louise Will, secretary-treasurer.

Carman Boatwright has purchased the moving picture theater at Tabor from C. E. Thompson. W. L. Holtz will manage the Wonderland theater at Newell, which has been sold to the Newell Amusement Company by H. H. Ling.

Three towns, Clarinda, Red Oak and Creston Amusement Companies incorporated. The theater was shown the Armory in Clarinda.

H. B. Moore and E. Seymons have purchased the Praha theater in the south end of Cedar Rapids from O. Harmon.

The Strand theater at Cedar Rapids had a "Kiddies' Night," when the entire balcony, boxes and loges were reserved for the youngsters, who were guests of the management.

"The Birth of a Nation" was at the Cecil theater, in Mason City, the week of December 6.

The World Film Corporation and Equitable incorporated stock is held by the Garden theater at Iowa City.

The Royal Theater Company, which has leased the building, and has plans to open in Sioux City, plans to remodel it to install 500 seats.

Justice Saunders in "The Adventures of a Madcap" was featured by the Palace theater at Burlington for a special children's show.

DAKOTA NOTES.

L. S. Pearson has been making arrangements to open a moving picture theater at Utica.

George M. Johnson has opened a moving picture theater at Vienna, S. D. A free moving picture at the Grand theater played an important part in the booster day celebration at Mandan, N. D.

Salisbury's Wild Animal pictures were shown to the pupils of the Deadwood, S. D. schools.

The Lawton Opera House Company of Lawton, Ramsey County, N. D., has been incorporated in the state. The incorporators are Ann G. Kops, Mary E. Voboda and E. G. Nicholson, all of Lawton.

D. K. Tomlinson and E. O. Wheeler, of Scotland, S. D., have purchased the Royal theater in Albert Lea, Minn., from W. H. Hodges.

Three reels of intimate views of Sioux Falls, S. D., did much to attract attention.
WISCONSIN STATE ITEMS.

Theater Changes—Brief Notes—Persons.

Special to Moving Picture World from Milwaukee Press Service.

BARABOO, Wis.—Ringling's show is using photoplays. The new theater built at Black River Falls by the Famous Five-Cent Show Company, Ltd., will have Paramount and Tiger Theatre on Tuesday and Thursday, and Universal Theatre on Monday, Wednesday, Friday and Saturday. There will be no Sunday shows.

The Cranes Educational at Two Rivers contemplates the purchase of a Simplex machine for use in the schools.

The Granada formerly Superior, Ind., the new manager of the Savoy theater at Superior, gave away 1,000 carnations at the reopening.

Mr. and Mrs. F. A. Parsons, who purchased the R-K theater at Black River Falls and Fox and Kees, will rename it The Parsons.

Frank and Herman Schenk have purchased the Star and Granada in Waukesha, Wis., to operate the theaters.

Manager McLaughlin of the Unique, at Eau Claire, has adopted the "country store" prize-giving plan.

The Majestic theater at La Crosse started the bookings November 29th.

The Empire theater at Chippewa Falls was closed for four days to get a new dress.

The public schools at Lancaster have installed a moving picture machine.

The Grand Theater, Superior, recently announced a return booking of "The Birth of a Nation."  "The Melting Pot" and "The Rosary" were features run by the Majestic at La Crosse in an all-week benefit for the Y. W. C. A. home fund.

TRADE NOTES IN TEXAS.

The Peerless Feature Film Company of Dallas has discontinued business, the Alliance, and H. A. Bell has moved the stock of films, paper, etc. Manager H. T. Peebles, of the Peerless company, is now in the employ of the firm in the Houston-San Antonio territory.

The Mutual Dallas office is receiving a coat of paint and repairs, and in and will soon put on a brighter appearance. The World representative had a little trouble getting through the "Free Paint" signs, but as no "whitewash" appeared, he presumes none is needed.

According to reports received by the Alliance offices, the Orpheum, Enid, Okla., has passed from the management of Cummins & McVell to Locka & Locka at Bloomer, and at operating it this winter, will convert it into a business building.

I. N. Knutson has sold his moving picture show at Blair to I'veon Johnson, Lexington.

Herman EDT New York City, has leased the Grand opera house at Oshkosh for ten months, and it is stated that all the general favorite attractions are to be made and a general supervision held by the managers. Some of the kids are still operated, but it is presumed this will add more to dances and cabarets.

The manager is required to give prompt approval or disapproval of any proposed performance, it not being necessary for the city council to pass on the same. His decision is not to be based on former reputation, objection, advertisement, or anything else that may bear on it. If he turns it down and appeal is taken the appeal board must view and pass on the protested performance within twenty-four hours and their decision is final.

Section seven of the ordinance is the only one which applies solely to moving pictures exhibited in a place which shall not be shown, what is to be considered objectionable and how cuts may be made. It is allowed that it is prohibited by a show of any picture that, "is calculated to corrupt the morals of youth, is indecent, low, vulgar, or calculated to promote racial prejudice, or create disorder, or is reasonably calculated to cause a disturbance of the peace."

A censor permit the showing of a picture of which he is doubtful, reserving his decision until he has seen it. Also the board of appeals will, if possible, view the picture in advance, so as to cause as little delay as possible.

Twenty-four Hour Clause Criticised.

The twenty-four hour clause is the only one one case satisfactory to all parties concerned, and it seems to be likely to hit the exchange more than the exhibitor. The exhibitor where a picture is booked for a run of several days or weeks this will make little difference, but where bookings are one day affairs, the booking will be a treat. If a picture is booked first-run and turned down by the board of appeals it can be taken and settled the picture will be miles away for its "second" and Mr. Exchange-man has 95 per cent of the market.

As a whole, however, the new law seems to be a reasonably good one, and if properly enforced, will work out to the advantage of all concerned, so far as local censorship can be of advantage. It is hardly likely that it will be long after the appointments are made before a test is had and that will be the best foundation for a final judgment.

NEW DALLAS CENSOR LAW

Ordnance Recently Passed Provides for Censorship of All Amusement Resorts—Gives Local Authority to Primary Board and Permits Appeals from Its Decisions to a Higher Board.

By S. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, Texas.—The city council at Dallas recently passed an ordinance law that provides an entirely new method of dealing with all forms of public amusement.

Under the new law two or more censors are provided for, to be appointed by the city council. There will be a board of appeal consisting of seven persons, who will review decisions when requested to do so.

Although the ordinance legally went into effect December 1st, in effect as the appointments of censors and appeal board have not been made. These are now being held up by the serious illness of a member of the council who was instrumental in the passage of the law.

Covers Commercialized Amusements.

The law covers all forms of "commercialized amusements" and necessary include legitimate theaters, vaudeville, dance halls, etc., as well as the moving picture exhibitions known as "commercialized amusements" as "all places and forms of amusement which are for the purpose of profit."

Clauses in the law provide for the sanitary condition of buildings, safety, and other general requirements. The general requirements are to be made and a general supervision held by the censors. Some notice has been taken of the kind of entertainment, but it is presumed this will add more to dances and cabarets.

The manager is required to give prompt approval or disapproval of any proposed performance, it not being necessary for the city council to pass on the same. His decision is not to be based on former reputation, objection, advertisement, or anything else that may bear on it. If he turns it down and appeal is taken the appeal board must view and pass on the protested performance within twenty-four hours and their decision is final.

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WORLD MANAGERSHIP CHANGES

L. C. McHenry Succeeds W. M. Byrd as Head of the Texas Office.

A change has been made in the managership of the Texas office of the World Film Company, Mr. I. H. Rainey having been succeeded by Mr. McHenry taking charge of this district, vice Wm. M. Byrd, resigned. The change was reaected as a good deal of attention, and the members of the battery are ready to exhibit them at all times to the interested.

NEW HEAD FOR FOX IN TEXAS.

W. M. Byrd Takes Charge—Will Move to Larger Quarters.

W. M. Byrd, formerly manager of the W. M. Byrd company, Dallas, Texas, has taken charge of the Fox interests in the same district. Messrs. S. G. Sladden and M. P. Minor have been here for some time, reorganizing and renovating the local force, and upon their departure left Mr. Byrd as the New Fox representative for the Southwest. Mr. Byrd is well known to the film interests and has held several responsible positions in the trade, and enjoys the reputation of being one of the best.

The Fox offices will move about December 18 to new quarters at 1067 Commerce Street, where the building is being reconstructed for their occupancy.

The new quarters will be large and modern and in keeping with the Fox requirements.

ADVERTISING STUNTS.

The Amusco theater at Plano, Ark., advertised "Neal of the Navy" by parading the streets with a very clever battle- ship propelled by automobile power.

The Old Mill, Dallas, Tex., has inaugurated a special children's matinee for each Saturday, and although only a few weeks ago, Miss Whitehead of the publicity department of the Hulsey Company, is authority for the statement that it promises splendid results. Chaparral is being provided and such pictures as "Tumblestitch\" are run.

T. W. Plattenburg of the Hippodrome, was host Thanksgiving morning at a special matinee of "The Battle Cry of Peace." The picture is booked for a run of several weeks. Veterans, Spanish War Veterans, High School Boys, Boys' Clubs, National Guard and other military and patriotic associations. Something over a thousand turned out.

Battery A. Field Artillery, Texas National Guard, has two three-inch field guns and a 10-pounder, the Hippodrome, Dallas, during the showing of "The Battle Cry of Peace." The guns are at the disposal of the military and patriotic organizations and members of the battery are ready to exhibit them at all times to the interested.

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THE MOVING PICTURE WORLD

2049
Film Row Grows

San Francisco Musical Instrument Company Moves Among the Exchanges—Large Exhibiting Room for Convenience of All the Trade—Films Run to Music Acompaniment—Co-Operation That Will Help Business.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO.—The American Photo Player Sales Company, for several years past the management of the Portola theater, has leased the entire upper floor of the Film Exchange building at Golden Gate avenue and Jones street, and will occupy the new quarters as soon as the necessary alterations and improvements can be made, which will be about the first of February. This concern, which devotes its attention almost exclusively to the manufacture and grading of musical instruments for use in moving picture houses, is planning a number of interesting innovations for its new showrooms and its removal to Film Row is causing general satisfaction among exchange men.

One of the most interesting features in the new quarters is to be a model exhibiting room which will be set up for exchanges of seating arrangements for the display of films. This will be of large size, with a throw of forty-five feet, and will be arranged and furnished. Two instruments will be installed here, a large one and a small one, and both will be arranged for exhibition fitting music will be rendered. For this service there will be no charge, the only expense will be the exchange being those connected with the showing of the pictures. The manufacturing company expects to benefit by this arrangement, believing that the exchange district and exchange men express the belief that they will also be benefited through being enabled to show their pictures under such advantageous conditions.

The space taken over by the American Photo Sales Company comprises more than 18,000 square feet, enabling it to make much more of a showing than is possible in the present quarters.

MOVCA FILM PRODUCER TO VISIT NEW YORK.

S. J. Sanguinetti to Establish Branch Movca Office in the East.

S. J. Sanguinetti, general manager of the Movca Film Service of San Francisco, will be in New York early in December to establish permanent headquarters here for the sale of state rights, and also to arrange for the release of the moving cartoon productions in and around that city. He states that the reception by California audiences of the cartoon films made by this concern has been most flattering and encouraging, a fact that has caused the firm to make preparations to introduce the productions to Broadway.

The drawings are from the pens of H. M. Shields and J. C. Terry, prominent cartoonists, and they are seen at their best in this work. Twenty subjects have already been produced, which range from fanciful humorous to the Portola theater, a distinct credit to the moving picture industry and has attracted unusual interest here. An especially attractive feature is the three-piece prologue stage set, made possible by the extensive stage facilities of this theater.

The first of these shows the horrors of war, the scene being a country town destroyed by shells. The scene is shown under a gray light, with passing clouds, street, and again faded out and night, followed by a fade-in scene of New York harbor with the Statue of Liberty and a schooner passing through the harbor. The program of musical numbers interpreted by Director Cellarius and twenty picked musicians is probably the most ambitious attempt along this line ever offered here, the musical score having been arranged by S. L. Rothapfel of New York.

The production is being shown to establish the Movca Film Company branch in this city, is now receiving many inquiries for bookings from outside cities. He will leave shortly for Los Angeles to arrange for an extended run in that city.

CRONE MAKES FLYING VISIT.

J. R. Crone, until recently manager of the Chicago branch of the Mutual Film, but who is now in the producing end of the business at Los Angeles, has been arriving here for the holiday season, and after a short stay left for the Southern city by automobile.

"CLANSMAN" ENDS LONG RUN.

The engagement of the "Clansman" at the Savoy has been brought to a close after a run of thirty weeks, which is a record for this territory. The last week was a very successful one, and the engagement could doubtless have been extended to advantage, but the producer is now booking for outside territory.

SUPPLY FIRM BRANCHES OUT.

G. A. Metcalfe, who conducts a large supply business on Golden Gate avenue, has returned from a visit to Los Angeles, where a location for a branch establishment was selected at 728 South Olive street. Fixtures have been installed, and a stock will be sent there at an early date. The theater chair line of the Wisconsin Seating Company has been taken over by this house and the samples now on display at the Exposition will be moved to the local headquarters at the close of the fair.

San Francisco Brief Notes.

Marlon H. Kohn, formerly engaged in the Chicago branch of the Mutual Film, is here from New York for a short visit on business and pleasure.

W. S. Mather, manager for the V-L-S-E, Inc., is making a visit to the Los Angeles branch.

The Ocean Vly theater, formerly conducted by V. Preston, has been sold to F. Kultsig, one of the pioneer exhibitors of the city.

E. J. Lipson, formerly of this city, but recently of Seattle, was here this week and has since departed for Los Angeles, where he is to have charge of the exchange to be opened by the Metro. William Benard, for some time with the Fox Film, has accepted an offer as road man for Metro out of this city.

John Ratto, an exhibitor of Jackson, Cal., who was here this week to visit the Exposition before its close and to look over late releases.

H. Mehrten, treasurer of the Motion Picture Exhibitors' League of California, made a short trip recently to his former home in Tulare county, the great circus center.

The Goldene Gate Film Exchange, Inc., has been steadily gaining business consisting of scenic, educational and comedy subjects, two being put out each week.

The concern has placed M. Jacobson on the road and this booker is making his initial trip to Eureka and Northern California.

H. Blumenthal, of this city, has left for South America, with a large collection of films, "Ambition," and several round-up pictures.

K. Kanagawa, of the Fiji theater, Stockton of G. G. Halliday, a recent visitor here and made extensive bookings.

The Crystal theater at 15 Cortland avenue, has been opened by Laurelle & Hadley. A Power's Cameraograph No. 6A was installed here by Walter Preddie, and the fourth and Bryant streets has been refitted and is again being operated.

Several shows are being made in the Electric theater at Church and Market streets, one of the oldest moving picture houses in the city.

Carl Scherr, a recent arrival from New York, is now manager of the road department for Metro here.

H. E. Atten, of the Triangle Film, arrived here this week and is looking over the possibilities of the company here with C. Moll. Simmons, the manager in this territory.

California News.

The Novelty theater at Napa, Cal., has been reopened by Fred Hater, formerly of Hollywood.

The Central theater at Oakland, Cal., has been opened again under the management of E. G. Goff, for the last two years.

A new moving picture house has been opened at Raymond, Cal., by W. White. A Celebragraph projection machine has been installed.

Shoemaker & Gallindo have installed a Projector's Cameraograph No. 6A in the Star theater at Emlhurst, Cal.

The new West End theater at Santa Ana, Cal., has been inaugurated by the manager, made by the American Photo Player Company of Berkeley, Cal., and this is operated by the manager's son, the five-year-old daughter of the manager of the house, Miss Lois Schuessler. Although without practical experience, this youthful operator is already a skilled performer.

Oliver Snyder has opened the Idle Hour theater at Woodlake, Cal., a new town in Tulare county.

The Globe theater at Petaluma, Cal., has been closed by its manager, after having been conducted by them for three months.

The interests of Lester Foster and George Bilby in the Princess theater at Oak Park, Cal., have been taken over by M. Reynolds.

Permission has been given Webber & Marot to open a moving picture house at Pacific Grove, Cal.

W. E. Knotts, of the local office of the World Film Corporation, took charge of the projector and is returning from his return from the Chicago meeting, and D. Palmer is looking after the Western division, a very heavy increase in business, and Manager Ralph Clark is very enthusiastic over the outlook, looking over some of the coming releases.

H. J. Goffiner of the Edison theater has returned from a short vacation trip to Byron Hot Springs, feeling much better for the respite from business.

The Glen Odeon theater, at Glen Park,
is being turned around, remodelled and renovated throughout by its owner, Edw. Evers. It will be opened again at an early date.

J. R. Houston of Klamath Falls, Ore., who has a circuit of seven houses, was recently at Portland.

Sid Grauman, manager of the Empress theater, has completed plans for making this house a huge attraction upon its reopening in the amusement district. The entire front will be lined with high power lamps and two twenty-foot signs will be erected on the roof for the display of Fox advertising matter. Two hundred twenty-four signs are now in use to advertise Nance O'Neill, a former San Francisco girl, who is to appear in moving pictures shortly.

A large moving picture theater is being erected at Anchal, Cal, by John Cassou.

J. A. Trowbridge has taken over the management of the People's theater at Martinez, Cal.

C. C. Christianson is preparing to remodel a building at Orland, Cal, and change it into a moving picture theater.

The Hayward theater at Hayward, Cal, is now being conducted under the management of Carl Stevens.

K. K. Kay has purchased an interest in the Pastime theater at Eureka, Cal.

NOTES ALONG PUGET SOUND.

P. M. Simonson, Standard Feature Film Company, of Portland, returned recently from Seattle where he reports the proposed ordinance would exact an assessment of 2 per cent of the gross from $1,000 to $100, but even that does not meet with the exchange men's approval.

Tacoma, Wash., proposes a censorship ordinance which will require the film men to pay $50 per week for each radio receiver, exhibitors and exchange men held a meeting on the subject on Nov. 16. At that time it was decided to take the ordi- nance to 15 cents in former 10 cent houses and 10 cents in former 5 cent houses; these prices were to be effective at matinees as well as at night. Every house in the city except one joined in the raise.

Theater Notes from Albany.

Three weeks of continual rain had about demolished all attempts of the Albany, Oregon, reports a road man recently from there, when a troupe of travelling Evangelists came in and roped off the streets and put the finishing touches on the job. There were eight or ten ministers in the troupe and they made up songs interesting in the Albany churches and kept the people away from the show houses.

The Globe, Rolfe and Hub theaters have entered into a working agreement respecting matinees whereby only one house gives a matinee each day in the order named, the other two remaining closed in turn.

Theaters Remodeled.

The Sunset theater, Astoria, Oregon, H. J. Cummings, owner, has completed extensive remodeling of the front of the house and it now has the appearance of a big town theater. A marquee has been constructed across the front of the house and a new electric sign has been hung.

The Grand theater, Oregon City, Oregon, has been removed from the center of the town and did S. R. O. business on Nov. 18 with "The Sporliers, In spite of the fact that the picture had shown in the theater twice before.

Temple Theater Grows Wise.

The temple theater, after a disastrous try at showing a mixed program of vau- deville and pictures, has gone back to straight pictures.

Portland, Oregon, Chamber of Commerce Committee Listens to Both Sides of Censorship Question—Film Men Declare Censorship Hurts Business—Commercial Body Recommends Appeal Ordinance.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, Oregon: After waiting nearly three months to be heard before the board of the censorship question, as the film men in Portland are compelled to meet it, a delegation of distributors and exchanges of the city called upon the executive committee of the board of governors. [Nov. 15] and were given a hearing before that body on November 23. The primary purpose of the delegation was to urge that the Chamber of Commerce is to foster new industries and to enlarge those already existing. The committee of the film men were given a chance to explain to the committee how any censorship particularly censorship of motion pictures as the Portland municipal ordinance permits it to be exercised is only in the way where the film exhibition and film managing enterprises in the city.

D. Sills Cohen spoke in behalf of the film men, and C. E. Herberg, secretary to Mayor Albee, and F. T. Richards, the new member of the censor board, defended the ordinance.

From his own personal viewpoint, Mr. Cohen said, he considered any censorship of any kind—commercial, moral and political—should be handled in the manner of a commercial business. With this he was in agreement. Mr. Cohen said, "is made the tail of Seattle's kite in the film business."

The delegation declared that Portland is in bad with the National Board because the local censors continually decry its work; that it is in bad with the producers by reason of the no-appeal ordinance and that it is in bad with the directors who object to having the results of their genius subjected to eliminations and condemnations.

He showed that Portland is the only city in the first class rental rate for films could be demanded and that if films were arbitrarily held up in any other city in the state except at a great loss in rentals which the producers did not wish to chance and were requiring bonds from exhibitors assuring the rental price whether or not the films were allowed to show.

William H. Warren, secretary to Mayor Albee, and Mrs. Herberg, of the board, Mrs. Colwell's report of the board's work as evidence of its fairness and F. T. Rich- ards, the new member of the censor board, defended censorship along general lines.

"Meeting the People Half Way."

"When the report of the censor board apparently shows so few eliminations and condemnations and it will do to additional expense to the city to have a board of appeals, why not have one?" asked E. L. Thompson, a prominent banker of Portland, who had been questioning the speak- ers in behalf of the executive committee.

To which Mr. Warren now feels that the matter is perfectly fair and that the city is meeting the people half way. [What is the real meaning of this "meeting the people half way"? Have there been a few only?"

The decision of the committee was in favor of an appeal ordinance. At the City Council, the president and the present censor board the appeal board, leaving all the preliminary viewing to people not on the board. The film men are, however, drafting an ordinance providing for an appeal to a judicially constituted body.

Film men represented at the meeting were; Gus A. Metzger, C. F. Regan, G. A. Grumachuk, Paul G. Nolbe, G. T. Hott- claw, Edwin James, W. M. Rodgers and L. Leesser Cohen.

ORGANIZE IN PENDLETON.

Pendleton, Oregon, film men forestalled an attempt by the city council and the local motion picture social clubs to organize a censor board by organizing an exhibitors' association and proposing a substitute plan which was submitted to the city council and accepted. The exhibitors have pledged themselves to show only pictures that have been passed by the city council. The censor board of the exhibitors' association are C. G. Mathews, president; C. H. Downey, vice-president; D. M. Deery, secretary, and N. A. Medernach, treasurer.

MT. ANGEL EXHIBITOR WEEKS.

J. S. Klinger, the zetin proprietor of the People's theater, Mt. Angel, Oregon, has joined the ranks of the beneficent. His marriage with Miss Stupeli of Mt. Angel was celebrated there a few weeks ago and Mr. Klinger was seen at the Portland ex- clusive west yesterday, and the other exhibitors from the valley, his stories were of success and optimism only.

VON HERBERG A VISITOR.

J. G. Von Herberg, of the firm of Jenson & Von Herberg, of Seattle, was a vis- itor at Portland last week to further his interests here. Mr. Von Herberg finds no faults with Portland as a theater town and reports that the local Jenson & Von Herberg house, the Columbia, is enjoying prosperity and that their new house in Seattle, the Colosseum, is rapidly nearing completion. Mr. Von Herberg left for New York City November 26.

STATE-WIDE BRIEFS.

E. S. Dennison has opened the Wexford theater, Salem, Oregon.

E. E. McDonald, Arcade theater, Dayton, Oregon, gave his Thanksgiving patrons a little excitement when he liberated five roasted turkeys from the oven and gave them to the Salvation Army after the Thanksgiving game. Mr. Orton and Sol Baum showed Griffith's "After the War." Consenting to a Double Bill ing Thanksgiving week were: A. C. Harrington, Grand, Hillsboro; L. E. Partridge, Gem, Tillamook; C. C. Ferguson, Baker, Newberg; M. J. Cowey, Gem, Silverton.
Sentiment Hurts Carmen

Geraldine Farrar's Pro-German Outgiving Has Markedly Lessened the Value of Picture She Acted in for Lasky Company—Owners of the Film May Be Possibly, but Canadians Don't Want to Watch This Carmen.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—What was previously intended to be an outgiving in favor of Mr. W. G. Macmillan, the manager of the Toronto Safety Theater, against Geraldine Farrar, the operatic singer who took the leading role in the Lasky production of "Carmen," seems to have given financial loss to Mr. Phil Kaufmann, general manager of The Famous Players Film Service, Limited. Toronto. Mr. Kaufmann arranged to bring the Carmen reels to Toronto, engaged Massey Music Hall, the largest theater in the city. He planned for a whole week of November 29th, and had invested heavily in advertising when protests began to arise because of pro-German utterances credited to the prima donna. Mayor Church, Collector Thompson, and Alderman McBride of the Toronto city council, tried to block the arrangements and their agitation resulted in considerable publicity and a big local newspaper story. Controller John O'Neill of Toronto declared that he would resort to other measures to prevent the showing of Miss Farrar obtaining a royalty from the picture. In answer to this Mr. Kaufmann declared that he was not interested in a pro-German picture and that Miss Goldfish, of New York, to the effect that Miss Farrar had only been paid for her work in the picture, and thus the picture and that she had no more financial interest in the film.

Among those the people could not be satisfied, however, and, among other things, numerous letters from various persons who were writing newspaper editors and sending their letters to the press. Even Mrs. Fitzgibbon, a prominent author of Vancouver, B. C., wired a protest to the Daily Star about the above business, and resolutions were passed by several organizations outside of the city against the showing of the picture. Everyone was agreed that the picture itself was a tremendous achievement, but as for looking at "Germans like Miss Farrar," no.

When the opening performance was given on the Monday afternoon there were barely one hundred persons in the hall, which has a seating capacity of 3,400. The official attendance for the first show was 1,655, of which the above mentioned number, but it is a fact that a mere handful of people watched the first eight scenes. To make matters worse for Mr. Kaufmann, he suffered a bereavement in the family only a few days before the picture was to be shown in the death of his baby son and he became plainly a worried man.

Mr. Kaufmann had trouble from the start. First the Ontario Board of Censors banned the film, but his appeal from this decision was upheld by the Theatrical Board of Appeal. He then went ahead with the arrangements but with the above result.

METRO OPENS LOCAL OFFICES

Metro Features, Limited, the Canadian branch of Metro Pictures, has opened its distributing offices at 245 Yonge street, Toronto, and at Phillips Square, Montreal. Quebec, and at 319 W. Twenty-ninth street, New York. New York. Metro is now being seen in half a dozen different Toronto theaters although they were only lately introduced. This is expected to be extended to Canadian theaters and to Canadian theaters and to Canadians." The paper also declares that the material for the new edition is "so as to give the reader full information about the best class of producers and the highest achievements." This aim is well carried out, because in the first two issues in which the moving picture department appears is a great quantity of real Canadian film news. The department has for its heading the following caption: "Told on the Screen."

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Rex Theater Commended

When rejection by the censors and complaint and criticism by the inspectors is so generally the rule in Ontario, it is sometimes naturally gratifying when an inspection has succeeded in reporting as a result of his visit. Mr. R. Newman, chief inspector of moving pictures, has recently and warmly congratulated a local manager, Mr. P. J. Nolan, on the many appeals to the Dominion for safety equipment. He declared that, outside of a few theaters in Toronto, that the Rex was a revelation, and regards it of first and other safety equipment. This naturally very much pleased Mr. Nolan, who takes envious note of the safety equipment he has also received congratulations from Fire Chief Graham along similar lines. The theater is built of fireproof marble, with terra cotta walls and partitions. The boiler rooms, stage and operating room are carefully designed with terra cotta, with fireproof doors.
THE MOVING PICTURE WORLD

December 11, 1915

VANCOUVER EXCHANGE MOVES.

The Vancouver branch of the Famous Players Film Service, Ltd., formerly quartered at the Koppers Building, has moved last week to the Orpheum Building, in which is located the Orpheum theater, one of the famous movie houses of the Pacific Coast. This brings the Famous Players people right into the film exchange offices from much of their previous distance. A suite of four rooms is occupied, with a roomy vault adjacent.

NEW THEATER IN ALBERTA.

A new Empire theater has been erected at Peace River, Alberta, the building having been constructed of concrete and should increase the place of the one destroyed by fire a short time ago, and was already opened about Dec. 10. The new house, owned by Berhold Hop, is on Main street and has a seating capacity of 300. Although widows and the report of trades is most exclusively, a stage 24 by 24 feet has been installed, so that theatrical performances of a May Day festival are being effectively, and in addition, a good program is shown. By the end of the month, this theater should be completed and in operation.

"LOTTERY" CASE IN EDMONTON.

Edmonton, Alta.—The Hudson's Bay Company's Edmonton establishment was convicted last week in the local court of violating the statute prohibiting lotteries, in that it distributed to customers "chances" on an automobile, to be drawn for and awarded to the holder of the lucky number. An appeal was immediately taken by the company, and judgment was reserved.

Moving picture men are watching this case with intense interest, as a further conviction will mean the end of the "country store" and aliased contests in Alberta.

"NATION" FILM AT THE WALKER.

Winnipeg.—The customary protest on the part of negro citizens against the showing of "The Birth of a Nation" has taken place in Winnipeg last week, and for a time it appeared that the picture would be suppressed. It will open the Walker theater Nov. 22, as scheduled.

Base License Fees on Seating Capacity


Winnipeg Theaters Not Getting the Fifteen Cents Admission Hoped For—Two Managers Refuse to Come In and So Cut Off Projects—Manager Barrett Still Hopes to Get the Matter Through.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

WINNIPEG, MAN.—After the exhibitors of Winnipeg had definitely decided to raise their price of admission to fifteen cents, two managers refused to carry out the agreement, and the others, though still in favor of the raise, feared to go ahead without the co-operation of all the dealers. The management of the Universal exchange, who engineered the projected raise in prices, has not given up hope of gathering in a large share to bring about the change. The plans which have just fallen through included all the first-class downtown houses.

To an impartial observer it would seem rather strange that Winnipeg should be the only city in Western Canada which is unable to get fifteen cents for a really good picture show. In all other cities, where conditions are certainly no better than in Winnipeg, fifteen cents is almost universally charged, with box seats in all cases at twenty-five cents. Winnipeg is not called upon to do any pioneering. The other Western cities have been demonstrably that the people will pay a good price for a good show in a good house, and with the exception of Winnipeg theaters which come within these specifications to make a concerted raise to fifteen cents.

WINNIPEG'S MORALISTS.

The Johnson-Willard fight pictures are still and will continue to be a sensation in Winnipeg, and a strong protest against the showing of this film was made at a recent meeting of the executive committee of the Ministerial Association. At a meeting of the Social Service Council last week the following resolution was adopted by Rev. W. J. Hindley, a member of this council, has seen the fight pictures, and, further, that he had discovered that they showed nothing brutal or offensive. Mr. Hindley's so-called "confession" followed remarks by Rev. N. P. Wynd, the secretary, calling attention to a letter protesting against the proposal to exhibit the pictures locally.

THEATRES SAFE BURGLARIZED.

Some time during the night of Wednesday, Nov. 7, the vault and safe of the Walker theater in Winnipeg was blown open and $1,500 in cash and cash to a stated amount of $3,400 was taken. The house was having the biggest week of the season, with Margaret Illington in "The Lie," and the amount taken represented the day's business. In connection to a large advance sale for the balance of the engagement. It is thought by police that the safe-blowers must have secreted themselves in the theater after the evening performance, and proceeded to their work. An exit, opening only from the inside, was found open the next morning, and it is assumed that the thieves worked in this direction. C. F. Walker, proprietor of the house, was in New York at the time the robbery was discovered.

The fact that the box office safe, where theaters usually keep their cash, was not molested, but that the burglars were sufficiently acquainted with the routine of the house to know that the money is kept in the vault opening off the poster room on the second floor of the building, leads the police to believe that the robbery was premeditated. It is established that the yeggmen were undoubtedly professional burglars, but the police have been without any necessary damage or robbers. On this account the robbery was not discovered until the following morning.

By J. R. Muir, of the Dominion theater in Vancouver, has booked the Famous Playhouse production of "The Lost�" to open on Dec. 6, and on Nov. 13 inaugurated a heavy campaign of advertising for the picture. The story was featured in all the newspapers. The picture will be run a full week.

The Bijou in Winnipeg has just installed a Projector, a unit orchestra purchased from The Overseas Film Limited, who have been demonstrating the instrument in this city.
Calendar of Daily Program Releases

Releases for Weeks Ending December 18 and December 25

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

General Film Company.

Current Releases

MONDAY, December 13, 1915.

KALEM—The Glory of Youth (Special—Three parts—Drama)...

LUBIN—The Woman Before Death (Drama)...

SELIG—The Coquette's Awakening (Special—Two parts—Drama)...

SELIG—Heared-Selig News Pictorial No. 99, 1915 (Topical)...

VITAGRAPH—Benjamin Bunker, Book-keeper (Com.)

(Total)...

MONDAY, December 13, 1915.

VITAGRAPH—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series) (Dr.)...

LUBIN—An Unwilling Burglar (Comedy)...

SELIG—Jungle Justice (Drama)...

VITAGRAPH—A Man's Sacrifice (Drama)...

(Serial No.)

TUESDAY, December 14, 1915.

BIOGRAPH—Her Stepchildren (Spec.—2 parts—Dr.)...

ESSANAY—Reckoning Day (Special—Three parts—Drama)...

KALEM—The Great Detective (Comedy)...

LUBIN—The Inner Chamber (Special—Three parts—Drama)...

VITAGRAPH—The Birth of Son Jim (Comedy—Drama)

WEDNESDAY, December 15, 1915.

BIOGRAPH—Divorcences (Special—Four parts—Comedy—Drama)...

EDISON—History of the Big Tree (Educational)—The Black's Mysterious Box (Cartoon)...

—The Hucks In Nightmare Land (Cartoon)...

ESSANAY—The Fable of "Sister Mac, Who Did As Well As Could Be Expected" (Comedy)...

KALEM—To the Vile Dust (No. 4 of the "Slothkaree" Series) (Special—Two parts—Drama)...

LUBIN—The Inner Chamber (Special—Three parts—Drama)...

VITAGRAPH—The Flower of the Hills (Drama)...

THURSDAY, December 16, 1915.

BIOGRAPH—Cupid Entangled (Comedy—Drama)...

ESSANAY—Snakeville's Champion (Comedy)...

LUBIN—A Thief in the Night (Special—Two parts—Drama)...

MINA—When the Show Hit Watertown (Comedy)...

SELIG—The Golden Spurs (Special—Two parts—Drama)...

VITAGRAPH—The Deceivers (Comedy)...

FRIDAY, December 17, 1915.

BIOGRAPH—Pete (Dr.—Biograph Reissue No. 28)...

EDISON—The Hand of the Law (Special—Three parts—Drama)...

ESSANAY—Broncho Marriage (Western—Dr.)...

KALEM—The Secret Message (No. 8 of the "Ventures of Marguerite") (Drama)...

LUBIN—Sweeter Than Revenge (Drama)...

VIM—Speed Kings (Comedy)...

VITAGRAPH—The Thirteenth Girl (Broadway Star Feature—Special—Three parts—Drama).

SATURDAY, December 18, 1915.

EDISON—Santa Claus Versus Cupid (Christmas—Comedy—Drama)...

ESSANAY—Christmas Revenge (Special—Two parts—Western—Drama)...

For the best COMPLETE program, arrange for "Greater Variety" in the Regular Service at your theatre.

GREATER VARIETY consists of the one, two, three and four reel releases of the Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Klein and Pathé studios—dramas, comedies, animated cartoons, educational and news pictorials.

GREATER VARIETY means a more appreciative audience, an improved theatre and GREATER returns for you. Ask for our terms at once—

A Special Department gives its entire attention to a correct list of releases.
WE have arranged to supply each exchange with sufficient prints of all Biograph releases to cover their bookings. If you have any difficulty in securing Biograph pictures in the future—write direct to us.

Monday, December 20

The Failure
ONE REEL
BIOGRAPH RE-ISSUE
with
Dorothy Bernard
Edwin August
Wilfred Lucas
Lily Cahill
Directed by
D. W. GRIFFITH

Tuesday, December 21

Packer Jim's Guardianship
THE TWO REEL
BIOGRAPH
with
Ivan Christy and Baby Zoe Bech
From the story by Roy Norton
Directed by
WRAY PHYSIOC

Wednesday, December 22

The Tides of Retribution
THE THREE REEL
BIOGRAPH
with
Vera Sisson
G. Raymond Nye
Gretchen Hartman
Jack Mulhall
Directed by
J. FARRELL MACDONALD
### Universal Film Mfg. Co.

**SUNDAY, DECEMBER 12, 1915.**
- Serial No.: 01030
- **L-AEMMLE—**No release this day.
- **L-KO—**Lizzie’s Shattered Dreams (Comedy).............. 01059
- **REX—**Juryor Number Seven (Two parts—Modern—Drama)............ 01047

**MONDAY, DECEMBER 13, 1915.**
- **BROADWAY UNIVERSAL FEATURE—**The Primrose Path (Five parts—Drama)............. 01058
- **NESTOR—**Her Spicy Affair (Comedy).............. 01039
- **UNIVERSAL SPECIAL FEATURE—**No. 1, “Liquor and the Law” (Two parts—Drama)............. 01054

**TUESDAY, DECEMBER 14, 1915.**
- **GOLD SEAL—**Lord John’s Journal Adventure No. 1, “Lord John In New York” (Four parts—Drama)............. 01040
- **IMP—**Almost a Papa (Comedy).............. 01044
- **REX—**No release this week.

**WEDNESDAY, DECEMBER 15, 1915.**
- **ANIMATED WEEKLY—**Number 187 (Topical).............. 01045
- **L-KO—**Blackmail In A Hospital (Comedy—Drama)............. 01046
- **VICTOR—**The Widow’s Secret (Two parts—Drama).

**THURSDAY, DECEMBER 16, 1915.**
- **BIG U—Col. Steele Master Gambler (Comedy—Drama)............. 01047
- **LAEMMLE—**The Bride of the Nancy Lee (Two parts—Sea-Drama)............. 01045
- **POWERS—**No release this day.

**FRIDAY, DECEMBER 17, 1915.**
- **IMP—**The Vacuum Test (Drama).............. 01048
- **NESTOR—**Where the Heather Blooms (Two parts—Comedy)............. 01049
- **VICTOR—**No release this week.

**SATURDAY, DECEMBER 18, 1915.**
- **BISON—**His Real Character (Two parts—Western—Drama)............. 01049
- **JOKER—**Stage Struck (Comedy).............. 01051
- **LAEMMLE—**The Water Cure (Drama).............. 01050

**SUNDAY, DECEMBER 19, 1915.**
- **LAEMMLE—**No release this day.
- **L-KO—**The Deamed Groom (Comedy).............. 01052
- **REX—**The Bachelor’s Christmas (Three parts—Dr.)............. 01052

**MONDAY, DECEMBER 20, 1915.**
- **BROADWAY UNIVERSAL FEATURE—**Father and the Boys (Five parts—Comedy—Drama)............. 01053
- **NESTOR—**Love’s Tangle (Comedy—Drama)............. 01054

**TUESDAY, DECEMBER 21, 1915.**
- **GOLD SEAL—**Christmas Memories (Three parts—Drama)............. 01057
- **IMP—**When Love Laughs (Comedy).............. 01058
- **REX—**No release this day.

**WEDNESDAY, DECEMBER 22, 1915.**
- **ANIMATED WEEKLY—**Number 188 (Topical).............. 01061
- **LAEMMLE—**The Great Fear (Drama).............. 01060
- **L-KO—**From Beanery to Billions (Two parts—Com.)............. 01060

**THURSDAY, DECEMBER 23, 1915.**
- **BIG U—**No release this day.
- **LAEMMLE—**One Hundred Years Ago (Two parts—Drama)............. 01062
- **POWERS—**Howard’s Monarchs of the American Forest (Vaudeville Act)............. 01063
- **—**Wild Bird Life (Educational)............. 01063

**FRIDAY, DECEMBER 24, 1915.**
- **NESTOR—**No release this day.
- **REX—**The Terrible Truth (Drama).............. 01064
- **VICTOR—**The Tale of the C (Three parts—Comedy—Drama)............. 01065

**SATURDAY, DECEMBER 25, 1915.**
- **BISON—**When Roses Fail (Three parts—Railroad Drama)............. 01065
- **NESTOR—**Where Three Is a Crowd (Comedy).............. 01064
- **POWERS—Uncle Sam at Work No. 1 (‘When Uncle Sam Makes His Laws and Keeps His Secrets’—Educational)............. 01067

## Mutual Film Corporation.

**SUNDAY, DECEMBER 12, 1915.**
- **CASINO—**Curing Clissy (Comedy).............................. 01062
- **RELIANCE—**The Wayward Son (Two parts—Drama)............. 01059
- **THANHAUSER—**Her Confession (Modern—Drama)............. 01063

**MONDAY, DECEMBER 13, 1915.**
- **AMERICAN—**The Solution of Society (Two parts—Drama)............. 01063
- **FALSTAFF—**The Conductor’s Classy Champion (Comedy)............. 01063
- **NOVELTY—**The Book of A (Comedy—Drama)............. 01064

**TUESDAY, DECEMBER 14, 1915.**
- **BEAUTY—**A Girl, A Guard and a Garret (Comedy—Drama)............. 01064
- **GAMBIT—**See America First (Two parts—Drama—Film Pa. (Scenic))............. 01065
- **—**Keeping Up With the Joneses (Cartoon—Comedy)............. 01065
- **THANHAUSER—**An Innocent Traitor (Two parts—War—Drama)............. 01065

**WEDNESDAY, DECEMBER 15, 1915.**
- **NOVELTY—**A Musical Mix-Up (Comedy)............. 01064
- **RALTO—**The Ace of Death (Three parts—Drama)............. 01064

**THURSDAY, DECEMBER 16, 1915.**
- **CENTAUR—**The Arab’s Vengeance (Two parts—Animal—Drama)............. 01066
- **FALSTAFF—**Billy Bill (Comedy)............. 01066
- **MUTUAL MASTERPICTURE—**The Mill on the Floss (Thanhouser—Five parts—Drama) (No 51)............. 01067
- **MUTUAL WEEKLY—**Number 106, 1916 (Topical)............. 01067

**FRIDAY, DECEMBER 17, 1915.**
- **AMERICAN—**Spider Barlow’s Soft Spot (Comedy—Drama)............. 01068
- **CUB—**The Holdup (Comedy)............. 01068
- **MUSTANG—**In the Sunset Country (Two parts—Western—Drama)............. 01069

**SATURDAY, DECEMBER 18, 1915.**
- **BEAUTY—**Two Hearts and a Thief (Comedy)............. 01070
- **THAN-O-PLAY—**His Majesty The King (Three parts—War—Comedy—Drama)............. 01084

**SUNDAY, DECEMBER 19, 1915.**
- **CASINO—**Clissy’s Innocent Wink (Comedy)............. 01070
- **RELIANCE—**The Ordeal of Xands (Two parts—Drama)............. 01084
- **THANHAUSER—**The Political Pull of John (Com.)............. 01084

**MONDAY, DECEMBER 20, 1915.**
- **AMERICAN—**The Clean Up (Two parts—Society—Drama)............. 01071
- **FALSTAFF—**Toulous, Cuthb, and Ky. (Comedy)............. 01072
- **NOVELTY—**The Fiddler (Comedy)............. 01073

**TUESDAY, DECEMBER 21, 1915.**
- **BEAUTY—**Making a Man of Johnnie (Comedy)............. 01074
- **GAUMONT—**See America First (No. 15) (Comedy)............. 01074
- **—**Keeping Up With the Joneses (Cartoon—Comedy)............. 01074
- **THANHAUSER—**Ambition (Three parts—Society—Drama)............. 01075

**WEDNESDAY, DECEMBER 22, 1915.**
- **CENTAUR—**The Mystery of Carter Breene (Three parts—Drama)............. 01076
- **NOVELTY—**The Innocent Sandwich Man (Comedy)............. 01077
- **—**Between Lakes and Mountains (Scenic)............. 01078

**THURSDAY, DECEMBER 23, 1915.**
- **CENTAUR—**The Winning of Jess (Two parts—Animal—Drama)............. 01079
- **FALSTAFF—**When William’s Whiskers Worked (Comedy)............. 01080
- **MUTUAL MASTERPICTURE—**The Painted Soul (No. 52) (Five parts—Drama)............. 01081
- **MUTUAL WEEKLY—**Number 11, 1916 (Topical)............. 01081

**FRIDAY, DECEMBER 24, 1915.**
- **AMERICAN—**Yes or No (Drama)............. 01082
- **CUB—**Hearts and Clubs (Comedy)............. 01083
- **MUSTANG—**The Pitch of a Million (Western—Drama)............. 01084

**SATURDAY, DECEMBER 25, 1915.**
- **BEAUTY—**That Country Girl (Comedy—Drama)............. 01085
- **MUSTANG—**Author! Author! (Three parts—Comedy—Drama)............. 01086
Caught on a Flood of Success

THE V-L-S-E was the first of the large feature distributing companies, we are told, to show a substantial gain in both collections and billings during the summer months.

It was the first, and thus far the only film organization to share its profits with all its employees—the division made October 10th last, and to be made every subsequent quarter, amounting to 20% of the company's net profits.

These forward steps have been made possible only by reason of the superior money-making qualities of Big Four productions, for the exhibitor and for the producer.

Crammed with heart-interest, powerful dramatically, unequalled photographically and with it all, wholesome and purposeful, the public has placed its stamp of overwhelming approval on them—accorded them a favored place as the highest expressions of the photoplay art.

Immediate new releases:

"THE CAVEMAN" (Vitagraph) which one critic described as "the only picture I ever saw at a private showing which made every reviewer laugh" yet it is also an intense drama—
Featuring ROBERT EDESON.

"THE ALSTER CASE" (Essanay). An honest-to-goodness detective story, from the great stage success, which will make you mad because it is so baffling—
Featuring BRYANT WASHBURN and RUTH STONEHOUSE.

"A MAN'S MAKING" (Lubin). A straight-from-the-shoulder story of the making of a man against terrific odds—
Featuring RICHARD BUHLER and ROSETTA BRICE.

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER" (Selig). A smashing, patriotic knock-out, which sounds the high note of love for country, with thrills by the bushel—
Featuring HARRY MESTAYER and EUGENIE BESSERER.

And do not overlook the fact that these features represent but half of the Big Four's business-building service.

The other half begins where the film ends—in the most modern merchandising program to help you sell to the best advantage that which you have bought, that the motion picture industry has ever known. This plan of mutual helpfulness and service we call "The New Religion." We give our sales organization a share of the profits, so that they will work harder for you,

A dozen exhibitors in your vicinity will attest to the value of this cooperation. Shall we send you their names?

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PROSPERITY IS HERE—
The long looked for era
Of prosperity
Has arrived—
It is no longer
Something in the future.
It is an actual, concrete fact—

If you are not making money—
If you are not successful
It is because
You are not giving the public
What it wants

VITAGRAPH BLUE RIBBON FEATURES
Are what the public wants
They are the prosperity vehicle of the film business

In hard times
Exhibitors made money,
With "The Juggernaut"
With "The Island of Regeneration"
With "The Chalice of Courage"

Think what you can do
In prosperous times
With productions like
"WHAT HAPPENED TO FATHER"
Featuring FRANK DANIELS and
"THOU ART THE MAN"
Featuring JOSEPH KILGOUR and VIRGINIA PEARSON
Lubin

PRESENTS

RICHARD BUHLER
A MAN'S MAKING

5 DRAMATIC ACTS

WITH

ROSETTA BRICE
AND A
POWERTUL CAST

WRITTEN AND PRODUCED BY
JACK PRATT
ADAPTED BY ANTHONY P. KELLY
RELEASED
DECEMBER 6TH
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The Strange Case of
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A Gripping Mystery Tale
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A Half-Million Dollar Production.

Gowns by Lady Duff-Gordon (Lucille).

In Every Chapter a Fashion Show.

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A Production at the Peak of Perfection

Mary Page will be the most talked about young woman of the year.

A monster advertising campaign will make her so.

The best newspaper in your town—the best newspaper in every town, five hundred of them—will publish "The Strange Case of Mary Page," in serial form.

A score of the greatest magazines, reaching a total of fifty million readers, will be used to focus public attention on the greatest series of all time.

Some theatre in your neighborhood is going to reap vast profits and great prestige by booking Mary Page.

Is yours "Some Theatre?"

Essanay
1333 Argyle Street, Chicago
George K. Spoor, President
Stories of the Films

General Film Company

ESSANAY.

BRONCHO BILL, FRIENDLY AFFAIR (Nov. 26).—The cast: Broncho Billy (G. M. Anderson) is his sweetheart (Ruth Saville); her father (Charles West); her brother (Reginald Denny); her aunt (Olive Borden); her uncle (William Davidson). Broncho Billy becomes a good father. A month later he returns to his old job as a rancher. The story is rounded off by the fact that Broncho Billy has become a better man.

Getaway (Feb. 7).—The cast: Broncho Billy (G. M. Anderson) is his sweetheart (Ruth Saville); her father (Charles West); her brother (Reginald Denny); her aunt (Olive Borden); her uncle (William Davidson). Broncho Billy becomes a good father. A month later he returns to his old job as a rancher. The story is rounded off by the fact that Broncho Billy has become a better man.

BIOGRAPHY.

HER STEPCORTH, HALL (Special—Two Parts—Dec. 11).—The cast: Dr. Lambert (Charles Perley); Rose (Vera Sisson); Frank (Jack Maloney); Henri (Reginald Denny); Des Prunelles (Ruth Sisson); Bambrick (Capt. Streeter); Mrs. Lambert (Agnes Moffat); Adhemar (Reginald Denny); Prunelles (Ruth Sisson); Adhemar (Reginald Denny); Prunelles (Ruth Sisson). The story is based on the life of a Scotch bride who marries a Frenchman.

The brutal Sim Slaone has but one redeeming quality—his love for his son, who is a chip off the old block. The boy, who has been dead for one day when he falls and bursts his head. His cries are heard by an old lawyer who has seen him until the end and realizes that he is the old man who married his sweetheart. At the store he boasts of his prowess, the forester threatens to tell the story, and Slaone is made the butt of ridicule.

Twirling for revenge, he hangs about the canteen where he is hired, and within a month he earns a reputation as a crack shot. He drives people away from the canteen by shooting at them and laying a fuse of shavings from the canteen walls, which he sets on fire. He tells his old man to hire a new painter and open a new canteen in the inner room. Hardy has left the premises, but Slaone is no friend to his customers. A few moments later, Sim's beloved son enters, drives out the customers, ransacks the house, and sets fire to the canteen. He opens the door and shuts the door the front, breaks the window, and throws a stick of dynamite at it. Sim boasts of his deed to the old man, who hurries home. As he starts to go into the house, he sees his beloved son hurled into eternity, and Slaone, coming to grief over his enemy, remains to grieve over his diabolical handiwork.

SELIG.

HEART-SELIG NEWS PICTORIAL NO. 98 (Dec. 24).—San Francisco.—"Liberty Bell," historic relic, under canopy of flowers and half buried in the sand, is touched by Captain Philadelphias. The statue is erected in "Streeterville," in District of Lake Michigan," which its founder, Capt. Streeter, says his statue of the fake of Chicago, is scene of Sunday closing battle.

Washington, D. C.—Quarterback Randall of the Army has won the 1913 college football championship for the second time. He has the biggest arm of the game, and has been selected to fill the vacancy for the National Football League. The Big Ten is a champion of the season with an unblemished record. The Big Ten teams have been successful in every game and have captured the championship of the season with an unblemished record. The Big Ten teams have been successful in every game and have captured the championship of the season with an unblemished record.

Russian Lines, Caucasus Mountains.—Russian official war film. Wounded Turks captured by the Russians are brought into Russian hospitals. Coon and Cossack soldiers arrive to the aid of the wounded. The road to the mountains is repaired by Russian peasants who are trained on Turks entrenched on OssTekac. Russia.

New Haven, Conn.—Yale downs Princeton, 13 to 0, in the last football game of the season. Yale bowl, which has seating capacity for 67,000 persons, is not filled to capacity.

Los Angeles.—Power of biggest reflector in United States, to be used in army searchlight, is demonstrated by spotter airplane in five seconds.

Cambridge, Mass.—Frogs have fierce battle to save tenements from flames that destroy four-story building in poorer section of city.

Haverhill, Mass.—Diver climbs out to end of coal Derrick, hangs by his teeth from a special apparatus. He is the first man ever to take the noose to the edge of a Derrick.


San Francisco.—Stanford team wins from Santa Clara, 30 to 0, in most important Rugby game of the season.

Norfolk, Va.—Unusual demand for bivalves during season has increased activity at oyster fishery.

San Francisco.—Officers and pupils seaon, the University of California, at the Buena Island perform evolutions at Panama. The University of California, at the Buena Island perform evolutions at Panama.


Pennsylvania.—Old-fashioned bowlers, bawling industriously up mountain passes by Italian army, bombards for Carabiniers. Anderson craft returns from Honolulu under own power. Their envoy, cruiser Maryland, flies salute on entering bay.

THE COQUETTE'S AWAKENING (Special—Two Parts—Dec. 13).—The cast: The Filt
The Greater News Reel

LAST week all motion picture dom sat up at the news of the discontinuance of Hearst-Selig and the entrance of its successor Hearst-Vitagraph. It was told how in a dramatic interview with Mr. William Randolph Hearst, foremost news authority in America, a plan for a greater news reel was evolved. It was told how this new outline was so revolutionary in its aspect that it was difficult to appreciate at one sitting.

As someone said, "The greater news reel is more than a news reel". It should be defined by another name. It might also be called the motion picture newspaper, for the Hearst-Vitagraph News Pictorial is to be run on the same lines as any of the Hearst newspapers. In other words, the Hearst-Vitagraph is to be bound by no traditions, no past rules—it is to be built on imagination, such imagin-

JANUARY the THIRD NINETEEN SIXTEEN

the first issue of the new Hearst-Vitagraph makes its appearance succeeding the Hearst-Selig.

Get your requests in now so as to permit no lapse in your news reel service. Every Hearst-Selig exhibitor should make it his business to book the Hearst-Vitagraph.

But this doesn't limit those who have not known the Hearst reel to take advantage of it at once.
The Hearst Organization gathers and furnishes news not only to Hearst's many newspapers and magazines but through International News Service and International Film Service to over a thousand other publications.

Examine the map, prick it at any point and I will show you the name of the man who writes the news at that place and the name of the camera man who takes the pictures.

Gaze at the attached graphic representation of the Hearst news gathering organization. Each of these squares represents at least a dozen men. Jump down to the very last square on the page, illustrating the Individual Staff of the Hearst-Vitagraph and I will convince you that no other reel has any greater staff than that division alone.

Man for man, the individual editorial staff of the Hearst-Vitagraph measures up, man for man with the entire staff of any other news reel. And then from that point upwards through those other magazines and Hearst newspapers and news gathering institutes there is nothing with which to compare the competitors.

When you want steel the U. S. Steel Corporation is the place to go for it. When you want oil the Standard Oil is the place to go for it. When you want news headquarters—the Hearst Organization.

If you want to prove to yourself how infallible the Hearst Organization is from a new standpoint, take any newspaper in the country which doesn't use the Hearst Service and article for article, photograph for photograph—see which got there first with the news—the individual publisher or Hearst.

You can, therefore, imagine why Hearst-Vitagraph—this entire organization at our disposal, the best of a unit of it turned into the direction of the Hearst-Vitagraph, why it must immediately assume the upper position.
Hearst for the news gathering. Vitagraph for the pictorial effects. There you have the ideal combination.

The Vitagraph Organization which has gained its supremacy as a producer, through sheer force of perfect productions, has gained this place because it has the inherent abilities. Therefore, realizing that Vitagraph not only assists in the news gathering and making up of this reel, it is important to realize its function in the refining of the film itself.

The exhibitor can scarcely appreciate the care and religiously zealous attention which is lavished on every foot of negative and positive in the Vitagraph Laboratory—the largest and most perfectly equipped of its kind in the world.

The Vitagraph staff which has earned its right to be known as the foremost technical group in the industry, has itself been responsible for numerous improvements in cameras, films and projection.

It is one thing to get a film, it is another thing to bring out its fullest value. Just as the artist works over his canvas until it is perfect, so the Vitagraph Laboratory men will work over the Hearst-Vitagraph negative.

Vitagraph as the print manufacturer and distributing agent will answer all questions regarding the reel itself—or for that matter any other question that might be addressed to it individually.

The Vitagraph Company of America
East 15th Street and Locust Avenue, Brooklyn, N. Y.
You Book It Independently

No! Hearst-Vitagraph is not to be bought on a program. The exhibitor who wants it must get it separately. This means that it is not to be packed away and bolstered up by anything else.

No good comedy or drama is going to save it. It has no aids, no helpers, no supporters. It comes to you absolutely unaided.

It comes to you as itself. You accept it in that way and this means that if it does not make good as an independent—out it goes.

Free On Request EXHIBITORS Guide Book

There is now on the press and will be ready for distribution inside of the next two or three days a complete analysis of the story of Hearst-Vitagraph.

This explains the reasons for the discontinuance of the Hearst-Selig for its successor the Hearst-Vitagraph; explains about the intricate workings of the entire news gathering organization, explains about the work of Vitagraph in the make-up of the reel, and explains the various ideas listed on this page.

The ZONE Idea

The exhibitor residing in San Francisco will have an entirely different service than the man in New York. The man in Pittsburg will have a different service than the man in Chicago.

Each territory will have its Hearst-Vitagraph organization. A distinct entity working independently of any other as far as local news are concerned—but supplying other sections with that which is of importance outside. In other words you will receive European and Eastern News from New York, Far East and Pacific News from San Francisco, Interior News from Pittsburg and Chicago and then in addition your own local news.

Buy at Your Own Price

We have worked out a system whereby you absolutely make your own price. A chart most simple to understand enables you to select for yourself the date of your release and the price you are to pay.

Backed by National Advertising

When you take the Hearst-Vitagraph you thereby do more than merely show the greatest news pictorial—you attach to yourself the power of a tremendous national campaign, running in newspapers and magazines throughout the country, which is to send the multitudes to that theatre exhibiting Hearst-Vitagraph.

This campaign will be the most astounding thing yet heard of in the advertising of motion picture features and we promise you that the publication power of William Randolph Hearst is at the disposal of the Hearst-Vitagraph News Pictorial. Analyze this and see what it means.

HEARST-VITAGRAPH NEWS PICTORIAL

(Formerly the Hearst-Selig News Pictorial—Now Better)

226 WILLIAM STREET, NEW YORK CITY
The Flirt lives only to play the game of love for the man who loves the Flirt dearly is informed by her that she has merely tolerated him for the enjoyment of his company until the time comes that he is going to end it all that night. The Flirt's love is a game for her, and she tells the story before she goes to bed.

The lady whose love is being loved by the Flirt asleep and dreams that she receives a message from Ralph that unless she telephone him before 10 o'clock that night he will take her farewell trip to the Orient. The Flirt promises to comply, the Flirt is in time, and at the hour of 10, the Flirt telephones to Ralph. The Flirt then, after her conversation with Ralph, falls asleep. The next morning, the Flirt awakens, and to her surprise, there is a note from Ralph waiting for her with the message that unless she telephone him before 10 o'clock that night he will take her farewell trip to the Orient.

The Flirt then hastens to phone Ralph. The Flirt, who understands the game, tells the Flirt that she will telephone him before 10 o'clock that night. The Flirt then hastens to phone Ralph. The Flirt, who understands the game, tells the Flirt that she will telephone him before 10 o'clock that night. The Flirt then hastens to phone Ralph. The Flirt, who understands the game, tells the Flirt that she will telephone him before 10 o'clock that night. The Flirt then hastens to phone Ralph. The Flirt, who understands the game, tells the Flirt that she will telephone him before 10 o'clock that night. The Flirt then hastens to phone Ralph. The Flirt, who understands the game, tells the Flirt that she will telephone him before 10 o'clock that night. The Flirt then hastens to phone Ralph. The Flirt, who understands the game, tells the Flirt that she will telephone him before 10 o'clock that night. The Flirt then hastens to phone Ralph. 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New York Reviewers and Critics Assume Role of Enthusiasts

"The principal play in the Triangle program was 'Aloha Oe,' a romantic drama of San Francisco and the South Seas, which had Willard Mack as the star. Enid Markey is also featured in the romance, which is, perhaps, the finest example of artistic staging by Thomas H. Ince. Nothing more realistic has been produced on the screens than the ship laboring in the 'white squall'—a storm to fill the spectators with terror."—Philadelphia Press.

"No fault can be found with the way in which this production ('The Lily and the Rose') has been put on the screen; the acting is above reproach, the settings are charming and the photography excellent. As for Lillian Gish, who has the leading role, she is truthfully described in a subtitle as being 'most adorable.'"—N. Y. Morning Telegraph.

"In 'Aloha Oe,' an Hawaiian film-drama, produced by Thomas H. Ince, with Willard Mack and Enid Markey, the Triangle Film Corporation presents this week at the Knickerbocker Theater the most beautiful and artistic picture-play which has yet appeared upon its program."—N. Y. Evening Post.

"'The Lily and the Rose,' produced by Paul Powell, featuring Lillian Gish, is a most unusual and charming production, built upon the story of the love of two men for one woman. 'Aloha Oe' is a Thomas H. Ince production—a story of the South Seas—with extraordinary scenic effects, featuring Willard Mack."—Chicago American.
What Triangle Offers for Week of December 12th

The production of consistently successful picture plays demands the highest resources of the human mind. You know what TRIANGLE PLAYS have done toward setting a high standard. It is time to tell you what some particular TRIANGLE products will do towards elevating it still further.

"The Lily and the Rose," with Lillian Gish, Roszika Dolly and Wilfred Lucas, we believe, strikes an entirely new note in motion picture history. Everyone who has seen it comments on its wonderful charm and atmosphere. There are features of photoplay artistry in this production that make it of extraordinary attraction, and ultra-novel appeal.

Then comes a distinctly new type of drama—one that makes full use of natural resources, "Aloha Oe," a powerful Hawaiian tale with Willard Mack and Enid Markey in the principal roles. The storm at sea is acknowledged to be a triumph of motion picture artistry. In fact, the play has that extraordinary quality that makes a theatre patron talk about it afterwards.

And then there are two Keystones. Any exhibitor knows what results follow the announcement of a Keystone Comedy. "The Great Vacuum Robbery" and "Fatty and the Broadway Stars." The first with Charles Murray and Louise Fazenda outdoes anything Mack Sennett has attempted for swift action. It is filled with real "Keystone Stuff." The second brings in Weber and Fields, William Collier, Sam Bernard, Joe Jackson and the inexpressible Roscoe Arbuckle. That's one week's bill. Your patrons have a right to such service.
THE INNER CHAMBER (Special—Three Parts—Dec. 15). The cast: Hope (Ruth Hyatt); Ralph Morgan (Mervyn Mayo); Fadette Devore (Molly); Joe Devore (Jessie Calhoun); Bess Devore (Charles Brandt); Kanaka Fae (James Daly); Scout Joe (George Clarke); Frencie (Bernard Siegel).

Morgan marries Bess Devore, a woman he has known for years, and she carries a child for him. However, when he discovers that she is rheumatic, he decides to marry her and promises to care for her child.

SWEETER THAN REVENGE (Dec. 17). The cast: McCall (Rosetta Brice); Mrs. Smith (Clara Lang); Bess Devore (Charles Brandt); Molly (Marjorie Lynn); Joe Devore (Jessie Calhoun); Kanaka Fae (James Daly); Scout Joe (George Clarke); Frencie (Bernard Siegel).

The mining town of Gedney, Bess Bowen, a woman, is being threatened by a group of women who are interested in Gedney and several miners are killed. Bess is determined to return the town to its former self.

AN UNWILLING BURGLAR (Dec. 18). The cast: McCall (Rosetta Brice); Spike (Ferdinand O'Beck); Hogan, the cop (Frank Smiley); Fadette Devore (Molly); Joe Devore (Jessie Calhoun); Bess Devore (Charles Brandt).

Henry is afraid of burglars and he does not want to go to the club. He goes, however, and finds that several men are inside, looking for him. He breaks away from the men, and refuses to join them as a result of the year of drugs using. His last words are a common one to the child to run away, and a few moments later, the man that he faces is the tons of earth is Ralph Morgan's body—the reft of the club to Guy and Marian, and he leaves the scene.

THE FAITH OF SONNY JIM (Dec. 15). The cast: Sonny Jim (Bobby Connelly); Sonny Jim as old man (Logan Paul); Daddy Jim (Frank Johnson); Mother Dear (Mabel Kelly); Saint Claus (Harry Waldron); Father Time (Harry Fussell); Santa Claus (Father Time).

Before Christmas, Sonny Jim learns the awful truth that there is no Santa Claus from some of the older boys in the neighborhood and is heartbroken. Mother Dear tries to argue with the boy, but he is too young to understand. However, when Sonny sits up the night before Christmas, a magic wish comes true and Santa Claus appears.

VITRAGH.

BENJAMIN BURKE BOOK AGENCY (Dec. 15). The cast: Proctor (Ralph Morgan); McCall (Rosetta Brice); Mrs. Smith (Clara Lang); Bess Devore (Charles Brandt); Molly (Marjorie Lynn); Joe Devore (Jessie Calhoun); Kanaka Fae (James Daly); Scout Joe (George Clarke); Frencie (Bernard Siegel).
December 11, 1915

THE MOVING PICTURE WORLD

2067

THE FLOWER OF THE HILLS (Dec. 16).—The cast: Jane (Carolyn Birch); Jack Brooks, the young city man, falls in love with a farm girl, Katherine (Julia Swiss Gordon); Ethel Gibson (Lil- lian Miles), a wealthy woman, enters the farm girl's life and saves her from a life of drudgery and heartbreak. Katherine, aware of her own attractiveness, finds her heart broken, takes her back to her mother, Jane decides to marry Jack because she loves him. When he finds out, Jack takes her to the city with him, where his love for her grows stronger. Katherine meets Jack's family, who areupe of the city. Katherine finds her life in the city beautiful and wonderful. She works hard to ensure that Jack is taken care of, and they are eventually married.

THE DECEIVERS (Dec. 17).—The cast: Mr. Simpkins (Sidney Drew); Mrs. Simpkins (Sidney Drew); Mr. Jones (Edward Farrow); Mr. Jones (George Stevens). When Mr. Simpkins gets a raise, his married friend, Joe, advises him to "hold out" a few or ten-spot, and Simpkins is surprised to find that seem to be the general practice among the lower classes. Joe, putting his hold-out in his hat-band, Simpkins goes home and tells his wife, after relieving his regular salary, how he gets his hold-out money and hides the money in a vane on the mantelshelf. That night he has a slight heart attack, and the quinine pills are in the medicine chest. After Mr. Simpkins, the skull has crisscrosses on the box, and telling "I've taken poison." The cellar is locked, and the room teats on the bed writhing in agony. Suddenly it gets, "I'm afraid it's too late, I've lost my hold-out, that's all." The doctor arrives and announces he only took quinine and that the pills evidently got in the wrong box, all ends in supreme joy and relief.

A MAN'S SACRIFICE (Broadway Star Feature—Special—Ziegfeld; Dec. 17).—The cast: Mary (Edith Storey); Andy (Evart Overton); Bob (Theodore Atkinson); Mrs. Porter (Finley); Harry (Frank Bunny). Mary Ali棰en rejects Andy Stevens, a worthy young fellow, and accepts Bob, a weak character, insisting on his being drunk and abusive. On the night of their betrothal, Bob gets drunk andネーベン, and is astonished to learn that Andy has brought him to her in that condition. Andy is so hurt that he leaves the village and goes to the gold fields.

The mine is prosperous in the gold fields, but Bob has lost his position through his love for Mary. Mary and Andy are in debt, and he arranges a job for Andy, who is a gold miner. Mary's gold mine is lost, and she has to work for the doctor and come on alone. In the mining town he tells Bob who he is and forces him to send home part of his wages to Mary in addition to protecting him from the "goon" Jake, a bad man of the mining camp. Mary is still in ignorance of who her real benefactor is.

Bob, one night, while under the influence of liquor, falls down a ravine and is killed. His body is thrown into the river, and his clothes are put on the body. Mary's address and copies it, then brings the body to the village and insists on telling the heart to tell Mary, continues to tomorrow. The body is identified, and the heart tells Mary, who has so consistently helped her without hope of reward, that she has both happiness and heart and both find happiness as man and wife.

LEYV'S SEVEN DAUGHTERS (Personally Picked Program—Dec. 20).—The cast: Evelyn (Edward Farrow); William (Arthur Stevens); Mrs. Straus (Katharine Franke); Edwina Robbins, Mac Greene, Jeanette Ehrman; Marion Henry; Straus's sons (Arthur Stevens). While on a business trip, Evelyn meets Strauss, a friend of her father, and decides to go with him. They go to great guns, Strauss brings Evelyn home and promptly introduces him to his seven sons. Evelyn, who is childless, gets curious, and eventually obtains him to have seven sons—and all good-looking. On his arrival home, he and Mrs. Levy are shocked to receive a note from Strauss's daughter, who claims that the seven daughters have to pay them a visit and meet their seven daughters.

In desperation, Levy prepares to make good his word, and goes to Strauss's home. He finds his daughter in the store to pose as his daughters. The girls are about to make an appearance, and the seven daughters arrive, things begin to hum. All go to a cafe and enjoy a good time. Their feast is interrupted when the door opens and the seven daughters enter. Next day, the boys meet the girls in the store, and the girls decide that Strauss's sons have to support seven daughters-in-law, in addition to his seven sons.

THE PATENT FOOD CONVOYOR (Personally Picked Program—Dec. 20).—The cast: Cook (Frank Girard); Mrs. Jones (Edith Storey). My name is Jones, and I insist that the takeout is put in a vitrol. Then it's the inventor, happens. He learns why I'm here and invents a contraption on the spot to make my work easier. It is a long conveyor belt with a windlass at each end, storing and conveying the food from the rooms to the dining-room. A special click is used to communicate with the cook. Everyone is delighted and it works finely, but unfortunately, that same day Mr. Jones green signals get mixed up and have a fight. A couple inter- venings rooms see savoury dishes passing through on the conveyor belt and a burglar-chase ensues. After it is all over, that find the's left by his drunk uncle and leaves the shop. He tells me he doesn't care when the police buy his $2,000 for catching the burglar.

ON HER WEDDING DAY (Special—4 Parke's; Dec. 20).—The cast: Mrs. Carter (Charlie Kent); Mrs. Carter (Louise Beudet); Helen Hallam (Antonio Lorenzo); John Klenon (Donnet Vane); Carlo (William Aprilo). On the very night of his wedding, John Klenon is asked to go on the phone, when he is mysteriously shot by a well-dressed man who coffee and the girl is sealed into the mysteries. Henry Hallam, a guest, is an amateur detective and wealthy. He takes up the case, but the only clue is a bit of paper with the swear: "It was I—"—the remainder of the theory.

The next night Hallam finds a man lying in the rear of Hallam's carriage, when he was in Spain with the Carters. He remembers a Spanish beauty casting threatening looks at the driver. After caring for the seriously wounded man, he leaves him in a settlement house to work for the terrible affair. There is a room in the hall in which a dark-visaged woman who pretends her baby is sick, and there finds herself suddenly in a strange room and the door locked. The woman by the crib, after she is left, tells the Klenon, after refusing to legitimate their child by marriage, had thrown herself on Helen. The woman then attempts to throw a vial of vitrol into Helen's face, but is prevented, and the two women struggle desperately.

Fortunately, before Helen is overcame, Hallam, who was in act in going unpicted into the tenement, breaks into the room, and the ves- sels found in the road. The Spanish woman swallows the acid, and dies almost at once, and the baby is a beautiful, sweet-faced child, and the woman who killed the letters make it read: "It was I—lives."

This supposedly proves the mystery, now cleared, Hallam tenderly leads Helen away; and long after, when time has become the, the, the. Hallam is married to the man and wife.

IS CHRISTMAS A BORE? (Dec. 24).—The cast: Paul Panton Punctual (Sidney Drew); Mrs. Panton Punctual (Mary Maurice).—is the greeting Paul Panton Punctual's wife hands him on Christmas morning. With a growl of disgust he turns over in bed and says, "I don't like to cut out all that foolishness this year." In the certificate, Christmas tides—Christmas, Christmas, everywhere, until Paul is in a fine lather, and he tells Helen an oration in which he says: "Then there is the family dinner with 18 kinds of dessert which you must sample and wash down with elder and get a stomach-ache. And how about the old lady presents him with a silk muffler, he burs her back in the room, and the muffler doesn't stay long. With her last words, "You should have known you wouldn't have me," Paul is furious and says, "There are no more for me for," ringing in his ears.

Paul wanders through the streets of his home and finds the little lady a regular bear hug, then Mr. and Mrs. Paul have a dance of good old-fashioned Holiday happiness.

THE THIRTEENTH GIRL (Broadway Star Feature—Three Parts—Special—Dec. 25).—The cast: Harry (Edward Girard); Miss Wingate (Julia Swiss Gordon); Ethel Gibson (Lil- lian Miles); Mrs. Raymore (Thelma Scott); Robert (Frank Girard); Lewis De Frece (Arthur Coine); Mr. Dymond (Frank Corrier). After the death of the spinster, the position of the "thirteenth" girl in a wonder- ful opening for Robert, Raymore and the firm of Dymond & Sons, through the store's advertisements. Joe, the young man next door, is the junior partner, becomes instututed with the girl's beauty. In the little pink room of Dymond's establishment, where Lottie is playing as a living model, the latest Fred, who is active for the crowd of women patrons, she experiences her first fears as to the future. Lottie and the young man in the bureau find the girl's beauty and work as a model, but Lottie is not successful when she tries to marry Ethel Gibson, and the first Lottie knows of it. Lewis De Frece walks in, and is struck by the girl's beauty. The girl is living and hands her a bill of sale for the place, intimating that she is horrified at Joe's perjury and goes to the Rescue Home, where she meets Ethel and both women learn the truth. The affair gets into the papers, killing Joe's father, and Joe ends his life, while Lottie becomes lifelong friends and companions.

MINA.

WHEN THE SHOW HIT WATERTOWN (Dec. 21).—When the show hit Watertown, what's that Sam Tompess and his "Galaxy of Beauty" bunch thought about it when they arrived in Watertown? From the look on Sam Tompess and his gang as they arrived in Watertown with his bunch of girls, it was evident they had all got ready for the evening's performance. Since Watertown and the house was soon sold out.

So far, so good. But Watertown audiences are critical, and they delivered the show, and showed their dislike by offerings of drivers and gigs. Sam Tompess and his company through their stunts under rather trying circumstances.

The show was too much for the sheriff and he finally decided to kill his authority, so took his gun and his gang. He ordered the Opera House to the town lockup, where they were put to hard labor and they finally decided to kill Watertown to get away from the Welsh border, but Mr. Pokes and Mrs. Jabs have gone and they pounce upon a poor, unsuspect.

ON PAGE 2970.
Exhibitors
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FEATURE WEEKLY

AM CORPORATION

OND FLOOR

TELEPHONE
BRYANT 9191
ING LORON FROM THE UPPER FLOOR. POLES TELEPHONES TO JABBS TO MEET HIM. JABBS SEIZES THE OPPORTUNITY TO MAIL A LETTER.

OVER A FRIENDLY DRINK IN THE SALOON, THEY ARE PRESENTED WITH A TICKET FOR A BALL. MEANWHILE, MRS. POKES, A MEMBER OF THE SOCIETY GIVING THE BALL, HAS INVITED MRS. JABBS TO ATTEND AS HER GUEST. SHE WEARS HER CLOTHES, STARS OUT WITH MRS. JABBS. POLES AND JABBS ARE ATTENDED BY SIMILAR ATTENDANTS. JABBS SEES HIS WIFE AS A STRONG, DETERMINED WOMAN, NOW A MILLION AIRES.

A DAY IN THE LIFE OF A BRIDAL PARTY, A REUNION OF OLD FRIENDS AND THE SEEMINGLY SIMPLE AFFAIRS OF LIVING.

THE BRIDE

 universal film mg.

joker

slightly mistaken (Dec. 11).—The cast:_PA (William Francy); MA (Mrs. Whistler); susan, their daughter(Jake Hill); susan, the cook (Gale Henry); “blubber” bill (Max Brandford).

PA IS UNFORTUNATE IN HAVING TWO SUNDANS IN THE HOUSE. THE COOK AND THE OTHERS HAVE LEFT THE HOUSE, AND PA CANNOT GIVE HERSELF A CHANCE TO MEET HER BEAUTY AND PA TELLS HER THAT SHE MAY HAVE ANOTHER SUNDAH TO COME. SUSAN, THE DAUGHTER, SEES A YOUNG SAILOR AND HIS COMPANY ON THE BEACH, AND IS ATTRACTIONED BY THE GLEAM OF HIS HANDS.

SUSAN, THE COOK, AND HER BEAUTY, BLUBBER BILL, WANDER TO THE BEACH. THE FAMILY SEES THE SAILOR GATHER A QUIET ROCK, SIT AND SPIN A WISE STORY TO THE DAUGHTER AND PROMISES TO DO SO. SUSAN AND THE BEAUTY, ONCE AGAIN, ARE AT THE BEACH AND PA TELLS HER THAT SHE HAS LEFT THE HOUSE. PA, TO SHOW HIM A GOOD TIME, BRINGS IN A BOX OF ALCOHOL, AND THE BEAUTY REACHES FOR IT.

THE DOOMED GROOM (Dec. 19).—The cast: Charlie Winfield; the bride (Peggy Fugue).

THE GROOM WAS ALREADY LATE TO MEET THE BRIDE. SHE CAME TO THE HOUSE TO FIND HIM IN THE KITCHEN. SHE TELLS HIM THAT SHE WANTS TO SEE HIM MEAL, AND HE TELLS HER THAT SHE MUST WAIT.

VICTOR

The Widow’s Secret (Two Parts—Dec. 15).—The cast: John Forrest and Jack Rance (J. Waring); Richard Hardwick (Robert A. Myiles); M. Talbot (Mary Talbot); the Shepherd (August Wolff).

ONE AFTERNOON IN SUMMER, THE WIDOW RANCE, ALONE IN HER HOUSE, WENT TO THE BEACH TO FIND A GHOST CONVINCING TO THE BEACH. HER WIFE TOLD HER THAT SHE HAD LEFT THE HOUSE AND THAT SHE HAD LEFT IT TO THE BEACH. HER WIFE ASKED HER WHAT SHE WAS DOING THERE AND SHE GAVE HER AN EXPLANATION.

The Groom Sees She Sees Her and PA and MRS. RANCE IS IN NO PLACE FOR THEM TO HAVE A HEATY RETREAT.

L.-K.

Blackmail in a Hospital (Dec. 31).—The cast: Cookie (Ray Griffith); Nurse (Peggy Fugue).

THE DOCTOR OF THE HOSPITAL LOVES A BEAUTIFUL NURSE. THE NURSE IS A STAND-UPWARD WIND, AND THE DOCTOR, ALTHOUGH ATTRACTIONED BY HER, DECIDES TO WAIT FOR HER.

powers

The Life of the Salamander (Dec. 2).—The Dittmars Educational film opens on a salamander—mother curious about her eggs, then their moisture. A climate is then established that the eggs are to be dehydrated.

When they are two days old they are thriving in a warm place and they have almost doubled in size.

At three months old they are busy little creatures who have to shift for themselves, catching flies and small insects. They change their color as do the salamanders, but it is not so striking.

The young salamanders live in the water, but when they grow larger they become more active. They can be seen regularly in the water, and, therefore, they can be observed more easily. They also breathe air. Little by little their legs grow, and soon they can leave the water. Their gills also help them to get along in its younger days. When it grows to be a year old it has also increased considerably in size, as it is now seven inches long and has an enormous appetite.

At this age the gills grow shorter and the intestines become more apparent. This condition prevailing it will never do to stop their growth, or the salamanders may die. This is a close relationship to a frog in the scaleless, damp skin of the gills.
and she perils tell her she lives in the village. She is about to go to a chamber in the town and Gordon on an inspection trip through the castle. He is shown the dozens of pictures and the portraits of his ancestors. He is truly moved by the portrait of the lady, the Lady Grace, who has been dead for years, and who looks at him with a dog's nose. Gordon is told that she was an ancestor of the castle and had a vast knowledge of the castle. She is said to be haunted and is always seen near the castle.

When the character finally looks at the pictures, they are all of dead people. She tells him that she is the ghost of the previous owner of the castle. She is said to be a local legend and is always seen near the castle. She tells him that she is the ghost of the previous owner of the castle. She is said to be haunting the castle and is always seen near the castle.

The character is then shown the portrait of the lady, the Lady Grace, who has been dead for years, and who looks at him with a dog's nose. Gordon is told that she was an ancestor of the castle and had a vast knowledge of the castle. She is said to be haunted and is always seen near the castle.
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Here is a picture surpassing in ACTION! A great big splendid exposition of one of the most wonderful battles of the world war—Showing the Warring Millions in the real heart-thrilling clutch of the MIGHTIEST STORM IN HUMAN HISTORY.

YOU SEE WHAT YOU HAVE NEVER SEEN BEFORE!!

One of the Bloodiest Fought Battles of the War!!
Charge after Charge of Maddened, Blood-thirsty Armies!!
Heroes Falling like Chaff before the Withering Fire of the Enemy!!
The Blasting Cannon Leveling one of the most Modern Strongholds!!
The Wicked Spitting Howitzers Ripping the Ranks of Oncoming Men!!
The Death-dealing Machine Guns Tearing Great Gaps in Human Walls!
A Battle that seemed Lost from the Beginning, but is Saved by the Arrival of Heavy but tired Reinforcements, who Rush into the Fury of the Fray to Do or Die for their Country!!
THE FALL OF IVANGOROD!!

NEVER BEFORE—and Perhaps NEVER AGAIN
—Will Such a Picture Ever Be Taken!!!

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THE BUFFALO-TIMES
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MILLIONS

THE BUFFALO TIMES

the European Government of the War as It Is!

Opened at the OLYMPIC THEATRE, Chicago, in torrents of rain which later turned into a raging blizzard—to the largest number of ALL PAID ADMISSIONS in the history of the house. So great were the crowds outside the theatre, the police reserves were compelled to take charge of the situation.

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At last you have a war picture that is different—a real war picture such as has never been seen before in this country. A picture that will pack any theatre in the country. A picture that will book itself.

Our proposition to State right buyers IS DIFFERENT—just as our picture IS DIFFERENT. Write—wire—find out.

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AMERICAN-CORRESPONDENT FILM COMPANY, Inc.

220 West 42d Street
NEW YORK CITY
Would You Invest Money in Questionable Stocks Through An Unreliable Concern—
We Think Not!!

Therefore, when purchasing your projection equipment or theatre supplies use your power of selection. Invest your money with a Supply House that was the first concern in the United States to exploit Motion Picture Projectors. Since 1896 we have devoted our exclusive energy to this one line. We give you a service that is the result of years of experience—a service that is valuable and costs you nothing.

This is food for thought. Think it over.

The Kleine Optical Company

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(Continued from page 2071.)

He has several witnesses present; he replaces the sword and shield and pours water upon the four-minute of the shield; the water swirls the thongs, which bind the sword to the shield; they burst and fall to the floor, thus proving the fact that during the heavy rains of the night before, a leak had sprung in the wall, wetting the thongs and letting the sword fall, thus striking the husband and causing his death. In view of the fact that his death was not caused by human hands, the friend is released.

Universal Special Feature

Graft (Episode No. 1, "Liquor and the Law"—Two Parts—Dec. 15).—The cast: Judiley Larigan (William Sherer); Bruce Larigan (Robert Henley); Mrs. Larigan (Nanette Wright); Roger Maxwell (L. M. Woff); Blivens (Jane Novak); Stanford Stone (Glen White); Murphy (Jack Curtis); Stone (Mark Pention).

Dudley Larigan, District Attorney of New York, has discovered the existence of a powerful graft trust. He had been unable to discover the identity of any member, but this he does know; the trust consists of fifteen members. His activities in running the trust to earth causes this powerful organization to send him a warning. When this is unheeded, his death is planned. Bruce Larigan, the son, is a young attorney, who is ambitious to follow in his father’s footsteps as a champion of reform. The elder Larigan is killed, and Bruce swears to avenge his father and determine to carry out his unfinished work. Therefore his becomes a candidate for District Attorney. The graft trust fears the young man, should he be elected, so Murphy, head of the liquor trust, is appointed to bring about his defeat.

The supporter of the insurance trust and a member of the graft trust, is much interested in Bruce and his ambitions. She is an ardent suffragist and addresses a large meeting. In the course of her remarks she says: "We are not allowed the vote, but we can make our presence felt at the polls just the same on election day let every woman go to the polls with a man—father, brother, husband or sweetheart; and if none of these is available get a man some way, take him to the polls and see that he votes for me." The idea finds instant favor and its novelty appeals to women in all walks of life. The novel idea leads to a wave of suffrage sentiment and speculation.

In the graft trust, a member, selling suspension bridges. Not having made a sale in five years, he is reprimanded by the firm and ordered to get busy. His wife, who has secretly cherished the idea of purchasing a dog, with her husband is on a six-months’ business trip. Not having the ready cash, and hearing the cry of an old clothes woman, she sells a lot of Tom’s old clothes to raise the necessary amount. Fearing to tell her husband that she is going to purchase a dog, she writes him a diplomatic letter, intimating that there will be an addition to the family, whereupon the astonished Tom, who has been away for five months, decides that the new addition is a baby. He goes wild with joy, throws up his job and celebrates hilarious ly by getting intoxicated and telling several mothers how they should handle their children.

Upon receiving a wire from his wife that the new addition has arrived, he hurries home, and in a local toy store he purchases a number of baby playthings. Upon his arrival home he is welcomed by the mail that his wife has gone to his mother’s. Then a great idea strikes him. He will fit up a nursery for the infant. A room is set aside for the purpose. Swings and all sorts of things are hung from the ceiling. In the midst of all the preparations he steps on a goscat, slips and injures himself.

The doctor is summoned. The patient is put to bed and he thinks of his accident insurance policy. Wife returns home to find her husband seriously injured. She hurries to his side when she inquires about the new addition. She bids him be quiet, as there is plenty of time to see it. He inquires for his accident insurance policy. She shows him the policy, and he is told that it was the very suit that she had sold him for the old clothes man’s death.

Unable to stay in bed with a vision of an insurance claim, he is sent to the hospital. He is consoled by the doctor, who is convinced that his injuries are not serious. He is sent down stairs and begs his wife to let him see the new addition. The wife steals from the room and returns on tiptoes with a large clothes basket lined with cedergen and covered with the well-worn and well-oxidized and well-usedcompanionship quilt and the delicate basket and, to his utter amazement, brings up at him a cute little puppy.
of his time in his laboratory, and in consequence Irene depends on other men when attending social functions. Although Robert Arnold, an old sweetheart, is in love with her, she will not listen to him, because he looks upon her as a friend, for she is much younger than he. Her security husband.

At seeing Irene so much in the company of Robert Arnold, Jessie Gans, a friend of Arnold, begins to suspect something. Jessie is a slender young man, who has been in the movies for 5 years. He has been occupied in the study of human nature, and he feels that Arnold is the stronger one of the two. He decides to test Irene's attitude.

The same night "Spike" Gans, release convict, in love with Irene, takes the stagecoach to San Francisco, counting on being out of funds, and to get money to start out on his old vacation to "crack a crib." He has previously spied out the Foster ranch, and has located what he supposes to be his safe, but which in reality is a vacuum cabinet, one of Foster's inventions. Arnold calls for Irene, but is not permitted to stay, and in leaving sees Irene slinking in the shadows near the Foster house. He follows her and sees her enter through a window. Following him into the house, he watches him open the cabinet and find out his mistake, sees Irene return and find Gans at work.

While this scene is going on, Foster, according to his plan, returns unexpectedly, hears voices in his laboratory and believes it is his old

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YOU HAVE READ IN THE NEWSPAPERS ABOUT
PANNUNZIO'S GREAT CHARACTER CREATION

POSSIBLY YOU SAW HIM IN THE GREATEST FILM EVER MADE

"CABIRIA"

YOU CAN SEE HIM NOW IN A MODERN MELODRAMATIC COMEDY

NOT ONLY PASSED BY THE NATIONAL BOARD OF CENSORSHIP
BUT ENDORSED IN A SPECIAL REPORT AS FOLLOWS - ARTISTIC VALUE - EXCELLENT - ENTERTAINMENT VALUE - EXCELLENT "FULL OF ORIGINAL SITUATIONS WHICH GIVE SUSTAINED AND INTENSE INTEREST. SPLENDIDLY STAGED AND FINELY ACTED. A RETURN ENGAGEMENT PRODUCTION"
HE IS NOT AN AFRICAN!

Did you see Cabiria? If you missed that masterpiece, you have certainly heard about it, and of course you know about the wonderful "giant" in that great film. His work was so unusual that he became the star of this greatest of all photoplays, even though the part was not originally considered a star part.

And now you can see this "wonder man" again. No, he is not a colored giant from Africa—he is a white gentleman.

"Maciste" has his name in "Cabiria," and now and forevermore he will probably be known as "Maciste." The new feature film in which this "super-man" has been starred, was written especially for him and it is a wonder work of amazing acts, tantalizing thrills and stirring sagas. Maciste fights with scores of men and seems to enjoy the battles.

The most remarkable thing about this very unusual film is the fact that it is both comedy and tense, exciting drama. "Maciste" is an element of mystery which holds and the action moves with a speed that will bring you to the edge of your seat.

If you didn't see "Cabiria," surely you have heard of "The Giant in Cabiria." Here is an opportunity to see him in a modern melodramatic comedy, that gives him every opportunity to display his superhuman power. And he is not only a marvel of strength, he is a finished actor.

The Moving Picture World:

"Entirely new and highly ingenious. Will undoubtedly prove to be a shoe drawing card wherever shown. It grips the interest from the onset."

"Wid" Ganning, of Wide Film and Film Folk:

"A series of thrills. A sure fire winner. Star a marvel."

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"Something new in every scene. The big thing of the season up to this moment. It is the sort of thing that anyone will enjoy immensely. There is a directions and illusion unusual in melodrama. It will amuse, entertain and satisfy because of its novelty and ingenuity."

The Dramatic Mirror:

"It is thrilling, exciting, intensely interesting and laughingly amusing. The most startling claim it has for popular approval is its novelty and ingenuity. We are free to admit that this offering was one of the most entertaining that it has been our pleasure to witness."

The Bulletin:

"A welcome novelty. The most entertaining of all the exploits of production seen to this day. Radiates with what is called personality. Never before has there been such a figure as Maciste, who is always a comedian."

Variety:

"Maciste's strong work has never been equalled. He will surely appeal in this."

The Clipper:

"A pleasing entertainment. Countless thrilling situations."

The New York Morning Telegraph:

"Entertaining and thrilling. Will amuse, entertain and satisfy because of its novelty and ingenuity."

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"It is a novelty in these days to meet with a story, written or filmed in which a hero establishes himself as he does in this new feature. MARVELOUS MACISTE. Maciste is the character that remains foremost in the mind of nearly everyone who reviewed CABIRIA, the world's greatest spectacle."

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AMERICAN.

"THE SOLUTION OF THE MYSTERY" (Two Parts—Dec. 13.—The cast: Beatrice Mitchell (Vivian Rich); Franklin Davis (Alfred Vossler); Mr. Winters (Wynn Newell); James T. Willard (Roy Stewart).

The detective, seeks the clue in the body of the man who is found dead in a vacant lot. The body is the work of a man named of practical common sense, suggests it as a mere illusion, and tells her that the house was on fire, due to the carelessness of a gang of carthelpers, and perhaps they have left their trace behind.

Mr. Winters asks him if he has learned anything from a friend advises her that he has left to visit him, and she wonders why she does not return to his place. Meanwhile Jack Willard, an agent of the International Purity League, comes to confer with them. Mitchell becomes deeply interested in Bess, paying her much attention. Mitchell himself has a peculiar experience. While he is absent from his study for a few minutes, the conclusion of his report disappears.

Meanwhile Franklyn has been warned to keep two crooks, imprisoned and forced to write to Bess, breaking their engagement. Their motive is to get Mitchell out of the way and get possession of his papers. They plan to kidnap Bess to the Willard. This sinister purpose is unexpectedly unfolded to the helpless Franklyn who sees a way to escape. Jack's proposal to Bess is refused and he is dismissed. Then Bess disappears.

Meanwhile the people of Spidey are not without a plan of mirror which she signals for help, and by chance, detects the reflection on Mitchell's paper. Mitchell sends for the police to stop the annoyance, and they locate the source of the nuisance and bring out will have to be released. A second attempt is made on Mitchell's life and they succeed in capturing him. The picture is that the pictures will be printed unless certain factors give Bess this picture and have to hold. Father Bologa calls Billie's bluff and tells him to go ahead and print the picture. Billie signs the letters, but his name is used without the proof sheets of the article, highly embarrassing to him. The man who has more than one picture is the father can bear. Relentlessly the young restorer lends his skills, prices, where upon the minister is called in and the knot is tied.

It is a bad day for father, in addition to losing his daughter, he is forced to pay the strong man (Mr. McW) who had been promised for services performed.

"SILVER BARLOW'S SOFT SPOT" (Dec. 17.)—The cast: Silver Barlow (George Field); Spike (Sid Alger); Mr. Perry (George Webb); Mrs. Perry (Wilfred Greenwood).

It is the day before Christmas and all through the house Spider and Spidey had not indicated that the holiday will be for them a merry one. Spider and Spidey are burglar hunters. They are on the streets late that day, they come upon the bar of a group of children looking longingly into a toy-shop window, at a brilliant assortment of toys and other things that go to make a merry Christmas. The children are enthralled. The soft spot in Spider's heart is touched as he sees children with their noses pressed against the glass. He proposes to Spidey that they combine their talents and give the youngsters a Christmas which they will not forget.

The Christmas presents for the wealthy Spidey-people are being made. The children are gone to bed and father and mother Perry are busily decorating the tree and setting out toys of every kind and description. When they describe, Spider and Spidey enter. They play Santa Claus for the little folks, gather them close and the presents bank high around the Perry tree. The little children are quarrelsome mice, and greedy. There is little sympathy for them when Spider and Spidey strip the presents from the tree.

Dressed in Santa Claus garb, they pass policemen unappreciated. They make straight for the homes of the children where they deposit the many toys they have stolen. Wide-eyed the children in the morning—and Spider and Spidey feel amply repaid for their night of thievery, at the happy little faces that brighten when they are Christmas, the two are further repaid when Mrs. Malone, to whom belongs a number of the toys, invites them both to dinner. Spider and Spidey fall to with vengeance and seem on the perfectly fur- nished room to be merry happy than these reprobates.

BEAUTY.

MAKING OVER PATER (Dec. 4.)—The cast: Hubert Haines (Frank Borzage); Gloria Pembroke (Neva Gerber); her husband (William Carroll).

Hubert Haines returns from college, and asks Gloria to be his wife. Father won't hear the affair, and summons his head clerk, Mr. Gayboy, whom he already picked to marry his daughter. "It's only your father's bad liver which stands in our way," the young man confides to the brown-haired Gloria.

Next day Hubert kidnaps father and imprisoms him in a tent in the woods. Father feels on pills and fresh air. His whereabouts are discovered by a detective, hired by Mr. Gayboy, and party rushes to his rescue. To the astonishment of all, father fights the entire squad, single-handed, and appears to be perfectly delighted with his new surroundings. Hubert and Gloria arrive on the scene. You have shown me the wasp with the eggs in a nest, the exterminating of the young man warmly by the house, and you have, of course, on having won such a useful son-in-law." Gloria invites the wedding and gives her father two engagement luncheons on the mountain top. A GIRL, A GUARD, AND A CARPET (Dec. 5.)—The cast: John (Stephen Holying); Jessie, her Daughter (Carol Holloway); Billie, her Flirt (Spike Bell); Mother (John Scevan); The Minister (Rae Berger).

When Martin Berger discovers that his daughter, Jessie, is in the company of a cabbie reporter, Fowler promptly frowns on the match. Jessie is declared to be the daughter of the young man, and the picture will be in a week. In the meantime, when the photograph is taken, the conditions that he keep his daughter confined to the house and prevent her elopement with Billie. For some days the elopement and the attempted elopements are thwarted.

The topic of photographs turns over to Billie who, in the meantime, calls on Mr. Fowler and threatens to print the pictures. Fowler is quite sure that Billie performs him a service by the picture that the pictures will be printed unless father consents to give Billie his daughter and have to hold. Father Bologa calls Billie's bluff and tells him to go ahead and print the pictures. Billie signs the letters, but his name is used without the proof sheets of the article, highly embarrassing to him. The man who has more than one picture is the father can bear. Relentlessly the young restorer lends his skills, prices, where upon the minister is called in and the knot is tied.

It is a bad day for father, in addition to losing his daughter, he is forced to pay the strong man (Mr. McW) who had been promised for services performed.

"TWO HEARTS AND A THIEF" (Dec. 18.)—The cast: Frank Reicher (Neway); Mr. Winters (Neva Gerber); Mrs. Winters (Lucille Ubel); Billie (Nestor Pauly); Mr. Winters (Ralph Berger); Jack Nelson, a clerk in the office of Henry Winters, a business man, is in love with Neva, his employer's daughter and wishes to marry her. Neva's parents object but she is more than willing. Jack writes a letter to Neva and asks her to elope with him that night. Winters and a letter to Billie and Billie agrees to buy all the K. T. O. stock for them she can get. Billie gets a letter from Jack. Jack starts on his errand and goes around by Neva's to deliver her letter via her young brother. Neva makes Neva into a monuments to Billie with that night. He goes to the office and starts on his errand. The letter goes through the open window of Winter's office and lands on his head.

In the meantime, K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute. K. T. O. stock takes a sudden big rise and all the office hands lose in a minute.

They call her "the Lost Soul" and she is this girl. She is the dance halls. But she proves that she has a heart and a conscience when the Circu- cuit Rider urges her to give up the life she

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They Don’t Make ’em Funnier
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sweet revenge upon Miss Ella. The revenge takes the form of—and an affair comes in a few weeks later a big sign reads: “Mr. and Mrs. Edward Pickett, home on Leave. Instruction.”

FALSTAFF.

THE CONDUCTOR (NASBY CHAMPION) (Dec. 13).—The cast: Conductor (Riley Chambers) (Bertie Dumas); Cordelia (Louise Emery Champion) (Frank McNish).

The actor Dumas, locally known as “Con,” has a peculiar faculty of being lucky at the right time. Through his own ability he outbrowsed a rival for the affections of the woman he loved, but when that rival planned vengeance it was Con’s luck that saved him. The railroad company had been greatly annoyed by wreaking of trouble on the cars, and the employes had been warned that the next outbreak would result in the dismissal of the conductor who failed to make good. Con, however, was not a fighting man—in fact, he was particularly meek—and the wicked rival hired two ugly chaps, instructing them to create trouble on Con’s car and make Con’s destruction.

Fortunately for Con, he heard the villains discussing the plot. More fortunately, the day he entered he had saved Etta’s dog, and won the gratitude of its owner, “The Great Conductors.” Thus, my was the champion female hammer thrower of the United States and remarkably muscular. In time of stress Con remembered Cordelia, and she, a woman of promise of her aid. Cordelia was on the floor when the Con arrived. They started to fight and argue, and the passengers fled in every direction. That brave woman seized the pair of disputants, carried them out of the car, and then proceeded to make a纪录 of the Con. After which she went to the superintendent’s office and gave Con all the creeps.

The modest conductor was summoned before the chief and was warned of the sequel. The inspector said: “This lady declares you did her a—very—very great—passion, two ruffians, who insulted her, punished.” To which she replied, “You don’t think I was privately aware that his ambiguous words were truthful.” “You lady right, that’s two ruffians,” she pun-
ished. Con’s rival never annoyed him again. Besides, the defendant was so terrifying that he decided not to annoy Con, and the conductor’s wooling of the lady was not again interrupted.

THANHOUSER.

HIS VACATION. (Two Parts—Dec. 7.)—The cast: Beata (Grace De Carteaux); Dan (Hend Delaney); Eulalie, Beata’s little sister (Helen Hetherington); A Native (Eugene Moore, Jr.).

Dana Dimmick, girl born-funny maker, fell in love with Beata McBride. The two young people saw a great deal of one another at the gray beach resort where Dana’s sailing ship from wandering, and little sister Eulalie came into the room, and then all the people ad-amer’s attentions. But no clown in a circus ever could think of anything more promising to a girl like Beata—so Dan went away.

Some months later, Dan’s circus came to Beata’s home town. Beata’s friend’s sister’s promise to take her to see the clowns. But the day before the show the Dan was taken ill. Her fever rose, and anxious Beata watched be-sides the delirious man who came and then roused—then she did not change. The doctor had said, “Don’t deny her anything she wants. For fear to do so would be fatal.” How could he know that Eulalie would be a circus clown? At last, Beata, desperate, phoned the manager of the show, “I will pay any price,” she told him, “If you will send my girl to my house to amuse my very sick little sister.”

Dan seized the opportunity. He entertained Eulalie with (Helen Hetherington). Dana, giving her aautograph, a plump, capable china-clay he was an expert, and the sign was so genuine that Dana never suspected the fact.

They arrive in rapid succession, and Pickett is in despair. However, he notices that when he picks the strings of his instrument, the two old diaphones cannot keep their feet still. His eyes glaze to suspect that they are not so deaf as they appear. At last, over a box of good cigars, the entire joke comes out. Pickett plans

Edward Pickett, Edward Boulden; Ellis Lee (Dorothy Graham).

Ellis Lee gives piano and singing lessons. Edward Pickett, sitting with Ellis’s charms, opens a banjo school across the hall. The mis-

chances which ensue are the stuff of two old diaphones and a bulking country fellow to pain their-selves off as deaf and dumb and blind appli-

icants for banjo lessons.

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OUR OWN REVIEW
Of "THE OTHER GIRL"

RAVER FILM CORPORATION SUBMIT
"THE OTHER GIRL"
By AUGUSTUS THOMAS
Stage
PERCY WINTER
In 298 Scenes
PRINCIPALS IN THE CAST

FRANK SHELDON, known professionally in the prize ring as
"Kid Garvey" .......................... Mr. James J. Corbett
REV. CLIFTON BRADFORD .......................... Mr. Paul Gilmore
HENRY WATERMAN, Banker .......................... Mr. Horace Vinton
THADDEUS FULTON .......................... Mr. Mortimer Martini
JUDGE NEWTON BATES .......................... Mr. Louis Thiel
REGINALD LUMLEY, Society Fop .......................... Mr. Rawland Ratcliffe
ARTHUR TAYLOR, Reporter .......................... Mr. Henry Redding
THOMAS ROBINSON, Butler .......................... Mr. Ten Eyck Clay
MRS. WATERMAN .......................... Miss Mona Ryan
CATHERINE FULTON .......................... Miss Becky Bruce
ESTELLE KITTERIDGE .......................... Miss Edith Lucket
MYRTE MORRISON, Vaudeville Headliner .......................... Miss Frances Thompson
ANNE MURPHY, the Cook .......................... Miss Lizzy McCall
WILLIAM MULDOON .......................... Himself

It must be candidly admitted that "The Other Girl" is not the greatest picture ever produced. It lacks, the spectacular ponderosity of "Cabinet," the seductiveness of "Carmen," the sensuous appeal of the nude. Its comedy is not broad farce or slap-stick. It lacks grim death and daring leaps. The photography is not flawless, nor is its direction absolutely masterful.

But, for consistency of story, direction, acting and photography it stands out a worthy first production. Its name and the name of its author, Augustus Thomas, its great success enjoyed on the oral stage and the wide popularity of its principal artists are assets that make "The Other Girl" a splendid commercial proposition. It is a wholesome sort of drama sprinkled with natural humor. Its scenes are splendidly staged and the large cast is made up of distinctive types. Perhaps the most prominent among the players is James J. Corbett, erstwhile champion of the world, and popular hero actor. His "Kid Garvey" of the Thomas play is refreshing in its originality. Mr. Corbett's acting is natural and convincing, and he fits the part assigned him like a glove.

Paul Gilmore's "Rev. Bradford" is a delight. Even when one considers the long line of important parts Mr. Gilmore has essayed in the past it is not difficult to say this is his greatest achievement.

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DECEIVING

the exhibitor is as fatal to the deceiver as misleading the public.

Therefore, with apologies to Harrison, Milne, Denig, Thew, Judson, Cooper, Blaisdell, Condon, "Sime," Holcomb, Smith, Buckley, Ennis and Grau, and other worthy critics, "The Other Girl" suffers its first review.

December 11, 1915 THE MOVING PICTURE WORLD 2081
The alternations of the current in an alternating-current arc cause the light to flicker. This flickering is made more noticeable on the screen if the shutter is not operating properly, causing fatigue to the patrons' eyes and making them dissatisfied. The arc in a direct-current arc flows continuously in the same direction so that its light is steady and restful.

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THE CENTRAL STAR FEATURES.
THE MYSTERY OF CARTER BRENEE
(Three Parts—Dec. 22).
The cast: Alan Darke (Carter Breene); dame (Gordon Mul- len); Hon. Carter Breene (J. H. Lynch); Ar- thur Blake (Carter’s confidant); Murphy Breene (Celia); Matt (Pete nominees). The story concerns the father who is going to put away from home the daughter he has wanted to marry, but when she discovers an unsavory affair. The story concerns the father who is going to put away from home the daughter he has wanted to marry, but when she discovers an unsavory affair.

Margery, the adopted daughter of Hon. Car- ter Breene, (Alan Darke), comes to Denver, much to the displeasure of Dalress Shaine, who has an affection for the girl. That evening, Alas Darke, the present occupant of the home, is under the influence of a drug, and in the pres- ence of Miss Shaine, with whom he is on friendly terms, the father has a new draw upon which because of his love for Miss Shaine. Then the father makes a new draw upon which because of his love for Miss Shaine.

Margery, who had previously visited her father, who had stubbornly awaited his daughter from what she supposed to be a sleep by drawing her back to him, is discovered by the mother thereby, getting better results on it, is arrested. Shaine also orders Dare’s arrest, but he manages to escape to his car, which is covered in black cloth.

At a fork in the roads, Dare, heavily masked, overset the car, but the police auto carrying Margery, and at the point of a pistol, gets the girl into his car, and drives her home. As Dare’s servant, Hodge, is removing the black covering from his master’s beautiful white car, a signal is made with a white mask, which is unserved, from the auto, runs and disappears. The next day the corpse is found with a hint of the nature of the crime.

Margery, the night, as Dare, masked, and his car again shrouded in black, goes to the home of Breene to secretly secure evidence, the mysterious entrance being just Dare’s entrance into Darre’s home, where Margery has taken refuge, and confused Dare’s ideas. The masked man then sets a trap which, in the event of success, and the result is the girl’s death. Meanwhile Dare, who has found an opium pipe with bloody finger marks on it in the room where Breene was murdered, returns to his home just as the stranger is leaving. Dare, instead of leaving him, Margery, as he gains ingress into Margery’s room through a window. He releases the girl from the trap, and finds another opium pipe with finger marks on it which compare with those on the pipe he found in Breene’s home, and concludes that the owner of the pipe is the murderer.

Dare plans to effect the suggestion—to raid Dare’s house—that he received in an anonymous message, and if this is taken place, he will return to the raid, goes to Breene’s home to secure more evidence. As he is searching, Dare finds a document, it being in the house, it is confronted by the stranger with the white mask, but before he can get hold of that, the stranger makes his escape through a window.

Margery, the story follows the green eye of efficiency. Margery has been taken from Dare’s house by the police, and set off to town with a large of officers. Speeding away on his motorcycle, Shane reaches a point where the roads divide. The roads divide. He is halted by a sign “Cliff Road, Dangerous.” This he reads and sets his motor out, and, following, steps from his car, removes his cloak, car and mask. He is an expert in escarpe. He comes up with Margery, and takes her in his car.

The white masked man returns to the Breene library. Suddenly a vision of Breene rises before him. In a frenzy he gets on the chain over which the apparition appears. The noise attracts Peter who is trying to get Dare and Margery arrive just as the shot is fired. As they enter the library Peters removes the mask off the present occupant, and Margery. He is a jocund character, and two officers also arrive, Arthur them, and it is a he who killed his father. Shane, non-plussed, leaves with Margery, and thanks Dare. silently he looks into her eyes, and turning about he hurries to his car and drives away, watching him as he fades into the distance.

THAN-O-PLAY.
THE VALKRYIE (Three Parts—Nov. 27).
The cast: The Valkyrie (Barones von Dewitt); Dr. Peter (Bernhard); Mi- suiter Conlon.

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However, such a circumstance brought the girl home. It really pleased her aunt, who saw it as a way to force the girl to marry a wealthy old nobleman who had long tried to force the young girl to marry him, only to be ridiculed by his peers. The girl refused to marry him, and the nobleman made no secret of his regret at her rejection. A young American, who had courted the girl, was given a new lease on life when the nobleman was declared dead in a duel in which the nobleman was wounded. Upon the advice of his friends the American left for the United States. 

Of course, the departure of the American girl was followed by the old man, who, after all, was only slightly injured, but it did him no good, as the girl decided to go out in the world and make her own way. She became a famous dancer. Her beauty attracted the attention of those interested in the "Vampire Laurels," the king's prize, given every five years to the best actress of the year. The nobleman had always played off the role of the prince, but the American girl was declared the winner. One day she met the American whom she had once loved, and she recognized him. He was a poor, humble girl, believed it was because he did not want to play the role of the prince. 

It really seemed there was nothing left for her to do but accept the offered role. She was given a new lease on life when the role was taken by the Prince charming, who caused her horse to lose a race on which he was riding. The girl immediately recognized her chance to become the American girl, and she rode to the race track, where she was given a new lease on life. She won the race and the old nobleman threatened to make all kinds of trouble until he was given the chance to leave the country. 

The dancers were brought together, and everything ended happily.

CUB.

"DOCTOR JERRY" (Dec. 19)—The cast: Jerry (George Oxy); Doctor George (George George); Father (Jefferson Osborn); Butler (George M. H.); Housekeeper (Janet Sully); Sergeant of Police (Louis Pitkoy); Mounted Policeman (Arthur Jackson). 

Father does not approve of Jerry's soliciting, but his daughter, who is a nurse, is the most eager to end their growing affection for another. In order that they may stay near each other, Jerry suggests that his sweetheart play sick and he play the nurse to her. They put the scheme into effect. An epidemic of smallpox breaks out in the neighborhood and father believes that his daughter has contracted it. Jerry attempts to disguise his fears but to no avail. Father leaves the room and then Jerry and daughter have a laugh over the trick they played.

The laughter is so boisterous that father becomes suspicious and decides to put Jerry to test. He gives his daughter sleeping powder and then decorates her face with spots of red ink to see if she has been slept at. As the test is then recalled and finding the girl so marked and in a comatose state, Jerry is released. As he leaves the house he is given a card, from whom he is not able to find. Jerry is driven to the patient's house where he is imprisoned in a room. The master of the house tells Jerry that the place is quarantined. He protests violently against the enforced imprisonment and is subject to and forbidden to eat. For reasons he is then decorated with smallpox spots and the case continues. Jerry's features are then washed of the ink stigma.

Jerry revives and after no little effort escapes. He is nabbed by the gardener, but that individual, noting the tell-tale spots, quickly releases him and Jerry, and Jerry has the same experience with half a dozen other people, including several policemen, and surmises that everybody is absurdly worried. He and Jerry manage to capture Jerry by throwing a lariat over him. There is an exciting chase, the lariat finally lands around Jerry's neck and he is led back toward the station. To make a short cut they go through a stream in which Jerry is washed out, and Jerry and Jerry are compelled to swim. Again on dry land they pass the home of a country doctor who would not allowed to do Jerry's way of working as all the men within range of the woman kept her husband out. 

An anonymous note notified the denizen that his wife was coming home, especially when the wife of Jerry's way of working as all the men within range of the woman kept her husband out. 

Then the man told the men of the note and said that unless they obeyed the order to be kind, the letter would be sent to the doctor. "All that all of Jerry's life has been, and all that Jerry's life has been, is the way by which makes his wife look pretty," was the doctor's diagnosis. So the denizen apologized for his misconception of Jerry's innocent wink.

CASSINO

CASSINO—(Dec. 19)—The cast: Cassino (Charles B.); Desca Capella ("Bud" Ross); Parishioner Charlie Craig.)

When Cassino Capella introduced his young wife at the candy pulling bee, there was much nudging of the tell-tale spots, quickly releases him and Jerry, and Jerry has the same experience with half a dozen other people, including several policemen, and surmises that everybody is absurdly worried. He and Jerry manage to capture Jerry by throwing a lariat over him. There is an exciting chase, the lariat finally lands around Jerry's neck and he is led back toward the station. To make a short cut they go through a stream in which Jerry is washed out, and Jerry and Jerry are compelled to swim. Again on dry land they pass the home of a country doctor who would not allowed to do Jerry's way of working as all the men within range of the woman kept her husband out. 

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Pathie Exchange, Inc.

PATHIE'S WASHES NO. 90 (Nov. 27).

New York City—The "harmonious necessary" cat has been displaced by her ferocious cousin, the jaguar, as the ship's pet of the fruit liner "Tahitian Queen".

New York City—The Woman's Peace Party has decided to raise, for $5,000 given by Mrs. Henry Ford. Subtitle: With the money ten thousand telegrams are sent urging conferences of neutral nations to end the war.

London, Eng.—The Lord Mayor attends a Memorial Service for the 110,000 killed on the Somme; Edith Cavell, the nurse who was court-martialed and executed in Brussels.

New York City—Six military planes, comprising the First Fleet, U. S. A., begin a 500-mile cross-country flight to San Antonio, Texas.

Paris Fashions in Natural Colors. Subtitle: Somber tones are in. Some afternoon fashions. The Eye-Witness at the Front.—Authentic scenes of actual war, as seen by the French Government. Subtitle: How large cities, carrying photographic apparatus, are used by the French army to take views of the ene-
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SUGAR CANE GROWING (Mascaret Islands—Mascarene) On the same reel as foretold the ancients never think of the Mascarene Islands in connection with sugar canes, although they are there. The name is applied to the Bourbon, Mauritius and Rodrigues Islands just east of Madagascar. These were discovered by Phileas Fogg, the navigator Mascarenes in 1845. One wonders at the primitive methods employed by the growers—yet the plentiful supply of native labor and the climate are evidently sufficient. Some machinery is necessary, such as the vacuum pan, the centrifugal baskets and crushers but where it can be obtained with enough power there is no danger of the machine replacing man.

A FOOLIE AT THE SEE PARTY (Phun-

phil—in Dec. 5) — Loniecle Luke, employed in an establishment of no particular note, loses a job of no particular note and therefor does nothing of any particular note until he gets in the way of a golfer. Luke is very much ag-

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SUGAR CANE GROWING (Mascaret Islands—Mascarene) On the same reel as foretold the ancients never think of the Mascarene Islands in connection with sugar canes, although they are there. The name is applied to the Bourbon, Mauritius and Rodrigues Islands just east of Madagascar. These were discovered by Phileas Fogg, the navigator Mascarenes in 1845. One wonders at the primitive methods employed by the growers—yet the plentiful supply of native labor and the climate are evidently sufficient. Some machinery is necessary, such as the vacuum pan, the centrifugal baskets and crushers but where it can be obtained with enough power there is no danger of the machine replacing man.

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uniform, out of his way so that he may gain the upper hand. Having grabbed his single roll he is easily knocked down. The Countess comes out at a call at this time. She is as fierce and as battered, her appearance, she recognizes that he is just the type of man that is meant for her. As she takes his hand, the vision of the Countess and in spite of his pleadings is not allowed to join her again. She has recovered herself and to be a man. Then she takes it to him to the other man and lets himself by contact with the world. He goes to the club, where he is at a loss to do. Finally he makes up his mind that he will not allow himself to be dominated by the thought of the Countess. He gets intoxicated and instinctively staggers back to the presence of the Countess. She is shocked and staggered and has her servants bind him with a rope. Then she whips him furiously until he faints. She is over- whelmed and runs away, but the man seems to get a new hold on himself. He seems to have a mind to the Point Veuillez and he devotes himself to business. An awakening sense of that which the Countess cultivates only for her own purposes, leads him to return to his wife and baby. Mildred Leonard can hardly realize the change and is backward about accepting his advances. At the urging of a friend, Mildred goes to the Countess to ask her advice. The Countess tells her to take her husband back and neglect his business and affairs. Mildred goes away joyously. She leaves her bag and the Countess finds her card in it. She is anxious to see the man andraftly changes his advice, but Mildred divines her mistake and changes it back. He comes to the Countess once more and she attempts to win him back by her words. When he is about to yield, she repulses him on account of his weakness, and he goes back to his wife and baby, and there is a happy reconciliation.

CROOKED TO THE END (Keystone—Dec. 19)—The cast: Fred Mace, Anna Luther, Charles Arling, Hugh Fay, Earl Rodney, wealthy gentleman enters a Wells Fargo express office with a bag of money for shipment. The crook, playing Chaplin at the box office, razors Hugh Fay, try to get the money away from his box office. It is unsuccessful and the crook, still more outrageous, and is doused by the waterpump, when the engineer starts off with the girl. Mace grabs the girl, berates the engineer and takes her back to the office.

Meanwhile the engine tears his overalls and sends for another pair. The messenger pockets the money and returns with Mace's pair which Mace had hung up to dry. Mace has to get up in his night shirt to attend his duties when a passenger train arrives. He sees his daughter asleep and decides to leave her. He discovers Rodney wearing the missing overalls, which he recollects. Then the money sent by the wealthy man to the crook, to purchase clothes, is hanging around and puts it in his coat pocket to make it look as if he has stolen the money. The crooks try to open the safe but are unsuccessful. They decide to take the girl with her on a handcart, also taking Mace's coat with the money. The crooks try to put the girl in the cart but are dismissed.

RUPERT, RUPERT is the constable from the quicksand and they call the police. Rodney with his engine overtakes the crooks. They get the handcart off the track and escape, but the safe and the coat on street car. Rodney has escaped death by jumping from his engine when it was in collision with another train. Police with Mace, Rodney and the Con- stable come to the rescue of the crooks and arrest them. They come abreast of the cars and there is a lively exchange of smoke and the crooks are overpowered by the police. The station master recovers the money and gives it to the constable, it is the wedding of Rodney and his daughter.


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Plot: The woman is the only daughter of a wealthy father, and was left to her own devices when his ideal daughter, a devoted father's heart, is at the time we find her engaged in a life of crime. The young lady who has been shielded from contact with the world and is ill-prepared to cope, not without some difficulty. Her depravity, however, is beyond the comprehension of certain inclinations always to be found there. 

Leaders: The woman in the world—there are plenty of Griers, but, as one knows, they are as easy to make beautiful as they are to make ugly. And when you have made a beautiful Grier you have made a woman's heart, such as is possessed of a woman who is not only the best of women but the best of things.

Then there is a complete change in the atmosphere, for the woman, who has been shielded from contact with the world and is ill-prepared to cope, not without some difficulty. Her depravity, however, is beyond the comprehension of certain inclinations always to be found there. 

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to gain an introduction to this mysteriously inaccessible young lady, he secures the services of a bandit who is to pretend to hold up Fedora’s car so that Lane may offer a rescue. Lane arrives on the scene as per schedule and is informed by the bandit that he discovered his mind and intends to make a real hold-up instead of a false one. When Lane enters the car Dr. Grex makes a real rescue and meets Miss Grex. He is informed by Lord Huntsley that his efforts are useless as she is a Grand Duchess of Russia.

The third member of the conference arrives and coming across Lane in the middle of a love scene with Fedora, thrusts the papers into his hand saying “Give these to your associates and disappear.” Complications arise between Fedora and Lane. Lane finally manages to get rid of Fedora’s father for a few hours and hiring a yacht they pick up a parson who for $5,000 and a home comes along. They come to America. Once outside the three-mile limit they are married under the laws of the United States.

METRO PICTURES CORPORATION.

ROSEMARY (Quality Pictures Corp.—Five Parts—Dec. 19).—The cast: Dorothy Cruickshank (Marguerite Snow); Mrs. Cruickshank (Dr. Grex); (William Clifford); Capt. William Westwood (Paul Gilmore); E. W. Herzog (Jasper); Miss Mercy (Rosemary).—The plot: Cruickshank is secretly in love with Captain Westwood, whom her parents have hired to promote her. She tells him she is engaged to a foreign prince. Later he discovers that this is a ruse and she is really engaged to a third person. The next morning Dorothy arises early, and with a maid she meets the vampire. They walk up and down the street, until he finds his victim, Miss Grex, in her car. He makes a melodramatic speech, but she replies with a laugh. Just then the captain arrives and the vampire is taken to the police station.

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Feature Adaptations

"The Silent Voice" (Marceline Day)
"The Eagle's Mate" (Mary Pickford)
"The Little Molar of Marseilles" (Marie Doro)
"Wildflower" (Marguerite Clark)
"The Dawn of a Tomorrow" (Mary Pickford)

Coming

"THE WARNING" (Henry Kolker)
"The Ransomed" (Doris Deane)
Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.
CAMERAMAN—At liberty. Moderate salary. Own complete first-class outfit. Address Cameraman, care M. P. World, N. Y. C.
ASSISTANT DIRECTOR and scenario writer, 100 per cent. man. Producibility proven. Assist-ant Director, care M. P. World, N. Y. C.
CAMERAMAN—Experienced with lights, studio and laboratory work. Moderate salary. S. W. F., care M. P. World, N. Y. C.
YOUNG MAN—Experienced operator, seeks position at anything in the film business. Address W., care M. P. World, N. Y. C.
MOVING PICTURE DIRECTOR—Producing large features and comedies. Will be at liberty after December 15th. Knows the manufacturing and marketing thoroughly. Address Confidential, care M. P. World, N. Y. C.
SCENARIO WRITER—Editor, publicity man, desires connection outside of New York. Salary nominal to prove exceptionally meritorious all around usefulness. Scribe, care M. P. World, N. Y. C.
NEW YORK operator, wife pianist, desires joint position. South preferred, go anywhere. Best references. G. L. Palmer, Deposit, N. Y.
AT LIBERTY—Operator, ten years’ experience. Excellent electrician. Willing and capable of making himself handy. Matt Beckman, Bay City, Tex.
HELP WANTED.
WANTED—All cameramen to develop their negatives by the Economy process, the only reliable process for reverting an exposed negative into a clear a projectable positive as is to be had. Formulas now for sale. Cinematographers’ Specialty Co., Portland, Oreg.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Camera-men desiring a change are invited to send their names, together with references and complete particulars, for registration. No charge for this service. Universal Camera Co., 25 East Washington St., Chicago.

HABICHT, BRAUN & CO.—Chicago, wish to connect with salesmen in the moving picture supply trade. Full references imported and of excellent quality. On a full commission basis. Apply 100 W. Ohio St.

BUSINESS OPPORTUNITIES.
MOVING PICTURE STUDIO for sale or rent. Terms reasonable. Suitable for winter quarters, small company. Address A. Sorgenfrey, Main St., Fort Lee, N. J.

EVERY NIGHT A CHAPLIN NIGHT—My ten years of varied advertising experience can be of immense help in putting your theater on Prosperity street. You'll like my work. It's different—it's original—it brings results. John R. Coffee, 3335 Broadway, N. Y. City.


SAałON—Buffalo’s best transfer corner. New brick building. Rent only $33. Seven fine living rooms and bath. Large bar and sitting rooms with tile floors. Cash receipts $25-$30 daily. $750 annually. Willams, 306 Elliott Sq., Buffalo, N. Y.

FOR SALE—Motion picture studio, complete equipment. Cooper-Hewitt arc lights, projecting machines, cameras, scenery, dark room equipment, etc. Address W., care M. P. World, N. Y. C.


THEATERS WANTED.
CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars’ worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1886. Offices, 578-80 Elliott St., Buffalo, N. Y.

EXPERIENCED moving picture manager with some money wants to buy or lease going business in mid-western city of 20,000 up. R. C., Box 317, Springfield, Ill.

THEATERS FOR SALE OR RENT.
COMPLETE picture and vaudeville theater for sale. Rent $35. Town of 4,000; little opposition; $600. F. V. Powell, 124 E Spring St., Lima, Ohio.

THEATER—Oklahoma town of 8,000, no negroes. Modern equipment, $3,000 to handle. Invoices over $3,000. Reasons for sale, etc. Address D. O. care M. P. World, N. Y. C.

$7,000 CASH takes one of the biggest paying movies in Syracuse. Seating and standing capacity about 460. Long and favorable lease. Located on the main street. First-class equipment. High-class photograph only. Running from 10 A. M. to 11 P. M. Lewis, Moving Picture Broker, who sells over one million dollars’ worth annually. Offices, 580 Elliott Sq., Buffalo, N. Y.

$6,900 TAKES one of the finest movies in New York State. Long and favorable lease. Cheap rent. Income up to $700 week. Expenses about $300 week. One or two weeks’ trial. $2,000 cash will handle the deal. Lewis, 580 Elliott Sq., Buffalo, N. Y.

MOVIE—Capacity five hundred, excellent equipment. Two 6A Power’s machines. Profit average forty dollars weekly. Price twenty-five hundred dollars’ term; or will rent complete. Williams, 366 Elliott Sq., Buffalo, N. Y.


(Continued on page 2065.)
CLASSIFIED

MOVIE—Capacity, 400, excellent equipment. No opposition. Total weekly expenses $90. Profits $70-$170 weekly. $1,000 cash required. Williams, 366 Elliott Sq., Buffalo, N. Y.

LEASE on The Grand. Now nearing completion. West and front moving picture house in this city. Seating nearly five hundred. Indirect lights, ventilating, heating plant, etc. Reasons for selling and full particulars on request. Geo. L. Meyers, Trenton, Ohio.


MODERN PICTURE THEATER for sale. Only structure 10 store house in fine city. Large capacity. Opera and cloudy, price maker. Sacrifice price, $6,000. Lock Box 113, Lima, Ohio.

EQUIPMENT WANTED.

WANTED—000 upholstered or veneer chairs. Write particulars. Opera, care M. P. World, N. Y. City.


WANTED—Posters, mounted and unmounted on Vitagrap, two-reeel comedy "Wild Beasts at Large," $1.00; "Wild Milleron," $1.50; Selig, two reels. Poster Co., 121 Fourth Ave., Pittsburgh, Pa.

EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos boots at cut prices. J. P. Reddington, Scarsdale, N. Y.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs, at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Learne Theater Supply Co., 500 Chestnut St., St. Louis, Mo.

MR. F. H. RICHARDSON recommends "Amberlux" lens filters. They improve projection 100 per cent. One pouch, complete, $3.50. W. D. Warner, 709 Wyandotte Bldg., Columbus, Ohio.


FIVE HUNDRED high grade opera chairs, nearly new, sell any part. Bargain. 80 East Second St., Corning, N. Y.

FOR SALE—Spot light, good condition, half price $10 cash. $10 C. D. K., care M. P. World, N. Y. City.

FOR SALE—1909 Midget, $65. 1915 Victor M. P. machine, fine for lodge, school or road work. $50. Films for sale or rent. Write for catalogs and lists. Reliance Film Service Co., Princess Theater Bldg., Sioux City, Iowa.

ADVERTISEMENTS—Continued from page 2094

KRITERION POSTERS—For sale, any quantity, mounted, eight cents each sheet, unmounted, three cents, also photos and slides. Globe Film Exchange, Inc., San Francisco, Cal.

OPERA AND FOLDING CHAIRS—New and second hand. Special offers: 450 leather upholstered, $1; 250 portable folding, $1; new opera, $15 up; maple folding, 400 up; chairs shipped to secure lowest freight rate, subject examination. Atlas Seatting Co., 501 Fifth Ave., New York City.

COMPLETE outfits of scenery for picture theaters, furnished for proceeds of advertising on the front desk of a theater. Boon Scenic Studios, Hicksville, Ohio.

FOR SALE—Ueit Wayne Motor Generator, like new. 220 or 250 volt D. C. 66 volts for arc guaranteed;. Busher's 6 machine complete equipment, fine shape, $75. Fred Stevens, R.1, Lincoln, Ill.


SPOT CASH—For your chairs, wherever they are located. Two thousand veneer, 700 leather, 400 plush for sale. Empire Exchange, Cornis, N. Y.

BARGAIN—Power's 6a, elegant condition, 11 inch magazine, loop better, $145. T. W. Power's Compensator $35. 308 10th Ave., Canton, Ohio.

EDISON MOVING PICTURE MACHINE—1914, take up. 10 reels of picture and 250 slides, $90.00 will take out. W. H. Hefley, Duncan, Pa.

FOR SALE—Four 11 hour Excelsior Arc lamps alternating current, in good condition. No reasonable offer refused. Address Theatre, 258 St. Ann's Ave., Bronx, N. Y.

CAMERAS WANTED.

CASH PAID for standard makes of moving picture cameras. Send complete description, full particulars and lowest price as possible. All shipments must be accompanied by subject examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

WANTED—Professional motion picture camera and outfit. E. E. Kennell, Colfax, Wash.

MOTION PICTURE camera lens. Will buy for quick cash. Must be in perfect condition and stand inspection. E. B. S., 142 West 21st St., N. Y. City.

WANTED—Motion camera with one picture movement. Full description, cheapest price. Amateur, 535 Ann St., West Hoboken, N. J.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Pref. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 and 800 feet, built to up-to-date camera proposition ever placed upon the market. Two new Power's 6 machines, $125 each. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. B. W. Pittman Co., 304 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior camera, flexible holder, view, projector, prism, winders, measures, trays, cases, tripods, tilts, cardenepods, companion projectors, dissolvers, leaves optiopticalmechanical work, film, tizzies, Amusement Equipment Co., Pittsburg, Pa. Phone, 304 Canal St., New York City.

WE BUY and sell new and second hand moving picture machines. The most complete and efficient, prices and quotations on request. Crescent Film Exc., 37 So. Wabash Ave., Chicago, III.

MAKE your own slides with Photopaque. Large can make 3,000 slides. 50c and $1. At all jobbers or D. C. Schupp & Co., Peoria, Ill.

SCENARIOS—Highest prices paid for good second reel scenarios. If not accepted returned immediately. Malibu Motion Picture Co., Santa Monica, Calif.

CHASING LETTERS and cartoon announcements and advertising films made, 17c foot. Ray, $25 Fifth Ave., N. Y. City.

HEAVY AND LIGHT TRIPDS—Also cameras and shutters for motion pictures. Hoover, 10 East 14th St., N. Y. City.

VISTA—F 3.6 lens, $45 cash, south of Virginia, elsewhere $50. A. Luther Checkett Co., Chicago, Ill.


FILMS WANTED.


FILMS FOR SALE OR RENT.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 25th St., N. Y. City.

FOR SALE—Five hundred comedies, westerns and dramas with 4,5,6,7,8,9,10 and 11 reels sheet mounted paper, Shipped subject to examination. Write for list. National Feature Film Co., 408 Jackson St., Sioux City, Iowa.


WAR—Just received 10,000 feet negative. Mostly all action. 30c foot. Features, 500 reels, 3, 4, 5 and 6 reels. Good condition, plenty paper. Two new Power's 6 machines, $125 each. Two new Hallberg Economists, 110 volt, $35 each. 100 single reels with paper, 86 each. Twentieth Century Film Co., 220 West 42nd St., N. Y. City.


MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines. The most complete and efficient, prices and quotations on request. Crescent Film Exc., 37 So. Wabash Ave., Chicago, III.

MAKE your own slides with Photopaque. Large can make 3,000 slides. 50c and $1. At all jobbers or D. C. Schupp & Co., Peoria, Ill.

WE BUY and sell new and second hand moving picture machines. The most complete and efficient, prices and quotations on request. Crescent Film Exc., 37 So. Wabash Ave., Chicago, III.

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SCENARIOS—Highest prices paid for good second reel scenarios. If not accepted returned immediately. Malibu Motion Picture Co., Santa Monica, Calif.

CHASING LETTERS and cartoon announcements and advertising films made, 17c foot. Ray, $25 Fifth Ave., N. Y. City.

For your LITTLE WANTS in the Moving Picture Industry the LITTLE ADS in the Classified Department

WILL GET YOU EXCEPTIONAL RESULTS

Send your copy, accompanied by remittance—The Rate is Three Cents per Word.
Mr. Exhibitor

If you are not satisfied with your LIGHT
If you cannot get the CARBONS you want

WHY NOT TRY OUR IMPORTED M. P. CARBONS

Fabril

It IS the right carbon for you.

No Scarcity
We CAN supply at a moment's notice.
Always a LARGE STOCK ready for shipment.

In Bundles of 25

\[ \frac{5}{8} \times 12 \] CORED \[ \frac{3}{4} \times 12 \]
$5.50 per 100 $8.50

We fill sample orders from 25 carbons up, of one size, C. O. D., on receipt of your letter.

We deliver in handy CASES:

\[ \frac{5}{8} \times 12 \]—750 carbons in a case.
\[ \frac{3}{4} \times 12 \]—450 carbons in a case.

If you can order 1,000 of one size we give you a special discount.

Get our carbons from your Supply House or write us directly.

Habicht, Braun & Co.
Sole Distributors for U. S. A.
Film Department
161-163 Hudson Street, NEW YORK
109-111 W. Ohio Street, CHICAGO

"A LEGITIMATE HIT"

HENRY KOLKER
HENRIETTA CROSMAN
LEO DITRICHSTEIN
MARGUERITE GALE
CYRIL SCOTT
CHARLES J. ROSS
JULIA DEAN

JULIAN ELTINGE
LULU GLASER
ROBERT EDESON
MAY ROBSON
MABEL FENTON
MME. FJORDE

12 Star Production

"How Molly Made Good"
Six Reels

SUPREME MOTION PICTURE ACHIEVEMENT

"A HIT"—Chicago Tribune
Moving Picture World says "twelve of the biggest, most popular American stars featured in one and the same picture. Never done before." Acclaimed by all authorities as a step forward in moving picture art.

OPENS AT
FINE ARTS THEATRE
MICHIGAN AVE., CHICAGO
for an indefinite run, beginning Monday, Dec. 20.

WATCH FOR RELEASE DATE
Ivan's masterpiece

"Concealed Truth"
FIVE REELS
Featuring GERTRUDE ROBINSON
A discussion of sex and the dual life. A life impersonation of the beauties of truth.
Opens soon in Chicago's Loop.
Out of town BOOKINGS NOW.

Our territory:
ILLINOIS, SOUTHERN WISCONSIN,
INDIANA, KENTUCKY

General Feature Film Co.
Mallers Building, Chicago
Phone Central 8145

In answering advertisements, please mention The Moving Picture World.
Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway (Universal Feature Film).
Tuesday—Gold Seal, IMP, REX.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Rex, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).

BIG U:
Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—The Sacrifice of Jonathan Gray (Three parts—Drama).
Dec. 16—Col. Steele Master Gambier (Comedy—Drama). 
Dec. 23—No release this day.

BISON:
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Deep Sea Peak (Two parts—Railroad—Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Londoners (Three parts—Animal—Drama).
Dec. 18—His Royal Street (Two parts—Western—Drama).
Dec. 25—When Riel Fell Out (Three parts—Railroad—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Dec. 6—The White Star (Five parts—Drama).
Dec. 13—The Golden Fleece (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).

GOLD SEAL:
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Ideas of Clay (Three parts—Heart—Drama).
Dec. 14—Lord John’s Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).

IMP:
Nov. 18—Bill’s Plumber and Plumber’s Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 25—When We Went Wild (Comedy).
Nov. 28—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Pat or Medium (Comedy).
Dec. 14—The Little Lady Across the Way (Two parts—Comedy).
Dec. 15—A Man’s Drama (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).

LAEMMLE:
Nov. 19—Subject not yet announced.
Nov. 21—Chills and Chicken (Comedy).
Nov. 25—Dad’s Awful Dream (Drama).
Dec. 4—Mrs. Prune’s Boarding House (Com.).
Dec. 11—The Kite (Comedy).
Dec. 18—Stage Struck (Comedy).

LAEMMLE:
Nov. 28—Inside Parts (Comedy).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 9—The Overland Mail (Drama).
Dec. 15—Does It End Right? (Drama).
Dec. 16—No release this week.
Dec. 19—No release this week.

LAEMMLE:
Nov. 29—The New Adventures of Terence O’Rourke No. 1 (Three parts—Sea—Comedy).
Dec. 29—The New Adventures of Terence O’Rourke No. 2 (Comedy). 

L-KO:
Nov. 17—Disguised but discovered (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Drama).
Nov. 28—No release this day.
Dec. 1—Lizzie’s Watery Grave (Juvenile Com.).
Dec. 5—The New Romance of Allan Lauder (Two parts—Comedy).
Dec. 12—Lizzie’s Shattered Dreams (Comedy).
Dec. 15—Dick and Jack in a Hospital (Comedy).
Dec. 18—The Deeded Groom (Drama).
Dec. 22—From Bennery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).

NESTOR:
Nov. 22—When Father’s the Goat (Comedy).
Nov. 28—Saved by a Skirt (Comedy).
Dec. 5—Operating on Cupid (Comedy).
Dec. 8—Their Quiet HoneyMoon (Comedy).
Dec. 10—The Awful Case of Miss Kemper (Comedy).
Dec. 17—The Romance of the Blue Bonnets (Two parts—Comedy).
Dec. 21—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).

POWERS:
Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jealousies (Vaudeville Act).
—The Life of the Salamander (Ditmar’s Real Drama).
Dec. 3—His good Name (Two parts—Heart—Drama).
Dec. 9—The Frolic of the Marionettes (Vaudeville—Real Drama).
—Nature’s Monstrosities (Ditmar’s Educational).
Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 21—How to Save the American Forest (Vaudeville Act).
Dec. 25—Uncle Sam at Work, No. 1, “Whew! Uncle Sam makes his laws and keeps his relics” (Educational).
—Wild Bird Life (Educational).

REX:
Nov. 30—No release this day.
Dec. 8—Under a Skirt (Two parts—Mystery—Drama).
Dec. 15—The Other Man (Mystery—Drama).
Dec. 22—The Mystery of the Marionettes (Mystery—Drama).
Dec. 29—The Conductor’s Mystery (Mystery—Drama).

VICTOR:
Nov. 12—Promissory Notes (Drama—A story of Real Life, Thorne No. 1).
Nov. 17—Lil’ Nor’west (Three parts—Sea—Comedy).
Nov. 20—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Kite (Comedy).
Dec. 15—The Widow’s Secret (Two parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Tale of the C (Three parts—Drama).

UNIVERSAL SPECIAL FEATURE.

Nov. 22—The New Adventures of Terence O’Rourke No. 3 (Three parts—Sea—Drama).
Dec. 29—The New Adventures of Terence O’Rourke No. 4 (Sea—Comedy).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1).
Monday—American (2), Falstaff (1).
Tuesday—Thanhouser (2), Cartoon and Scenario (1).
Wednesday—Thanhouser (2), Cartoons and Scenario (1).
Thursday—Thanhouser (2), Cartoons and Scenario (1).
Friday—Mystic (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mystic (3), Beauty (1).

AMERICAN.
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).
Dec. 6—The Water Carrier of Saulua (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Comedy—Drama).
Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec. 17—Spider Barlow’s Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).

BEAUTY.
Dec. 4—Making Over Father (Comedy).
Dec. 6—The Pretenders (Comedy).
Dec. 11—Nobody’s Home (Comedy).
Dec. 14—A Girl, a Guard, and a Garret (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Jet (Comedy—Drama).
Dec. 25—That Country Girl (Comedy—Drama).

CASINO.
Dec. 5—A Tangle in Hearts (Comedy).
Dec. 15—Curing Clay (Comedy).
Dec. 19—Classy’s Innocent Wink (Comedy).
Dec. 26—Classy’s Christmas Turkey (Comedy).

CENTAUR.
Dec. 9—Stanley in Darker Africa (Two parts—Animal—Drama).
Dec. 16—The Arab’s Vengeance (Two parts—Animal—Drama).
Dec. 22—The Mystery of Carter Breen (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).

CLIFFTON STAR FEATURES.
Oct. 30—The Idiot (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Drama).
Dec. 11—Curly (Three parts—Drama).

Falstaff.
Nov. 29—Polling Father’s Foes (Comedy).
Dec. 6—The Meanest Man in America (Comedy).
Dec. 12—Over the Crossed Keys at Crouzet (Comedy).
Dec. 15—The Conductor’s Glassy Champion (Comedy).
Dec. 16—Billy Banks the Bandit (Comedy).
Dec. 21—Toddlers, Tom and Trouble (Comedy).
Dec. 25—When Wino’s Whiskers Worked (Comedy).

GAUMONT.
Nov. 30—See America First (No. 12—Lake Mohonk, Y. M.C.A., Sci.).
—Keeping Up with the Jones (Cartoon—Comedy).
Dec. 7—See America First (No. 13) (Sc.).
Dec. 14—A Man’s Right (No. 14, Pittsburgh, Pa. (Sc.).
—Keeping Up with the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Sc.).
—Keeping Up with the Joneses (Cartoon—Comedy).

(Mutual Releases continued on page 2100.)
The Universal Camera
For Motion Photography

The mechanism is as carefully and scientifically constructed as the movement of a standard watch.

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

Demonstrational Catalogue on request

The Universal Camera Company
25 E. Washington St., Chicago, U. S. A.
1207 Times Bldg., New York
Represented by Atlas Educational Film Company
61 Market Street, San Francisco, Cal.

SPEER CARBONS WILL SATISFY YOU!!!
YOU WILL USE THEM SOON—BETTER ORDER NOW!!!

NET CASH PRICES

\[
\begin{align*}
\frac{3}{4}\times12, \text{ cored, pointed both ends, } & \text{ } $37.50 \text{ per M. (1,000 in a case)} \\
9\times12, \text{ cored, pointed both ends, } & \text{ } $40.00 \text{ per M. (1,000 in a case)} \\
\frac{3}{4}\times12, \text{ cored, pointed both ends, } & \text{ } $50.00 \text{ per M. (1,000 in a case)} \\
\frac{3}{4}\times12, \text{ cored, pointed one end, } & \text{ } $70.00 \text{ per M. (1,000 in a case)} \\
\frac{3}{4}\times12, \text{ cored, pointed one end, } & \text{ } $115.00 \text{ per M. (500 in a case)} \\
1\times12, \text{ cored, pointed one end, } & \text{ } $150.00 \text{ per M. (300 in a case)} \\
\end{align*}
\]

We fill Sample Orders for 100 Carbons at the Above Pro Rata Prices If Cash is Sent With Your Order.
First Come, First Served.

SPEAR CARBON CO., Dept. "W," SAINT MARYS, PA.
(Makers of carbon for electrical purposes during the past 25 years)
J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor
## List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2054, 2056.)

### Pathe Exchange, Inc.

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<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Studio/Producer</th>
<th>Type</th>
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<td>Dec. 11</td>
<td>MUSTANG</td>
<td>RKO</td>
<td>Western</td>
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<tr>
<td>Dec. 15</td>
<td>The Bix Beider (Two parts—Drama)</td>
<td>METRO PICTURES</td>
<td>Comedy</td>
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<tr>
<td>Dec. 21</td>
<td>1915.15</td>
<td>PARADISE COLLEGE</td>
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<td>Dec. 28</td>
<td>The Segue (Two parts—Drama)</td>
<td>PARAMOUNT</td>
<td>Drama</td>
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<td>Dec. 29</td>
<td>The End of the Road (Two parts—Drama)</td>
<td>COLUMBIA</td>
<td>Drama</td>
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<tr>
<td>Nov. 28</td>
<td>The Million Dollar (Two parts—Drama)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
</tbody>
</table>

### RIPLEY. Nov. 28—Her Mother's Daughter (Three parts—Comedy—Drama).

### RELENT. Nov. 28—The Wayward Son (Two parts—Dr.).

### RIALTO. Dec. 1—Lessons in Love (Three parts—Comedy—Drama).

### RIALTO. Dec. 15—The Age of Death (Three parts—Drama).

### THANHOUSER. Nov. 30—The Crimson Sabre (Two parts—Dr.).

### THANHOUSER. Dec. 17—His Vocation (Two parts—Circus—Drama).

### THANHOUSER. Dec. 18—Her Confession (Mediation—Drama).

### THANHOUSER. Dec. 19—An Ignorant Trailor (Two parts—War—Drama).

### THANHOUSER. Dec. 20—The Politic of John (Comedy).

### THAN-0-PLAY. Nov. 27—The Valkyrie (Three parts—Drama).

### THAN-0-PLAY. Nov. 28—the Mysterious (Three parts—War—Comedy—Drama).

### MUTUAL MASTERPIECES. Dec. 9—The Road to Shadown (American—Five parts—Drama) (No. 50).

### MUTUAL MASTERPIECES. Dec. 15—The Mill on the Floss (Thanhouser—Three parts—Drama) (No. 51).

### MUTUAL MASTERPIECES. Dec. 23—The Painted Soul (Five parts—Under-World—Drama) (No. 52).

### NORTH AMERICAN FILM CORPORATION. Nov. 15—The Diamond from the Sky (No. 29, A Deal with Destiny—Two parts—Drama).

### NORTH AMERICAN FILM CORPORATION. Nov. 22—The Diamond from the Sky (No. 30, The Cancer—Forty Eight) (Last Number Two parts—Drama).

### SIGNAL FILM CORPORATION. Dec. 15—The Girl and the Game (No. 1) (Two parts—Drama).

### SIGNAL FILM CORPORATION. Dec. 20—The Girl and the Game (No. 2—Two parts—Drama).

### Associated Film Sales Corp.

- Releases for week of Nov. 29:
  - The Yellow Streak (Santa Barbara—Two parts—Drama).
  - The Convicted (Ramona—Two parts—Drama).
  - The Bitter Dregs (Alhambra—Two parts—Drama).
  - The Rosencru (Empire—Two parts—Drama).
  - The Plays of the German Army (Alba—Comedy).
  - The Ambition (Federals—Drama).
  - The Tiller's Wife (Briar—Comedy).
  - The Delirium (Deer—Comedy).
  - A Girl of the Plains (Santa Barbara—Two parts—Drama).
  - Comanche Waters (Ramona—Two parts—Drama).
  - Strange to Man (Alhambra—Two parts—Drama).
  - The Rider of the Plains (Empire—Two parts—Drama).
  - The Missap (Atlas—Comedy).
  - The Captain of the Plains (Federals—Comedy).
  - His Middle Name Was Trouble (Banner—Comedy).
  - A Silk Blooming Romance (Deer—Comedy).

### Miscellaneous Feature Releases.

#### AMERICAN CORRESPONDENT FILM CO. Dec.—The Man in the Mirror (Topical).

#### CORTE FILM CORPORATION. Dec.—Whirl of Life (Drama).

#### DORMET FILM COMPANY. Dec.—Josephine and His Brethren (Six parts—Drama).

#### EQUITABLE FILM CORPORATION. Nov. 29—Net Guilty (Triumph—Five parts—Drama).

#### FOX FILM CORPORATION. Nov. 8—The Blindness of Devotion (Five parts—Drama).

#### FOX FILM CORPORATION. Nov. 15—A Woman's Past (Five parts—Drama).

#### FOX FILM CORPORATION. Nov. 22—The Broken Law (Five parts—Drama).

#### IDEAL FILM SERVICE. Nov.—Florence Nightingale (Polo—Five parts—Drama).

#### INDIAN FILM CO. Nov.—Russian Battlegrounds (Four parts—Topical).

#### IVAN FILM PRODUCTIONS, INC. Dec.—Concealed Truth (Drama).

#### METRO PICTURES CORPORATION. Nov. 29—Mr. Grell (Monte Carlo—Five parts—Drama).

#### PARAMOUNT PICTURES CORPORATION. Dec. 2—Jack (Morocco—Five parts—Com.).

#### PARAMOUNT PICTURES CORPORATION. Dec. 9—The Unknown (Lasky—Five parts—Drama).

#### PARAMOUNT PICTURES CORPORATION. Dec. 13—The Chain (Lasky—Five parts—Drama).

#### PARAMOUNT PICTURES CORPORATION. Dec. 18—The Referee (Pallais—Five parts—Drama).

#### PARAMOUNT PICTURES CORPORATION. Dec. 20—The Founding (Famous Players—Five parts—Drama).

#### PARAMOUNT PICTURES CORPORATION. Dec. 23—The Old Homestead (Famous Players—Five parts—Drama).

#### PARAMOUNT PICTURES CORPORATION. Dec. 27—The Immigrant (Lasky—Five parts—Drama).

#### PREMO FEATURE FILM CORPORATION. November—The Antique Dealer (Five parts—Drama).

#### RAYER FILM CORPORATION. November—The Officer's Girl (Comedy—Drama).

#### RELIABLE FEATURE FILM COMPANY. Dec. 15—The World of Today (Six parts—Drama).

#### THE ADRIATIC FILM CO. Nov.—Fatherland of Italy (Four parts—Drama).

#### TRANGLE FILM CORPORATION. Releases for week Dec. 12:

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Studio/Producer</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 12</td>
<td>Aloha Oe (Kay-Bee—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 12</td>
<td>The Lady and the Rose (Famous Arts—Drama.)</td>
<td>SHUBERT</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 12</td>
<td>The Village Story (Keystone—Comedy.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 12</td>
<td>The Great Vacuum Robbery (Keystone—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
</tbody>
</table>

#### WORLD FILM CORPORATION. Dec. 12—The Garden (Shubert—Drama).

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Studio/Producer</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 12</td>
<td>The Storm's Song (Shubert—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 13</td>
<td>Camille (Shubert—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 14</td>
<td>Over Night (Bryan—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
</tbody>
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<tr>
<th>Date</th>
<th>Film Title</th>
<th>Studio/Producer</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Dec. 14</td>
<td>The Nation's Peril (Lubin—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 14</td>
<td>The Cayman (Vitagraph—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 15</td>
<td>The Cane (Karsen—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 15</td>
<td>The Man's Making (Lubin—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 15</td>
<td>I'm Glad My Boy Grew Up to be a Soldier (Seig—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 15</td>
<td>The Price of Folly (Vitagraph—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 16</td>
<td>The Great Divide (Lubin—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 16</td>
<td>A Daughter of the City (Karsen—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 16</td>
<td>What Happened to Father (Vitagraph—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
</tbody>
</table>

#### KLEINS—EDISON FEATURE SERVICE. Nov. 17—The Politicians (Klein—Five parts—Drama).

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Studio/Producer</th>
<th>Type</th>
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</thead>
<tbody>
<tr>
<td>Dec. 17</td>
<td>The Danger Signal (Klein—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 18</td>
<td>The Destroying Angel (Edison—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
<tr>
<td>Dec. 19</td>
<td>The Hands of a Woman (Klein—Five parts—Drama.)</td>
<td>SILENT FILM</td>
<td>Drama</td>
</tr>
</tbody>
</table>
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List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 2054, 2056.)

General Film Company

RELEASE DAYS.
Monday—Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Thursday—Biograph, Edison, Essanay, Lubin, MSA, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.
Nov. 24—The Reproof of Annesley (Special—The Fateful Reprisal) (Drama).—Dec. 11—The Darkest Hiding (Drama) (Biograph-Revue No. 29).—Dec. 24—A Woman Without Soul (Special—Two Reels).—Dec. 31—A Poor Relation (Special—Three parts—Drama).—Dec. 29—The Children's Hour (Drama) (Biograph-Revue No. 27).—Dec. 27—Her Stepchildren (Special—Two parts—Drama).—Dec. 26—Divorcés (Special—Four parts—Comedy-Drama) (Biograph-Revue No. 28).—Dec. 25—Cupid Entangled (Comedy-Drama).—Dec. 23—The Fate (Drama) (Biograph-Revue No. 29).

EDISON.
Dec. 4—Microscopic Pond Life (Educational).—Dec. 6—The Selfish Baby (Comedy).—Dec. 8—Mary (Drama).—Dec. 10—Patience and Fortune (Special—Three parts—Drama).—Dec. 11—The Lone Wanderer (Drama).—Dec. 13—The History of the Big Tree (Educational).—Dec. 15—The Black Mysterious Box (Cartoon—Comedy).—Dec. 16—The Hixies in Nightmare Land (Cartoon—Comedy).—Dec. 17—The Hound of the Law (Special—Three parts—Drama).—Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).—Dec. 24—Vernon Bailey's Sketch Book Cartoon—Comedy).

ESSANAY.
Nov. 24—Vernon Bailey's Sketch Book Cartoon—Comedy.
Nov. 25—It Happened in Sauckville (Western—Comedy).
Nov. 26—Broncho Billy's Love Affair (W-Dr.).—Nov. 27—The Edge of Things (Special—Two parts—Drama).—Nov. 29—The Night of Souls (Special—Three parts—Drama).—Nov. 30—The Legend (Special—Three parts—Drama).—Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).—Dec. 2—Jack Russell and the Scales of Love (Comedy).—Dec. 3—The Burel's Godfather (Comedy—Comedy).—Dec. 4—On the Private Wire (Special—Two parts—Drama).—Dec. 7—The Power of Publicity (Special—Two parts—Drama).—Dec. 8—Dorothy Dug in Love (Comedy—Comedy).—Dec. 9—The Mist (Special—Three parts—Drama).

LUBIN.
Nov. 26—Meg o' the Cliffs (Drama).—Nov. 27—Burroughs at Bay (Special—Three parts—Drama).—Nov. 28—In My Father's House (Drama).—Nov. 29—The Legend of the Poisoned Pool (Drama).—Nov. 30—Who's for Luck? (Comedy).—Dec. 1—The Taint (Special—Three parts—Drama).—Dec. 2—The Half Man (Special—Two parts—Drama).—Dec. 3—With Stolen Money (Drama).—Dec. 4—And the Parrot Said—! (Comedy).—Dec. 5—Two Other Lives (Drama).—Dec. 7—Playing the Same Game (Comedy).—Dec. 8—The Weh o' Hate (Special—Two parts—Drama).—Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).—Dec. 10—The Stool Pigeon (Drama).—Dec. 11—The Violinist (Comedy).—Dec. 13—The Moment Before Death (Drama).—Dec. 14—The Great Detective (Comedy).—Dec. 15—The Inner Chamber (Special—Three parts—Drama).—Dec. 16—A Night to Remember (Special—Two parts—Drama).—Dec. 17—Sweet Dreams (Drama).—Dec. 18—An Unwilling Burglar (Comedy).—Dec. 19—The Buffalo (Comedy).—Dec. 20—The Pigeon (Comedy).—Dec. 21—An Eye Too Many (Comedy).—Dec. 23—Florence Turner impersonates Fowl Favorites (Comedy).

MINA.
Oct. 28—Kidding the Goats (Comedy).—Nov. 4—The Fat Man (Comedy).—Nov. 5—The Whistler (Comedy).—Nov. 11—An Eye Too Many (Comedy).—Nov. 12—George Hubley (Comedy).—Nov. 13—The Call of Sorrow (Comedy).—Nov. 15—The Night (Special—Two parts—Drama).—Nov. 16—The Call of the Wild (Comedy).—Nov. 17—The Call of the Wild (Comedy).—Nov. 18—Forever (Comedy).

VITAGRAPH.
Dec. 6—Her Last Filtration (Comedy).—Dec. 7—Wasted Lives (Broadway Star Feature—Comedy).—Dec. 8—Sonny Jim's First Love Affair (Comedy—Comedy).—Dec. 9—Sam's Sweetheart (Drama).—Dec. 10—Rearry's Red (Comedy).—Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).—Dec. 12—Buckened (Comedy—Comedy).—Dec. 13—A Question of Right or Wrong (Special—Two parts—Drama).—Dec. 15—The Faith of Sonny Jim (Drama).—Dec. 16—The Flower of the Hills (Drama).—Dec. 17—The Pirate (Comedy).—Dec. 18—Man's Sacrifice (Broadway Star Feature—Comedy).—Dec. 19—The Legend of the Poisoned Pool (Drama).—Dec. 20—Levy's Seven Daughters (Comedy).—Dec. 21—On Her Wedding Night (Personally Picked Program—Four parts—Comedy).—Dec. 22—Is Christmas a Goody? (Comedy—Dr.).—Dec. 25—The Thirteenth Girl (Broadway Star Feature—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.
Nov. 23—Saints and Sinners (Special—Three parts—Drama).—Dec. 4—Cat and Mouse's Wife (Special—Three parts—Drama).—Dec. 7—Western Woes (Special—Three parts—Drama).—Dec. 18—Man's Sacrifice (Special—Three parts—Drama).—Dec. 25—The Thirteenth Girl (Special—Three parts—Drama).—PERSONALLY PICKED PROGRAM.
Dec. 20—On Her Wedding Night (Four parts—Drama).—Dec. 20—the Patent Food Convoy (Comedy).

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All work will be under the personal supervision of Edward M. Roskam. Quality and prompt delivery guaranteed.

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Laboratory, Grantwood, N. J. N. Y. Office, 220 West 42nd Street

Where printing is an art and quality reigns supreme
Quality means EVANS means Perfection

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY
416-418-420-422 West 216th Street, New York City

Telephone 6881 Audubon

AT LIBERTY
ASSISTANT DIRECTOR
Conscientious, reliable, experienced, efficient.
In technique, sub-titles, cutting room, locations and acting. One who will take the burden of directing from your shoulders, will carry out your ideas and instructions to the letter.

SCENARIO WRITER
Proficiency proven by past performances. A 100% efficiency man in idea, adaptation, treatment.

Does that star need a special story?
Is your next story satisfactory?
Address Assistant Director, c/o M. P. WORLD.

Features Wanted

Film exchange in first class Eastern city wants good features on sharing terms. Have large office building. Now doing good business. Features must be in good condition with good paper. Reference and bond furnished.
Address "Features," c/o Moving Picture World.

Motion Picture Machines FROM
The Largest Supply House in the East
We are Distributors for
Minusa Gold Fibre Screens
The Acme of Screen Perfection.
Power, Simplex and Baird Machines and all supplies
Catalogs for the asking
LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA

Merry Christmas
A Trick Picture
50 feet long—15c. per foot
Santa Claus driving 3 Reindeer above snow-covered scenes until he comes to a chimney and drops down an armful of toys, which arrange themselves, after many hardships, in the words, "Merry Christmas."
ORDER IT AT ONCE
If not satisfactory, money refunded before Christmas week.
ERNEST STERN
THE TITLEMAN
136 West 42nd Street, New York
"HAPPY NEW YEAR" IN PREPARATION

ITS USE—
THE IDEAL INSTRUMENT
FOR
"PLAYING THE PICTURES"

HARMO PIPE ORGAN
NEW YORK OFFICES
126 W. 46th St.
Tel. Bryant 5911
CHICAGO OFFICES
1423 McCormick Bldg.
Tel. Harrison 8168

Write, Telephone or Call

In answering advertisements, please mention the Moving Picture World
THE A. H. ANDREWS CO.,

115-117 SO. WABASH AVE.
CHICAGO, ILL.

When you want Opera Chairs remember we have

50,000 CHAIRS ALWAYS IN
STOCK
in 6 different designs in Antique Mahogany and Circassian Walnut
finishes, assuring you of a satisfactory selection and
IMMEDIATE SERVICE
Other designs of upholstered and unupholstered chairs in unlimited
numbers furnished to 25 to 50 days after receipt of specific details,
depending on character of chair selected. We will be pleased
to forward you illustrated literature on Victor (plush) Chairs, or
Unupholstered; kindly state in which you are interested.
Our consultation service, specializing in designing economical
arrangements for theatre seating, is tendered to you without any
charge whatever.

AMERICAN SEATING COMPANY
General Offices: 1010 Lyttin Bldg., Chicago
Sales offices in all principal cities.

Anti-Censorship Slides

Four Slides.................. 50c.
Six Slides..................... 75c.
Twelve Slides All Different $1.50

MOVING PICTURE WORLD
17 Madison Avenue, N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against
Legalized Censorship of Moving Pictures is your fight. Show these
slides on your screen for the next few months and help create a strong
public sentiment against this unnecessary and un-American form of
Legislation. See page 1743 of our issue of March 20th for text matter.
All slides neatly colored, carefully packed and postage paid.

“Keeping Everlastingly at It Brings Success”
Send your slide orders and remittances at once to
Moving Picture World, 17 Madison Ave., N. Y.

Good Light Means Big Crowds

The Sandow Moving Picture Electric Light Plant gives perfect light any
time you want it, at 1-10 the cost of public service. Light enough to ship as
baggage. Carry your own electric lights. Catalog 28 tells you how and
how much. Want it?

Detroit Motor Car Supply Company, Detroit, Michigan.

Knowledge Brings Success

Messrs. Exhibitor, Exchange, Operator, and Film Men Everywhere.—The moving
picture business is one of the youngest but one of the leading industries of the world today.
We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It
will yield larger returns for an equal amount of work to the men who know. Each weekly issue of
the MOVING PICTURE WORLD contains more up-to-date information than you can get from all
other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier
than from the newsstand and it costs less.
Exploiting the Shoestring

There was a freshet in a lumbering section and the village schemer watched the stray logs go past, with no one to claim them.

"Say, boys," he cried to the bunch who were helping him watch, "here's where I let you in on a good thing. You hustle out and grab that loose lumber and sell it, and I'll give each fellow half of what he sells his pile for."

It is an old yarn and you've wondered, lots of times, what kind of fellows they were, to do all the work, take all the risk and then divide up with the schemer.

If you are still curious, you can find out by watching the advertising game, for this same old scheme is being played every day of the 365 that it takes to make up the ordinary kind of year.

Sometimes a concern has an idea and not much cash.

If they can induce a publisher to give them a long credit and the idea makes good, they figure that they can afford to pay the advertising bill—if not, well they might as well bust for a few more dollars—it won't cost THEM anything either way.

And the publisher who figures that he might as well take chances on getting his money, some time, as pay the printer to fill up the space with news, is like the log rollers who gave up half their earnings.

Just what happens to him in the long run is his funeral, not yours, so we won't dwell upon it.

But what DOES concern you, as an advertiser, is that the fellow who uses a publisher as his banker is usually pretty liberal with the use of his advertising space and, until the publisher gets tired and crosses him off the complimentary list, makes his cash-paying competitor look like a piker or a second rate concern when the innocent reader compares the generous dimensions of the indefinite credit announcement with that of the advertiser who has negotiated for space with the intention of taking his cash discounts.

Right here it seems is a good place to mention that The MOVING PICTURE WORLD does not carry anyone on long time credit speculation or for any reasons except that the advertising is paying the advertiser and that the advertiser is paying us.
SELIG PRESENTS
HARRY MESTAYER
AND EUGENIE
BESSERER AS
CO-STARS IN

"I'M GLAD MY BOY
GREW UP TO BE A SOLDIER"

A VERSION OF THE
FEIST SONG HIT
"I DIDN'T RAISE
MY BOY TO BE
A SOLDIER"

BOOK THROUGH V·L·S·E
FACTS!

The Scenario Author Racks His Brain!
The Director Labors to Depict!
The Players Strive to Visualize!
The Camera Man Responds!
The Laboratory Co-operates!

Genius, Talent, Dramatic Ability, Mechanical Skill and Money Await Their Judgment

"The Play Is the Thing," but the Projection?
The desired goal in this entire field has been appreciated, studied, understood, accomplished and provided for in the perfection of

Power's Cameragraph No. 6B
The Perfect Motion Picture Projecting Machine

Write for Catalog G

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY
Scene from "Jane" (Morosco).
MUTUAL PROGRAM

EDWIN THANHOUSER

Presents

GLADYS HULETTE

IN

AMBITION

Supported by an excellent cast which includes

HOWARD M. MITCHELL

Released in Three Reels, on Tuesday, December 21st

FALSTAFF COMEDIES

WHEN WILLIAM'S HISKERS ORKED

Riley Chamberlin heads the cast.

Released in One Reel
Monday, Dec. 20

OODLES AND ROUBLE

In which Colin Campbell is at his funniest.

Released in One Reel
Thursday, Dec. 23

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA
HENRY B. WALTHALL
AND
EDNA MAYO
are presented in
“The Misleading Lady”
A Photoplay in Five Acts, Adapted by H. S. Sheldon from the
GREAT STAGE SUCCESS
of
Charles W. Goddard and Paul Dickey
Directed by A. Berthelet

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President
UNIVERSAL PICTURES
AMERICA'S Favorite

LU LUG IN

To put your house on a par with the best

Book

BROADWAY
UNIVERSAL FEATURES
URES PRESENT
Broadway Star

LULU GLASER

Love's Pilgrimage to America

A big picture that will make a big and generous profit for you because it is released on the Universal Program at a REASONABLE RENTAL. It is the type and class of feature production for which the average feature producer would DEMAND so much money that, although the picture would pack your house at every performance, YOU COULDN'T MAKE A CENT OF PROFIT.

Lulu Glaser has charmed millions with her fascinating personality, in such great Broadway successes as "Dolly Varden," "Mlle. Mischief," "The Prima Donna," "Madcap Princess," "One of the Boys," "The Girl and the Kaiser," "Miss Dolly Dollars," and a host of others. Lulu Glaser is even more charming and lovable in this fascinating play, "Love's Pilgrimage to America," than she appeared on the speaking stage. She will delight your patrons and make them talk of the picture and of your theatre. If you are in business for profit write or wire your Exchange today for booking and release date NOW, within the hour.

Universal Film Manufacturing Co.
Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York
FIRST in the World's News
FIRST in the Public's Favor
and always FIRST as the
PREMIER box office ATTRACTION
for thousands of live wire Exhibitors

The UNIVERSAL ANIMATED WEEKLY

Read This Carefully

Maybe you've read in trade paper ads of how certain news weeklies had PUT OVER scoops. List, gentle sir, to the truth in the matter. The Universal Animated Weekly had the World's Baseball Series—first. The big Auto Races at the new Astor Track at Sheepshead Bay; the Harvard-Princeton and Yale-Harvard football games—The Universal Animated Weekly secured the FIRST animated pictures of the FORD PEACE SHIP, "OSCAR II," leaving the Docks and the ONLY MOVING PICTURES taken of the FORD PEACE PARTY OUT AT SEA. The Universal Animated Weekly was the only news Weekly that showed the American Troops attacking the Native troops in Hayti, and was FIRST to show THE NEW YORK SUBWAY DISASTER PICTURES.

The HUGE WORLD WIDE STAFF of News Picture Reporters on the Universal Animated Weekly are always FIRST with the NEWS OF THE WORLD IN ANIMATED PICTURES. And the BIG POINT IS THIS: THE UNIVERSAL ANIMATED WEEKLY PREFERS to show results ON THE SCREEN (which means bigger box office receipts to Exhibitors) than to shoot a lot of hot air and Broadway press bunk in the Trade Papers.

The UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York
"A DAUGHTER OF THE CITY"

In 5 acts. By H. S. Sheldon.

The story of a lonely girl, innocent of the evils of the great city. A prey to the vultures of society, she totters to the brink of disaster, but is saved through love.

FEATURING

MARGUERITE CLAYTON

AND

E. H. CALVERT

Directed by E. H. Calvert

"THE ALSTER CASE"

(In 5 acts)
Featuring BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEIGH.

"THE CRIMSON WING"

(In 6 acts)
Featuring E. H. CALVERT and RUTH STONEHOUSE.

"THE RAVEN"

(In 6 acts)
Founded on George C. Hazelton's romance of the life of Edgar Allan Poe. Directed by Charles J. Brabin.
Featuring HENRY B. WALTHALL and WARDA HOWARD.

"IN THE PALACE OF THE KING"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL" (In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS" (In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRELL.

"THE BLINDNESS of VIRTUE" (In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER" (In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS" (In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

"GRAUSTARK" (In 6 acts)
By George Barr McCutcheon. Directed by Fred E. Wright.
IF YOU LOOK AT THEM
YOU WILL BOOK THEM

ESSANAY plays possess individuality and rare charm.
They are distinctive.
They carry a logical and fascinating plot.
The interpretation is given by the best actors and actresses.
The settings are artistic; the photography is perfected to
the highest degree.
More than this; they have that subtle evasive quality called
"human interest", which always strikes straight to the
heart of the spectator.
You feel it when you see them.

***

Book the next great

ESSANAY-CHAPLIN
2 reel fun maker

"Charlie Chaplin’s Burlesque
on Carmen"

***

Watch for

G. M. ANDERSON
In the great western dramas
They are thrilling millions

"THE DANGER OF
BEING LONESOME"
Presenting Bryant Washburn
and Nell Craig
2 act drama Dec. 21.

"CANIMATED NOOZ PICTORIAL"
By WALLACE CARLSON
Cartoon laughs on the most vital topics of the day
Dec. 22

"THE WOMAN WITH A ROSE"
Presenting Lillian Drew and Ernest Maupain
3 act drama Dec. 25.

ESSANAY

1333 ARGYLE ST., CHICAGO
GEO. K. SPOOR, President
The Strange Case of
MARY PAGE

With
HENRY B. WALTHALL
and
EDNA MAYO

History's Most Notable Motion Picture Achievement.
A Drama of Throbs and Thrills. In Fifteen Distinct Episodes.
A Faultless Production. A Wallop In Every Reel.
Backed by a Monster Advertising Campaign.

Essanay
"First To Standardize Photop.Aya"
1333 Argyle Street, Chicago
George K. Spoor, President
EVERYBODY WILL FLOCK TO SEE THESE THRILLING "PUNCHES"

The death-defying chance taken by a man hurled overboard seventy-five feet in mid-ocean.

The fist fight on board the liner; which is the most realistic that has ever appeared in films.

John Grey discovered by Blake in Helen Granger’s apartments in the hotel and the terrific scene that follows.

The realistic run on the bank and the wrecking of the inside of the massive building by the frenzied depositors.

WORLD FILM CORPORATION
LEWIS J. SELZNICK VICE-PRES. & GENL. MGR.
150 WEST 46th ST. NEW YORK CITY BRANCHES EVERYWHERE CANADIAN DISTRIBUTORS WORLD FEATURES LIMITED
Announcing a new De Luxe Edition of Mutual Masterpictures - three-a-week - each an elaborate five reel feature picturization setting a new high standard ★ ★ ★ ★

Details on following pages
AND now we announce greater expansion in Mutual film activities. Beginning the week of January 17th, 1916, the Mutual Film Corporation will present a new and startling schedule of feature productions to be known as “Mutual Masterpictures, De Luxe Edition.” THREE of these productions will be released EVERY WEEK—each in five reels. They will feature many famous Broadway stage stars and screen favorites. They will be features of an extraordinary character—picturizations of famous books, plays, and powerful, original scenarios by noted authors. These three-a-week “Mutual Masterpictures, De Luxe Edition,” will be released in addition to the regular $8,000,000 Mutual Program. The Mutual Program will also be expanded by the release of three three-reel features every week, instead of two, and the addition of VOGUE COMEDIES featuring England’s greatest knockabout comedian. With the vast assortment of scenic, topical and comic specialties in the Mutual Program, exhibitors will find in “Mutual Service” a wonderful opportunity for a well-balanced program of strong box-office attractions. A few of the forthcoming five-reel “Mutual Masterpictures, De Luxe Edition,” are:
"SILAS MARNER," from George Eliot's famous book—featuring Frederic Warde, Broadway's distinguished Shakespearean actor. (Thanhouser)


"THE IDOL OF THE STAGE," featuring the Broadway favorite, Malcolm Williams. (Gaumont)

"VENGEANCE IS MINE!"—featuring Crane Wilbur. (Horsley)

"AS A WOMAN SOWS," featuring Gertrude Robinson. (Gaumont)

"THE BAIT"—featuring William Clifford. (Horsley)

"THE FIVE FAULTS OF FLO," featuring Florence LaBadie. (Thanhouser)

"LORD LOVELAND DISCOVERS AMERICA,"—featuring the Broadway stars, Arthur Maude and Constance Crawley. (American)

EXHIBITORS: WIRE! We are now contracting with leading theatres throughout America for this new Mutual service. The three-a-week "Mutual Masterpictures, De Luxe Edition," may be booked individually or collectively. If you are seeking an exceptional five-reel feature service, as well as a program of remarkable specialties, wire us immediately for full details of this new policy or write for the latest copy of "Reel Life," containing complete information.

Mutual Film Corporation
John R. Freuler, President
71 W. 23rd Street—New York City
Exchanges in 68 Cities
EXHIBITORS: A new three reel feature will be added to the regular Eight Million Dollar Mutual Program early in January making the Mutual Program bigger and stronger than ever. The best comedies, the most stupendous dramatic features, and the greatest topical, scenic and animated cartoon productions are furnished in the regular Mutual Program. If you are not now using Mutual Service write or wire us for full details of the newer, bigger Mutual Service.

MUTUAL FILM CORPORATION

JOHN R. FREULER, President
Executive Offices: 71 West 23d Street
NEW YORK CITY
Give your Patrons
This Christmas Present
In Nature's Colors
PRINCE of YESTERDAY

RELEASED WITHOUT EXTRA CHARGE
AS A MULTIPLE-REEL
RIALTO STAR FEATURE
DECEMBER 29
Rich Settings in Colors True to Life
Gaumont Co..
FLUSHING
NEW YORK
JACKSONVILLE
FLORIDA
DISTRIBUTED THROUGHOUT THE
U.S. AND CANADA
BY THE MUTUAL
FILM CORPORATION
Announcement

Animal pictures such as David Horsley is producing with the wonderful Bostock animals have never before been seen upon the screen.

During the last three months these Centaur Features have established a new standard in animal subjects. They have placed animal pictures on an exalted plane and astonished the trade by the exhibition of feats and effects that no one has ever before deemed possible.

The old style animal picture with its constant repetition of “stunts” is rapidly losing its vogue. The public is growing wise to the difference.

On the other hand, the demand has become so great for the “advanced” animal dramas and comedy-dramas of the Centaur class that, commencing in January, a five-reel feature will be released every third week. These remarkable pictures, with their undeniable appeal to all ages and all classes of people, will be known as Mutual Masterpictures, De Luxe Edition. They will offer a startling array of talent.

Roy L. McCardell, the premier scenario writer of America, author of “The Diamond from the Sky” and a thousand other successes, has been engaged to furnish new and original stories.

Margaret Gibson, youthful, beautiful and talented, and Irving Cummings, a film star of international popularity, will be two of several featured players.

The Bostock Animals, famous in every part of the world—educated to a point almost beyond belief—will continue to amaze, thrill and instruct.

Captain Jack Bonavita, foremost animal trainer-director, and the original European Bostock trainers are in direct charge of the quadruped actors.

Wm. J. Bowman and U. S. Davis are the noted directors in charge of productions.

CRANE WILBUR

the eminent screen star, will be seen in a five reel Mutual Masterpicture, De Luxe edition, every four weeks, commencing with “Vengeance is Mine” on January 26. Mr. Wilbur is assisted by selected actors who have won recognition through motion picture acting. The plays in which Mr. Wilbur appears are strong dramatic and romantic vehicles written especially for him by authors of note.

GEORGE OVEY

the funniest man in America, will appear as usual in the weekly one reel Cub Comedies—the best comedy buy on the market.

David Horsley Productions
As being pictures that attract business and hold it by sheer merit the following

**DAVID HORSLEY BRANDS**

are offered to all exhibitors:

**CUB COMEDIES** featuring

**GEORGE OVEY**

**CENTAUR FEATURES** presenting

**MARGARET GIBSON, WILLIAM CLIFFORD, CAPT. JACK BONAVITA, BOSTOCK ANIMALS**

**CENTAUR STAR FEATURES** featuring

**CRANE WILBUR**

Released respectively in one, two and three reels

**Forthcoming releases:**


For bookings apply to your Mutual exchange

**DAVID HORSLEY PRODUCTIONS**
A three-part "Clipper" star feature with the eminent stage celebrities

Constance Crawley and Arthur Maude

A fanciful story of Mediaeval life revealed through psychic phenomena. It's a strong box-office attraction.

Directed by Arthur Maude

Released January, 1st, 1916

The Newest "Mustang" Drama

The Cactus Blossom

A prim and pretty picture set amid the rugged wholesomeness of the early days out west. Featuring

Anna Little and Frank Borzage

Directed by Tom Chatterton

Released December 31st

All "Clipper" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson
President
Chicago
Illinois
The Mender
A single reel “Flying A”
drama, with
Helene Rosson
E. Forrest Taylor
Directed by William Bertram
Released Dec. 31st

Kiddus, Kids
and Kiddo
A screaming “Beauty”
comedy, with
Carol Holloway
John Sheehan
Directed by Jack Dillon
Released Dec. 28th

Settled Out of Court
A “Beauty” comedy-drama
with
Lucille Ward
Frank Borzage
Directed by Archer McMackin
Released Jan. 1st, 1916

“The Flying A” and “Beauty” productions are distributed throughout the United
States and Canada exclusively by MUTUAL FILM CORPORATION

American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Illinois
RIDE into the realm of crowded houses and big profits with Helen Holmes in this new, stupendous feature. It's a railroad film novel!

Tremendous Publicity Campaign!

More than half a million dollars are being spent to make "The Girl and the Game" the greatest triumph of the age. Advertisements now are appearing in leading papers everywhere. The public is on edge, awaiting this mighty production. Among the great newspapers to publish the story week by week, are:

New York World  San Francisco Chronicle
Pittsburgh Press  St. Louis Globe-Democrat
Atlanta Constitution  Cleveland Leader
Omaha Bee  Philadelphia North American
Buffalo Courier  Memphis Commercial Appeal
Indianapolis Star  Milwaukee Sentinel
Chicago Evening Post  New Orleans Times-Picayune
Detroit Journal  Los Angeles Tribune
Baltimore American  Dallas Journal
Boston Globe  Seattle Post-Intelligencer

And A Thousand Others
The moving picture world

First Release Dec. 27th!

15 Two-Act Chapters!

Seize This Opportunity!

Here's your greatest opportunity! Seize it! Mutual exchanges—68 of them—will release Chapter I of 'The Girl and the Game' December 27th. A new, two-act chapter each week thereafter. Bookings are coming in like wildfire. Act now or you may be too late. Don't let your competitor beat you. Act! Tear off the coupon. Rush it in. Get the jump on your rivals. Send in the coupon. It's not an application—doesn't obligate you at all. Send it in once. The slightest delay may deprive you of this tremendous feature, so take no chances. ACT NOW!

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS
Mr. WILLIAM COURTENAY

Supported by
MR. ARTHUR ASHLEY
MISS MARY CHARLESON
MISS ADELE REY
MISS MARIE E. WELLS

in a visualization of the
superb dramatic problem

"SEALED LIPS"

The perfection of acting casts.

A supreme blending of stage
and screen stars portraying
the types of roles that have
established them as favorites.

"SEALED LIPS" is a novel, heart-
compelling, suspense-sus-
taining vehicle produced
by the master craftsman
JOHN INCE

in five acts and a hundred thrills.
Released December 20th.

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION
Best Producers
Best Pictures
Best Stars

Paramount Newspictures
Burton Holmes Travel Pictures
Bray Cartoons
Ditmars Zoo Pictures

Greetings to the Trade
Christmas 1915
Paramount Pictures Corporation.
December Releases have served to strengthen and increase the popularity of Paramount Program both with exhibitors and patrons. We know it because our business has increased substantially since December first. Read the list again and you will agree it is unexcelled:

<table>
<thead>
<tr>
<th>Date</th>
<th>Manufacturer</th>
<th>Play</th>
<th>Star</th>
<th>Reels</th>
</tr>
</thead>
<tbody>
<tr>
<td>T Dec. 2</td>
<td>Lasky</td>
<td>MR. GREX OF MONTE CARLO “JANE”</td>
<td>Theodore Roberts</td>
<td>5 Dr.</td>
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<tr>
<td>M “ 6</td>
<td>Morosco</td>
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<td>Greenwood &amp; Grant</td>
<td>5 *C.</td>
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<tr>
<td>T “ 9</td>
<td>Lasky</td>
<td>THE UNKNOWN</td>
<td>Lou-Tellegen</td>
<td>5 Dr.</td>
</tr>
<tr>
<td>M “ 13</td>
<td>Lasky</td>
<td>THE CHEAT</td>
<td>Fannie Ward</td>
<td>5 Dr.</td>
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<tr>
<td>T “ 16</td>
<td>Pallas</td>
<td>THE REFORM CANDIDATE</td>
<td>Maclyn Arbuckle</td>
<td>5 Dr.</td>
</tr>
<tr>
<td>M “ 20</td>
<td>Lasky</td>
<td>THE IMMIGRANT</td>
<td>Valeska Suratt</td>
<td>5 Dr.</td>
</tr>
<tr>
<td>T “ 23</td>
<td>Famous Players</td>
<td>DENMAN THOMPSON’S “THE OLD HOMESTEAD”</td>
<td>Pauline Frederick</td>
<td>5 *D.</td>
</tr>
<tr>
<td>M “ 27</td>
<td>Famous Players</td>
<td>LYDIA GILMORE</td>
<td>John Barrymore</td>
<td>5 C.</td>
</tr>
<tr>
<td>T “ 30</td>
<td>Famous Players</td>
<td>NEARLY A KING</td>
<td></td>
<td></td>
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</tbody>
</table>

* C—Comedy. D—Drama. C-D—Comedy-Drama.

The next month offers equally strong attractions, both in the play and star.
**Pictures**

**January Releases** offer proof of the continued superiority of Paramount Productions. The leading producers, foremost stars in strong plays. Just the things needed to build the exhibitor's business. A strong line from first to the last:

<table>
<thead>
<tr>
<th>Date</th>
<th>Manufacturer</th>
<th>Play</th>
<th>Star</th>
<th>Reels</th>
</tr>
</thead>
<tbody>
<tr>
<td>M Jan. 3</td>
<td>Famous Players</td>
<td>THE FOUNDLING</td>
<td>Mary Pickford</td>
<td>5 Dr.</td>
</tr>
<tr>
<td>T &quot; 5</td>
<td>Lasky</td>
<td>TEMPTATION</td>
<td>Geraldine Farrar</td>
<td>5 D.</td>
</tr>
<tr>
<td>M &quot; 10</td>
<td>Famous Players</td>
<td>MICE AND MEN</td>
<td>Marguerite Clark</td>
<td>5 C.D.</td>
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<td>T &quot; 13</td>
<td>Morosco</td>
<td>TONGUES OF MEN</td>
<td>Constance Collier</td>
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<td>M &quot; 17</td>
<td>Lasky</td>
<td>THE RAGAMUFFIN</td>
<td>Blanche Sweet</td>
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<td>T &quot; 20</td>
<td>Famous Players</td>
<td>MISS JINNY</td>
<td>Mary Pickford</td>
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<td>M &quot; 24</td>
<td>Famous Players</td>
<td>MY LADY INCOG.</td>
<td>Hazel Dawn</td>
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<td>T &quot; 27</td>
<td>Lasky</td>
<td>THE GOLDEN CHANCE</td>
<td>Cleo Ridgley</td>
<td>5 C.D.</td>
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<tr>
<td>M &quot; 31</td>
<td>Pallas</td>
<td>THE CALL OF THE CUMBERLANDS</td>
<td>Wallace Reid</td>
<td>5 D.</td>
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</tbody>
</table>

*C—Comedy. D—Drama. C-D—Comedy-Drama.

If you are not a Paramount exhibitor you should get in line at once and secure these great releases.

Our nearest exchange will give you data.
THE DAWN OF ANOTHER YEAR
OF
SCREEN SUPREMACY!

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN S. PORTER, Treasurer and General Manager
AN UNBROKEN CHAIN OF SUCCESS!

We inaugurate another year of unsurpassed artistic merit in the production of superior photoplays with the following releases in January:

PAULINE FREDERICK in "LYDIA GILMORE"
MARGUERITE CLARK in "MICE AND MEN"
MARY PICKFORD in "THE FOUNDLING"
HAZEL DAWN in "MY LADY INCOG"

The four foremost stars of the stage and screen in productions of distinction and variety.

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Canadian Distributors—
Famous Players
Film Service, Ltd., Calgary—
Montreal—Toronto
Jesse L. Lasky
announces for December on the Paramount Program

DECEMBER 2nd
Theodore Roberts in "Mr. Grex of Monte Carlo"
a picturization of E. Phillips Oppenheimer's widely read novel which appeared in the Saturday Evening Post.

DECEMBER 9th
Lou Tellegen in "The Unknown",
Based on J.A.R. Wylie's novel "The Red Mirage"
By arrangement with Bobbs-Merrill Co

DECEMBER 13th
Fanny Ward in "The Cheat,"
By Hector Turnbull,
Produced by Cecil B. DeMille.

DECEMBER 20th
Valeska Suratt in "The Immigrant,"
By Marion Fairfax.

JESSE L. LASKY
120 West 41st Street,
Jesse L. Lasky President Samuel Goldfish
Jesse L. Lasky
will present in January on the Paramount Program

JANUARY 6th
America's foremost artiste,
Geraldine Farrar
(by arrangement with Morris Gest)
in her second
Lasky Production,
"Temptation",
By Hector Turnbull;
Produced by Cecil B. DeMille.

JANUARY 17th
Blanche Sweet
in
"The Ragamuffin",
By William C. DeMille,

JANUARY 27th
The new Lasky stars
Cleo Ridgely and Wallace Reid
in "The Golden Chance",
By Jeanie MacPherson.  Produced by Cecil B. DeMille.

FEATURE PLAY Co Inc.
New York City
Treasurer  Cecil B. DeMille  Director General
Pallas Pictures
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Maclyn Arbuckle

in

"The Reform Candidate"

BY EDGAR A. GUEST AND MACLYN ARBUCKLE

A DRAMA OF HOME AND POLITICS THAT WILL REACH YOUR HEART STRINGS.

SPECIAL MUSIC CAN BE OBTAINED FOR THIS PRODUCTION FROM YOUR PARAMOUNT EXCHANGE.

RELEASED DEC. 16th ON PARAMOUNT PROGRAM

Pallas Pictures

PUBLICITY OFFICE
220 WEST 42ND STREET
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CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE, LTD.
MONTREAL, TORONTO, CALGARY.

STUDIOS
205 NORTH OCCIDENTAL BVD.
LOS ANGELES, CALIF.

PARAMOUNT PROGRAM
The Sun Photoplay Co., Inc.

Presents

THE BURGLAR
AND THE LADY

with

JAMES J. CORBETT
and

CLAIRES WHITNEY

Five Reels

THAN James J. Corbett, talented actor of the speaking stage, there is no more popularly advertised recruit to the ranks of photoplay artists.

Claire Whitney, charming and petite, has made hosts of friends and admirers through previous experiences before the camera.

Produced Under the Direction of HERBERT BLACHE

Everything ready for immediate delivery. All kinds of Advertising Matter including Three Kinds of One Sheets, Two Kinds of Three Sheets, and One Kind of Six Sheets, Heralds, Etc.

State Rights Selling

New York State Rights Bought by PIONEER FEATURE FILM CO., No. 126 W. 46th St., New York

Of interest to the trade will be the showing of "The Burglar and the Lady" at Loew's New York Theatre, Broadway and Forty-fourth St., New York, Tuesday, December 28th. The attached coupon will admit you between the hours of 11 A. M. and 6 P. M.

SUN PHOTOLEY CO., INC.
218 W. 42d St., New York City
A. C. Langan, President and Manager

COUPON

Admit ........................................ to the
New York Theatre, Broadway & 44th St.,
Tuesday, Dec. 28th, 11 A. M. to 6 P. M.
M. P. W. a/c THE BURGLAR and the LADY
Paramount-Bray Cartoons

Arrangements have been completed for weekly release beginning January 6th, through PARAMOUNT PICTURES CORPORATION exclusively of the famous

Bray Animated Cartoon Comedies

These animated cartoons will be drawn by the world's most famous motion picture cartoonists under the famous Bray Patented Process. The only process by which it has been possible to produce animated cartoons successfully for motion pictures. The Bray Studios, Inc., is the only concern in the motion picture field exploiting exclusively the work of artists.

Here is the list of the famous cartoonists whose work is at the disposal of the Bray Studios Inc., exclusively.

J. R. BRAY, Originator of the BRAY PATENTED PROCESS for producing animated cartoons and creator of the famous Col. Heeza Liar Series.

C. T. ANDERSON, Creator of the Police Dog Series.
EARL HURD, Famous Animal Caricaturist.
LEIGHTON BUDD, with his grotesque Lunyland Series.
PAUL TERRY, Originator of Farmer Al Falfa, and others.

By special arrangement with Mr. R. L. Ditmars, Curator of the Bronx Zoo, there will be a short Zoo picture in each comedy.

Releases for January are:

Jan. 6 COLONEL HEEZA LIAR'S WATERLOO—Cartoon.
Jan. 13 HADDEM BAAD'S ELOPEMENT—Cartoon.
Jan. 20 THE CHESS QUEEN—A Silhouette fantasie.

Write our nearest Exchange about bookings.
COL. HEEZA LIAR’S WATERLOO!
RELEASED JAN. 6th, 1916

The BRAY ANIMATED CARTOONS

Will be released EXCLUSIVELY
THROUGH THE
Paramount Pictures Corporation
BEGINNING JAN. 6th, 1916

EVERYBODY LOVES A CARTOON!!
The newspapers and magazines prove it. These
cartoon comedies are famous the world over!

THE BRAY STUDIOS, INC.
23 EAST 26th STREET, NEW YORK
Birds-eye

Hearst -

NEWS

Here is a graphic representation of the news gathering plant of Hearst-Vitagraph News Pictorial. This successor to Hearst-Selig "ought" to be the supreme news reel because it has at its disposal the tremendous Hearst photographic camera staff.

GROUPED about this panel are a handful of "scoops" selected from the hundreds achieved during 1915 by the International Film Service.

This assortment gives you an idea of the variety of exclusive pictures made by Hearst's International Film Service.

Realize, if you can, what it means now that this same organization turns its best into the Hearst-Vitagraph.
In order to compare Hearst-Vitagraph with any other news reel, it is necessary for you to examine the attached chart. Cast your eye down into the lower right hand corner of this page in which you will note "The individual editorial staff of Hearst-Vitagraph." This square represents those individuals whose time is devoted exclusively to Hearst-Vitagraph. Other news reels may be able to point to a staff the equal of this, although that is a question.

But, there is nothing to compare with the other organizations represented in the attached chart, all of whom pour their best into the Hearst-Vitagraph from the time of its inception on January 3rd. If this chart which puts into the space of a page the territorial news domination of Hearst and attempts to show the ten thousand men with few pen strokes isn't conclusive proof to you that Hearst-Vitagraph ought to be supreme—nothing will convince you.

INTERNATIONAL FILM SERVICE

BOSTON AMERICAN

NEW YORK AMERICAN

HARPER'S BAZAR

CHICAGO EXAMINER

SAN FRANCISCO EXAMINER

MOTOR

LOS ANGELES EXAMINER

ATLANTA GEORGIAN

VITAGRAPH COMPANY

HAVE YOU RECEIVED YOUR COPY OF THE EXHIBITORS' GUIDE BOOK? IF NOT, WRITE IMMEDIATELY.

If you haven't wired your request for booking do so at once. To date 350 exhibitors have expressed their determination to book Hearst-Vitagraph.

HEARST-VITAGRAPH COMPANY

Executive Offices: 226-236 William Street, N. Y.
Chickens

That's the name of the Vim release of December 31st.
If “Chickens” doesn't make your audience roar with laughter, you had better stop booking comedies because an audience that doesn't laugh at “Chickens” won't laugh at any comedy.

Vim Releases are the Cream of Comedy Output

The proof of this lies in the fact that, although not yet two months old, Vim has risen to the very top of popularity and has been receiving the highest of compliments from exhibitors in all parts of the country. They realize that Vim productions mean: Comedies by comedy specialists; slapsticks with plot, clean and refreshing; the best of talent; the guiding hand of experienced producers.

Vim Comedies are now on Open Booking
Released Every Friday
Book them from the nearest exchange of the

General Film Company
“Vim” Comedy Films

Now on Open Booking.

After December 20th, you, Mr. Exhibitor, can go to your General Film Exchange and demand that they book you Vim Comedies. You can pick your own program and will not be forced to run any film the booker arbitrarily gives you.

Vim Comedies are now yours for the asking. Under the new Open Booking plan, all you have to do is to ask for “Vim” at the nearest General Film Exchange and it will be booked to you.

If, by any chance, your exchange has such a demand for Vim Comedies that they find it difficult to supply you with these releases, we would appreciate being informed of the fact so that we may make arrangements to furnish your exchange with additional prints.
Important Announcement

The new policy of the General Film Company provides for an Open Booking Plan which goes into effect December 20, 1915.

M-in-A Comedies take this occasion to announce that on and after that date, exhibitors may obtain these releases from their nearest G. F. Exchange upon requesting same. In other words, M-in-A Comedies are now on the open market and you can book as many of them as you choose whenever you choose.

If, at any time, your exchange, for any reason, cannot furnish you with our release, we would deem it a favor to be informed of the fact.

M·IN·A
COMEDIES
Look out Charlie!
I'm in the movies
Sis. Hopkins.
Pa says

"a good Laff
is worth a Fortune
so I got them
to put me in the
movies so I
could make you
All RICH."
Watch for me
Sis. Hopkins
(MYSELF)
Coming:

THE BLACK CROOK

A General Film Company Release Monday, January 10

A Magnificently Spectacular Picturization in Five Parts of the Famous Stage Extravaganza

Sure-Fire Advertising

Four color lithographs in two styles of one-sheets, two styles of threes, a six-sheet, and a dazzling twenty-four sheet. Also attractive heralds, newspaper cuts, etc.

KALEM COMPANY

235-239 West 23rd Street, New York City
The HAZARDS

Featuring
The Most Daring

In its SECOND YEAR getting records, while

Years of specialization, unlimited expenditures, novel, authoritative stories, masterly direction and skilled support of the intrepid star have enabled Kalem to make "THE HAZARDS OF HELEN" famous for

Astounding
Ingenious
Exploits

KALEM
Helen Gibson
Actress in Pictures

KALEM, the originator of railroad pictures, directs attention to the following forthcoming "HAZARDS":

A Boy at the Throttle . Dec. 25
At the Risk of Her Life . Jan. 1
When Seconds Count . Jan. 8
The Haunted Station . Jan. 15

in which plucky HELEN GIBSON eclipses all past achievements in

Thrills and Audacious Daring
Dr. Haiselden in hundreds of newspapers.

Pathé will tell in thousands of theaters.

The story:

The Red

Pathé's highly original serial of romance and heredity will be released DECEMBER EIGHTEENTH.

You who have made money with Pathé's matchless serials (and your numbers are legion), take our word for it that "The Red Circle" will bring the crowds your way and keep them coming.

Featuring the popular favorite

Ruth Roland

Supported by Frank Mayo; scenarios by W. M. Ritchey; produced by Balboa; newspaper story written by Albert Payson Terhune.

Compelling newspaper publicity

14 EPISODES OF 2 PARTS EACH

The Pathé
EXECUTIV
25 WEST 45th S
telling why he let a baby die.

a defective child who lived and won her fight told in

Ruth Roland

Frank Mayo
Important

Pathé Presents

IN PATHÉ COLOR
Edward José's beautiful 6 part
GOLD ROOSTER PLAY

The BELOVED VAGABOND

featuring the celebrated actor

Edwin Arden

Supported by BLISS MILFORD
and KATHRYN BROWNE-DECKER

This picture marks a real achievement in photo-play art. Edwin Arden's characterization of Wm. J. Locke's lovable "PARAGOT" will live long in the memories of the fortunate ones who see it.

RELEASED DECEMBER 17th
Announcement

Edwin Arden

Bliss Milford  Kathryn Browne-Decker

EXCHANGE inc.
OFFICES
NEW YORK
“Levy’s Seven Daughters”
Comedy...............................MONDAY, DEC. 20th

Strauss has seven fine sons, so Levy invents seven beautiful daughters. Strauss calls his bluff and Levy introduces the daughters to the sons, with laughable results. Presenting an all-star cast.

“Is Christmas a Bore”
Comedy...............................FRIDAY, DEC. 24th

Paul is disgusted with holidays in general and Christmas in particular, but his dream and that dear little lady, his mother, transform him into a rollicking Santa Claus. Featuring MR. and MRS. SIDNEY DREW and MARY MAURICE.

“The 13th Girl”
Three-Part Drama. Broadway Star Feature...SATURDAY, DEC. 25th

It’s an unlucky number for the little fashion model, but despite the great odds, her sterling character and innate goodness save her from the “easiest road.” Presenting ARLINE PRETTY, JULIA SWAYNE CORDON, LILLIAN BURNS, ROBERT WHITWORTH, ARTHUR COZINE and FRANK CURRIER.

You don’t buy jewelry wrapped up in a box.
Why buy film in a can?
The manufacturers who preach
Buying film without screen inspection
Are like the jewelry man
Who refuses to show you the watch
You are going to buy.
A reputable firm
Is not afraid
To come out in the open
And show its goods—
In fact, Vitagraph invites screen inspection.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK • CHICAGO • LONDON • PARIS
METRO extends its most cordial Christmas Greetings to the motion picture exhibitors of the world, with full appreciation of their hearty support and generous cooperation. May the holiday be rich in the season's blessings.
METRO Pictures Corporation presents

BLACK FEAR

A supreme drama of protest produced in Five Acts by ROLFE PHOTO PLAYS INC.
directed by John W. Noble

with

GRACE ELLISTON
EDWARD BRENNAN
GRACE VALENTINE

and a wonderful supporting cast including Paul Everton
and John Tansey
Released on the Metro Program December 27.
A Merry Christmas from Metro to its Stars
December 18, 1915

THE MOVING PICTURE WORLD

KLEINE-EDISON FEATURES

Maude Fealy
in George Kleine's
Bondwomen

A vivid, forceful and altogether extraordinary picturization of that universal problem of domesticity—the wife's independence of her husband in the management of family bills—

In the role of the wife MAUDE FEALY does some of the most beautiful work of her wonderful career—You will revel in her charm and poise and the tense, breathless moments of a brilliant feature—

George Kleine
805 East 175th Street, New York

NEW YORK
228 W. 42nd St.
PITTSBURGH
123 Fourth Ave.
DENVER
405 Railroad Bldg.

ATLANTA
71 Walton St.
MINNEAPOLIS
761 First Ave., N.
BOSTON
14 Piedmont St.
MONTREAL
204 St. Catherine St., W.

SEATTLE
204 Orpheum Theatre Bldg.
CINCINNATI
134 W. 7th St.
DALLAS
1812 Commerce St.

SAN FRANCISCO
234 Eddy Street
KANSAS CITY
200 Garyk Bldg.
CHICAGO
166 N. State St.
TORONTO
94 Bay Street

PHILADELPHIA
1209 Vine St.
LOS ANGELES
514 W. 1st St.
NEW ORLEANS
103 Nola Bldg.
SALLY CRUTE
The irresistible and irrepressible

Supported by
Carlton King and
Margaret Prussing

"THE MATCHMAKERS"
In a genuine feast of fun, in three acts of comedy drama

'Tis that theme always rich for good laughs when done well—two who would be married by designing money seekers, but two who would, instead, love their own way.

Sally Crute is given a real chance to "let out" all of her characteristic fun making ability, not to speak of her seizure, in her own speaking way, of the dramatic in this cleverly plotted drama, by William Addison Lathrop. Then, for the fun of it, too, there are the comedians, William Wadsworth and Carlton King, doing their best. Others cast are Margaret Prussing, Paul Bliss, Robert Brower, Mrs. Erskine, and Leonora von Ottinger.

Director George Ridgwell makes this comedy-drama funnier still. "The Matchmakers" is the kind of a feature that will be heartily welcomed by a play-going public already wearied of too many serious and heavy dramas. Friday, December 31st. 3000 feet.

Thomas A Edison
INC. ORANGE, N. J.

GENERAL FILM CO.'S
Regular Service
Monday December 20th 1915
Beginning
The
LUBIN-UNIT PROGRAM
THIS FIVE REEL UNIT

The Dainty Lubin Star

JUNE DAYE
in Daniel Carson Goodman's original photo-drama of the shadows and sunshines of life

HEARTACHES
in four acts
Produced by Joseph Kaufman

and

THE D. L. DON COMEDY
OTTO'S CABARET
in one act
Produced by Edwin McKim

FULL FEATURE QUALITY IN REGULAR SERVICE--BOOK THROUGH GENERAL FILM EXCHANGES
STINGAREE
The Series of Twelve Two-Act Episodes from the Novel
By E. W. Hornung
Creator of "Raffles"

He'll tell you:
Kalem Company: Allow me to congratulate you on the first episode of "Stingaree." I played it Friday, the 8th, in our theater to about seven thousand people, and can truthfully say that seventy per cent of my audience went away praising it.
I am quite sure you will meet with great success in this series, as the acting, the staging and the scenery are superb. I might add that our house is known for Kalem productions.

Yours very truly,
IRA ARONSON, General Manager.

"The Honor of the Road," one of the strongest of the Hornung stories, is the next release of the series. Released Wednesday, January 5. One, three and six-sheet four-color lithographs with each episode.

CROSSED CLUES
An Episode of "The Ventures of Marguerite"
Stirring scenes on speed motor boats and fast sloops are mingled with this strong story of international intrigue. Surcharged with action.

Released Friday, January 7th. Attractive 1, 3 and 6-sheet 4-color lithographs.

WHEN SECONDS COUNT
An Episode in the "Hazards of Helen"
Dauntless Helen, bound to a handcar, rides under a speeding train tearing by on another track. A feat that can't be described—you must see it.

Released Saturday, January 8th. There's action on the 1 and 3 sheet, 4-color lithographs.

THE MISSING MUMMY
Bud and his pal get a job guarding a priceless Egyptian mummy. When the mummy is stolen under their eyes it is decided that Bud must impersonate the mummy to save their jobs. The rip-roaring fun reaches a climax when the professor, to prove that the mummy is real starts driving spikes into Bud.

Released Tuesday, January 4th. Posters of the Katchy Kalem Kind in 1 and 3-sheet, 4-color lithographs

These pictures obtainable at all General Film Company branch offices and the Greater New York Film Rental Company

Book "From the Manger to the Cross" for Your Holiday Attraction. Direct from Kalem, or, West of Denver, from Progressive Motion Picture Corporation, Pacific Building, San Francisco, Cal.

KALEM COMPANY
235-239 West 23rd Street
New York City, N. Y.
and Self-Reliance. The screen will do much to promote the spirit of Pan-Americanism. "Cine-Mundial" will try to do its share.

WILL our esteemed contemporaries conducting a motion picture department please discontinue the word "pose" in connection with the work of the men and women who act before the camera? Some day we will get the proper terms, and throwing "pose" into the discard is a good beginning. By the way, all these moving picture sections have improved in the last twelve months, but the educational campaign must be kept up.

THIS week's issue of The Moving Picture World makes its own comment. Some publishers might be tempted to refer to such a number as a "special" and then go into raptures of self-admiration. The Moving Picture World puts its very best efforts into every issue and therefore knows no distinction between the ordinary and the special edition. We are never satisfied with ourselves unless we feel that every one of our issues is a special number. Publishing a complete motion picture journal covering every inch of the field and rendering special service besides requires the best and the most expensive staff and keeps us going at full speed from the first of January to the thirty-first of December.

IN FRANCE the tax collector stands in the box of fire of the motion picture theater and takes the toll of the law before the exhibitor gets a centime. In some towns in the South it seems the local authorities are anxious to imitate the French example. Special licenses were ordered for motion picture exhibitors who raised their price of admission to more than ten cents.

HOW many exhibitors look at their program before they see it displayed on the screen? How many exhibitors see their own program completely? There are exhibitors who are as jealous of their screen as a conscientious and ambitious publisher is of his newspaper, but there are others who seem to take a sort of foolish pride in saying: "Why I hardly ever look at my pictures." We think that no exhibitor fully discharges his responsibility to the audience unless he knows what his program really looks like.

THERE is talk of standardizing posters. Many things in the industry need standardization more or less urgently, but posters are entitled to first place on the calendar. There are signs that the poster evil has abated somewhat. Indeed, if there had not been some change for the better the harm done by the lurid poster might have wrought incalculable injury to the whole industry. In some neighborhoods we are told the "flash" is necessary. Perhaps this is so, but we doubt it very seriously. The gravest objection to the poster is its portrayal of crime and its frequent appeal to the basest instincts in man. There is another objection, however, which ought to weigh with even those exhibitors who are quite indifferent to all ethical considerations. We are speaking of "the flash" as an aid to the booking agent. We still hear booking agents and exhibitors say they care more for "the paper" than for the pictures. Such a statement no friend of the screen can bear without indignation and resentment. Nothing encourages mediocre and unscrupulous producers more than such an attitude on the part of the exhibitor. Such a sentiment is born in ignorance and is a menace to the industry.
Be Modern

By Louis Reeves Harrison.

Nietzsche acknowledges with pain that artists of all ages have often exalted and divinely transfigured those ideas which we now recognize as false. "The world's greatest follies," says Dr. George M. Beard, "have always found defense from justly honored authority." "It is very difficult," says Carpenter, "for man to free himself from beliefs and habits of thought taught him during the dawn of intelligence." Are we justified in utilizing this New Art to resurrect the ideals of other days and glorify them irrespective of the truth they contain?

Moliere ridiculed what was false in his generation: Ibsen thundered indictments against social decadence of his time and place; Hauptmann, who revolutionized the German Drama, was a battle cry against the wrong and injustice of his hour; and the tremendous success of Tolstoy, Hugo, Dumas, and even Shaw, our greatest living dramatist, points the strength of Ibsen's statement to the Norwegian government. "The experience of all countries has sufficiently established the fact that dramatic art, in every age in which it has been cultivated, has, in a higher degree than any other, shown itself an important factor in the education of the people."

Farce is usually excluded from the idea of giving some significance to the acted story, but the brightest screen farces of today seem to have a touch of Moliere in them, an underlying meaning which has an effect, though not a powerful one, yet the farce be made a sharp weapon because of its accessibility to the comprehension of the whole people. It may easily participate in the modern tendencies of artistic representation on stage and screen.

Go REGULARLY to any popular theater where a good selection of features is being shown, and go with an open mind. Watch the audience as well as the screen. Observe the spontaneous applause given, whether the subject is either entertaining or educational, when it is VITAL. Among the ancient dogmas still preached by the unprogressive is that the performance must only make an effort to please. The trouble with the application of that old rule to the modern representation is that the effort becomes too obvious. Then very few of us are butterflies. Many of us are trying to live for some purpose, and, if that is life, the purposeless drama is not of life.

What a difference between a shopkeeper who becomes tiresome in his efforts to please a customer and one who gives something worth while for the expenditure! A story may be delightful, fascinating, absorbing, and have a highly magnified value in its two-fold appeal. "Fine art," says Bernard Shaw, "is the subllest, the MOST SEDUCTIVE, the most effective means of moral propagandism in the world."

In the midst of the present European upheaval, the most significant our little planet has ever known, thinking men of all intelligent nations are wondering if our social fabric and our political organizations are not dawdling along, merely vegetating, instead of making headway toward superior enlightenment. At no time should this beautiful New Art be a guilty associate in national decadence, and never will its opportunities be bigger and brighter for inspiration and edification. It has opened the doors of a splendid domain to the finest efforts we can make for the diffusion of truth as it is now revealed to us, not for the reiteration of ideas and ideals we know to be false.

Is it good business policy for a producer to disclaim any responsibility in a society of which he is a part? If there is wrong being done to the common people, and they are the largest frequenters of the picture shows, should that wrong be fostered by gilding our social defects? Is it fair to those whose dimes and nickels keep the whole business going that they should be fed with false conceptions? How can any producer who works injury to millions upon millions of minds groping for the truth justify his act by saying that he is giving the people what they want?

Our greatest weakness at this moment is a lack of craftsmen who are up to date. "There is requisite," says Brunetiere earmarking a sister medium of expression, "simply more talent and greater art. Whoever has the very high ambition of treating social questions in the theater or in the novel need only bring to it, with entire control of the materials of his craft, a personal experience, a CAREFULLY REASONED experience, of life." Are such men to be encouraged in the New Art, or shall we choke up its portals with a lot of discards from older arts and the provincial views of a lot of men who have nothing new to offer?

All the sweet old stories have been done to the verge of nausea on the screen. We have had them over and over again. Do we deserve this monotony, or does our cordial support of the New Art deserve something new, vigorous and refreshing on the program, if only to give it variety? Timid critics may be classic in prediction—they try to keep on safe grounds—but the people are not. They welcome with delight whatever supports and gratifies their sympathies for the progressive.

DOES IT PAY? Do returns justify a producer in devoting his publicity and distributive resources to the play of modern theme? It is obviously impossible to publish here any supporting facts, but they have been secured from one of the largest and best established concerns in America, and they can be supplied if necessary. Not only have the modern plays, given an even chance with those of other days, proved to be the most profitable, but the leader of them all, probably one of the most profitable screen representations ever marketed, is so thoroughly modern that its purpose is openly educational.

There is a story in this best seller, but it is designedly made subordinate to the instruction afforded and to the prophecy attempted. It has won from the outset because it is a magnificent equation of truth. It does not violate the fundamental principles of life as we begin to realize them; it expresses the spiritual meaning of this epoch; it stirs to new action what has gradually been gathering in the minds of our people. After running the gauntlet of some indiscriminate criticism, it soon began to prove its own case on merit alone.

Look back to the dark centuries when man did little more than nourish himself, propagate and rot and trace his slow growth. What has lighted his wandering path but knowledge gained by a few bright minds? That knowledge is increasing, and it is being more widely diffused. Nothing can prevent that growth, but it can be hampered by those who refuse to give the people what they need, what increases their value to themselves and to the world.
Exhibitors in New Move

Biggest Theater Owners Organize for New Deal with Producers—National Theater Owners’ Association Wants the Right to Accept or Reject Pictures—Have Secured Enough Producers to Make Their Scheme Feasible—Will Enable Small Exhibitors to Participate in Benefits.

By W. Stephen Bush.

A S a result of considerable preliminary work largely carried on by correspondence, about twenty exhibitors, owners of most of the large motion picture theaters in the nation, have been brought together and the organization of a new group has been formed on Thursday, Friday and Saturday of last week. Among the leaders at the conference were Mitchell Mark of the Strand theater, New York; Adolph Linick, of Jones, Linick and Sons, Detroit; Frank Saxe, of the Metropolitan pictures, owned by Frank B. Saxe, H. H. Kunsky of Detroit, Stanley Masaubaum of Philadelphia, L. J. Dittmar of Louisville, Ky.; E. Mandelbaum of Cleveland; Nathan H. Gordon of Boston, and William Sievers of St. Louis.

The object of the meeting was to unite the biggest moving picture theater owners in an organization for the purpose of protecting their interests in all dealings with motion picture producers.

A Temporary Organization Is Effectuated.

When the last meeting adjourned on Saturday morning a temporary organization had been created. The name of the new organization is to be for the present the National Theater Owners’ Association. The articles of incorporation have been drawn up by the attorneys of the organization. The attorneys are Ex-Congressman Bennet and Elmer E. Cooley of 60 Wall street. At an election held at the last session the following officers were elected:

President, Mitchell Mark; vice-president, J. H. Kunsky; treasurer, Nathan H. Gordon; secretary, William Sievers.

The articles of incorporation state that the National Theater Owners’ Association has for its object “to advance in every possible way the interests of owners of theaters, exhibiting motion pictures, to acquire and deal in motion picture films, plays, copyrights, supplies, to supply motion picture films to employ singers, musicians and artists.” The act of incorporation was effectuated under the law regulating business corporations in the State of New York. The authorized capital stock is $400,000, all common stock, at $100 a share.

The membership of the organization, for the present at least, is confined to twenty owners of substantial interests in the exhibiting profession. In addition to the men whose names have been mentioned there were present about a dozen other prominent and substantial exhibitors from various parts of the country. Their names will be published later.

We believe it is safe to say that the working policy of the new organization has been perfected.

A Full Statement of the Scope and the Purposes of the Corporation.

One of the moving spirits in the new organization spoke quite fully on the question of the ultimate object of the National Theater Owners’ Association. He asked to have his name withheld as he felt that he was speaking in a representative capacity rather than as an individual.

While we have not invited the press to attend our meetings I want to say that we have nothing to hide. We believe that we have started a movement of national importance and that we have taken the first step toward solving a problem which constitutes a menace to the exhibition and which eventually would have done immeasurable harm to the industry. No one knows better than you what the grievances of the exhibitors have been, especially within the last twelve months. All the terrible waste in production and all the costs of experiments on the part of manufacturers have been saddled upon us. We were the ones who had to foot the bill of the over-paid star, and the wasteful and incompetent director. We had no voice whatever in the choice of subjects for features, although we were expected to make the features pay. If a feature proved a failure we had to suffer the same as the ones who suffered through loss of patronage. We simply were to fabricate and make the best of it. All the time we felt that we were in a far better position than the manufacturers to know what the public wanted and we knew by palpable and costly experience the things the public did not want. We have therefore decided in a spirit of helpfulness and with no desire to dictate to the manufacturer, to aid in the production of successful films and to prevent as far as possible the making of pictures which we feel will be a detriment to us all.

Manufacturers Have Agreed to Accept New Plan.

“If this was merely a question of a new distributing scheme, we would never have bothered with it. We are aiming in a new direction. We believe that if our movement had been started some time ago it would have prevented a lot of waste and over-production.”

“Do not, we insist, supply business with pictures which will consider possible an eventual price of $400,000. We are not interested in going into the open market and deal with any reputable manufacturer. Special arrangements will be made for extra ordinary features, or, as I would call them, pictures de luxe, exceeding five or six reels in length. Our great watchword will be: Quality.”

Who are the Manufacturers?

None of the organizers of the new corporation would commit themselves as to the names of the manufacturers with whom arrangements have been made. Reliable sources it was learned that manufacturers now belonging to various groups have entered into agreements with the National Theater Owners’ Association. It was rumored that one of the prominent men in the old licensed group is cooperating with the new organization. It is said that this man will put himself at the head of a group of producers who will work on the terms of the National Theater Owners’ Association. Another rumor has to the effect that a producer whose success is of recent origin, will deal with the new organization on their own terms.

W. F. KROHMER OF GOES LITHO IN TOWN

W. F. Krohmer, president of the Goes Lithograph Company, Chicago, Ill., has been staying at the Hotel Astor, New York, for the past week.
Here is "Cine-Mundial"


By W. Stephen Busch.

The Spanish Edition of the Moving Picture World marks an epoch in American motion picture history. We hope to lay the cornerstone of the biggest motion picture clearing house the world has ever seen. We thoroughly appreciate the vastness of our undertaking. We are fully aware of the many special difficulties we will have to overcome.

Laying a Cornerstone.

The present main purpose of a Spanish edition must be the starting of a campaign of education. Before any good at all can be accomplished, before the South American market is brought even an inch nearer to the orbit of the American producer, a lot of rubbish will have to be cleared away from the place where we want to lay the cornerstone. This rubbish consists of ignorance and of prejudice and of a lot of foolish notions. Education has written on both sides of the Isthmus that was and the Great Canal that is. The piercing of the Isthmus needs to be followed up by a closer "rapprochement" between the Latin and the Saxon races and cultures. This hemispheric rift has been almost entirely filled by the Panama Canal, which has pierced the isthmus and brought the world nearer together.

We believe the motion picture is capable of rendering great service to this cause. We hope and believe that the "CINE-MUNDIAL," which is the Spanish edition of the Moving Picture World, will contribute in good share.

Fundamental Differences.

This is our program: We will try to understand and to respect the national genius of the countries where we are seeking our circulation. The same task confronts the American producer who wants to trade with the nations which Cine-Mundial will reach. Let us see if there is more to the mental and mechanical differences between the German and the Latin races. Our tastes are different, our social usages are different, our ideals and our philosophy of life are different, our histories and traditions are different, our language and our literature are different. Naturally their motion pictures are not always our motion pictures.

State'smanship Ahead of Business.

Our trade relations with South America must be built upon the constant and intelligent recognition of this fact. We have had statesmen who sought to foster better commercial relations with our Latin sister republics. The Pan-American idea filled the mind of James G. Blaine and had spurred the zeal of McKinley. American state'smanship was at least a generation ahead of American business. Washington stopped the way and sought to smooth the road, but business lagged and lingered lamentably. American export to South America has been a sickly and exotic affair, and it was and is nobody's fault but our own. We have made our errors and we have learned from them.

Why We Have Failed So Far.

We never have tried to cater to the South American. We proceeded largely on the theory that whatever was good enough for us was bound to be plenty good enough for the South American. We felt somewhat annoyed at the persistence of the South American in using Spanish. When we sent a man down into Brazil or Argentina, we rather preferred someone who was innocent of any knowledge of Portuguese or Spanish. We also took it for granted that the South American would be glad to take anything that we chose to offer. While we were proceeding in this highly original and unerring manner, our French and our German and our Italian and even our British rivals were busy finding out what the South American wanted. When they did find out, they lost no time in supplying the demand. Well, the thing worked out in just the way any horse-sense philosopher or plain common sense might have anticipated was supplied with its films by way of London and Paris and Barcelona. Our own country, the greatest film-producing center of the world, was hardly heard of. Once in a while some Bronx individual would propose for "Cine-Mundial" to be distributed through their idea of the South American market. Thus grew up a belief in New York and Chicago that South America was nothing but an abode of the film junk and the film garbage of the world.

This belief turned out to be a most harmful superstition. The slightest investigation made it plain that South America was capable of consuming all grades of films, the best in the Cine-Mundial is the only involved parties for almost a year and with the aid of some South American friends we discovered the following facts and conclusions: Facts, Figures and Conclusions.

There are close to six thousand motion picture theaters in Latin-America. (The estimated population of Latin-America is 75,000,000.) The South American is a devoted lover of motion pictures. The fascination is upon him just as much as it is upon us, and perhaps a little more so. The great cities of South America such as Rio de Janeiro and Buenos Aires and Montevideo and Santiago and Valparaiso have the highest types of motion picture houses, equal in point of equipment and conduct to the best of Europe and the States. Latin-America is the most superstitious corner of the world, and in Chile and Brazil controlled perhaps seventy per cent of the business. The combination bought nothing but new pictures, the exhibitors show the films of the combination.

The Argentine statistics show an importation in films alone from Europe of $144,775, against $4,970 from the United States, while in moving picture machines the figures are $17,362 from Europe and $6,786 from this country.

Peru imported in machines, films and other supplies over $100,000, out of which the United States furnished $25,000.

Brazil imported but $6,570 in films from the United States, with a total importation of $70,000.

There are a dozen or more cities with a population of over a hundred thousand inhabitants. There are very few pioneers down there now, one of the foremost being a well-known manufacturing company which is rendering yeoman service to the whole hemisphere for every ten per cent that steps through the rocky trenches of the enemy.

An Interesting Test and Its Results.

What impressed us was a test we made of the percentage of American-made films available for the South American market. We had a number of South Americans with no affiliation with any film interests go to various theaters in this city and watch the programs. They reported that something like fifty per cent, of what they had seen was absolutely foreign to South American tastes and that they were in their conviction that almost all the comedies would go and they picked out dramas of a lively nature with a strong love theme. Historic plays and costume plays, and features of a strongly serious character were also commended. Good scenic and industrial pictures will likewise have a ready market. The next step must be taken by the producers. They have a strong organization, quite capable of dealing with the problems of the different aspects of our export. It is certain that steps are being taken for the proper co-operation of our leading producers in all Latin-American countries.

The Cine-Mundial a Bureau of Information.

In grappling with the South American problem no single influence will be as great and as useful as the Cine-Mundial. The Cine-Mundial is in a position, if we choose, to supply a great service to the world, after the manner of communications; it is the one great bureau of information and propaganda available to every man interested in the promotion of South American trade in films. The reputation of the Moving Picture World is a guarantee for its editorial policy, for its spirit of helpfulness and for its enterprise. The Moving Picture World has a reputation for plain speaking and for truthfulness. The Cine-Mundial starts on its career with more than four thousand readers. We have compiled a list of theater and film men in all of Latin-America, and
our first issue, which is now being mailed, will cover every section of Central and South America, and will reach Spain, Portugal and the Philippines.


We give you a facsimile of the front cover of the Cine-Mundial and hope you like it. We only wish we could reproduce the whole paper here. It is the first concrete and tangible fact in the coming campaign for the winning of South America. It carries articles by capable South American writers; it prints a history of the American film; it has in Spanish all the features which have made the Moving Picture World the peerless leader of American motion picture journalism, and it contains in addition such information as the South American reader is most likely to be interested in. We will devote much space in the Cine-Mundial to problems of transportation, to the selection of films with special reference to their suitability for South America, and to other kinds of practical interest and benefit. The publication will be issued once a month. It is in charge of capable editors who know what their tasks demand of them, and it is under the direct management and supervision of the publishers of the Moving Picture World. The Cine-Mundial will be actively distributed in South America. Through long years of experience and knowledge of the business, of the trade, and of the trade press, they have devoted themselves to the uplift and to the material advancement of the motion picture industry in the Latin-American countries. This issue is a sort of annul report for that period of time we have been publishing The Moving Picture World.

In sending forth this publication, we dedicate it to the genius of the Latin-American race. The values, the traditions and the traditions of our Latin fellow-Americans we wish to respect at all times. We ask them to deserve a hospitable reception.

The American motion picture has found countless friends in Latin America. Whether such success is due to the element of variety or to the quaint and explosive American humor or to the intimate views of an interesting country building up in modern times, we shall analyze here. The fact of the popularity of the American picture in Latin America is cited because of its significance and because it seems to augur well of its future.

We look upon the moving picture as one of the most important factors in our modern civilization. It has devoted itself to the uplift and to the material advancement of the motion picture industry in the Latin-American countries. The editors write on this subject, and for that period of time we have been publishing The Moving Picture World.

To our sincere hope, we now have come to a point where we can refer to the moving picture industry of South America the same loyal and constant services that our readers and subscribers have received here north. The same desire to be useful to the best interests of the industry, that is to say, to the producer, to the distributor and to the exhibitor, shall be our main object. We have been coining into this first issue an large and as accurate a budget of information for South America. Our moving picture industry has been the greatest of the country. We cannot expect to make the publication more complete and more useful with every issue. We cannot expect to make the publication more complete and more useful with every issue. We cannot expect to make the publication more complete and more useful with every issue. We cannot expect to make the publication more complete and more useful with every issue. We cannot expect to make the publication more complete and more useful with every issue.

This declaration of principles is worth printing here. Cine-Mundial says: "Cine-Mundial stands for the American picture—its progress, its improvement and its greater distribution on the American continent. Cine-Mundial is allied to none faction in the business. It is neither controlled nor dictated to by any of the American interests. We desire to bring to the exhibitor and the owner of Latin-America the best, the most artistic and the most modern in the picture art emanating from the land of the north."

The Psychological Moment.

To sum up: Not a foot of motion picture film is produced in South America. The market must be supplied exclusively by importation. The population of Latin-America is greater than that of Germany and as great as that of Italy and France combined. The market is open to all producers on equal terms. There is a heavy duty in Brazil and there is a duty in other countries which varies from 15 to 50%. There is a substantial amount. There is a demand for the best class of films. The high-class film made in America is the best in the world—or, to put it more conservatively, it has the best average grade of quality. At present, the market is supplied entirely by European producers. This is the best time to reach out for the South American market. Banking facilities are better than ever before; transportation has been vastly improved; the old prejudice against the Yankee is rapidly dying out and to some extent has disappeared even now. The Pan-American spirit, which means financial and economic independence of Europe, is in the air. Our diplomatic relations with the Latin-American countries are excellent. This is the psychological moment, and Cine-Mundial is the ideal medium for building up strong and lasting commercial relations between the countries of the film-producing world and a great new market easily capable of absorbing more than half of our film product.

SUPREME COURT UPHOLDS ANTI-PRIZE FIGHT FILM LAW.

A Supreme Court decision has been rendered in the case of L. Lawrence Webber and others who sought to have the Willard-Johnson fight films admitted to the United States upon the ground that the act of Congress prohibiting the exhibition or motion of picture shows of prize fights in this country was unconstitutional. The court decides that the law is constitutional and dismisses the petition of the fight-film producers.

CORBETT RESIGNS FROM KREITERON.

Bernard M. Corbett, president and general manager of the Kriterion Company of Boston, has resigned from that company. Mr. Corbett is well known to the exhibitors and exchanges throughout the United States and Canada and will be remembered as a special traveling representative for Thomas A. Edison, Inc. Mr. Corbett came to Edison from Chicago and later with the General Film Company. Mr. Corbett was the founder of the Kriterion Company of Boston, and is an old-time in the film business, although still young in years. When the firm became the headquarters of the Boston motion picture committee at 34 School Street, Mr. Corbett said that he had as yet made no plans for the future, except that he intended spending a few days in the Maine woods in company with a party of New England exhibitors. This will be his first vacation from business in ten years.
The Selig-Tribune News Film

Will Be Ready for Initial Release on January 3—Twice-a-Week Service.

On Monday, January 3, the first release of the Selig-Tribune, the brightest and strongest weekly news film, will be made. The Selig-Tribune will be released every Monday and Thursday, beginning with Monday, January 3. The Selig Company and the Tribune propose to release "the world's greatest news film." In another section of this publication will be given an interesting presentation of the forthcoming merits of the Selig-Tribune. We believe, however, that the exhibitors should have just a little additional information that cannot be fully covered in an advertisement.

The Selig-Tribune will be released every Monday and Thursday through the General Film Company. Every feature in this animated newspaper will be an innovation. An energetic corps of camera men have been stationed in every important section of the civilized world where news is in the making. These camera men, under the direction of "Jack" Wheeler, editor-in-chief of the Selig-Tribune, will film this life, in order to keep the latest news in picture form for the Selig-Tribune. This corps of camera men are not mere camera men. On the other hand, they are "live wires" who not only possess the necessary technical knowledge, but are enterprising individuals as well.

The Selig-Tribune will have the advantage in supplementing the Hearst-Selig News Fictorial in the field of the Chicago Tribune's great news-gathering facilities. For example, the Associated Press and the United Press are news services without equals in this country. Then the private news wires and the European news gathering agencies will be at the disposal of the Selig-Tribune. The world's most energetic and able correspondents, including T. McConnell, correspondent, and author and war correspondent; James O'Donnell Bennett, Caroline Wilson and others will work in the interests of the Selig-Tribune, bringing its wide experience and versatility to bear in promoting the interest and entertainment of the Selig-Tribune.

Special correspondents and camera men are stationed with every army in Europe, in Mexico, in every city of importance in this and foreign countries, and no time or money will be spared to justify the Selig-Tribune slogan, "First in News and Service."

A special corps of artists has been engaged to prepare unusual posters so necessary to this unusual news film. Motion picture exhibitors will await with interest the initial releases of the Selig-Tribune.

VINCENT SERRANO ENGAGED BY FAMOUS PLAYERS.

For the difficult role of Dr. Gilmore, in its adaptation of Hergesheimer's great dramatic success, "Lyceum Gilmore," in which Pauline Frederick is to be starred, the Famous Players Film Company has secured the distinguished actor, Vincent Serrano. Mr. Serrano is one of the few remaining stage notables who has never before appeared on the screen, though for the last two years one of the largest producing companies has been making frequent efforts to induce him to appear in its photoplays.

Though new to film, the name of Vincent Serrano is well known in the theatrical world. Among his achievements is the unique record of having played Lieutenant Burton in the celebrated war drama "Arizona" over 1,000 times. He was co-star in "A Little Brother of Rich," and "On Parade," and was featured in "The Lure" and "The Revolt." He has been associated with many big Broadway successes, among them the famous "Mrs. Leffingwell's Boots."

REDFIELD JOINS THE BELL CORPORATION.

Frank W. Redfield, late manager of the Fox Film Corporation, Chicago office, is now connected with the W. H. Bell Feature Film Corporation in a similar capacity. Mr. Redfield has been exclusively engaged in the motion picture distribution end of the business continuously for the past fifteen years. He started with the K. S. Selig Company, the General Film Company and recently with the Fox Film Corporation. The acquisition of Mr. Redfield's services by the Bell Corporation gives the exhibitors in that territory personal attention in distribution service and more than ordinary efficiency.

Joseph R. Darling Sails for England

Former "Trust Buster" Will Investigate Film Conditions as European Representative of Fox.

JOSEPH R. DARLING sailed from New York for England on Wednesday, December 2, and will be in London later. Mr. Darling is the European representative of the Fox Film Corporation, with which concern he has been connected for some time. Mr. Darling will be remembered as the representative of the office of the United States Attorney General which conducted the investigation into the affairs of the Motion Picture Patents Company. For the Fox company he has been engaged in the development of its foreign business, as well as its domestic. While in the west last summer he traveled ten thousand miles over Nevada, New Mexico and California in his own car. In October he drove the same little machine from San Francisco to New York in nineteen days, establishing a record for an automobile driven by its owner.

Mr. Darling was educated in the United States, France and England. He speaks Spanish and French. He is about forty years old. His career has been a varied and an interesting one. Beginning his business life as a civil engineer from 1890 to 1900 he was with orange and lemon corporations in California and on railroad work in the west. He opened up the West Indian orange industry for the United Fruit Company. In 1906, he secured a position with the Hearst organization.

Elaine Sterne Still Winning

Remarkably Successful Young Writer Signs New Contracts for the Coming Year.

ELAINE STERNE has been busy these past few months. In November three of her "Sunny Jim" pictures were released by the Fox. In 1909 he had conceived the idea of "Sunny Jim," which has made him a regular feature of its program, and the Universal released "Lil Norwester," a three-reel subject featuring Mary Fuller. Miss Sterne has signed a new contract with the Universal to continue to write for Miss Fuller. With the World Film Corporation she has signed a contract to write a feature a month for a year.

The popular young playwright will continue writing her stories, and to begin work on a five-reel Sterne script which he has announced he will make a "wonderful production" for the Triangle.

Miss Sterne has made a remarkable record in the two years she has been writing photoplays. Her continuing success is the best of evidence that the winning of thousand-dollar and five-hundred-dollar prizes a year ago were no "flash in the pan," but that there was real merit underlying the work that brought them.

McCardell to Write for Horsley.

Announcement is made that Roy L. McCardell has been engaged to write scenarios for animal stories to be produced by David Horsley at his Los Angeles studios. Mr. McCardell, it will be remembered, was the winner of the ten-thousand-dollar prize offered by the North American Film Corporation for the successful scenario in the "Diamond From the Sky" contest. Mr. McCardell's story will be a story of the circus. It will feature Margaret Gibson, supported by a large cast, and will also prominently bring into action many of the Bostock animals.

"DIAMOND FROM THE SKY" MUTUAL RELEASE.

The release of "The Diamond from the Sky," the North American Film Corporation's pictured romantic novel, as a part of the regular Mutual program, effective Monday, November 29, is directly in line with the Mutual Film Corporation's policy to give the exhibitor "service beyond the films."
The Lasky Feature Play Company adds to its list of previous successes, "Temptation" on January 6, Blanche Sweet in "The Ragamuffin" on the 17th, and Miss Ridgley and Mr. Reid in "The Golden Chance" on the 27th.

Oliver Morosco is represented on the 13th by Constance Coleman, first appearance in any screen in "Tongues of Men" and Pallas contributes Dustin Farnum in "The Call of the Cumbertans," its second production for the Paramount program.

Anita Navarro

Of the old, not be a seer to prophesy a brilliant future for this charming little screen artiste, for her past successes portend a splendid career. Although but thirteen years old, she has already appeared in a number of successful productions.

Miss Navarro played her first engagement when she was a baby. At that time she was cast in the early Pathé productions, in which she appeared with her mother, Mary Navarro, who was, and still is, well known to the followers of the screen drama. She later appeared with Florence Lawrence and was also associated with the Biograph, Eclair and Vitagraph companies.

This season Anita was seen as the page in "The Three Musketeers" and as a Chinese girl in "The Marked Woman," a World Film feature. Her next appearance was as a Spanish girl in "M'Liss," and then as a circus rider in "The Butterfly," these both being Peerless features. The Plurograph Company then cast her in the classical production, "Diana," in which she is featured the celebrated dancer, Paul Swan.

Miss Navarro possesses the happy faculty of reflecting her pleasing personality from the screen. Coupled with this is the fact that she is a "born" actress, her histrionic ability having been inherited from her mother, who, as before stated, is well known to devotees of the photoplay.

She has been under the tutelage of Oscar F. Lund, the well-known photoplayer and director, who speaks enthusiastically of the future of his protege. And by the way, Anita is a musician of no mean ability.

Miss Navarro is at present engaged with the Plurograph Company.

BUSHMAN AND BAYNE HAVE NEW DIRECTOR

Francis X. Bushman and Beverly Bayne, the popular Metro stars, and counted the foremost stellar combination in motion pictures, have begun work in a novel five-part production, "The Man Without a Conscience," at the Rolfe Photoplays, Inc., studio, 3 West Sixty-first street. These productions are under contract with the Quality Pictures Corporation, one of Metro's producing companies, and since coming to New York from the Quality-Metro studio in Hollywood, Calif., have been using the Rolfe studios until suitable arrangements could be made for their accommodation elsewhere. During the absence in the south of the Rolfe and Columbia companies, headed respectively by Margarette Snow and Mary Miles Minter, however, the Bushman-Bayne company will make the Rolfe studio its own.

Immediately upon the completion of "The Man Without a Conscience," these two stars will begin work on their next big Metro feature, "The Red Mouse." This five-part feature was chosen by William Hamilton Osborne, the author of "Navel of the Navy," and other motion picture features.

John W. Noble, one of the oldest Metro directors, in point of service, and who has made an enviable record in that capacity, will direct "The Man Without a Conscience," and other Bushman-Bayne feature productions.
Edna May in Elaborate Picture


Drawing her conclusions from four weeks of experience in the Vitagraph studio, where she is making her initial, likewise her final, appearance in pictures, Edna May confessed to a World reporter that a photoplay actress' hardest work is waiting to work. "After sitting around hour after hour after hour, watching the cameraman's nerves," she added; "and the lights are fearfully hard on the eyes. Pictures are a fascinating study, to be sure, but if I were to return to public life and were looking for something moderately easy I should definitely find acting in a studio." Then Miss May, or rather Mrs. Oscar Lewisohn, hastened to add that there is not the remotest change of her reviving the career that she enjoyed before marriage. She has other interests now, but one of the strange race of racehorses owned by her husband, and when her work for Vitagraph has been completed she expects to go to Kentucky to see them perform.

But meanwhile the Syracuse girl, who won fame in "The Belle of New York" and topped off a successful stage career by marrying an English millionaire, is giving her undivided attention to the preparation of a drama being directed by Wilfred North under the supervision of A. E. Smith. Naturally, she plays a Salvation Army lass, for the public always will associate her with a trim blue uniform and a poke bonnet, but the story is not modeled after the renowned comédie opéra.

When met in the Vitagraph studio, the Salvation Army worker impersonated by Miss May evidently had been adopted by fashionable society, for, attired in an evening gown which must have cost the equivalent of several hundred dollars, she was the center of attraction at a reception in a drawing room that would not look out of place on Fifth avenue. Handsome tapestries adorned the walls; in the deep-set framing of the full length mirrors flowers and greens were artistically arranged. The gilt furniture, the heavy rugs and draperies were all in faithful imitation of Louis XV. fashions. A more richly decorated or substantial looking room could not well be pictured.

Seated on a lounge, awaiting the summons of Director North, Miss May expressed some alarm at the attention paid to each detail in the staging of a scene. "It is all new to me," she continued, "for I never visited a studio in England; in fact, before this year I had been to motion picture houses only four times, once in Paris and three times in England. The attitude toward playphotops is so different over here, and I have come to realize that the better ones make first-rate entertainment. Since I arranged with Mr. Smith to appear in the Vitaphotps I have spent a large part of my spare time in going to picture houses and studying the work of other players." Miss May mentioned as an odd coincidence the presence of Miss Cameron, as H. the Davenport, and Miss Barrett, both members of the original "Belle of New York" company. Now Mr. Cameron is playing a role in Miss May's first picture, and Mr. Davenport, as is generally known, is a director. The company selected for the support of the famous comic opera star is a strong one, including Harry Morey, L. Rogers Lytton, Donald Hall, Dorothy Kelly and Bobby Connolly.

TRIANGLE BRANCH OFFICES.

The Triangle Film Corporation has established branch offices in the following cities, street addresses and managers given.

Los Angeles—443 South Olive street, G. C. Parsons.
San Francisco—111 Golden Gate avenue, C. M. Simmons.
Denver—45 Champa street, W. S. Rand.
Atlanta—39 Franklin street, C. B. Crompton.
Chicago—5 South Wabash avenue, R. C. Seery.
Boston—18 Tremont street, W. H. Bradley.
Minneapolis—Loeb Arcade, R. E. Bradford.
Kansas City—19th street, L. M. Cummings.
St. Louis—3320 Lindell Boulevard, Floyd Lewis.
Buffalo—86 Exchange street, C. A. Hickey.
New York—71 West 23rd street, S. Eckman, Jr.
Cincinnati—218 Fifth street, C. C. Hite.
Cleveland—704 Sycamore Building, H. A. Bandy.
Philadelphia—1227 Vine street, J. H. Butner.
Pittsburgh—414 Penn avenue, W. F. Rogers.
Dallas—1814 Commerce street, L. R. Remy.

Frank Lloyd Scores

Young Producer Displays Master Direction in Staging "The Gentleman From Indiana," a Pallas- Paramount Subject.

Due to his wonderful work in connection with the production of the first Pallas Pictures release, "The Gentleman From Indiana," the Booth Tarkington subject starring Dustin Farnum and Frank Lloyd, the young director of the new Paramount organization, has sprung into prominence as a producer of big photoplays practically over night. Realizing the possibilities in Lloyd, Pallas Pictures engaged him to produce its own effort in the motion picture field, and that the confidence of the officers of this concern has not been misplaced is most effectively evident in "The Gentleman From Indiana." The remarkable atmosphere and realism injected into this Hoosier play by Director Lloyd, the striking way in which he has handled immense mobs, together with the various novel effects which he so successfully used, his stage aspirations were finally realized on being engaged by Barrett for a minor role in a Shakespearean production. After an invaluable apprenticeship under Barrett Lloyd was able to come to this country and be accepted as a director of great natural ability as an organizer and producer finally secured outlet as a motion picture director, and that he will soon be established among the greatest directors of the world is freely prognosticated.

"BOB" EDESON'S HOME TROUBLES.

"Bob" Edeson is facing a perplexing problem—the question before the house being, shall he shatter his own bank account or his leading lady's faith in Santa Claus? Small Peggy Edeson, who makes her first curtsey to the public with her father-in-the feature film, "How Molly Made Good," is the "leading lady" in consideration. It was all very charming to have the small five-year-old with him in the picture, but it is a bit embarrassing for Father Edeson in consequence.

Peggy thinks acting is quite the nicest game she ever played, and writes daily letters now with the constant plea to get Kringle to please send a moving picture plant to Peggy." Small Peggy evidently thinks that moving picture studios grow in flower pots. But Actor Edeson knows they grow in pots of gold; and that's what makes the situation awkward. He realizes he must use a miniature screen for showing pictures, but Peggy is insistent on a studio with all the necessary mechanisms for taking moving pictures. She wants to act again with "Daddy," and nothing else will do.

It's really "Bob" Edeson's own fault that he is in the present predicament. Of course, he never should have started Peggy in her acting aspirations, in the first place. But, after all, "How Molly Made Good" was staged right on the Edeson place down at Sag Harbor, and it couldn't really be "Bob" Edeson's home town or actuality without having Peggy very much in evidence.
Mutual Enlarges Program


THREE Mutual masterpieces, de luxe edition, every week, each in five reels; an additional three-reel feature for the Mutual's program—a total of three three-reel features a week—are the high lights in an announcement of most importance issued by the Mutual Film Corporation, just issued from the New York offices by President John K. Freuler. This extraordinary development gives the Mutual a total of six multiple reel features a week for the greatest feature output of any releasing organization in the world.

"Masterpieces, de luxe edition," is a recast of the established title name of "Masterpicture." The change has been made to give the series a more accurate and nearer to the highest standard of quality which will characterize these coming features of 1916. These will be released beginning the week of January 17. They will be unusual in character—pictures of plays, world-famed books and works of fiction, and original scenarios by the most noted authors.

Big increases in productive capacity have been made by the large group of manufacturers represented in the Mutual group. A large number of players has been put under contract for work in the array of additional companies which have been organized by the Mutual manufacturers. Studios have been built and new facilities for the printing, handling and equipment of film have been added. Work of preparing for the announcement just made has been quietly under way for months.

The most elaborate pains have been taken to assure the fullest development of every phase in this production. "I am speaking with a properly conservative estimate of values when I declare that this is the biggest development that has come in the history of the motion picture industry," President Freuler observed. "Our basic idea is to give the exhibitor the highest efficiency in picture service. That is what this move represents. It is just incidentally true that to do this it has been necessary for us to increase our production and provide a bigger and more varied feature schedule. Quality and efficiency, rather than mere magnitude, are our aims. It is a commercial coincidence that efficiency brings us to this vast volume.


Two of the known stars have been added to the forces of the Gaumont Company at its studio at Jacksonville, Fla., to play the leading roles in the first Gaumont releases of the de luxe edition. Malcolm Miller has been engaged for the production of "The Idol of the Stage," which will be the first of this new brand of Mutual output to be released upon the market and will appear January 17. Gertrude Robinson went to Florida to play the leading role in "As a Woman Sows."

The recent enlargement of the American Film Corporation's plant at Santa Barbara, the erection of the great glass-covered studio, an increase in technical equipment, which meant the building of the three-story property and transformer building, a scenery dock and painting, finishing and upholstering rooms, was made so that the American's offerings to the Mutual tri-weekly Masterpicture de luxe releases could be readily produced.

It was partly to permit outdoor work and partly to allow for the enlarging of the Gaumont Company's Flushing studio so that it, too, would be able to meet the new de luxe edition requirements that the two Gaumont companies were sent to Jacksonville, Fla. Only last week was announced the proposed acquisition of a third Gaumont Company of studios. President Elmdorff's company, in the support of the stars featured in Gaumont releases.

Nat G. Rothstein has added several new members to his force at Los Angeles. In addition he has tripled the efficiency of his studio by adding a new indoor studio and indoor workshops, which will give his directors 20,000 additional feet of floor space. Betty Harte, Gypsy Abbott, Brooklyn Keller, all newcomers to the Horsey department, are well-known picture players. William Bowman and Ulysses Davis have recently been added to the directing force. Frank Stanner and Frank Crompton have been put in charge of the technical department.

Two of the Thanhouser stock companies have already gone south to Florida, and a third company will leave shortly for Hudson Bay, while work will continue at the New Rochelle studios, where, as usual, the big high quality product is being maintained. The highest standard of Masterpiece material from his widely scattered forces.

Among the new three-reel features to come are "Lillio of the Sun Seas," "The Extra Man and the Milk-Pedler," "The Water Tower." The high standard of the three-reel productions will be maintained, giving these program features the strong box office drawing power and advertising value so essential to the exhibitor's success.

The single reel productions on the Mutual program are coming in for important attention. They are being made one-reel specialties of unusual merit, comedies swift and snappy, and the topicals, the Mutual Weekly, and the "See America First" on the split reel with "Keeping Up with the Joneses." The Mutual Weekly is being made particularly attractive with its remarkable scope of news service and Paris fashions presented in colors. An army of stars, unlimited studio facilities, new, and unusual stories, plays and serials, a new high standard of production—these are what are summed up in the new de luxe edition of Mutual Masterpictures.

Striking Example of Film Advertising

Nat G. Rothstein, of Universal Publicity Staff, Compiles an Artistic Book for Exploiting the Serial "Graft."

Perhaps the most striking piece of advertising to be issued by a film manufacturing company is the twenty-eight page book compiled by Nat G. Rothstein, advertising manager of the Universal Film Manufacturing Company. The publication is 14 by 10½ inches in size and printed in many colors. The title is "Graft," and its purpose is to exploit the new series of that name which the Universal Company is making. Mr. Rothstein is receiving the compliments and congratulations of his friends on his achievement.

The front cover page carries the massed photographs of the faces of the eighteen authors who are writing the stories on which the episodes are based. The inside of the front cover contains an effective portrayal of the towering structures in lower New York. Two pages are devoted to photographs of the directors, models, and sketches of their careers. Two pages following give the synopses of the running story. Another pair contains the group pictures of the cast and the fifteen "graffters" who will figure in the story. They also carry full-length photographs of the players who will delineate the leading characters—Hobart Henley and Jane Novak.

Two pages of interest contain a panoramic photograph of the great crowd present at the opening of Universal City last March 15 and also scenes in and around the San Fernando plant, with a description of the building and grounds. There are pages showing the newspapers that will print the stories, and there are samples of the advertising that has been prepared to exploit the serial. Some of the more striking of these are of the posters and examples of newspaper publicity. There are also many newspaper articles for the benefit of those exhibitors who furnish their local press with text matter. A page is devoted to slides and also to lobby display frames.

The book is a notable example of the progression of motion picture publicity and will interest deeply all who are in any way connected with film exploitation.
Four Directors for Premier Program
Richmond, Castle, Le Soir, Reticker to Direct Productions for New Combination.

Much interest has been aroused by the announcement that five high-grade producing companies are already engaged in the labor of making pictures for the Premier program. Up to the present, however, no actual announcement has been made of the men who will be responsible for the quality of production. The names of James W. Castle, George L. Le Soir, Joseph A. Richmond and Hugh Reticker, however, are a guarantee of much that is best, most progressive, artistic and meritorious in the motion picture industry.

This quartette of directors has been selected only after the most careful consideration of the capacity of the various men in the industry. Scarce any of the motion picture companies that have risen to prominence since the start of the industry are not represented on the list of companies with whom these four men have at one time or another been connected, while their combined dramatic experience includes minor parts, juveniles, leads, directing in every part of the country and even in Europe.

Joseph A. Richmond, who was for many years with Edison, first as assistant director and then as director, is a man who is well known in many cities, for his connections with stock companies, and in motion pictures his experience dates back to 1908 with the old Selig Company from Chicago.

James W. Castle is well known in the dramatic world as the man who produced "The Goose Girl" and "Graustark" and who for the last two years has devoted his directorial ability to the benefit of both Edison and Vitagraph. He joins the Premier program staff after the very widest dramatic and pictorial experience.

Hugh Reticker is particularly notable as having just produced the first successful baseball picture, and as a director his memories date back to the old days of the Motion Picture Sales Company at which time he directed the Yankee brand, later being connected with Imp, Powers and Edison. He finds the best expression of his ability in the modern features and brings to the Premier program ripe experience and youthful enthusiasm.

George L. Le Soir, who has just returned from Russia, whither he had traveled from London as director for the Art Film Company, left that country in the throes of the present European struggle. His return to America brought him to the Premier program, which will surely benefit by his valuable fund of knowledge gained in directing pictures at various times for the Imp, Thanhouser, Pathé, and Kalem companies. For the last-named company he managed the New Orleans studio, directing such famous stars as Tom Moore, Lottie Pickford and Stewart Holmes. His dramatic experience includes many prominent parts with such notable actors as John Drew, James K. Hackett and Bertha Galland.

All of these directors are already actually at work, each one thoroughly resolved to produce a picture superior to that of his co-workers.

Gaumont to Enlarge Flushing Plant
Land Adjoining Present Studios Purchased and New Studio Will Be Directed—Other Changes Contemplated.

For some time the Gaumont Company has been acquiring the land adjacent to its present plant on Congress, Linden and Myrtle streets, Flushing, N. Y., to enable it to make much-needed enlargements in its facilities for making pictures. Plans have been drawn and the contracts let for the proposed work and construction will be commenced shortly.

Among other things, it is proposed to raise the present administration building, studio and the structures housing the staff of the general director and properties so that the new building may be properly laid out. It is proposed to build a large enclosed studio equipped for year-around work with all the latest facilities for the convenience of the several companies of players. The plans also call for an open air stage large enough for several directors to work at one time. The company contemplates spending from $150,000 to $200,000 on these improvements and expects to have the buildings ready for occupancy by the time its players, now in Florida, return in the spring.

Page Peters With Morosco Company.

Page Peters is one of the younger leading men in pictures, who, starting at the bottom without previous experience on the stage to aid him, has rapidly climbed to a place of prominence in the film world. He is now permanently engaged at the studio of the Oliver Morosco Photoplay Company in Los Angeles, where powerful photodramas, complete general facilities and the instruction of highly capable directors afford him an outlet for his talents. Mr. Peters is a Kentuckian, having been born in Louisville, April 21, 1889. He has been engaged for three years in picture work.

Principals in "Let Katy Do It."

Jane Grey, one of the co-stars of "Let Katy Do It," has returned to New York and was present at the first night showing of this Fine Arts film at the Knickerbocker theater the week of December 5. Tully Marshall, the other star in the play, is staying on in Los Angeles to fulfill his year's contract with the Fine Arts. He is now working on his third screen production, "Martha's Vindication," with Norma Talmadge and Seena Owen featured in the same cast. Besides Miss Grey and Mr. Marshall, "Let Katy Do It" has also the able services of Ralph Lewis, Walter Long, Charles West, George Pearce, Luray Huntley and the seven Fine Arts Kiddies.
Realism in "Camille"
Clara Kimball Young Made Study of Tuberculosis of World Subject.

For the forthcoming production of "Camille" in photoplay form Clara Kimball Young, who is starred in the photodrama, which is from the studios of the World Film Corporation, made an unusually careful, though at first glance not very alluring, study of the inception and progress of consumption. It will be recalled, of course, that the Lady of the Camellias meets an untimely end from this dis-

Scene from "Camille" (World Film).

ease and, up to date, in stage presentation her dramatic por-
trayals have contented themselves with a few hectic coughs, giving rise to the merry quip, "Camille is coughing much better this morning." Miss Young, however, decided that upon the screen a far more minute and graphic study of the dread disease should be made, and to this end she spent several weeks at Saranac Lake and even braved the wards of hospitals devoted to the treatment of the great white plague in pursuit of her investigations. The result of this minute care is a realistic study of the progress of Camille's affection which, without being in the least repulsive, is infinitely pathetic in its graphic depiction of the ravages of tuberculosis. It is, in fact, to quote Miss Young:

"A composite page torn from many suffered bedside and from the lips of many brave souls enduring faithfully and without complaint until the end, which they knew cannot in the nature of things be far off. I shall never regret my careful study of consumption, undertaken at first merely in the interest of a true characterization of the disease, but latterly in an earnest spirit of horror at the extent to which it has fastened upon the masses of this country. I tell you all that lies in my humble power to aid in stamping it out."

Miss Young did not add that, as a starter, she has for-
warded to the largest tuberculosis institution in the United States her check for a large amount to aid in the battle that is being waged against consumptions.

A. C. F. GETS NOTED CARTOONIST.
The American Correspondent Film Company announces that it has secured the rights to the exclusive marketing of the comedies of Hal Olver, a clever creator of animated cartoons. He was for five years on the staff of the Boston Traveler, and did noteworthy work for a newspaper syndicate in South America before he came north. Mr. Olver is now preparing a serial entitled "The Strange Adventures of Professor Pipp," which will be released shortly.

SMILEY AN EDUCATIONAL FACTOR.
Joseph W. Smiley, chief director for the new Ocean Film, associated Dr. Charles Chandler and Dr. Swithin Chandler, both of Philadelphia, with whom he became acquainted when he was with Lubin, is still working for the perfection of surgical demonstration films, whereby the various important operations may be shown graphically to students in the medical colleges without the use of living subjects at each clinic. Eminent authorities in surgery have high hopes of the results. There is a wide field for the efforts of motion picture producers in this particular line and any serious attempt will be welcomed by medical educators.

Nearly Five Hundred Theaters

Growth of the Triangle Film Corporation service for the last two or three weeks is one of the sensations of the screen world. According to official reports, nearly 500 theaters in the United States alone are now using the service, and foreign agents are busily making contracts in South America, Europe and the Far East. Among the most gilt edged of these rentals are 364 one-

younger contracts for supplying films to theaters in various parts of the country. Vice-President Adam Kessel issued a statement last week in which he said: "When it is considered that the company was not organized until the middle of July and made no attempt to secure contracts until the middle of September, we think we have reason to be satisfied with the progress that has been made."

Reports from all over the country indicate that in 90 per cent of the houses the Triangle program is playing to capacity business. In most of the houses the program of two five-part features and two two-reel comedies is split into two parts. The Griffith supervised feature with one Keystone is used in the first half of the week and the lace feature and the other Keystone the second half. The shows run from an hour and a half to two hours, according to as to whether additional vaudeville features or travel or news features are added or not. The prices willingly paid by the public are in almost every instance in excess of those charged at the theater before the Triangle service was started.

Devore Parmer

Devore Parmer, who recently joined the Triangle Films as heavy man in features now being produced by the director, Mr. Emerson, featuring Douglas Fair-

banks, has supported some prominent stage stars like Robert Mantell, Viola Allen, Sothern and Marlowe, Charles B. Hanford, E. M. Hol-

land and many others. His first picture engagement was with the Edison outdoor company, in which he played leading roles. Then he went with the old Nestor Company, where he played Western roles. He resigned the Nestor position to return to the footlights as head of his own repertoire company, playing "Richard III," "Taming the Shrew," "Romeo and Juliet" and "David Garrick." After two years he rejoined the pictures with the Biograph. Since then he has been with Cos-

mos Features, Crystal, Harvard, Metro, Arrow and as heavy man opposite Tom Terry.

Mr. Parmer has ability as an athlete. He has won medals for horsemanship, boxing, swimming, bag-punching and running. He is an expert swordsman and a hunter of wild game.

PATHÉ CLUB FORMED.
The department heads of the Pathé forces have got together and formed a club for social purposes. The organization is known as the Pathé Club, and is now being incor-

porated. That the Roosterettes mean business is shown by the fact that the club starts out with a capital of $1,000 paid in, and has received the hearty support of Mr. Charles Pathé and General Manager Gasnier. Officers have been selected as follows:

Honorary President, Mr. Charles Pathé; President, Mr. Gasnier; Acting President, W. A. Sholto Douglas; Acting Vice-President, F. A. Navarro; Secretary, P. Allen Parsons; Treasurer, Gabriel Bardet. To the board of governors was elected: M. Ramirez Torres, George A. Smith, J. K. Burger, George B. Seitz, and F. H. Knoke, the officers of the club act as members of the board ex-officio.

A dance and dinner has been planned for the middle of January, and clubrooms are contemplated.
Famous Players for January

Next Month's Contributions to Paramount Program a Compromise Between Play Adaptations and Original Stories.

In view of the controversy which is rife among producers concerning the relative merits of the adaptation of successful novels to the screen, combined with original stories, to the motion picture screen, the announcement of the Famous Players' releases on the Paramount program for the first month of the new year proves particularly interesting.

On January 3 Pauline Frederick appears in an adaptation of Henry Arthur Jones' great human drama, "Lydia Gilmore," the first Paramount release for 1916; on the 10th Margarette Clark will be seen in an adaptation of "Mice and Men"; on the 20th Mary Pickford stars in "The Foundling," an original script, and on the 24th Hazel Dawn plays "My Lady Incog.," another original photoplay.

Thus the score stands even between adaptations and original photoplays—a fact which is symbolic of the attitude of the Famous Players on this question, which has been broadly agitated throughout the trade. As Mr. Zukor stated in a recent interview, the stricures which have been drawn on the adaptation of plays and stories by some manufacturers indicate that they have assumed the attitude that because a plot was used on the stage or has appeared in print it is necessarily bad material for motion picture use.

It has been the contention of Mr. Zukor that the source of a plot or theme was of absolutely no moment in determining its value for motion pictures, which must be based solely on the intrinsic merits of the individual plot, considered purely from the photoplay standpoint. The releasing of any of adaptations and original subjects, which though purely accidental in its arrangement, is concretely significant of the fact that this company is not prejudiced either for or against the one means of obtaining material as compared with the other.

"Lydia Gilmore," in which Pauline Frederick makes her first appearance since her triumphant presentation in "Bella Donna," is one of the most successful of the powerful dramas from the pen of Henry Arthur Jones. In the supporting cast are such players as Vincent Satterfield and Chester Conkling, who was specially engaged to play Dr. Gilmore, in which role he makes his screen debut; Thomas Holding, Michael Ralfe, Robert Cain and Helen Luttrel.

"Mice and Men," in which Margarette Clark is starred, is an adaptation of the famous play by Madeline Lucette Ryley, in the stage version of which Annie Russell and Gertrude Forbes-Robertson scored great personal successes in New York and London, respectively.

M. P.'s Photoplays for the Premier program is "The Foundling," which presents a story of beautiful sentiments and tender appeal to the finer senses. "The Foundling" epitomizes in a strongly dramatic manner the sufferings of a girl cast out into the world, the hatred of her father, because her birth has caused the death of the wife he had loved and worshipped.

In "My Lady Incog.," which was written especially for her, Hazel Dawn plays a character different from any she has previously interpreted on the screen. It is a big comedy with a big thrill, in which she plays a detective role, masquerading as a baroness in high society.

DRA-KO OF PREMIER PROGRAM.

The Dra-Ko Film Company will in the future release its productions for the Premier program. The Dra-Ko will in the future confine its attention to five-reel features, pictured from famous stories. This film company is already well known as producer of features, having recently produced "York State Polka," a picturization of the play of that name. The business management of the Dra-Ko Film Company will remain the same as heretofore, J. Snyder continuing as general manager and Joseph A. Richmond as director at the studio at Tonop, N. Y.

JOHN CLYMER NOW PATHE SCENARIO EDITOR.

Owing to his desire to devote his whole time to scenario writing rather than to editorial work, George B. Seitz has turned over to John Clymer the position of scenario editor for Pathe. Mr. Clymer has been a scenario writer for years, and his ability most recently manifested in the Gaumont Company. He is also known as a short story writer and musical critic. Mr. Seitz will continue to devote his whole time to writing for Pathe.

At Leading Picture Theatres

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

FANNIE WARD, the popular American actress, is appearing at the Strand in a new photo-dramatic production entitled "The Cheat." The play was written by Hector Turnbull and gives Miss Ward unusual opportunities to display her histrionic art. She is supported by a cast headed by Sessue Hayakawa, a Japanese artist, who plays opposite Miss Ward. The topical review contains the latest war pictures taken on the actual battlefield, and news pictures from this country and Europe. A new comedy and travel and scientific subjects are also being shown, and the latest styles for women. These fashion pictures, which were taken in this country and Paris, are in beautiful colors. Martha de Lachmann, the beautiful Canadian soprano, is starring in "A Month of Sundays." Autumn Hall is again playing her exquisite violin solos and Margaret Horton is also on the concert program.

Triange Program at the Knickerbocker.

The principal feature of the Triangle star combination at the Knickerbocker theatre is the return of A Submarine Pirate," the Syd Chaplin comedy, which was so successful when produced several weeks ago. Henry Woodruff, in the Ince-supervised picture, "The Beckoning Flame," is also on the program. "A Sign of the Aoki," a talented Japanese player, who, with his Mitchell, J. Frank Burke and J. Barney Sherry are in the cast. From the Griffith studio is "The Missing Links," featuring Norma Talmadge and Robert Harron. Louise Jefferson, last seen at the Knickerbocker in "The Sable Lobos" with Tully Marshall, is in a supporting cast which includes Elmer Clifton and Constance Talmadge.

"The Unknown" at the Broadway.

Lou Tellegen, the distinguished romantic actor, is appearing on the screen at the Broadway theatre in "One for the Money," an adaptation of J. L. Laskey photodrama, "The Unknown," founded on I. S. R. Wylie's novel, "The Red Mirage." It is a gripping drama of the famous Foreign Legion in Algeria. In this photoplay Mr. Tellegen is in a character entirely different from any he has played heretofore, either on the stage or the screen.

Program at the Vitagraph.


ANNA PAVLOVA VISITS UNIVERSAL OFFICE.

Anna Pavlova, the Russian dancer, who is appearing with her own ballet at the Boston Opera House, made a trip to New York City on Friday of last week just because she was dissatisfied with the artistic appearance of the poster to be used by the Universal Film Manufacturing Company in advertising her debut in motion pictures, when she will appear in "The Dumb Girl of Portici." She brought along with her own sculptor, for whom she posed especially for these posters so as to enable him to get the proper proportion of her arms and legs, so that when the poster would be enlarged or reduced in size they would be properly proportioned and technically correct in design. Having a half interest in the production of this photoplay, she is naturally very particular to see that the minutest detail is carried out to the letter. The Universal expects to have "The Dumb Girl of Portici" ready for release shortly after the new year.

GEORGIA CAINE LURED TO MOTION PICTURES.

Pursuing its policy of contract with stage celebrities to appear in its forthcoming five-part feature releases, the Ocean Company has arranged with Madame Merle Tellegen, the celebrated dramatic star, to appear in an early release of that company. The feature in which Miss Caine will appear has not been chosen, but several popular dramatic productions are under advisement. Mummy Merle Tellegen is seen here as Anjou in "The Great Conquest," her aspiration to star in a dramatic production; her peculiar type of beauty, fortified by more than an ordinary intelligence, should place her in the front ranks of playshop stars.
Essanay Year-End Offerings
Will Release a Number of Unusually Strong Subjects
Through V-L-S-E and General Film.

ESSANAY closes the year with a list of unusually strong releases for the last week of December. Its two big features for this month on the V-L-S-E program are "The Alster Case," taken from the novel of Rufus Gilmore, and "A Daughter of the City," adapted from the play by F. S. Hildred.

"The Alster Case" is a five-reel mystery drama, with the problem involved unsolved until the denouement. It carries out the element of surprise so well that all guesses are upset. Bryant Washburn, John Cossar, Ruth Stonehouse, and Anne Leigh lead in a strong cast.

"A Daughter of the City" is a love romance and touches on the problem of the life of girls who have small means and living in the slums. Marguerite Clark plays the part of the girl whose life is so nearly wrecked by a vampire of society, which part is taken by E. H. Calvert.

In the general film program are several strong releases, including Henry B. Walthall appearing in a strong emotional drama of three reels, "Blind Justice." "Reckoning Day," is another strong three-reel release, featuring E. H. Calvert and Elizabeth Burbridge.

Among the two-reel dramas are "On the Private Wire," featuring Joseph Byron Totten; "The Power of Publicity," a newspaper story produced in conjunction with the Baltimore Sun; "The Prize Scenario and Beauty Contest," featuring John Lorenz and Miss Nancy Bussey, winner of the beauty contest; "The Danger of Being Lonesome," and a Christmas photoplay featuring G. M. Anderson, "A Christmas Revue." For More...

There are also three George Ast Fables, a "Dreamy Dud" cartoon and a "Cannibated Nooz Pictorial" by Wallace A. Carlson, with burlouses on the news of the day, besides the regular Western dramas and comedies and other excellent plays.

Charles Chaplin has nearly completed another Essanay-Chaplin comedy and it will be released shortly. The title is "Charlie Chaplin at "20." again Chaplin is found in an entirely new role. There is less of the slap-stick variety of fun and more of the subtle points of Chaplin's genius.

Mr. Chaplin apparently is able to put over something new in almost every production. You look for him as he appeared last and you find that his make-up has disappeared as new Chaplin is born. But underneath it all, Chaplin underneath, you find the same personality that has made him beloved all over the world.

It is largely this element of surprise that make his fun of the top notch variety. You expect to see one thing and you are confronted with an entirely new phase of the mysterious Chaplin. But the surprise is always pleasing as the fun is always there.

Helping the Thief Catcher
Utilizing the Screen in the Aid of the Forces of Law and Order in Municipalities.


EARLY this summer patrons of moving picture houses saw flashed across the screen pictures of crooks wanted by the police, and also children lost, strayed or stolen, together with descriptions of the individuals concerned and a statement of any reward offered. This was an innovation of the New York Police Department and a link in the system of police efficiency suggested by one of the veteran detectives of the force, Acting Capt. William J. Devey.

Capt. Devey's system went out early last summer for the arrest of Edward C. Kindred, wanted for the theft of $22,000. This man slipped through the police lines of the city before they were closed, and Capt. Devey sent out 125 slides containing an exact copy of the specimen arm circular, giving his picture, his description, crime, and reward offered for his apprehension. These and others since then have been sent to Police Departments throughout the United States, and the department head at the request of the department head at the request of the department head asked the film houses in their districts to show them on their screens.

In New York City the inspectors were asked to request the same thing of the film houses in their districts. It was the first use made of modern photography along these lines by any police department in the world and shows that the New York department in its investigation of a case with the times does not hesitate to make use of every practical facility outside of its own well equipped organization.

The Department believes that there is no better medium than the screen to acquaint the public with police endeavor, or to familiarize the public with the faces of dangerous men. Most valuable of all is the moral effect this wide publicity will have upon the criminal mind. It is shown clearly that the forces of law and order are utilizing to the fullest extent every invention of modern times to hunt him down, its members will not be as apt to violate the law with such abandon and frequency as in the past.

The Department knows motion pictures are invaluable aids in finding missing persons. It has been demonstrated. The management of motion picture houses have been generous to a fine degree in complying with the wishes of the authorities in giving these pictures all possible prominence on the screens, and in the assistance they render they perform one of the first duties of good citizenship.

The New York Department believes that the screen is an invaluable asset to the forces of law and order and that its possibilities in this direction have only just begun to be developed.

ROGERS WITH NOLA ON ASSOCIATED PROGRAM.

Andrew Rogers, one of the oldest dramatic men in the game today, has been converted with the rest of the reformers to the silent drama. His former connections for the last two seasons have been as leading man in "Old Kentucky." He has also played with the most eminent actors, such as Frederick Warde in repertory. He played Mark Antony to Mr. Frederick Warde's Brutus in Shakespeare's "Julius Caesar." He also appeared for a short time with Mrs. Marley Company. His next appearance here will be opposite Miss Beatrice Joy Zeidler in a Big A release, "The Turning Point," on the Associated Program.

DE GRASSE COMPANY IN FRISCO.

Joseph De Grasse and his company of feature players this week left the Universal City studios for a trip of several days to San Francisco, where they are to make exterior scenes in the production of a five-reel feature entitled, "Love Thine Enemy." The story comes from the pen of Jda May Park and is its producing Miss Cessie Anderson, Grace Thome, Eliza Del Busco, Hayward Mack, Colin Chase, Harry Hann, Lon Chaney, Walter Belasco, Marcia Moore and Dixie Carr play the principal roles.

William C. Dowlan has begun the production of a three-reel Universal drama by Leonora Ainsworth entitled, "Troubled Waters." Gloria Fonda and Dowlan play the leading roles.

EDWIN CAREWE TO DIRECT JUNE MATHIS.

When he has finished the production of "The Outcast," by Thomas Barry, featuring George LeGuerre, for Rolfe Photo-plays, Inc., on which he is now working, Edwin Carewe, the director, will take up "The Sheriff of God's Land," now being written for the stage by J. C. Corbett.

Miss Mathis has been an actress since childhood, having played under the management of the Shuberts, and lead for two years in "Breister's Millions," four years with Julian Eltinge in "The Fascinating Widow," and under the management of James K. Hackett.

RAVER ENGAGES OTTALA NESMITH.

Harry R. Raver, president of the Raver Film Corporation, announces the engagement of Ottala Nesmith to supply the cast of "The Other Girl." This talented celebrity will interpret an important role of the story. She comes direct from the Famous Players Film Company. Last season she was leading woman for David Belasco in his production of "The Dying Bride," and will star in "Just Outside the Door." In the Raver-Thom producing she will support James J. Corbett and Paul Gilmore. Her dramatic reputation gives convincing proof of the superior excellence of the Raver cast.

WILLIAM MORGAN HANNON, SCENARIO EDITOR.

William Morgan Hannon, who stepped from literary fields and law practice into the photo-dramatic game, recently won national prominence by writing a book on the artistic side of the photodrama that has been hailed by the press and moving picture people as a pioneer work of its kind. The "Photodrama—Its Place Among the Fine Arts," has been well received by universities, art schools, and public libraries all over the United States. He will edit scenarios for the Associated Program.
Stage and Screen Acting
Technical Difference in the Two Methods Discussed by
Edwin Arden.

"How easy to act for motion pictures! This expression has been uttered so many times in my presence by laymen who have never been initiated into acting or who have never been connected with the dramatic profession in any way," said Edwin Arden, "that once I inclined to believe what I hear I would be forced to consider acting for the screen the most easily attained accomplishment, to be mastered by any novice.

"All it requires is naturalness," they add. 'Anybody can be natural. In fact, inexperienced people might prove better picture players than experienced artists, because they would not be hampered by the exigencies naturally, while actors are inclined to overact. The stage requires neither."

"Without considering it, perhaps, the uninitiated who have uttered the above remarks have hit upon what proves to be the greatest art of motion picture acting, or of any sort of dramatic interpretation. That is, the naturalness which changes 'acting the role' into 'being the role.'"

"It is because this very naturalness, in a greater degree, is required of the screen than the stage that makes motion picture acting difficult."

"The public has come to think of the pictures as more than one with life, perhaps, because the pictures use the world as their background. Instead of the confines of a narrow stage and the artificialities of stagecraft, there is the real blue sky canopied overhead, the real wind rustling through the corn tops or whipping the waves of the ocean into foam."

"The very cheapness and informality with which they may attend a motion picture theater has tended to make the pictures one with everyday life, while the stage has come to be looked upon as more or less a luxury, an 'occasion' which could be indulged in less frequently, and must then be greatly prepared for by dressing the part."

"When they go to the theater, the majority of people seem to feel that they have 'been someplace.' They slip in and out of the motion picture theaters as if they were calling upon a neighbor."

"They want the motion picture actor to be natural. If he is not natural, if he is over-violet, and over-active, it is his facial and muscular expression is overdrawn, the screen makes of him a grotesque caricature, because the camera eye catches not the modifying effects of color, or make-up, or of voice which, blended, would modify the same if petrified on the speaking stage before the human eye."

"We come, therefore, to the greatest difference between acting for the speaking stage and the silent stage—the only difference, perhaps. It is that of tempo and degree. The camera, that grim cyclops which knows no favor, nor palliates offences, requires a finer acting than the speaking stage. Thought, emotion, impulse—the fleeting whims and fancies of the mind must be expressed by motion and subtlety of action. The public demands a subtler acting—an ever-increasing subtlety of acting. Violence of movement which results in jerky, disappointed reproduction on the screen is not always inartistic. It is offensive.

"Therefore, the screen actor has always to keep in mind the fact that he must act more slowly and less vigorously than if he were on the stage with his voice; the diffusion of lights, the sound of music, the ensemble work aid each other in lessening or enhancing the effects of his bodily and facial movements."

"If he refuses the obedience which the camera demands of her followers, he must suffer. In all the succeeding years that the finished picture is shown his mistake will be ruthlessly flouted to the eyes of those who come to see. It reminds one of the line from Marc Anthony's speech, 'The evil men do live after them,' for live their mistakes shall as long as the film lasts.

"That very fact makes the motion picture one of the most effective training schools for actors. As they watch themselves in the lights and shadows of the screen, they see themselves as others see them, and as they have never seen themselves before; if they are intelligent, they profit by it. The mistake of an actor on the speaking stage may occur once, and he is remedied the next and every afterwards. But no critic, however truthful, can represent his falling to him in as true a light as the camera can."

Ethel-M. Corcoran

Ethel Margaret Corcoran, one of the younger members of the Vitagraph Stock Company, longed to become an actress from her earliest years. When she approached her parents for permission to go on the stage they objected most strenuously and as a compromise decided to let her become a moving picture actress, and now, because of the compromise, she is in a fair way to become one of the stars in the ranks of motion picture artists.

Miss Corcoran was born in New York City on October 28th, 1895, and received her education at All Saints' Academy and Mt. St. Vincent. When Miss Corcoran received permission to seek fame through posing in front of the camera, it was but natural she should make application to the Vitagraph Company, as their Flat-bush studios were situated near her home, and to those who were new Miss Corcoran personally it was no surprise the ease with which she rose that pedestal, 'Disciplining Daisy,' was enthusiastic in praise of her work. Miss Corcoran's advancement has been steady and rather than rapid, as she insists on becoming familiar with every detail of her work before taking the next step upward. The pictures in which she has played prominent parts have been: 'The Locked House,' 'Hearts and Diamonds,' 'C. O. D.,' 'War,' 'The Old Maid's Baby,' 'Father's Flirtation,' and others. Miss Corcoran's record so far is one to be proud of, as she had absolutely no actual stage experience before joining the Vitagraph Company.

KaleM GETS A WAR ORDER.

"Send twenty score Maxims'" read a cablegram received by the KaleM Company from B. Nichols, its English representative last week. A British war censor had experienced palpitation of the heart before allowing it to pass, and the local Customs officials had sensed another ammunition purchase. But it was much ado about nothing, for the cable was just an order for twenty cinematograph stereopticons, with the typical score for "Maxim's at Midnight." Though released several months ago, the four-reel feature is still going strong, and additional orders for the specially arranged score continue to come in both from this country and England.

Ayres Producing "John O' the Mountains.

Sydney Ayres and his company of Universalities are still in the Bear Lake regions, where they have been for the past two weeks making exterior scenes in the production of F. W. Ayres' third reel drama of the Canadian Northwest, "John O' the Mountains." Sydney Ayres plays the title role with Louella Maxam, T. V. Henderson and Dixie Carr supporting. Doris Pawn enters the picture during the second period, playing opposite Mr. Ayres.
WESTERN PLAZA THEATER, CINCINNATI, OHIO.

A Handsome and Up-to-Date Suburban Photoplay House—Advertises Its Weekly Program on Billboards—Structure Represents an Expenditure of $50,000.

On July 31 the Western Hills Amusement Company opened its new business establishment, which is a new moving picture theater which is very nearly the handsomest in Cincinnati; and this is the more significant in view of the fact that the house is one of the numerous ones located at a considerable distance from the heart of the city, in a residence suburb, Price Hill, whose location suggested the name of the company and of the theater, is the suburb in question, and the new theater is krest for the use of the people in that part of the city.

The company was organized by business men in that part of the city, with Dennis F. Cash as president and John Weinig as secretary, and formed plans for the construction of a house which could show first-class feature productions at popular prices, with a seating capacity to justify the investment, and with sufficient inducements in the way of comfort and beauty to make sure of continued patronage when compared with the familiar exteriors to which smaller houses then doing business in Price Hill, while maintaining relatively high standards, could not in the nature of things meet this need, and this meant a real opportunity.

The structure, a four-story building, is equipped with a new company's stage, and contains a seating capacity of 500. The company was exceptionally fortunate in being able to obtain an extremely favorable and roomy location, as the size of the house, 85 by 110 feet, clearly indicates. This made it possible to secure the desired large seating capacity, the exact figure being 740, and still to leave room for an adequate lobby. This part of the house measuring 24 feet wide, with a depth of 20 feet. The extreme width of the front was taken advantage of by constructing a small storeroom on each side of the entrance, and renting from these of course help considerably in making a profit on the investment of $50,000. Architects Zettel & Rapp, a leading firm in Cincinnati, designed the house, and as they had virtually carte blanche in the matter of making it all that could be desired from the standpoint of comfort and convenience, within reasonable limits of cost, they produced a first-class theater in every respect. The decoration is especially attractive, the general color scheme of the interior being gray and ivory, worked out in ornamental terra cotta, with a series of panels painted with festoons of flowers in natural colors.

The house is absolutely fireproof. It is built throughout of non-combustible materials, and, furthermore, is so arranged as to make it practically impossible for a fire to get started, or, getting started, to make any progress. The floor is of concrete, sloping from the rear toward the stage in order to afford a good view of the screen from every part of the house, and the framework is also of that material. The walls are of brick, the front being of a handsome white enameled brick with white terra cotta decorations. Wireglass windows are used throughout, while all of the doors and windows are metal-framed. In short, as stated, there is no place for a fire to start. A modern ventilating system, which furnishes an ample supply of fresh air and removes the stale air, guarantees complete comfort in this respect the year round, while a low-pressure steam-heating system will make the house popular during the cold months.

The operating room is entirely of metal, with a ventilating fan in the roof. A pair of Power's 6A projection machines are used, with a Wagner generator to convert the alternating current furnished by the system. The use of the machines present the machines are operated by hand, but it is probable that motors will be installed later, as the construction of them from the frame to the top is a solid four-story building, and the natural convenience of the installation is such that the fire department would be possible. The stage is 32 feet wide and 17 feet high, framing a screen 14 by 16 feet, which sits back six feet from the front of the stage. With the ample space given to the orchestra pit and in front of the first row of seats, there is a distance from these seats to the screen of about thirty feet, which makes them much better and more usable than front seats are in many houses. An attractive touch is given to the stage by the use of handsome red velour draperies instead of the conventional curtain and scenery, with its paper-doll effect, which so often spoils the realism which is the most valuable asset of moving pictures as contrasted with the stage.

Good lighting within and without is the rule, the management realizing fully the value of bright lights in connection with an amusement enterprise. Three handsome iron standards furnish the exterior lighting, one at the corner and two immediately in front of the theater. The interior lighting is of the indirect type, six chandeliers, each furnished with four 100-watt nitrogen lamps, being suspended from the ceiling while six brackets at the sides, each equipped with a single lamp of the same size as the others, give additional light. When all are on between pictures the interior has a soft light which is quite equal to daylight, and is entirely without the disagreeable glare which characterizes direct lighting. Following the feature-a-night policy, which is a necessity with this as with other suburban houses, drawing upon a comparatively limited clientele, the Western Plaza has used successfully the better productions of practically all of the leading companies, including the V.L-S-E, the World, the Metro, the Fox, and others. Evening performances only are given, except on Sunday, when a matinee is staged. The admission charge is maintained uniformly at ten cents. Music is furnished by an orchestrion-organ which was manufactured by the Symphony Player Company.

Interior of the Western Plaza Theater, Cincinnati, Ohio.

A neatly uniformed staff of doormen and ushers takes care of patrons and completes the air of "class" and dignity which has been attained in every detail. The Western Plaza is altogether a distinctly creditable addition to the large number of first-class houses in Cincinnati, and its continued success seems well assured. A means of advertising the attractions of the theater which has proved very efficient is the use of large billboards on each of the car lines which serve that part of the city. Each is large enough to hold seven three-sheet posters, and the entire week's program is thus spread before residents of the suburb as they pass by on the cars to and from the city.

UFFORD WILL SOON OPEN THEATER.

Ray R. Ufford's moving picture theater now being built in Wa-Keney, Kan., will be opened on December 10 next. The dimensions of the structure are 25 by 100 feet, and it will accommodate 300 persons. The "New Garden" will be the name of the new photoplay house.

NEW THEATER FOR ANNAPOLIS.

Philip Miller, Annapolis, Ind., opened in that city on November 8 his new photoplay house. The structure has a seating capacity of 600. The screen is 16 by 18 feet in size and is placed 105 feet from the operating room. Two Power's 6A machines are used. The house is artistically finished, and is furnished with all up-to-date equipment.
CATALOGUE OF EDUCATIONAL MOVING PICTURES
Released Between July 1 and September 30.

Compiled by Margaret I. MacDonald.

THIS list does not include the news periodicals issued from week to week, such as the Hearst-Selig News Pictorial, the Animated Weekly, the Mutual Weekly, the Pathé News and Tribune Animated Weekly.

AGRICULTURE.

ANIMATED CARTOONS.
In the Swim (Wallace A. Carson’s “Dreamy Dud” Cartoons)—Essanay—June 16, 1915.
Dreamy Dud in King Koo Koe’s Kingdom—Essanay—July 7, 1915.
Dreamy Dud, He Visits His Uncle’s Farm—Essanay—Aug. 4, 1915.
Police Dog Gets Piffies in Bad (Dream Cartoons)—Pathé Exchange, Inc.—Aug. 16, 1915.

Colonel Heeza Liar, Dog Pancier (Bray Cartoons)—Pathé Exchange, Inc.—July, 1915.
Colonel Heeza Liar Foils the Enemy (Bray Cartoons)—Pathé Exchange, Inc.—Aug. 16, 1915.
Colonel Heeza Liar at the Bat (Bray Cartoons)—Pathé Exchange, Inc.—Aug. 30, 1915.

Clever Animated Cartoons—Paramount-Pictures Corp.—July, 1915.
To Frisco Via the Cartoon Route (1 by Mayer Cartoons)—Imp.—Aug. 10, 1915.

Cartoons in a Laundry (Rasul Barre Cartoons)—Edison—July 14, 1915.
Cartoons in a Seminary—Edison—Sept. 22, 1915.
Cartoons on the Beach—Edison—Sept. 5, 1915.
Cartoons on Tour—Edison—Aug. 18, 1915.
Keeping Up With the Joneses, No. 1 (Harry Palmer Cartoons)—Gaumont—Sept. 18, 1915.
Keeping Up With the Joneses, No. 2 (Harry Palmer Cartoons)—Gaumont—Sept. 18, 1915.

BIOGRAPHICAL.
Sarah Bernhardt at Home—Photoplay Releasing Co.—July, 1915.

ENGINEERING AND MINING.
Marble Industry at Carrara, Italy—The—Kleine—Sept. 14, 1915.

GYMNASTICS AND DANCING.
Dances of the Malay—Pathé Exchange, Inc.—June 28, 1915.

HISTORY.
Birth of a Nation, The (omitted from previous list)—Epic Film Prod. Co.—Mar. 1915 (12,000 ft.)

INDUSTRIES AND MANUFACTURES.
Native Vendors, Calcutta, India—Pathé Exchange, Inc.—Aug. 9, 1915.
Navajo Indian Life in New Mexico—Essanay—Aug. 4, 1915.
Marble Industry at Carrara, Italy—Pathé Exchange, Inc.—Sept. 14, 1915.

LITERATURE.
LITERATURE—JULY 1 TO SEPT. 30, 1915.
ADE (George),—Just Out of College—(with Eugene O’Irish)—Freeman Amusement Co.—July 10, 1915 (5 parts).

Margie Coventry—(with Edward Connelly & Louise Huff)—Metro-RoMa—July 12, 1915 (5 parts).

ARNSTRONG (Paul),—Via Wireless—(with Bruce McKee & Gail Kane)—Pathé Exchange, Inc.—(Gold Rooster Play)—Sept. 17, 1915 (5 parts).


BERNARD (Sam),—Poor Schmats—(with Sam Bernard)—Paramount-Famous Players—Aug. 23, 1915 (4 parts).

BOUCIAULT (Dion),—After Dark—(with Alec B. Francis)—World Film-Brady—July 12, 1915 (5 parts).

BRAIDDON (Mary Elizabeth),—East Lynne—(with Louise Vale and Franklin Ritchie)—Bograph—Aug. 18, 1915 (5 parts).


BUCHANAN (Thomas),—The Cub—(with Douglas Fairbanks)—World Film-Brady—July 19, 1915.

BUHLER-LYTON,—Eugene Aram—(with Mary MacDermett)—Essanay—July 9, 1915 (4 parts).

BURNHAM (Claire Louise),—Jewel—(with Ella Hall)—Broadway Universal Feature—Aug. 30, 1915 (5 parts).

BURNETT (Mrs. Frances Hodgson),—Esmeralda—(with Mary Pickford)—Paramount-Famous Players—Sept. 6, 1915 (4 parts).


COBELLI (Marie),—Wormwood—(with Ethel Kaufman, John Sainpolis & Chas. Arthur)—Fox Film—July, 1915 (5 parts).

DAVIS (Owen),—Woman Next Door, The—(with Irene Fenwick)—Kleine-Edison—Sept. 1, 1915 (5 parts).

DAVIS (Charles Belmont),—Octopus, The—(with Thomas Santehi, Lilian Hayes & Leo Priem)—Selig—July 13, 1915 (3 parts).

DANIEL (Barnard),—Galopper, The—(with Clifton Crawford)—Pathé Exchange, Inc.—(Gold Rooster Play)—Sept. 10, 1915 (5 parts).

DARESTEY (George),—Rasizes—(with Pauline Frederick)—Paramount-Famous Players—Aug. 15, 1915 (5 parts).

FITCH (Clyde),—Clumbers, The—(with Gladys Henson, Geo. Soulé Spencer & Walter Hitchcock)—Lubin—(V-L-S-E)—Aug. 15, 1915 (5 parts).

GOODRICH (W. M.),—Hello Bill!—(“The Fixer”)—(with Bickel & Watson)—Kleine-Edison—Sept. 15, 1915 (5 parts).

GOODMAN (Daniel Carsea),—Seven Sisters—(with Margarette Clark)—Paramount-Famous Players—July 25, 1915 (5 parts).

GOODMANS (Edith Ellis),—Secretary of Frivolous Affairs, The—(with Harold Lockwood & May Allson)—Mutual Masterpiece—(American)—July 8, 1915 (4 parts).

HERBEY (Emile),—Monseur Lerco—(with William Morris & Florence La Radi)—Mutual Masterpiece—(Thanbouwer)—Aug. 26, 1915 (5 parts).


HOPWOOD (Avery),—Judy Forgets—(with Marie Cahill)—Broadway Universal Feature—Sept. 9, 1915 (5 parts).
HORAN (Charles).

When a Woman Loves—(with Emmy Weiben)—Metro-Relte—Aug. 25, 1915 (5 parts).

HOWARD (George Bronson).


HOYT (Chas. A).


Texas Steer—(with Tyrone Power)—Selig—July 26, 1915 (5 parts).

All for a Girl—(with Renee Kelly)—Mirograph Corp.—July, 1915 (5 parts).

HURLJUT (William L.).

Boody and Soul—(with Florence Rockwell)—Frembahn Advertisement Co.—Sept. 1915 (5 parts).


ISEN (Henriek).


KENYON (Charles).


KINGSLEY (Charles).

Sand of the Dead—(Biograph-Relse)—July 2, 1915.

Ivy Snuff Box, The—(with Hobrock Bliss)—World Film-Brady—Sept. 13, 1915.

KYNE (Peter).

Renunciation—("Judge Not; or the Woman of Mona Diggins")—(with Julia Dean)—Broadway Universal Feature—Sept. 17, 1915 (5 parts).

LONER (Ring W.).

Letters from Bugs to Gus—World Film (parts commenced)—July 12, 1915.

LESSING (Eunoa).

Hunchback's Romance, The—(with Rebecca Gerstena)—Imp—July 30, 1915 (2 parts).

When the Call Comes—Imp—Sept. 24, 1915 (2 parts).

LOCKE (Edward).

Case of Becky, The—(with Blanche Sweet)—Paramount-Lasky—Sept. 13, 1915 (5 parts).

LOCKE (William J.).

Simon the Jester—(with Edwin Arden)—Pathé Exchange, Inc. (Gold Rooster Play)—Sept. 24, 1915 (5 parts).

McGRATH (Harold).


MAUGHAM (Wm. Somerset).


MICHAELS (Sophias).

Revolutionary Wedding, A—(with Betty Nansen)—("The Heart of Lady Alaine")—Great Northern—July, 1915 (4 parts).

MIRABEAU (Octave).

Business is Business—(with Nat C. Goodwin)—Broadway Universal Feature—Sept. 13, 1915 (6 parts).

MOFFETT (Edmund).

Battle, The—(with Frank Sheridan)—("The Money Master")—Kleine-Edison—Sept. 8, 1915 (5 parts).

MURRAY (Dorcas).

Imposter, The—(with Joe Collins)—World Film-Brady—Sept. 6, 1915 (5 parts).

NICHOLSON (Mervell).


NORTON (Roy).

Mister Pugnani—(with Jack Drumier)—Biograph—Aug. 24, 1915 (2 parts).

OHNEY (George).


OSBORNE (Lloyd).


OSBORNE (Wm. Hamilton).


OYEN (Henry).


OUIDA.

Two Little Wooden Shoes—("The Little Dutch Girl")—(with Vivian Martin)—World Film-Brady—Aug. 16, 1915 (2 parts).

Under Two Flags—(louise Vale & Franklin Ritchie)—Biograph—July 21, 1915 (2 parts).

PACKARD (Frank L.).


PARKER (St. Gilbert).


PARKER (Lottie Blair).

Under Southern Skies—(with Mary Fuller)—Broadway Universal Feature—Sept. 20, 1915 (5 parts).
PSYCHOLOGY.

Tempt—(with Henry H. Wallach)—Essanay—July 13, 1915 (3 parts).

RELIGION.

Best Intimate—(Picturesque India)—Pathé-Exchange—July 12, 1915.

SCIENCE.


Through the Sierra Nevada—(Picturesque Spain)—Pathé-Exchange, Inc.—Aug. 23, 1915.


Scenes in the Canadian Rockies—Essanay—Sept. 29, 1915.


Dahomey, West Africa, Inc.—Pathé-Globe—Sept. 6, 1915.


See America First No. 1—(An Assailant of the U. S. Yarn)—Gaumont—Mutual—Sept. 7, 1915.

See America First No. 2—(Nizama and environments)—scenes around Asheville, N. C.—Essanay—Sept. 17, 1915.

See America First—(H. T. Cowlings’ Pictures of the National Parks of the U. S. Taken for the “See America First” campaign of the Depart- ment of the Interior)—Bios de Boulogne, The—Pathé-Exchange, Inc.—Aug. 23, 1915.

Seeing the Sunny Side of the World with Helen Creep—(scenes in Honolu-ulu)—Joker—Aug. 21, 1915.

American Game Trails—(F. M. Buckland & J. F. Cleary)—Educational Films Corp. of America—Aug. 19, 1915 (4 parts).


Old “Hail of France,” In—Pathé-Photocolor—Aug. 9, 1915.

Benares the Religious—(Picturesque India)—Pathé-Exchange, Inc.—July 12, 1915.

Rural Andalusia—(Picturesque Spain)—Pathé-Exchange, Inc.—July 12, 1915.

Seeing New York—Educational Film Company—1915.

Navajo Indian Life in New Mexico—Essanay—Aug. 4, 1915.


Travel scenes In the Southwest—Essanay—1915.


Capitol of S. A. at Washington—Paramount Travel Series—July 1, 1915.

Mogul, Dhaba and James.—Pathé-Exchange, Inc.—July 13, 1915.

Roaring River Falls.—Pathé—July 14, 1915.


On the banks of the Creuse—The—Pathé-Photocolor—July 19, 1915.

SOCIOLGY.

Battle of Ballots—Good Luck Film Co.—(prohibition film)—(M. A. Neff)—Pathé-Exchange, Inc.—July 23, 1915.

On the Wrong Track—(“Safety First” film)—Edison—Aug. 21, 1915.

Sick Children—(co-production with the Public Service Railway Co. of New Jersey.)

Strangest and Narrow Path, The—(War Question)—Kalem—July 14, 1915.


Not a Lamb shall Stray—(showing care of Infants in Hebrew Infants’ Asylum of New York City)—Victor—Sept. 22, 1915.

SPORTS AND HUNTING.


Catching the Lordy Tommy—Pathé-Exchange, Inc.—Aug. 30, 1915.


TOPICAL.


Santiago’s Famous Fire Department—Paramount Travel Series—about 1915.


Guerillas’ Home, the Outdoors, The—Pathé-Exchange, Inc.—July 13, 1915.

Best People on Earth, The—(photoplay made for the Benevolent Protective Order of Elks—showing features of parade in Los Angeles, Calif.)—Pathé—Aug. 28, 1915.

WATERWAYS.


ZOOLOGY.

Captain Kent’s Seals—(Trained Seals in Vaudeville act)—Pathés—July, 1915.

Stringing Mammals at Home—(Ditmas)—Pathés—July 29, 1915.


Little People in Purr—(Ditmas)—Pathés—Aug. 12, 1915.


“No. 3.”—Pathé—July 4, 1915.

“No. 4.”—Pathé—Aug. 4, 1915.

“No. 5.”—Pathé—Aug. 21, 1915.

“No. 6.”—Pathé—Aug. 21, 1915.

“No. 7.”—Pathé—Sept. 13, 1915.

“No. 8.”—Pathé—Sept. 27, 1915.


Tropical Birds and Animals—Paramount Travel Series—July, 1915.


Small Denizens of the Sea Shore—Pathé-Exchange, Inc.—July 5, 1915.


Elephant Feet—July 13, 1915.


Amazing Fishes of the World—(Ditmas)—Pathés—Sept. 9, 1915.

Life of the Frog, The—(Ditmas)—Pathés—Sept. 23, 1915.

FILMS FOR CULTURE.

The most recent organization interested in educational pictures is that of the Universal Culture Lyceum with headquarters in New York. This society, organized under charter of the State of New York, has for its purpose the most advanced kinemato-

graphic instruction possible.

It is intended to send it to branches throughout the United States, to utilize theaters, halls and other available places where every class of educational pictures may be shown without profit resulting to it. They state that the films presented are to be of a high character, intended to secure the development of character and good citizenship through the medium of the public. The incorporators are well known men in New York and Cleveland. Organizations of this kind are not surprising, indeed they are only the natural outgrowth of the spreading use of picture exhibitions, with the patient in a sitting posture, a new and easier position than reclining for certain operations. A series of pictures showing the operation for the removal of tonsils was also shown, and, as one of the results of the operation, more successful and benefi-

cial results have been obtained.

In Kansas, the health authorities are going to use the moving picture to instruct people generally to fight off cer-

tain diseases peculiar to each season of the year. The secre-

tary of the State board of health says that “pictures showing the source of typhoid fever, tuberculosis, smallpox, measles and diphtheria will be exhibited in every county.

Proper personal hygiene and preventive methods also will be portrayed. In many instances in the endeavor to hold attention to the pictures, they have been made with a story running through them.

TRAVELING WITH PICTURES.

Wherever a railroad car can go the moving picture may now go with it. The train scheduled for a long journey may be making even more theatre stops in the course of the travel.

A patent has recently been granted to a Russian inventor residing in Michigan, whereby the railway car becomes a picture theatre. In the design of the car by Anton Truchan, the seats are laid out so that the audience faces in the rear may have a clear view of the picture. The windows of the car present an odd appearance from the outside as they are round like large portal-holes, and are set at an angle, running parallel to the angle of the floor.

The operator’s booth is a compartment placed just inside the door of the rear vestibule, and is set above the floor so that the projecting rays may clear the heads of the audience. While a future pleasure to the traveling public, it is also intended for educational use in the small agricultural districts where every kind of juvenile and adult educational subjects suitable to the locality may be given; the future usefulness of this car cannot be exaggerated.

NEW WAR PICTURES.

This month saw the beginning of the exhibition of the most

A major new event—a Mr. Powell who seems rightfully to claim to have an illustrated series of pictures taken under British authority and supervision in Flanders.

The second series—"Life during in France" is under the auspices of the New York World. The authority of General Joffre is given as permitting the pictures to be taken in the heart of the French sectors. Without doubt these will be tremendously attractive because of the vital interest, thrilling as depicting the story of the world’s greatest conflict, and in a most varied degree educational.
Let the Rooster Crow.

WHOOPI! We have commented on the campaign of the Majestic theater, Grand Junction, Colorado, against the Sunday closing law, and have other exhibitors to follow their example in using their house organs to combat this and similar questions, whether the need is real or still in the future.

Now the Movie Fan comes out with an election extra in which the vote is announced as 1,102 as against 659, the majority favoring the retention of the Sunday playday. Not a single precinct was carried by the adherents of the closing movement.

The Movie Fan did not violently attack the bill. It spoke strongly against it, but it offered argument and testimony instead of abuse with a resultant vote of nearly two to one. It was not, of course, the Movie Fan alone that brought about this result. Credit, too, must be given the inherent intelligence of the voter, but unquestionably the house organ did a good work in educating the doubtful and those who were not blinded by fanaticism.

More than once the local censorship question has been met and defeated in the same way, but the time to prepare is now and not when the fight begins. In most configurations there is a moment when a cup of water is thrown. Such a blast of anti-motion pictures from the entire city department may not be able to drown us. Slosh the cupful now.

Meanwhile our heartfelt congratulations to the Majestic management.

Coinage.

Because of their general admission price, the People's Theater Co., Pottstown, Pa., has invented a new coin, the fifteen cent piece. It is very simple and not in opposition to the Federal law. You take a dime and a nickel and a drop of glue. Roger R. Reynolds writes that he has purchased our book, Helpful Hints, and finds it the best thing of its kind he has ever read. He may mean Picture Theater Advertising. We have written no book titted Helpful Hints. From some of the stuff in the vest-pocket he sends, we gather that he must mean P. T. A.

He writes further:

Some time ago I wrote you asking for a sample of a vest-pocket book, and you replied that you had none; so I got busy and have been three months getting theinclosed into shape. I want your criticism of it and would appreciate any advice you have to give as to how I can improve it. I have gotten a little away from the vest-pocket size, but this was necessary as I needed the space.

Will someone please send Mr. Reynolds one of those Vanity-Casenote. His V. P. is 31% by 7 inches, and it takes a darned big man to get away with a vest to match that size. He might go further and make it a regular program or condensed for a real vest-pocket book, as it stands it is a compromise. Since it works for a whole month, the better plan would be to make it a program and, if desired, supplement. You can real V. P. is huge on the subjects for two and three days and so the four pages will care for the month and some house call as well. He uses small type, but a readable face, and when you get body type it really is more, to use eight point instead of twelve. It is better, even if it costs more to set. Eight point makes this look regular. And we can suggest no decided improvement other than making it an eight, with two pages of outside advertising and some more house talk. Still we might urge instead of saying "Sat., Oct. 2," he say "Sat. to Mon., Oct. 2-4.

In some circles he works well, but he overlooks one point. In one throwaway he says:

Early to bed
And early to rise
And you won't
Meet any nice people
And you'll miss
And the title of the story.

If you use some familiar saying, do something to really justify its use, something that will more closely unite attractor with the text, for instance:

Early to bed and early to rise
And you'll miss some shows that will open your eyes

For instance: The

Saphire Gal. Oct 30
and on for the rest of the space.

Send a V. P. to Mr. Reynolds.

Long Distance.

P. R. Matson, of the Crystal, Flandreau, S. D., seems to hold the long distance record. His programs are for six weeks at a time, four days a week. As the capacity of the town for absorption, Mr. Matson uses a Hennigan cover with two and three lines to the day, and gets it all very comfortably into the space with room on the back side for house talk.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

All Right.

E. C. O'Keefe, of the Majestic, Billings, Mont., writes:

Loomen up and tell us what you think of these. If you don't like 'em, can say so, Out dorm you.

We'll be amenable to reason. We like 'em. We said so first issue. We see no reason to change opinion. In either pages Mr. O'Keefe gets in all his bull and some sound house chat. Only, he doesn't date his days.

Vale!

Frank D. Stanton, builder of the Autograph, and inventor of many unique ideas, formerly of the Orebaugh, Gardner, Mass., and more recently of Amberst, is dead. Mr. Stanton was a real manager and was always willing to help others with his suggestions. We shall sincerely miss him.

Like a Circus.

Unlike someone can beat the record, it would appear that William Woodin is the first to use "roast" in his Key- stone Opera House. He arranged with the railroad to get up an excursion train and this was done. The admission to the house was fifteen cents. The excursion rates ranged from seventy-five cents to double that sum. The date was Oct. 18. Can any one beat this record? We do not think so. And remember that the railroad did the advertising. Pretty soft?

Get Away from There!

F. H. Young, of the Iris, Salishbar, N. C., contemplates raising his program to eight pages and wants some samples. Will Mr. Wilby and others please oblighe? Mr. Young sends in some of his old four pages "to be roasted." Mr. Young has not the right idea of this department. If things are not done well we say so, but there is a difference between constructive criticism and what is popularly known as "roasting." Mr. Young got out a pretty good four page, but there is no use dissecting dead horse. We'll be glad to comment on the new issue, but we won't "roast" it.

Please send in your eight pages to Mr. Young, pronto.

Title Talks.

Ben Title, one of the veteran exhibitors, writes:

It gives me great pleasure to comment upon your MOVING PICTURE WORLD issued each week, as being a most valuable asset to every exhibitor judging from my own standpoint of view after being a user of same for the past eight years. It proved its value to me by aiding me to get my weekly programs in good shape, as it gives me all the information necessary in the way of short synopsis thereby giving to my patrons in brief the story of a feature picture which they wish to see.

I am also glad to mention the fact as to its value in all its departments, which I trust every Exhibitor has found it to be the same as I do.

Mr. Title's house, the T-N-P, is located in Brooklyn. He uses a very simple program, a four-page issue on white news, printed in black. He runs mostly features and tells only enough of the story to whet the interest without revealing the outcome. Instead of giving all of the details of The Circular Staircase, for instance, he says:

A PLAY ABOUNDING IN MYSTERY AND THRILLS.

Who murdered the man at the foot of the staircase? Who was the mysterious visitor to the secret room? Who was it that fell to his death? These questions and others are satisfactorily answered when the plot of this play is seen. The story is one of mystery and suspense.

This is much better. You can go to see a performance without knowing beforehand just how it comes out, and the full synopsis program is as irritating as the man who sits in the theater and tells you in advance what is coming next. Mr. Title not only reads this paper, but he learns things.

Mr. Title varies the usual line by writing that you "Save your programs. You may want to spend an evening with us."
Bright and Readable.

One thing the Eugene exhibitor who makes his house organ is compelled to go against is the "penny weekly," a snappy nonsense sheet publication, the equivalent of which is not known over here. If he wants to reach a greater public and make it read, he must not merely informative. E. Richard Edicke, resident manager of Shipcote Hall, Gateshead, sends in three of his house publications, of which he has 8,000 printed weekly, and concludes by saying "the remainder of the week's column, which has a capacity of 1,500, so this does not take long. One page is reserved for the program advertisement and this is page three, in keeping with his patrons' habit of reading the program first. The rest is largely made up of snappy paragraphs about films and film players who will be seen at the house, and a few genuine jokes. He does not talk current program, for he knows that he must connect his patrons with reviving matter; a point wherein many sheets over here fail. Peculiarly suggestive of the times is the story of the cinema pianist who was fired for playing "We don't want you to love us, but we think you ought to go," when a topical showing a military funeral was on the screen.

The publication merely supplements the newspaper and other advertising that he puts out, but it is the most valuable of the three forms because it is well done.

Small But Neat.

One of the friends of this department who gets about a great deal, sends in a couple of programs from the Grand, Fairmount, West Virginia, and explains that the manager would have sent them on himself, only he thought we had enough without. We get a lot of contributions, but we always appreciate a chance to see the work of others, because that is what we keep others posted as well as ourselves.

The Grand program is a small four pager, the inside pages given over to the program. The back page is the underline and the form of this is changed for the next. Each section is clearly printed, with a dated day and each is wound up with a six-point line giving the times of performance. This schedule is not varied, but it is given for each show. There is an introductory page, saying: "If you wish to look all over the program (for the time of showing, but the time table is the next natural line. We have seen this done where shows varied in length, but not in time, otherwise, but neither we nor the hours remained unchanged, and yet it is an excellent scheme.

And the program announcements are intelligent. When such widely contrasted shows as "Bootsie Baby" and "The Man on the Case form one bill, the management remarks that "These two stories include every element of dramatic composition," which adds interest to the announcement and suggests the variety possible in playshop programs.

In Alaska.

The Dream theater, Juneau, Alaska, sends in two very nice pieces of advertising, not at all what might be expected from a new country, but Alaska is not the rough mining camp it is supposed to be, and the house goes after business in high style fashion.

One card seems to have been originally intended for a gift card, and not for advertising stock at all. It carries the emblems of the four suits in cards in the corners in proper color and an appropriate motto. Below is the name of the house; nothing more and not in a type large enough to operate against the tacking up the card in the home. The reverse is printed up with an announcement of the theater rather than a film, since the card is supposed to last beyond the week of distribution. The other card uses the familiar "The time—the place and the girl," these lines in the middle with black type to give the date, the house and the announcement of Miss Pickford.

Both cards are above the average and we hope that W. H. Thompson, who manages the house, will put us on the permanent mailing list.

Umbrellas.

Film Facts, the Metro's Boston organ, tells of a scheme of a Maine exhibitor a recent issue of which says:

"The Casco Theater, Portland, Me., springs another new one that might frighten the average exhibitor. Here an announcement is thrown upon the screen that in case of rain the management will loan each of its patrons an umbrella which will be called for the next day. When it actually starts to rain, another slide is thrown upon the screen, reading: "It is raining outside. Write your name and address on a note of paper, and the management will loan you an umbrella as you leave the theater." The management reports that, contrary to expectation, very few umbrellas were returned. It is not a bad idea at all. For a remarkably low price, the investment is small, after all. Certainly, it must create a great deal of good feeling for the management, not to mention added business for the exhibitors for whom the scheme is worth.

That is good as far as it goes, but there are several umbrella schemes developed by other_advertisements which seem to come out of the wired letter business getter. Now that the winter is nearer here it will pay to keep an eye on umbrellas as a means of building business. They may be used on anything from "a nickel for a new nickel" as $25 or $50 a hundred. If you do not know where, a return envelope to this department will bring you the information.

Starting In.

John A. Snider, of the Grand and Royal, Bessemer, Ala., sends in notes to the effect that he recently started one of the most successful umbrella getters. Now that the winter is nearer here it will pay to keep an eye on umbrellas as a means of building business. They may be used on anything from "a nickel for a new nickel" as $25 or $50 a hundred. If you do not know where, a return envelope to this department will bring you the information.

Celebrating.

The Regent theater, Pittsburgh, celebrated its anniversary by raising its prices from ten to twenty cents and building up the program and advertising generally, which is an excellent ass of advertising in their celebration of the next anniversary. For the week the house organ was raised to sixteen pages and a part of this was taken up with a frank and amusing explanation of the week's program. It is a good show and an admission fee, an explanation that should convince anyone in search of the best.

They print their issue in green, which is a mean ink to work with, as a rule. We think one of the few remaining yellow and black and red printed programs for with cut impression with the same amount of care. Most greens and reds save in the most expensive grades, do not work as well as browns and blues.

Next time they have an announcement they particularly desire to have read, and read carefully, they should emphasize with italic or ultra face under the new and not all upper case. The eye will not take to a dozen lines of solid upper case. There is nothing to use for landmarks, no tails to the letters to break the even monotony of the line. Here they have 25 lines of all caps not even leaded.

Coupon Tickets.

S. S. Stevenson, of the Princess, Henderson, N. C., sends in some coupon ticket-programs with this explanation:

I read the "Advertising for Exhibitors" first, then the other things as they come. While I have contributed very little to this department, I get very valuable ideas from it and use a great many in getting up my advertisements.

I am enclosing samples of coupon tickets that I am now using to great advantage. It is now possible to get a scheme in your department, it may be worked by other exhibitors. You will note that the coupon gives our feature program for the following week, and so there is a valuation attached to each one of these, they are never thrown away and this keeps the program before them constantly. These are issued each week on different color ink or different color board, the pink board always being used for children's 5c tickets.

This is an exceptionally clever scheme, and for the benefit of those who wish to follow the idea, we reproduce the ticket itself. In the original it is 4% by 1 inch, white stock, but a different colored ink for each issue and as a further safeguard there is a date stamp on the back. We think it would be a very smart figure and require ten consecutive numbers for a free admission. As Mr. Stevenson points out, the card is kept and therefore the program is always accessible. The child's ticket is on pink instead of white stock. Probably there is likely to be no argument, but it would be well if these were printed on the back with a legend to the effect that the ticket is good only for a five cent admission.

Most managers will be willing to give eleven admissions for the price of ten in order to have their programs kept and studied. They should be, if they are not.

A NEW IDEA FOR MANAGERS.

Picture Theatre Advertising

E. H. WHITTHURG SARGENT (Consultant of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide, tells all about advertising and typesetting, printing and paper, how to run a house program, how to frame your news- paper advertisements, how to write form letters, posters or radio- ways, how to make your house an advertisement, how to get the local papers for early time building, etc. It is a 250 page book and sells for $5.00. Mr. Sargent tells all he knows and this includes what several hundred success- ful exhibitors have told him. More than 500 pages make it a book that should be in every theater, It will help you. Handsome clothbound binding. By mail, postpaid, $5.00.
THE PHOTOPLAYWRIGHT
Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten, or written with pen and ink.

Questions touching editorial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

Your name and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made to the Photoplaywright office, but not where request is made to this department.

Slush.

RANDALL PARRISH, if he is correctly quoted on page 1006 of the current volume of this paper, must be a singular sort of poseur. Some writers, quite surely, are interested in going into their own town because, to his mind, "it is of very insignificant importance when compared to other life" and "no more than an incident in my daily work." He is quite at a loss to understand the fervor that has arisen and he is "more ashamed than gratified" at the congratulations of his friends. He declares that this shower of congratulations leaves him speechless, but unfortunately it does not, for he prattles along for a couple of hundred words, including the statement that the only difficulty he has is in writing badly enough to suit the producers.

Mr. Parrish reveals a singularly curious state of mind. He evolved a photoplay that seems to have overshadowed his other literary work, probably because the progress of his genius gives to the story of the ghost and blood quality his fiction lacks. Instead of being pleased, he is somewhat surprised—to public—and takes the pose that his gigantic brain can dash off these successes in the "lowest mode of literary endeavor."

It is not likely that he will suffer mental anguish from many of these chase hits, for no writer who approaches his work in this spirit can possibly hope to be more than an accident. Such men as the leading French and English dramatists do not hesitate to take a pride in their work, and by work we mean not the arrangement of their stage success, but the volume of their productivity series of the Americas many well-known writers have produced photoplays of merit and have seemed to take a pride in doing good work. They have not sought to write badly enough to suit the producers; they have tried to give the best that is in them and have sought to raise the standard of the work, not to lower it. It is true that some of them regard the work lightly, such as Ellis Parker Butler, who recently contributed a magazine story in which he derived supposed humor from his experience as a film man, but Mr. Butler seems to regard the work lightly, else he never would have written "Pigs Is Pigs" into "Hats Is Hats." He would have sought a new thought instead of using second-hand material.

Authors who take their work lightly are either incomentile to write good plays or they seek, by their pose, to hide their well-paid disgrace. For the most part, the writers who write are used to sink to the studios and keep the fact a secret for the sake of their professional standing with the theatrical producers, but now even the real producers can chance to work in the new medium, and it is not long to the time when the writing of photoplays will be the thing of such sort of plays as Mr. Parrish and others have written, but plays of real merit based upon literary qualification and not upon melodramatic sensation.

Technique of Playwriting.

Although the technique of the photoplay and the technique of the stage are two very different masters, the earnest student of the photoplay generally adds some volume on playwriting to his library when he has made sufficient advancement. Technique of Photoplaywriting, by Charlton Andrews, is the latest addition to The Writer's Library series of the Home Correspondence School.

The book, which has an introduction by J. Doris Essenwein, is a plain and practical dissection of the art of playwriting in which the author states clearly and understandably the fundamental principles of dramatic art, much of which is equally applicable to photoplay. It is a book simply written, with ample illustrations drawn from current and standard dramatic literature, clearly understood by those who have not seen the plays of which mention is made. It is not only worthy of a teaching, but a teaching book, as well, and therefore to be recommended. (The Technique of Photoplaywriting, by Charlton Andrews, Home Correspondence School, Springfield, Mass., $2.50) (3 pages, Sunday, Jan. 6, 1918.)

A Photodrama-tist.

On top of two Photodrama comes The Photo-dramatist, by Willard Bradley, who offers under this title an essay on photoplays, a pseudo romantic novel, a photodrama, and a sample script of one of his two reel stories. He disavows any intention to teach the art of writing and makes no attempt to do so. It is rather a brief little volume, but interesting and of service, if only it gets to the would-be writer the message that only the unusual will sell.

Quite So

William Lord Wright, in reply to someone who wanted to know what chance the amateur writer has at present, points out that the amateur of today can be sure of success more than the amateur of yesterday. It is a point that too many overlook. Don't kick because your present weak script will not sell. Dig in again and figure out how nice it will be to be able to write a script that will sell when scripts will be bringing double what they do now.

The stars of today were the rank amateurs of 1910 and 1912. We know, because they knew they had to work like slaves to get what they are doing and what they are getting new. Some of these will drop out by 1915 and people will need to take their places. As it is they are not enough and that the photoplaywright the other day to place a rush order for a really good two reel drama.

You are making no money to speak of now, perhaps, but you are going to collect for 1915. You are not having the same supply with compound interest if you buckle right down to work now and perfect yourself against collection time.

Equitable Wants.

This is from Russell K. Smith, who edits for Equitable along with Marc Edmund Jones:

We are in the market for the highest class stories suitable for production as five-reeel features either from novelists or photoplaywrights, and we are willing to pay $100 per page for the best novelization. Sometimes we might be interested in full novel, and so on. We have to buy a lot of book material, and so must buy more of the material we want than the strictly playwright. This is in no way derogatory to the photoplaywright in particular, but it is obvious that the trained writer of books and plays and stories, as a plot builder, is bound to have something worthwhile doing in more cases than the photoplaywright.

It has long been demonstrated that the photoplaywright has never had a chance to do really big work, that the manufacturers did not want the big themes, etc., ever do, and if the photoplaywright of today is as good as we hope he or she is, we want to send them something that they think is too good for the average film company to publish.

The script should be addressed to the undersigned personally to 140 West 49th street, and will be given immediate action.

Usefulness.

Writing for a definite correspondent says that she sent two stories to a certain company. They were rejected in synopsis. She says this, one to a licensed and the other to an independent concern. She adds:

Since both of these said, I presume that the blank company is not in the market for outside scripts, or they would have taken these.

That does not necessarily follow. The companies do not have very widely differing standards of production. One goes in for the medium, one for the high grade, and one for novelties. The company wishing melodrama did not purchase the stories because they did not want them; not because they possessed no merit. The rejection by that company was in no wise an indication of a lack of merit nor did it proclaim that they were not paying because the play was regularly in the market.

A company buys what it wants to make. It does not merely purchase good stories suited to the style of production for which they are best equipped. Kalem regularly releases railroad stories because it specializes in the Helen series. It does not follow that any other company will buy railroad stories merely because Kalem does. Kalem has regular arrangements for the use of a road. Other companies would have to make regular arrangements for the use of a railroad. The rejection of a railroad story would not argue a lack of merit in the script, but a lack of facilities on the part of the company to which the script was submitted. On the other hand Kalem would not even purchase the stories because they did not want them; not because they possessed no merit. The rejection by Kalem disposes of the notion that they were not paying because the play was regularly in the market.

Unwise.

Clifford L. Barker in a recent letter calls attention to a phase of trade in which he is never willing to be involved himself. It is a phase not personally known to the author. At the solicitation of a New York writer Mr. Barker entered into such an exchange and now the writerman at the 39th street post office removed from his old address and Mr. Barker is minus one script.

Do not trust your sales to persons entirely unknown to you. It is a lesson which you will profit from if you are wise enough to take some way you will have reason to regret the transaction. In the present instance it does not appear to the undersigned who solicited the exchange of ideas is competent to help in the least. He seems to be one of those who are forever seeking to replace study by some short cut.
Miracles.

Positively the days of miracles are over, and yet the student of photoplay writing still seems to think that the miraculous must happen. It does not. You cannot write plays that will sell until you have learned to write plays that are worthy of acceptance, and to expect to sell them before then is to demand the miraculous.

One student writer who found this out wrote plays a couple of years ago and then quit in discouragement. A year later he tried again and wrote seven. Now he has a copy of Technique of the Photoplay, has written twenty-five more, and is today an encouraging example of success to his friends and editors. He thinks that if he could see a release slip now and then he would be much encouraged.

Another man who has been working for more than a year and has no sales to his credit. He tells over three-reeel scripts for about a month each and then sends them out and they come back. He thinks there is nothing he can do that will help him find new titles and addresses. Also he asks if it is possible for an energetic and patient person to get real help and encouragement.

The idea of Technique of the Photoplay is to show you how to tell stories that will be accepted and how to write them. It does not do one-reeel stories first and learn how to write. He has heard that three-reeel stories sell best, and the selling end is his sole guide. He is not yet able to realize that he must first have something to tell, and not merely stories that he should offer for sale. He must offer stories that are backed by a well-grounded knowledge of his business. George Ran-ken, who has had more success in writing than John Doe, is expected to be a better writer than the latter. The second of the correspondents quoted is working along entirely incorrect lines. When he went to school he learned to spell u-n-i-c-o and u-r-g-e-n-t, but he did not learn how to write stories. Neither did he learn how to write a miracle story, or how to write stories that are worth selling. There is no practical way to write a miracle story, or a story that will be accepted. The cold, hard fact is that no such stories have ever been written, and the effort to do so is merely the effort to write a story which the public will not accept.

It should be the aim of the beginner to first get a groundwork of experience before seeking to make sales. Experience is possible, new and then, to sell a story, but this does positive hurt, unless you can continue to offer stories of the same average quality. It does no good to fix your mind on making one of a single story, and hope and follow this with twenty ranty amateurish stories. Long before the twenties have been sent in the author is marked down as an amateur and no one will ever write further work with him. If you write ten stories and sell the eleventh, you are backed up only by those ten. If you write a hundred, you have more than ten times the practical knowledge of your work and are better qualified to push your success. In writing a hundred stories you have made many errors in judgment which, if you recognize them, will enable you to avoid the same mistakes in the future. Of course, you cannot profit by mistakes, if you cannot see wherein you have been wrong in the light of greater knowledge, then it does not matter how many stories you may write. If you can read this and study this book, it will be better for you by far to make your first sale on your two hundredth script than on your second story, for you will then be able to fix your mind on making one of a single story; and, in any case, you will be given more respectful attention. As the conditions are today the studio reader approaches the mail in the belief that there will be nothing worth reading in the manuscripts, so that generally is a pretty safe guess. Most always he is, but now and then a good idea will get past him, merely because he has been tired of the mass of junk that has gone before.

To command attention in the general mail, a script must be of unusual excellence, not merely a little better than the rest. Look at a regiment on parade. In the ranks each man is dressed precisely like his fellows and no one man stands out above the rest, but a soldier wearing a red cap or a brass helmet in a line of a thousand men all wearing the same uniform will stand out above the rest, and so a red cap on your scripts if you expect to sell them, and do not send them out until they are dressed up to that point.

Cleaning Typewriters.

It really isn't the province of this department to tell how to clean machines, but a typewriter is the most important part of the author's equipment, and we feel for the man who writes:

How can I clean my typewriter without sending it away? I live too far from the city to send it in, and, anyhow, I could not spare the time, and thieves and just brushing don't seem to do the work—nor does oiling.

We gather that the machine is gummed up with a mixture of dust and dried oil that will not respond to ordinary cleaning. In the repair shops have taken to the practice of which this gumming is blamed, and we are impressed to free them from the accumulation. If you can plan to immerse your machine in a pan of gasoline, well and good. If you have no large enough, get a gallon of paraffine and a small syringe of the plunger type. Take the machine as far from the house as possible, after removing the carriage with its rubber rollers, and spray all work-
Manufacturers' Notice.

Owing to the mass of matters awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in next booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 116.

Best answer will be published, and the names of others sending in replies of exceptional merit, and why and why not.

Roll of Honor on Question No. 110.

Question 110 evidently was a corker, as only three replies were anywhere near correct, viz: those of Joseph H. M. Smith, Fort Worth, Texas; and C. Crawford, Brooklyn, New York, and Wilson Hays, Barton, Maryland.

I think on the whole, however, that these three are entitled to go on the Roll of Honor, it will be more satisfactory if I dictate a reply to question 110 myself.

Reply to Question No. 110.

By F. H. Richardson, New York City.

The Question:

What is a "quarter size," "half size," "full size" lens? What is meant by "holding down" and "winding up" and why?

The Answer:

"Quarter size," "half size," "full size" were terms used some years ago in relation to the diameter of lenses full size being what is known as 4/4, and, as I remember it, about 3 1/2 inches in diameter. The use of these terms, however, is being discontinued. The only one which has been to any extent used with connection to moving picture projection is the half size lens, which has to some extent been applied by operators to the Gundlach No. 2 lens, though the Gundlach No. 2 has not the diameter of that which was formerly known as the "half size" lens.

"Stopping down" a lens means reducing its diameter by inserting a ring made of paper or metal, usually against the front combination.

"Stopping down" is resorted to where there is difficulty in getting clear definition. Here, when one has a heavy pitch in projection or a side throw, since it has the effect of eliminating the weakest portion of the lens, viz: its outer edges; it is also used to some extent in eliminating travel shots where a lens of large diameter is used.

The object in using a lens which focuses by twisting the lens barrel is that one rarely gets a lens in which the rotating of the barrel will not change the position of the picture on the screen, and while projection lenses better made and better mounted now, it was no uncommon thing in the older days to get a lens which would raise, lower or move the picture sideways as much as one foot in a complete rotation of the barrel. The lens focusing screw should be placed where the operator can readily reach it, and this means in the aperture side of the projector, though its exact location would depend on the kind of machine used. The reason for placing it there is that in order to secure the very best results it is sometimes necessary to change the focus slightly on different scenes of a reel. There is not so much of that now as there used to be, but nevertheless the fault does to some extent still exist, and unless the lens focusing screw is in a very convenient location it is not going to bother to sharpen the focus in the various scenes of a reel.

To test an objective lens for distortion one should cut a piece of good, stiff paper, such as a matchbook cover, into which match marking is horizontal and vertical. The tension springs come down on it and with a perfectly straight rule lay off perfectly straight lines on its surface, using the point of a knife, or other similar sharp tool for the purpose. These lines should be laid both ways, and about one-eighth to one-fourth of an inch apart. Place this match over the aperture and close the gate, then project the light to the screen, and stretch it along some lines, both horizontal and perpendicular. If they are perfectly straight, as they are on the match, the lens has no distortion; if the lines are not straight, then the lens has distortion, and is not producing the best possible results.

Return Thanks.

William M. Bigler, Dallastown, Pennsylvania, writes:

After being a constant reader of the department ever since it started, and receiving many helpful ideas therefore, I think it is about time to return thanks to whom thanks are due. (Am thankful that you feel thankful enough to send thanks. Thank you—Ed.) I do not consider myself by any manner of means an expert, yet am sure that I have seen lots of projection in some of our eastern cities that would not for one moment be tolerated in our theater. I have both of the Handbooks, and literally could not get along without them. I have recently been working upon some of our two inch chinas, and at last time installed an outfit which is working perfectly. Attached a rough sketch which I trust you will be able to understand. That I was aiming at was a drive that would handle both machines with one motor and this one fills the bill perfectly. My motor never stops, from the time the show starts until the end, and I am able to shift from one machine to the other almost instantly by means of the shifting lever. The motor frame rests on the edge of a piece of iron 1/4 inch thick by 1 inch wide. On each end of the motor frame is a small piece of iron with a V-shaped cut to slide on the 1/4 inch iron, thus enabling me to operate the control lever. I am not giving the size of pulleys etc., because of the different speeds of motors. My own is a small sewing machine motor, made by the Peddly Company; speed 2,500 to 2,800; pulley diameter 1 inch, belted to a 4 inch one on the driver shaft. The driver is 2 1/4 inches and the disc 6 1/2 inches; the pulley on disc shaft is 1 1/2 inches, belted to a 3 1/2 inch pulley on a shaft on which I have a 4 inch cog meshing into the master wheel on the machine. With this arrangement I am able to get any speed from 50 up. If you think this might be helpful to others pass it along. I am satisfied, for I am always glad to get anything new that others have to offer, and quite willing to do what I can in return. In closing I thank you cordially for the many good things you have already given us, and I presume will continue to give us in the future.

Well, in the language of Shakespeare, I dunno. I don't quite understand—that is about that V and the sliding of the motor. Seems to me like your driving pulley swings, and I guess the motor must set on a shelf opposite X, and block A must slide endwise in order to vary the speed. That is as near as I can come to it, but I think it must be correct.

A Patent Decision.

The United States District Court for the Southern District of New York, Judge Hand presiding, has rendered decision in the suit of Jean A. Le Roy, of 133 Third avenue, New York City, against Lewis Hetz, of 302 East 23st d, New York City, sustaining the validity of the Le Roy patent No. 604,114, 1967, covering an independent framing device for kinetoscopes, and ordering an injunction issued to restrain the defendant, Hetz, from the further infringement of this patent, or sale of any device covering the same. The case was referred to a Master for the damage to be assessed in the case.

According to our understanding of the matter this patent covers any method of framing the film by means of a line, though it does not cover framing devices such as the Power's, Simplex, etc. Mr. Le Roy informs me that he now proposes to bring suit for damages against a number of projector manufacturers who, he claims, are infringing upon his patent.
Clever Scheme.

Harry O. Foote, Savannah, Georgia, says:

For some time I have experienced a desire to put into the de-
veloping tank, but have been putting up no excuse for so doing. However,
it is said that perseverance will accomplish wonders, and at last
I've found the excuse, which is attached hereto with a pin. (The same consists
of three photographs.—Ed.) These pho-
tographs may be neither interest nor new, but, as I said before, they afford the
excuse. In photograph No. 1 you will notice an object at-
tached to the con-
denser hood, in which
you can see the spot on the
cooling plate, and the automatic fire
shutter. It is neither a mirror, but an
am

ber lens taken from
ordinary sunglasses. (I suppose he means
collodion automobile-
goggle lens, or some-
thing of that kind.—Ed.) By the use of
this device, no need look at my spot on the cooling plate. Photograph No. 2 shows,
at the point of the arrow a chain attached to the lens, which makes it almost impossible to look directly at the
spot.

If this is new, and you think it is worth while, pass it along
to the boys; if it is not new or not worth
while pass it to the waste basket.

I am the possessor of a Handbook and read the department.

Am much interested
in the light ray dope.

Well, so far as I know this particular stunt is
new, and certainly, if I un-
derstand it right, is good, except that it could only be
used on one machine. So
far as I can see the lens is attached to the hood, back of which, on the
wall, is placed a white card upon which the lens projects a picture of the
spot, all of which is excellent, and therefore escapes the waste
basket, and it passed along, as requested, to the "boys."

Not in the Condensers.

Port Scott, Kansas, says:

"Would you tell me whether or not I have the right size con-
densers, and if not, what size should I use with a 16-foot 2-inch
throw and a picture 12 feet wide? Aperture plate 11/16 by 15/16. Under these conditions I find it impossible to get a good focus
with 7/16 condensers. I use the best grade of lenses, but they are 7/4 inches. When I focus the center of the picture the
dges are out, and when I focus the edges the center is out,
and more often it is impossible to focus the center of the pic-
ture at all. Hope to see this question replied to in the
next issue of the World.

My dear Mr. Wood, how often must I tell you that it is utterly im-
possible to reply in the "next issue," and sometimes it will be four or
five issues. Nor note at head of the department. Your condemnors have nothing to do with the troubles you describe. The chances are ten to one that either your aperture plate tracks are worn, or the tension springs
or Shoulders of the plate. I would like to tell you a little bit of the answer. First, get a new aperture
plate, or square up the tension shoes or springs, or do both if needed. It is also possible there is a faint finger mark or oil on the center of your objective lens, the same possibly being on the interior of the lens, but if that is true, then it would be impossible to get a sharp focus in the center of the picture at all. In any event, according to your state-
mement, it is evident that the film is buckling over the aperture, which means worn aperture, or tension springs wrongly set.

Insufficient Lens Aperture.

W. M. Spangler, Mortimer, North Carolina, says:

Am operating a Power's Six; diameter of objective opening
1½ inches; back focus 2½/16 inches. What size condensers should I have, and how should they he placed? I am now using a 6½ next the arc and a 7 inch in front; 12 inches from apex of front condenser to aperture. Condenser is marked 6½, but won't measure anything else but 6½, and cost one dollar. The
other one came with the machine. My objective has no name on it, so I do not know what make it is, or whether it is any
good or not. Bought them from E. E. Eulon, Chicago.

It is never advisable to buy objectives which do not carry the name of
their maker, and it is advisable to buy objective lenses of a recognized
and thoroughly reliable make, as these lenses are not so improperly
or carelessly adopted and so thoroughly adjustable as the cheaper
class, and may be expected to be properly adjusted and shot
with. Whether it is or is not suited to the work it is expected to perform. I cannot, of course, pass
judgment on the quality of your objective. It may be a very fine article, but the very fact that it has been produced by such a maker
against its probable quality. But be that as it may, its aperture is en-
thirely sufficient. I always assuming that by "back focus" you mean the measurement from the surface of the rear of the aperture plate backwards to the point on the screen when the picture is in focus on the screen.

I would advise you to insist on a larger aperture diameter, say not
less than 1½ inches, and preferably 1¾. Having secured this sort of
lens the table will do the rest. You can use your present lens with two
7/4 inches and pull the plate in as far as you can get it, but there will be a large loss of light, which there is no way of avoiding
except by securing the larger diameter lens.

An Appreciation.

W. B. Babcock, Salem, Ore., says:

I feel that I must tell you how much I appreciate the good
work the department is doing for the moving picture industry.
It certainly hits the right spot every time anything is brought
up for discussion. In my judgment every theater manager
should make it a point to supply his operator with a copy of the WORLD every week, and not only supply him with our paper, but that he reads it. If this were done there would be more real
operators and less "bump" projection. The film Inspection
controversy is certain to die out if a lot of time is spent by the
operator, but have become interested in the department
from the point of view of the spectator who is compelled to en-
dure the mistakes of such "bump" projection. I think that
although a lazyman, the department has increased my knowl-
edge every week. And now I hope you will let me ask a few
questions. First: Should I have a patch, when properly matching, any appreciable noise when going through the machine? When a certain theater in this town shows a Mutual program, and
particularly a "Flying A" picture, every time a scene changes
there is a sharp click—otherwise the projection is good, and
the machine seems to be running fine. Also will you please
describe a travel ghost and rig, and why does a machine when
using (a Simplex, I think) emit a ringing sound? When there is
no music it can be heard all over the house—clink—clink—
click all the time. Could on own half the kind of patent screen, and projection seems to be pretty good, with one exception, and that is the fault of an old machine. In closing I wish to express my appreciation of the Moving Picture World staff realizes that the projection department is "half" the
magazine.

There Messrs, Sargent, Bush, et al. I hope that last statement will
hold you for a minute. Of course I thoroughly understand that the
department is at least half the paper, but the rest of the force are
jealous, hang 'em, and won't admit it. (Business of wedding.) As to your questions: No, a properly made patch should not make any
appreciable noise in passing through the machine. Very likely the
"Flying A" patches may be a little Flying A, but that is not all. So
that particular house has his sprocket idlers set down a little more closely
than they ought to be, though they were too loose that too might have the same effect. How strong is that ghost which gives that
feeling of light up or down from white objects in the picture. It shows up particularly bad on white letters on a black background. As to the ringing sound, why it is quite a matter of chance as to the different
manipulation of the machine, or possibly the lower film loop, though if that is a
ringing sound it is more likely the intermittent. If the noise is
 loud, it indicates that the intermittent is more or less worn or
out of adjustment or both.

A Denial.

E. J. Manche, one of the owners of the Palace theater, Tacoma, Wash-
ington, is the author of the following letter. I do not quite see what
there is in the Oct. 30 letter that should call for such a sharp re-
joinder, but Friend Manche certainly is entitled to "his day in court," therefore his letter is published just as it was written.

If you will kindly permit me the use of your very valued space, I shall be
grateful, and if your interest in this work will permit you to
answer in "The Moving Picture World," in answer to "I am the chief 'Scrumpus'," (That is not
the proper title. The title was "Probably Quite True."—Ed.) whose letter was published in the latest issue, then the name "Scrumpus" has a very modern operating room, so
called on account of its equipment, but if judged by its appear-
ance, any one would be sure to get the wrong account of the film accumulated. He traces 60 per cent. of
the fault to managers who will not buy parts, and says a certain
manufacturer has not bought any for the past three years. (Palace or
Brother Manche, he did not say that. He said the intermittent
sprocket had been in use for three years.—Ed.), although the poor (7) operator had turned in fine work.
Now, as a matter of fact, there is but one manager in Tacoma who has been here for that length of time, and that one has an
entirely new set of sprocket idlers. I have made an investigation
of the merits of the different houses, but I know any number of
operators here who get better pictures, better results, with much
older equipment, and still do not find it necessary to use the
30 or 40 amperes to find the screen. In fact many use only 30 to 40
amperes, and don't blame their shortcomings on the carbones or
the relief man. Furthermore there is not a house here which
runs fourteen hours per day. (Who said there was—isn't.)

This machine once held a position here for several years, and instead of keeping his eye on the screen where it belonged, and for which he was being paid, he either had his body turned away, or opening it, and turning on the screen, would kick the motor off, water out of a tank, look at the ladies as they passed, or sat in a rocker reading magazines or the dailies. Furthermore, I have gone among the operators, and have yet to find one who ever paid the said "Scrubopus" the slightest compliment on his projection.

You have somewhere in your files a photograph of it, or something concerned. Thanking you in advance for giving this as much publicity as the mistake before it. The letter of which Neighbor Manche complains seemed to me to be written in very moderate language. It appeared to set forth facts. It was composed in all ease as it would do this it would very much hamper the work of the department in a great many different ways. I cannot see why "Scrubopus" should write things of that kind unless they were true. Also the letter was neatly typewritten, well punctuated, correctly spelled, and in short was a letter from a man who was evidently intelligent and well educated. He did not say that one Tacoma manager had refused to buy any repairs, but that one operator was compelled to use an intermitter or projector which had been in use for three years.

This department takes the position that managers, as well as operators, are prone to become careless; also to try to save a little money in the job until the result is only a little difference from that of a projector. If Oct. 30 may cause a flare up and some hard feeling, it is still more likely to accomplish considerable good. The Theodore is peculiar in every single point in every city that comes from Tacoma, but that if it comes from Boston, or New York, or St. Louis, or Chicago, he is likely to be running in the New York City, and from Tacoma, Wash., came a criticism, it would make me look around and see if something was wrong. This department is concerned. It believes firmly that by insisting upon better wages, better operating room conditions, and those things which go to make for improved results on the screen, the theater manager is doing the theater more good than any one else. I don't personally know what the operating room conditions at the theater are, but when I was there two years ago, I was told that in several of the rooms the equipment and the room itself stood in need of considerable improvement. That, however, is true of all cities, or at least in all the cities it has been my experience.

In closing this letter I'll say to Friend-Manche that the manager who expects excellence in results from the screen against the type equipment and the room it is in, is entitled to another "expectation"; even modern practice, at least in New York, is to use high amplage, and in my judgment nothing less than 60 amperes. A. C. ought to be used, except for a very small Picture. The Strand theater, New York City, uses 70, and did use 90 amperes D. C. (there is an ammeter on the Strand operating room, so that the current reading is before the operator all the time) and this amplage was used by order of Mr. Rothapfel, who knows something about managing a theater; the picture at the Strand is not a very large one either. I do not, however, believe it is advisable to use that much current on a screen of any size. I believe there will be no mistake made in using any less than 40 to 45 amperes D. C. on a 16-foot picture, and 50 to 60 if it is larger than 10 feet. The amplage has always been larger than the practice in cities. The village theater cannot afford to use that much current, since the possible patronage is limited.

Decidedly Rank.

Clovis, New Mexico, sends in a sample clipped from "The Thief," a production of the Fox Film Corporation. The sample contains a strip of picture which is three inches wide and is transparent and contains the embossing marks "The Thief, two reels," together with a notation to tint it blue. Following this is a foot of semi-transparent film with several static streaks running through it, but no picture.

This is distinctly rank. There is and can be no earthly excuse for the assembling department of a film manufacturer passing such a product off on the trade. I am led to believe that the Fox Film Corporation might well inform their assembling department that work of this kind is, to say the least, not in the best interests of the business, and will not be 

Highly Interesting.

R. W. Martin, Los Angeles, Calif., contributes the following:

The function of the condenser is to focus the light from the condenser onto the screen, and this illuminates the picture on the film. This is the proper function of the condenser, and the only action having to do with forming the picture on the screen is the light which actually pass through the film, taking their direction from the condenser, cannot have any power to focus the image on the screen, but merely give a quantity of light which carries no distinction from the film, and is not focused on the screen.

The relation of the picture in the aperture of the objective to the same as that of an illuminated post card in an opake projector: or the same as a subject to be photographed is to the lens of a camera. If this is true, then the action of light from the film through the objective system to the screen would be shown by the red lines in the drawing. Also, the distance of the aperture from the objective lens would be equal to the magnification of the first place.

In order to convert these last mentioned rays of light so that they may be properly utilized by the objective lens, it may be of advantage to place a piece of ground glass back of the aperture, and just far enough from the film to prevent the etchings from being focused on the screen. The action of the ground glass is to diffuse the rays from the condenser in all directions, from the film to the objective, and this would bring nearly all the available light from the screen, which is necessary for the objective system. It might then be possible to use some form of parabolic reflector and eliminate the condenser, together with its waste, entirely.

I would not care to express an opinion as to the practicality of this proposition, other than to say that it is worthy of consideration should the opportunity be equal to the first glance.

There are two points which occur to me at this time. First: It would be very difficult to secure glass that would stand the heat of the sun. Second: No one has as yet succeeded in evolving a light concentrator practical for use in moving picture windows. The Objective Condenser, which was so good while back, came nearest it. It concentrated the light perfectly but was too delicate in its operation. The best movement practical, at least as good of all concerns, is Woods, of San Francisco; Griffiths, of Ansonia, Conn.; La Grow, of Albany, N. Y., and Armstrong, of Ashland, Wis., think about this particular plan, though the opinion of others will, of course, be welcomed and receive full and proper consideration.

I Stand Corrected.

John Solar, Watertown, New York,
says:

I cannot agree with another Brother Crawford's answer or the editor's comment to question No. 104. You seem to have confused total reflection with critical angle. The following is quoted from a letter which passed from an optically dense medium into one that is rarer, in a direction normal to the dividing surface, practically none of it is reflected internally; and the angle of incidence increases, and more and more of the rays suffer internal reflection, as under these conditions the angle of refraction is always greater than that of incidence.

Neighbor Solar continues at considerable length to elucidate his position, but it is, I think, necessary to quote him in full, as I did on examining this question of the given views would be found, that Solar understands this particular thing considerably better than I do, and, therefore, since I wish to profit by his knowledge and allow any readers to do the same thing, I take this course.

Cracked Condensers.

Lewis W. Cook, Ansonia, Connecticut, says:

Here is a very interesting case or answered in the department.

What is the cause of a crack in a condenser lens showing through stereopticon, and not through the movie picture?

That particular question has been answered several times, though not recently. A crack in a condenser lens shows through the stereopticon by an etch of the same size as the crack, and the condenser in stereopticon projection. Or, in other words, the focal plane located at the condenser, and the condenser and crack are therefore focused on the screen together, with the slides, whereas in the case of the
Motigraph.  

George Monroe, St. Louis, Mo., says:  
I understand there has been a change in the mechanism of the Motigraph, which formerly gave considerable trouble, has been eliminated.  Can you tell me what takes its place?  

Yes, George, we can do that little thing for you all right.  The illustration ought to make the matter clear, I think.  The flywheel, shown at No. 2, has been driven to a point when in use, but the center part being free to move about the line of sight, the line or rectangle is carried away from the point of the condenser image to the whole screen.  This set of rays has a rectangular image, because the shape is only evident at the back surface of the condenser, and again in front of the image of the condenser.  When a slide holder is used, this set of rays, from a rectangular object, forms a rectangular image the shape of the slide carrier.

"This two sets of rays" theory seems to have received set out well.  It is quite a thing of a misnomer, because the rays of one set form the rays of the other set, as the diagram shews.  I describe these two different actions without calling them "two sets of rays."  Our Freind Solar will kindly observe that my back focus theory has been considerably ruffled so far as the objective lens be concerned.  (Mine is not.—Ed.) I feel pretty much of a bonehead to think I spent so much time in clearing up the action of that same set of rays across the condenser and continue to the objective through the film as diverging rays, coming to a focus at the condenser image.  However, all our uses of optical devices look simple when they are reduced to the surface theory with regard to condenser elements.  I think, hold good, because if the rays did not cross at the condenser but remained parallel, and the condenser had not focal length different from that of the condensor image, the rays from the whole of the craters are passing through each point on the image of the condenser just hold a piece of wax in the hole in the image of the condenser, in the case whereupon the whole screen will be faintly but fully illuminated, showing that rays from the whole of the crater are passing through the hole and the condenser image.  It is evident that the set of rays coming from the craters and passing through a point in the condensers, are in active opinion.

The errors herein correct do not affect the result as shown in the tables, which are based on the action shown in supplementary diagram No. 3, as described in the article, may be considered elementary.  There are several points to be considered when we have finally settled the various points brought out in the article, one of which I have in mind at present being the cause of high lights and shadows, commonly known as ghosts, the real cause of which, so far as I know, is yet to be determined.  The foregoing sounds very complicated, but to those whose have carefully followed the light ray experiment articles it will be simple enough, barring the fact that the rays the light rays actually cross at many places, still, viewing it simply as a point, the first surface of the condenser and the first surface of the objective is where the rays cross.  Aside from one thing I think Friend Griffiths is absolutely right.

There has been but little criticism on the light ray articles up to date.  I think this is because our friends, Mr. Armstrong, and two or three others, most of the men are just a little bit afraid to tackle the job of criticism, for which I don't in the least blame them.  They think I am right, apparently.  The discussion of theory will, however, enable us to better understand the whole matter, and when the time comes I shall be glad to have Friend Griffith's set forth, his theory as to how it is done.  Meanwhile all the reports of those who have tested the tables and have been able to make their equipment meet the requirements of the tables have been favorable.  It is pretty good proof that the tables are at least approximately correct.

A New Stunt.  

M. Walling, Springfield, Tennessee, says:  
I am an old reader, and have received much benefit from the department.  Recently I pulled out a little stunt which, while it may be old, is original enough to be worth mentioning.  We are running a Power's Six A, motor driven, and my shutter in some way got loose and out of time.  Instead of stopping to set it, I put a piece of photographic film under the lens, covering a small portion of it.  This eliminated Mr. Travel Ghost, and did not seem to materially injure the light.  Am passing it along, from what I consider if sure a new one on me.

Yes, and on me too, I can see where it might work out all right if good, of course.  If I am right you would promptly give it a shadow on the screen—that is to say, into the main, central beam.

Operators Notice Speer Carbons.  

The department is having tests made of the new American made Speer Carbon manufactured in Pennsylvania.  Just as soon as these tests are complete they will be published, meanwhile I would welcome reports from any operators who are using them.
Inquiries.

The question in cinematography addressed to this department will receive carbon copy of the department’s reply by mail when four cents postage is enclosed by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers’ Notice.

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

Overhauling Apparatus.

How often do you clean and oil your camera? Do you have a thoroughly cleaned camera, one, oiling, cleaning, and adjusting? How long is it since you have put new velvet in the light traps of your retorts? Is the tension of your pressure plate too tight or too cold, these cold days, when the film is still brittle and every little bit of added friction adds to the danger of static? Are your pressure plate and your aperture plate perfectly polished, and as little liable to stick as the inside of your pocketbook when you are using these cold days? Have you unscrewed the cells of your lens and cleaned them carefully with soft Japanese tissue and a suspension of alcohol? Did you later very carefully to see that there had not been any deterioration in the Canada balsam which cements the lenses together? How long since you cleaned the trash and useless accumulations out of your dark room? Have you a separate waste can in your dark room for spoiled stock, so as to save it for leader stock? Are you making tests of your stock to see whether it has static before you put it in the machine?

Have a regular day once a week at least, for a thorough overhauling and cleaning up. Your camera needs attention to work right, just as much as your motor needs gas and oil.

For Cinematographic Lenses.

J. D. W. Clayton, Mo., writes:

“A few questions on focusing have been on my mind very much and I would like to bring this up on the subject. In the first place, let me state that for the present and for the last year, I have been using the small model Ernemann which is focused entirely by scale, that is, by graduated marks on the mount. The camera has its limitations, of course, and since I have been fortunate enough in getting good results in my pictures, I decided to get a very good professional camera and have placed my order for a Bell & Howell with complete equipment, tripod, 6-inch, B & E, lens, etc. I expect to receive the outfit about the middle of December. By their catalogue, I see that the camera may be focused either by scale or on a ground glass.

“Now, what I want to know is this: When focusing by the ground glass, should I focus with the aperture at full openings—P 3.5—at all times or should I use the same stop in focusing that is to be used in photographing. Of course, if I open my lens to this value, I can see the image much plainer, but would my results be as sharp in the actual photograph when I stop my lens down to suit the light? Up to the present I have always set my lens at the infinity mark when taking pictures beyond 30 feet, regardless of the stop used. Have I been wrong?”

“I am enclosing a copy of a ‘depth of field’ chart which I doped out from other charts of longer focal lengths. Does it look right to you? Now, for example, suppose I was using my Bell & Howell and the light required an F16 stop and I wanted to film an object fifty or one hundred feet away. Would I set my lens (using a two-inch) at the infinity mark, or should I set it at f8 or f111? I am enclosing a chart which seems to be the hyperfocal distance for the lens opening? Or should I use the ground glass, and if so, at what stop, F8 or F16? I should think that I would hardly get enough light at F16 to see the image clearly.

“I hardly think this letter is very clear, but I’m sure you can see what I’m driving at and can tell what’s right or wrong.”

If your lens is as good as it should be, it is perfectly right and proper to focus with the diaphragm wide open and then stop down to the required aperture. But I’ve seen reputable makers that were evidently not as rigidly inspected as they should have been, for the image made by the portion of the lens nearest the edge, did not coincide with the image cast by the center of the lens, with the consequence, that when the image was as sharp as possible, with the lens wide open, the image with the diaphragm stopped down was considerably out.

If you have any doubt about your lens, test it out on some kind of a chart, and if it has any sharpness whatever, then you can stop the image at F2.8 is not just as sharp as that made at F11 or F16, you should send it back and exchange it for a better one. In making such tests, be sure and check your chart with the microscope, and look at the image of the chart and the diaphragm at the same time, and you’ll have a better idea of the sharpness of the lens.

It is entirely correct to set your lens at the infinity mark for taking objects that are not only at infinity, but many miles away.

The chart which you sent, checks up very well and should prove of considerable value if referred to by camera men and directors, when making settings.

When photographing distant objects with a small opening, the lens should be set at infinity, unless there are objects in the foreground, with which you wish to appear in the picture. The lens should be focused at the hyperfocal distance if the intervening object is nearer than half the hyperfocal distance; if the object is further away than this then set the lens at infinity.

Hyperfocal distance means the distance from the lens to a sharply focused object, beyond which everything to infinity is in focus, and in front of which, anything less than half way to the camera is also in focus.

Hyperfocal distance varies with the focal length and the diaphragm opening of a lens; and the infinity mark on a lens mount generally signifies that the lens, when set at that mark, is really set for the hyperfocal distance of the largest stop and not for actual infinity.

As motion picture photography is seldom done under ideal conditions it is a common practice among operators to do what they term “split the focus,” that is, to focus on an object at such a distance as to include as much as possible of the principal objects within the front and back depth of focus.

The question of focusing on the film or on the ground glass is one of personal preference with the photographer. Some claim that they get better focus that way, and others say that the scientific and accurate way is with a fine ground glass, which gives greater illumination and ease in focusing.

With good bright light there is no trouble in getting a sharp focus on the film, but when the lighting conditions are bad, the film absorbs so much of the light that it is often absolutely necessary to use the ground glass.

In cameras where the lens is mounted accurately and rigidly against the aperture plate, so that there is no chance for an accidental deviation of the distance between lens and picture aperture, a carefully calibrated focusing scale can always be relied upon and when used with a fifty foot tape line, which is one of the indispensable articles in the cameraman’s kit, will insure sharpness of definition in every scene.

Type Titles.

F. A. McD., St. Louis, Mo., writes:

Will you please tell me how the big companies make titles with type?

I am making a cartoon picture in twelve episodes down here and we are being asked to make the titles twice as big as the rest of the negative so that when it is printed there will be no assembling to do on the negative.

The way I have been doing is to have a reverse zinc etching made for each letter and type and then photograph a proof off of it. This costs about three dollars for every cut, and that is what I am trying to get away from. I am enclosing a sample piece of negative made this way.

Photograph your titles with the film reversed; that is, emulsion away from the lens, and then make a print from that and use this print as your title negative.

Or, cheaper than that in point of material cost, make a negative on a lantern slide plate and photograph your titles from the slide at a cost of about five cents for each title.

Diaphram Numbers.

G. A. B., Gloversville, New York, writes:

Having just purchased a Watkins Kinematograph Exposure Meter, I found that on the left side of the movable dial it has the numbers for film.

(1) Will you kindly tell me the correct number to use for Eastman’s Standard Motion Picture Film, also Eastman’s X Back Film? (2) Are the following lens stops the same on an F. 6 lens as on an F. 3.5 lens (P. 6) (S) (11) (16)?

If, when after the correct lens opening, with an Exposure Meter, it would read lens opening F. 6-3 11 or 16 with a 1-22 shutter, and you are using an F. 3.5 or F. 6 lens, would it be the correct lens opening for the F. 6 lens, if it is the correct opening for the F. 3.5 lens?

1. You will find the speed number of Eastman Film in the sheet of directions which accompany the Watkins meters, and it is the same for Standard or for X back.

2. Yes; any lens marked in the F. system has practically the same speed when set at any F. number as any other lens set at the same F. number.

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Music for the Picture

Conducted by CLARENCE E. SINF.

Improvising.

Article III.

In the previous article several expedients were given by which one may elaborate upon a melody. The first three mentioned were illustrated in examples 3, 4, 6, 7 and 8. (Articles I and II.) The other expedients mentioned are shown in Ex. 9.

(a) The theme. Notice the "figure" (pattern or form) which fills two measures.

(b) Inversion. Notice the portion of the theme written in another position. In this case it is written two degrees lower.

c) Inversion. Melody moves up in this place it moves down in the original and vice versa. Practically turning the figure upside down.

d) Reversing the figure. In this illustration the figure is simply reversed, Though once used in straight line so strictly to the original form. One may reverse the figure only without reversing the entire melody. However, the expedient is rarely used in improvising and its results seem so far-fetched that its value is doubtful.

(e) Extending the intervals. Increasing the distance between two notes. In this illustration we have increased the distance between the first two notes (which are B and A in the theme) and lowered the 2d note (A) to D (a fifth lower). The new intervals thus made are indicated by an inverted "V"

(f) Contracting the intervals. Decreasing the distance between two notes, making an interval smaller. In the theme we are now working with (a) there are no wide intervals—ali of the notes lie quite closely together in pitch; their place is little opportunity for alteration by contracting any intervals. In the 2d measure the note "D" was lowered to "C," making an interval of half a tone instead of a tone and a half. The modification and alteration through grace notes and passing notes will be illustrated later on.

Of the five methods of elaboration shown in Example 9 (b, c, d, e and f) the last two are probably the most useful, particularly extension (e). Good dramatic effects are made and climaxes are emphasized by repeating a closing phrase one or more times, with widening intervals at each repetition—usually with an upward movement.

Before going further it may be well to warn the reader that improvising music to a picture does not consist in merely repeating a tune out of all resemblance to its former self. It makes considerable difference what you play, of course, but how you play it is very important. Playing a theme slow or fast, loud or soft, may make all the difference in the world as to its appropriateness to the situation. Usually you don't need to alter the tune so much as the expression. Look at the following illustration. The first theme (a) when played very slowly is of a pronounced religious character.

Illustration II.

Mr. Dick Berrima, Musical Director Palace Theatre, Burlington, Iowa, submits the following: "The accompanying program is meant as a suggestion for orchestras in the smaller cities and towns only, where music from the opera is not so well known. In this program I have chosen the three numbers which are the most popular. Vendor records mentioned greatly enhance the value of the picture and fit the action splendidly. If they are used I would suggest obtaining the best model of phonograph for their reproduction. I use the Aeolian Graduola because its mechanism is such as to permit pp. and forte effects. The Carmen music used is all in the selection from the opera arranged by Emil Tava and revised and published by Emil Asber. This makes the program easy to handle as it is necessary to work the themes several times. The music also is taken from the original, and quite well effective is to be given to most of the numbers in order to preserve the proper effect.

CARMEN (with Geraldine Farrar.)

Overture. (From the selection.) Andante moderato and Allegro 6/8.

Introduction. Allegro Giocoso 2/4. Hahahah, jump to Toreador song and play to close.

(Slide mentioning Farrar records.)

Opening TACTIC until "As Carmen." Then:

(1) "Gypsy Song." (This is the second Allegro Moderato 2/4 of the selection. Play B flat strain only: cadence and segue.

(2) "Los Bandilerillos Venenatos." (Victor record No. 8582.) When record finished, the orchestra picks it up softly, playing both strains twice.

Segue.

(3) "Carmen song." (Violin and Piano.) Repeat the F strain and D flat strain; through to finish, following action.

Segue.

Title: "Pastas Tavern That Night.

(4) "Spanish Galery." (Piano and Piano.) Follow dancers. Introduction and first strain only. (P. by Jacobs.)

(5) "Toreador song." As written: to close, then stop.

(6) "Spanish Galery." Pick it up rough as Carmen darts from Pastas; play as written, until reach the bass solo of trio; repeat the pp. strain of trio if necessary. Die away as Carmen falls into Joe's arms.

(7) "Habanera." (Percussor record No. 8721.)

Segue with:

(8) Chorus of "Toreador" (piano only), twice and a half times through and light. When Carmen and Jose at wall:

"Habanera" (orchestra), twice through softly and softly (violin and cornet muted). Stop.

NOTE.—Speed up piano machine when orchestra starts, slow down to ordinary speed when orchestra stops.

Title: "Blind One."

(9) "Spanish Patrat" (by Demarsy; pub. by Cundy Bettony), start softly, play very fast—as written. Once through and stop.

(At title:) "You Will keep Key of Cell."

(10) Lakes hurry No. 5 (pub. by Curt Fischer). Play rough until Jose has adversary on table and stabs. Music dies away. Segue.

(11) "Away to Yonder Mountain." (Victor record No. 8583.)

Segue. (When Jose meets the unsuspecting will play "Habanera" (orchestra) to suit action until Jose off. Stop.}

When Carmen and woman in cage:

(12) "Habana" (by Meinertzhagen in the book No. 9, pub. by Fischer.)

Until Carmen and Escamilla leave cage. Stop.

(At title:) "War! Carmen."

(13) "Toreadors parade into ring, the orchestra cuts in on phonograph with next number.)"
December 18, 1915

THE MOVING PICTURE WORLD

Musical Setting for “The Mill on the Floss”

Released December 16 by the Mutual Film Corporation.


This “Musical Suggestion Cue Sheet” is intended as a partial solution of the problem of the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual Films the following suggestions for an accompanying score to “The Mill on the Floss” were prepared by the Photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The score is based on a speed of 35 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T), or by a described action (marked D). Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Maggie, wild and impulsive daughter of Tulliver, the miller, when visiting her brother at school meets Philip, a hunchback, whose father, a laborer, oppresses Tulliver and gains possession of his property. An old tradition is fulfilled when the Floss overflows, destroying the mill and drowning Maggie and Tom.

Note particularly: Short Agitato 41% Ballroom Scene 69% Flood Scenes 55% to 73%

Scheduled Time: Five reels (about 4,900 feet), 73% minutes.

The theme selected is “Conch-Leigher,” Clough-Leigher.

Time Sub-Titles or Description Cues.

0 D Opening.

Somewhere, Sometime—Clough-Leigher.

(Andante.) (Theme.)

1% T The miller’s wife grieves over her household goods.

Sweet Eyes of Blue—Rose.

(Waltz.)

2% T Maggie, the miller’s daughter, is a wild, impulsive child.

Carnegie Butterfly—Bartholomey (Allegro.)

3% T “I hate being curbed.”

Petite Serenade—Horton (Allegro.)

7% T “Tom, aren’t you glad to see your sister Maggie?”

10% T The miller entertains his wife’s relatives at dinner.

It took eight hours to make Maggie’s curl that way.

11% T “Come, come; give over your crying. Father will take your part.”

Carcassoni Butterfly—Bartholomey (Allegro.)

12% T After Tom returns to school his sister Maggie visits him.

Love’s Wiltfulness—Bartholomy (Andante appassionato.)

18% T That’s the hunchback, Philip Wakeren.

Repeat: Somewhere, Sometime. (Theme.)

20% T “Should you want me to kiss you as I did Tom?”

21% T Two years pass.

Heartstrings Waltz—Veezy.

25% T It will go to law. I will mortgage the mill.

Repeat: Somewhere, Sometime. (Theme.)

25% T “It is the bailiff. The mill and all the best things in the house are to be sold.”

Pizazzato—Bluteau—Lack.

(Andante graciose.)

32% T The family treasures are sold at auction.

Dafohlin—Carvel.

(Andante moderato.)

34% D Maggie and Philip Wakeren by the waterfall.

35% T “I will keep coming here until I see you again.”

Astarite—Mildenberg.

37% T Weeks pass.

38% T “The investment turned out well, Tom.”

Astarite No. 1. (Andante.)

41% T A day of reckoning.

Mildenberg.

42 D Maggie stops her father.

Idile—Lack.

(Allegretto grazioso.)

46 T Maggie’s cousin is wood by a dashing gallant from the city.

Arabian Night—Mildenberg.

(Andante sostenuto.)

47% T “Tom, let me speak to him.”

First Love Waltz—Edwards.

51% T On an evening some weeks later. (Ballroom.)

“And you thought you could care for you.”

52% T The following day.

Intermezze—Huerter. (Moderato grazioso.)

56% T They go ashore at a neighboring village.

Serenata—Tarenghi. (Allegro moderato.)

73% T In their death they are not Repeat: Somewhere, Sometime. divided.

73% T The End.

World readers experiencing any difficulty in obtaining from their dealers any of the above mentioned numbers can forward their orders direct to G. Schirmer, Inc., 3 East 45th street, New York City.

Lillian Drew

ILLIAN DREW, one of Essanay’s clever players, is spending part of the holidays in New York. She took her new wave with her and is planning to burn the roads along the Hudson. She is making a combination pleasure and shopping trip, studying the latest fashions for new gowns for her parts in photoplays. Miss Drew is a Chicago girl but is thoroughly acquainted with the Eastern metropolis, having played two seasons on Broadway. She has appeared in musical comedies, dramatic stock and vaudeville. She joined the Essanay company four years ago and has taken leads and heavy dramatic parts ever since. Her work is especially notable in the recent plays of “The Reaping,” and “Fifty-Fifty,” in which she took the leading feminine role.

She has one great hobby, that of collecting oriental rugs. She has a large collection of the finest to be purchased and of an age to make a connoisseur envious.

Miss Drew recently returned to the Chicago studios after having spent the summer and early fall with the Essanay Southern Company at Chattanooga, where she played leading parts.

Lillian Drew,

Lillian Drew,

Lillian Drew,
The Chicago News Letter

By JAS. S. McQUADE.

“Jack” Wheeler Editor-in-Chief of Selig-Tribune.

CHICAGO.

LUCIEN C. WHEELER, who has been the personal

guardian of three Presidents, recently resigned from

the Post Office Service to become editor-in-chief

of the Selig-Tribune, the new animated picture, the first

issue of which will appear January 3.

Mr. Wheeler is familiarly called “Jack” by the men

who know him best. For many years, Mr. Wheeler

has served as an assistant superintendent of the

Bureau of Inspections of the Department of

Justice, Washington, D. C., he has learned to know

every nook and corner of this country and nearly everybody

of prominence in it. Indeed, his duties have made of him a

globetrotter; but, different from most men of that type, Mr.

Wheeler has every foreign country at his finger tips, with

respect both to the salient centers of information and to

acquaintanceship with important personages.

For the past year Mr. Wheeler has been assistant superin-
tendent of the United States Department of Investigation

in Chicago. He is now in the east in the interests of the

Selig-Tribune. The other day he was in Washington and called on

President Wilson, who expressed his regret over Mr.

Wheeler’s departure from the Government service. Mr.

Wheeler, however, at once explained to the President the

importance of his new position and the great possibilities it

creates for forwarding to the people, generally, moving pictures

of world-wide events.

While in Washington, Mr. Wheeler appointed Louis J.

Simmons as the permanent Selig-Tribune staff man. He

will furnish the news of the movements and public

announcements of the capital city.

It will be interesting to learn that Mr. Wheeler has

government care of many royal personages who visited the

United States recently, such as his friend Prince Henry of Prussia,

Duke Boris of Russia, and others. Being assigned to the

White House he had charge of all arrangements for the

tours made by Mr. Roosevelt while President, also for those

by Mr. Taft. On President Taft’s tour of the United States,

Mr. Wheeler traveled 12,579 miles, keeping two weeks ahead

of the party. President Taft was so impressed by the

arrangements made by Mr. Wheeler during this tour that he

presented him with a gold button.

In his trips over this and foreign countries, Mr. Wheeler

has naturally developed the perception and the mind for live

moving picture news, and his selection as chief editor for

the Selig-Tribune should prove happy for all concerned.

Chicago Board of Censors and Shakespeare.

The Chicago Board of Censors has been furnishing action

for mirth of a very periodic kind, of course. It is action of

the kind that makes angels weep once in a while, and in

this case, while it fails to prove a Chicago Tribune editor as

belonging to that celestial type, it succeeds in making a

whetstone for his writing iron.

The Globe Photoplay Company, which has made a series

of photoplays of Shakespearean dramas, has been submitting

the films to the Chicago board for censorship. In the issue

of December 6, the Tribune had the following Editorial under

the heading, “Our Own ‘Movie’ Bulletin”:

Several films of the Globe Photoplay company were passed upon by

the censors recently. This company seems to have bought a lot of

movies written by Mr. W. Shakespeare, who, as reported the other day,

is said to be one of the most popular writers in Germany, although

formerly a British subject.

A melodrama called “Othello, the Moor of Venice,” was at first dis-

approved of on the ground that its principal scene is a murder. This is

the more offensive as it takes place in the heroine’s bedroom and shows

her in the attitude appropriate to that situation but not to the public

stage. It was agreed that the spectacle of a husband slitting his

wife’s throat before the inmates of the family, suggesting a particularly

convenient, if irregular, method of concluding domestic differences.

The fact that the husband was a negro and his wife white was also pointed out as an

incitement of race prejudice. However, the scene showing Othello addressing the

Venetian Senate and declaring that the Moor is a great and

broad receiver of the color line, was accepted by the censor and

recommended for exhibition, showing witches on the heath. If

the witches are cut out no objection

is made to the bath and the caldron. Cut out scene in bedroom and

subsequent murder. Who had the stab? The man to have had so much

blood in him?” Shorten banquet scene to 12 inches. Cut flash scene showing

Macbeth. Cut to flash scene showing Lady Macbeth in her nightgown.

In the issue of December 11, under the same heading as above, the Tribune took another dig at the censor board,

to-wit:

The Globe Photoplay company is still having difficulties with the cen-

sorship of its importsation of the scenarios of the German popular

playwright, Willy E. Schuette. A sensational melodrama called “Ham-

let, Prince of Denmark,” was considered yesterday and the following

cuts and alterations ordered:

A view of the castle of Elsinore at night is approved, but scenes

showing Hamlet, Horatio and Marcellus carrying deadly weapons

must be shortened to flash. The ruling followed a heated debate. It

was objected by one of the members of the board, not a Mason, that the actor

should have an assembly of Knights Templar, uniform rank, and thus

have a chance to arouse sectarian feeling, but a vote was unfavorable to this

view, and a cut to flash was accepted as a fair compromise. The

ghost is ordered out for obvious reasons, and the sub-title “Angels

and ministers of grace dehors” must have a spirit of health or

be damned” must stop at gobelin, omitting the expletive “damn.”

In the scene of the moon a small cut of pouring poison in ear of player king.

Scene between Hamlet and his mother and the

killing of Polonius must all come out, as tending to encourage dis-

respect to parents and murder of old men. Scene in graveyard must

be shortened. Cut out closeup of Hamlet holding skull, shorten to flash.

Hamlet’s burial makes no mention of his death, and the

suggestion of a murder in grave. Last act must be shortened by cutting out the

fencing match and stabbing of king. Body of Hamlet on stretchet must be

shown in flash and entrance of Fortinbras, though objectionable as

martialist character, tending to obscure the fact that war is horrid,

may be retained.

On this point, the board is said to be considering the propriety of

providing the name of the man who is killed, to be cut out of

announcements as a warning of violence and harmfully suggestive to

improvable youth.

The following endorsement of the Chicago Peace Society on the

board suggests that it be replaced by the name of plume Shakebonds.

Meeting of G. F. Company’s Middle Western Exchange Managers.

A meeting of exchange managers of the General Film

Company, in middle-western territory, was held at the Hotel

La Salle, Saturday, December 4, and was followed by a dinner in

the evening.

The main object of the meeting was to familiarize the exchange

managers with the new policy of the General Film Company in its distributing

department.

Over 250 distributors present at dinner were: J. A.

Berst, president; Wm. N. Selig, George K. Spoor, Frank L.

Hough, representing George Kleine; F. C. Aiken, division

manager, and H. C. Hoagland, assistant general-manager of

the British Polyscope Company.

The following exchange members were present: C. W.

Jeffries, Des Moines; J. T. Van Meter, Milwaukee; Al. J.

Gillingham, Detroit; R. O. Proctor, Kansas City; Robert

Lamb, Indianapolis; C. W. McDaniels, Wabash branch,

Chicago; Geo. Berg, City Hall branch, Chicago; H. C.

I hillips, Omaha; H. P. Wolfberg, St. Louis; Paul Billington,

Cincinnati; D. W. Phillips, Columbus; H. R. Schild, Cleve-

land, and H. H. Burton, Minneapolis.

German and Allies’ War Pictures in Chicago.

Chicago was fairly bathed out by moving pictures of

the war last week, not only in the Fine Arts theater, the Olympic

and the La Salle, where the pictures were shown, but in the columns, both news and advertising, of the entire city press.

The pictures showing the greatest scene of von Hindenburg’s

army against the Russians, taken by W. H. Durborough, war

photographer, in conjunction with Oswald F. Schuette, Chi-

cago Daily News war correspondent, have occupied the screen

of the Fine Arts and by the Opolis company were awarded the

preference. The pictures showing the war in the west from the

Allies’ side of the trenches, or French pictures as they have been called, have been screened at both the La Salle and

the Olympic. Those showing the La Salle are the Hearst or the

Olympic, pictures, while those at the Olympic are called the Daily News pictures. They are similar, and were evidently obtained from the same source.

The admission price at the La Salle was 25 cents, and at the La Salle, 25 cents for balcony and 50 cents for orchestra seats. The entire net profits from the exhibitions at the first-mentioned theaters are being devoted
to the American Red Cross, for use in all the war-stricken countries, without discrimination. The International Red Cross has received 10 per cent of all proceeds of exhibition at the La Salle. No Sunday exhibitions are given at any of the three theaters.

**Chicago Film Brevities.**

John R. Freuler, president of the Mutual Film Corporation, arrived in the city Tuesday, December 7, and left for St. Louis the same day. He will return to New York from that point. While here, he and Samuel S. Hutchinson, president of the American Film Company, Inc., viewed the first chapter of "The Girl and the Game," in the private projection room of the Chicago Film office here. All who saw the films expressed themselves as being well pleased. Mr. Hutchinson said of this chapter after viewing it: "I think it is good and have no doubt that every succeeding chapter will be equally good, if not better." He views this series with satisfaction to the spectator, though not a complete story. Besides a decidedly hearty interest is created in the mind to see the following chapter." A. J. Normal, assistant branch manager in the Chicago office, afterward showed the first chapter to about seventy-five exhibitors. He stated that those present seemed to like it very much, and that it is being booked up rapidly in his territory.


Schuyler Colfax, of the Eastman Kodak Company, Rochester, N. Y., made a flying trip to the city last week.

B. N. Judell, district manager of the Mutual Film Corporation in Middle Western territory, made a trip last week, which took in Minneapolis, Fargo, Sioux Falls, Omaha, Des Moines, and Chicago. His business with exhibitors was a little slow at present, on account of the approaching Christmas holidays, but that in Minneapolis, Omaha and Des Moines business was brisk. While in Fargo, Mr. Judell appointed H. V. Johnson branch manager, in the place of B. E. Reed, resigned.

The Saxe Brothers sold the Lyric theater in Minneapolis last week to Messrs. Bainbridge, Elliott and Sherman. The new management has reduced the prices from 25 cents to 50 cents to 10 and 15 cents. A month before the sale of this house, programs of the Triangle and Paramount products were offered, the lengthy programs only permitting two shows a day, which accounts for the increased prices of 25 and 50 cents.

The annual ball of the Moving Picture Operators' Union, Local 110, was given at the Coliseum Annex, Wednesday evening, December 8. This was the seventh event of the kind given by the union, and, from all accounts, it was a successful affair.

Miss Gail Kane, who was recently added to the Equitable's list of stars, stopped over in the city to attend a luncheon party at the Blackstone Hotel, in her honor, one day last week, on her way to Albuquerque, where she will engage in the impersonation of a Yaqi Indian heroine. The new picture will be entitled "The God." The old Lyceum theater in Indianapolis has been secured by the Strand Theater Company, of Chicago, and will henceforth be known as the Strand. The interior will be thoroughly remodeled, under the direction of E. C. Divine, president of the Strand company. It is expected that the house will be opened about January 1, when it will be conducted along the same lines as the Strand theater in Chicago.

An organization known as the Screeners' Club, with headquarters in the Masonic Temple Building, is exploiting a mammoth ball for New Year's Eve, that is to be in honor of numerous moving picture actors and actresses, who, it is said, will appear on hand. The chief attraction is connected with the management of this affair, so far as I can learn, has anything to do with the moving picture business in any capacity. I have been told that it is a money-making scheme pure and simple, and, as the Screeners' Club mentioned is an organization in no way connected with the film business, I can see no reason why the promoters of the affair should announce to the public through the daily press that they will bring on here noted stars engaged in the production of moving pictures. One day last week the promoter of the affair landed in Chicago with the undertaking, but this was promptly contradicted by R. R. Neils, president of that club, who stated that his organization had no connection whatsoever with the dance. J. R. Mills, president of the Screeners' Club, which is sponsor for the dance, denied that the name of the Reel Fellows' Club had been used.

D. W. Griffith stopped over in this city, between trains, on his way from Los Angeles to his old home in Kentucky, on Thursday, December 9. Mr. Griffith's journey was caused by the death of his mother, an old lad of 86 years, who passed away last week after a brief illness. She had never seen "The Birth of a Nation" and her famous son had planned for a special exhibition in London, in her honor. The event was to have taken place some time next month.

"Bill Kalem" Wright arrived in the city Thursday night, December 9, from Detroit, having visited that city and Cleveland since he left New York City. He was so busy that he could only reach me by telephone before leaving for St. Louis on Friday night. After the Missouri city he will visit Pittsburgh and Buffalo. Mr. Wright told me that he had found business very good in Cleveland and Detroit, also that the General Film Company's exchange managers had been busy at hustling and advertising a new feature, the first new life that has been injected into their business. Mr. Wright told me also that the Kalem Stringatee series is going splendidly, chiefly for the reason that it had been written by a Chicago-born, honest-to-God authority. The person in charge of distribution, the English author of the well-known novel, "Raffles."

"With the returning of the Studebaker into the Jones, Linick & Scheafer hands, our Triangle experiences, as we have known them, are much simplified," writes Kitty Kelly in the Chicago Tribune. This simplification, Miss Kelly states, refers especially to service, music and prices. It is said that entertainment has been shortened and that the accustomed length," again to quote Miss Kitty. "Its length in the future, according to Manager Louis Jones, will be variable, depending on the quality of the picture and the size of the theater. Some of both features will be run, he says, and when otherwise, only one. Keystones will be run according to their cleanliness, the word being that no vulgarity is going to besmirch that screen." Louella O. Parsons, of the Chicago Herald, writes: "The difference between the former $2 program offered at the Studebaker and the present 25-cent performance is not apparent in anything but price and music. The same quality of pictures, the same pretty interior of the theater, with the ushers in their triangle costumes, is still with them. The program is minus a picture, but I am not so sure this detracts from the entertainment. In former days the four pictures were run for too long a period. It is nice to step in and out of a moving picture theater at their own convenience—that is one of the pleasant things about the movies. The Studebaker was comfortably filled yesterday, and the returners of the old chapter seemed to realize that a bargain was being offered by the 25-cent schedule. People like bargains in films, as well as in merchandise or anything else."

Gus. Trulich, manager and part owner of the Kriterion and Robie theaters, this city, called on us last week. O. J. Trulich, his brother, is partner. The Kriterion and the Robie seat 375 people each. The Robie programs consist of Universal and Mutual regular service and Broadway features, four and five reels being used, while the programs at the Kriterion are composed of one reel Mutual Film Company's product and Fox pictures. Five reels form the regular program at the Kriterion, and seven reels the special programs, which are offered on Wednesdays, Thursdays and Sundays, 5 cents admission being charged for the regular, and 10 cents for the special. Mr. Trulich reported first class business at the Kriterion, but only medium business at the Robie.

W. R. Skates was appointed manager of the General Film Company's Wabash branch, 1719 South Wabash avenue, last week, by F. C. Aiken, division manager. Mr. Skates formerly, for several years, was connected with the General Film Company, in a managerial capacity, both in Chicago and New York. Prior to the formation of the Theater Film Service Company of this city, of which Mr. Aiken was president and general manager. The numerous friends of Mr. Skates heartily congratulated him on his coming back to the fold.
HARRY O. HOYT WITH METRO.

HARRY O. HOYT, who has had more than four hundred scenarios accepted and produced, and who is the highest salaried writer in the profession, has joined the Metro staff, and in the future will write exclusively for that company. Until he was attracted to the Metro forces Mr. Hoyt's scenarios went to the Fox company, and before that was on the scenario staff of Kalem and Biograph.

Mr. Hoyt's record as a scenario author is practically the history of the scenario field of endeavor. He began writing for motion pictures ten years ago, when he was still a student at Columbia University. He continued writing after he went to Yale, where he was graduated with a view of taking up practice of law. A few months in a law office was sufficient to Mr. Hoyt, and the increasing demand for his scripts prompted him to give up his proposed career as a barrister, and devote all his time and energy to writing.

Mr. Hoyt wrote the first picture in which Mary Pickford was featured. In fact, there is not a single artist, of any note, in the motion picture business, that has not appeared in at least one of his photoplays.

Mr. Hoyt is an indefatigable worker, and under high pressure recently made a picturization of Booth Tarkington's famous novel, "The Turmoil," for Rolfe-Metro, in thirty-six hours. Edgar Jones, who directed "The Turmoil," was only able to have the script within that time, or else call for a postponement of the production. Mr. Hoyt proved equal to the task, though he was obliged to exist on three hours' sleep, and numerous quarts of black coffee.

Mr. Hoyt wrote the scenario of "The Man Without a Conscience," in which Francis X. Bushman and Beverly Bayne will be starred, and which is now in process of production for an early release on the Metro program. This feature is being made by the Quality Pictures Corporation. Mr. Hoyt has also scenarioized the new and popular novel, "Big Tremain," which Mr. Bushman and Miss Bayne will also use for a starring vehicle.

"Rose of the Alley," an original five-part feature, in which little Mary Miles Minter is starred for the Metro program, is also the work of Hoyt. Hoyt is a story of New York's underworld, a gripping drama brimful of real thrills. Mr. Hoyt also picturized "Dimples," a big five-part production in which Miss Minter will be starred, and which is now being made under the direction of Edgar Jones, in the everglades near St. Augustine, Florida.

BROWN UNIVERSITY TO CENSOR FILMS.

That the morals of young women entrusted to its care shall not be perverted through the viewing of plays, that picturizing film of an unwholesome character has been decided by the Brown University of Providence, R. I., and its governing board. All of the plays and films shown at the Providence theaters are to be looked over by a committee of the college consisting of Dean Lida Shaw King, and Mrs. W. H. P. Faunce, wife of President Faunce, and Miss Sarah E. Doyle, who, although nearly eighty-five years old, is still alert and active, will represent the Rhode Island Society for the Instruction of Women. Plays which are approved by the committee will be announced to the students, who will not be allowed to attend other productions without the consent of their parents.

MISS GAUVTIER GOES TO SWEDEN.

Miss Gene Gauntier, for a long time the leading player of the Kalem company, and more lately with the Universal, has sailed for Sweden, where she will visit her sister.
MOTION PICTURE FREEDOM LEAGUE.
As a Result of J. A. Quinn's Campaign Against Local Censors, Club Is Formed by Exhibitors and Manufacturers to Protect Their Films.

The committee organized at the recent dinner of the producers, exchange men and exhibitors met here Wednesday evening in the offices of the Broadway Theater Company, and organized the Motion Picture Freedom League for the purpose of conducting a nation-wide campaign against local censorship of films. The committee was composed of Thomas Dixon, G. M. Hutchinson, Fred Kley, D. W. Morlen, treasurer, and Thomas Dixon, G. M. Hutchinson and Jesse L. Lasky, vice-presidents.

It is the idea of the league to first show the world what the film center, Los Angeles, has to say about local censors by blushing the board here. A petition signed by bankers, property owners, business men, producers, exhibitors, manufacturers, lodge and club members, education board members, and every prominent person in this section, will be presented to the board this week. The petition asks that the council abolish the board and instead employ a film commissioner to see that the proper eliminations are made in films as the national board directs, before they are shown in Los Angeles. From the prominence of those who have placed their signatures upon the petition, the movement seems to have a momentum which will roll it straight through to victory, and when it does, Los Angeles film men will be able to wave the feather in their hats and pass the formula for abolishing local boards broadcast.

Charges Against Tugwell Dropped.
The Public Welfare Committee of the Council has decided that the affidavits charging A. P. Tugwell, deposed president of the Board of Motion Picture Censors, with misconduct, are really not officially filed and therefore are not answerable. The fine line of distinction between affidavits that are presented to the Mayor and Council and affidavits that are "on file" saved Mr. Tugwell an embarrassing hearing.

He was present, however, with a sheaf of affidavits to controvert those which aided in his being dismissed from the board and after he had made a very eloquent speech, Chairman Lindsay, of the committee, declared that there is no need of a defense, as there has appeared no official prosecution. Mr. Tugwell is out of the commission and all he was asked was that his age and reputation be safeguarded by a hearing of the charges. The report of the committee, which probably will be accepted by the Council, virtually declares that the Mayor was justified in removing Mr. Tugwell, that the Council did the proper thing in confirming the removal, but that the charges that figured in the transaction need not be answered.

PRESERVERS LAUDS "DAMAGED GOODS."
Says That Trainers of Children Should Be Instructed on This Subject, and That Ignorance Is the Mother of Vice.

Dr. Brougher, of Los Angeles, preached a wonderful sermon last Sunday to a great audience in Temple auditorium. His subject was "Damaged Goods," and the sermon was based on the photoplay of that title which is being exhibited at the Los Angeles theater this week.

The subject of impurity with its consequences is one upon which preachers and teachers of morals are beginning to speak," said Dr. Brougher. "There has been a conspiracy of the last that has made it possible for the Devil to ruin thousands of young men and women. In recent years, however, it has been discovered that ignorance is not the mother of virtue, but the mother of vice.

"Damaged Goods is a great warning. I believe that every trainer of children who has not been well instructed on this subject at home ought to see this photoplay and learn its powerful lessons.

"We cannot be too careful in training the rising generation. Instead of doing away with the censoring committee I think it ought to be made larger. It might be well to have one expert commissioner paid to give all his time to the work. He would see to it that every elimination recommended by the national board of censors is made. Furthermore, if he is in doubt about a play that is to be presented to children under sixteen years of age, he ought to be compelled by law to call in an advisory committee of twenty-one or more representative parents, teachers and church leaders.

"There are five D's upon which this photoplay gives instruction—Drink, Dissipation, the Double Standard, Disease and Death.

"Be sure, young man, young woman, that you are going to lose out in the game of pleasure, and life will only end in shame and sorrow, if you do not have a divine friend to help you to fight the Devil and all his trickery."

This means that preparedness is better than lamenting the lack of proper fighting equipment. Several men who have voided their opinions have been left to write their proverbs and sayings can easily be reversed. "Ignorance is bliss," is painfully changed to "Ignorance is unhealthiness, death and destruction," and so on. Educators here are highly in favor of broadening the educational standard and they are prominent in professional worlds are of the same opinion.

FOX'S WESTERN MAN HAS STORY.
Harry Leonhardt Tells Fish Story That Is A Whale.

When, on Thanksgiving, Harry Leonhardt drove to San Diego with Clarke Irvine and R. E. Barron, traveling exchange man for Fox, they reported sighting a great whale on the beach. In Los Angeles the story met with near-derision until Irvine, who had gaffed the whale, produced the pictures this week, and the laugh is now on those who disbelieved the film men's story.

Harry Leonhardt (on extreme left) Viewing the Stranded Whale.

Harry Leonhardt's version is as follows: "We had been touring leisurely along the coast road, when about a mile from Del Mar we were attracted to the waters of a cove, about a mile ahead of us. We took a squint through the binoculars and saw what looked like a round back of a submarine, with the conning tower and periscope showing. The ship destroyer, as I thought it to be, was cruising along, stopping, then going down, and again rising. We all watched it for some time, then as we approached a point on shore opposite the maneuvering torpedoer, we saw that it was gradually coming ashore. Soon the outlines of a big whale were seen, and we found that its excitement and interest in the present war, had forgotten that there was such a thing as a whale's back which resembles a submarine.

"In half an hour the big brute was high and dry. It had
become stranded in the shallow waters and the receding tides left it to the mercy of the shore. On the way back we photographed the monster when it was clear out of the water.

"Anyway, the picture shows the whale and we would not like to call this a fish story, for it certainly is not a fish story —it is a whale of a story."

S T A L L O W N T O T A "F A C T O R Y."

The city of Inglewood long desired an industrial section of its village, and here is what the News said about its big enterprise. It's good.

A FACTORY WITHOUT THE ASKING.

E. A. Spalding remarked the other day that after Inglewood has been working for years to get a factory here, along comes the Keystone Photographic Company and builds a big three-story factory, with water tank, whistle and all complete, all in three days, over by the old brick genom, near the water tower. The chimney was recently purchased by the Keystone people to be blown up in making an exciting film. The factory is only an artificial front, supported at the rear by a framework of light lumber, but it looks just as much like a factory as if it were the real thing. And in the explosion it will be burned, with employes fleeing in every direction, so the picture should be a hair-raising one. Last Monday and Tuesday, employees of the Keystone Company were busy at the old chimney, which is 135 to 140 feet high, assisting Tyler, the noted steeple-jack, in getting a rope up through the chimney and down on the outside, with which to draw a rope ladder up the outside. The idea for the film was to have the men try to climb to the top of the chimney and be rescued by an aeroplane just before the explosion wrecks the inside and the factory. In trying to get to the top of the chimney, the chimes were used several times, first trying to fly paper balloons with long ropes tied to them up the side of the chimney, but the breeze blew the light balloons to pieces before they could finish their work. Another plan was to tie powerful rockets, tying rope to them and shooting them up through the inside of the chimney. After several experiments without success, they tied the rockets so accurately that they shot straight up through the chimney and a couple of hundred feet higher into the air.

One of the big motion picture companies spare no trouble or expense to get even one small feature that they want in their pictures. The making of the film for this week's issue of this littlewood smoke stack being blown to pieces with dynamite will be shown all over the United States, and will doubtless be used for years as parts of other scenes.

Selig Players Are the Whole Show in Big Outdoor Event at Las Vegas.

From Las Vegas, N. M., papers we are informed that Tom Mix and his company of Selig players took a prominent part in the Annual Fall Festival. The large week of Selig players led the big parade headed by Tom Mix. Then followed one of the oldest stage coaches of the early days with a number of cowboys, cowgirs, Indians and other wild and Western things.

The parade a large crowd left the city for the field on which the interesting events of the day were held. The first event on the program was the riding of tough bronchos, a reward of $100 being offered for each. A course that could not be ridden by Sid Jordan, of the Selig forces, demonstrated to the spectators that they could ride "a little" and that there was no broncho too tough for them to handle. In the women's shooting contest, Mrs. Victoria Spacke, shooting 33 yards, shot three chickens.

Tom Mix was given a hand for the several rope and lariat stunts he put on. The men's shooting, which lasted late into the day, proved to be a real event. The first honors were tied between Tom Mix and a local resident.

Mother of D. W. Griffith Is Dead.

Plans for a family reunion to be held in Louisville, Ky., December 12, to celebrate the eighty-seventh birthday of Mrs. Mary Perkins Griffith, mother of D. W. Griffith, were shattered by the grim hand of death.

Mrs. Griffith, who was to have been rejoined on her birthday by her beloved sons and a loving daughter, suffered a relapse from an attack of pneumonia and died early Monday morning this week.

Instead of the rejoicing family party, the three children will gather in sorrow at their mother's bier to pay a final tribute.

- Albert Griffith, the other son, made a special trip to the United States from London to attend the family reunion, and by his presence this event was made a three Griffith, the daughter.

Filled with sorrow, Mr. Griffith immediately left Los Angeles to attend his mother's funeral. All arrangements for the funeral have been suspended, pending his arrival in Louisi-va.

Los Angeles Film Brevities.

Hamilton Smith, the new Pacific Coast representative of the Kalem Company, has taken up his residence in his office and made his headquarters at the Hollywood studios. As Mr. Smith is writing the stories of "The Hazard of Helen" series, it was decided to move James Davis and his players from Glendale to Hollywood.

James Horne has completed "Stingaree" and is now preparing a new series. Elaborate settings for these pictures are already under way.

Balboa will be the name of two large moving picture theatres; one to be built in Los Angeles and other in San Francisco. Both will make a special feature of Balboa films.

One of the first prizes in the big picture contest of the Eastman Kodak Company was awarded to a snapshot of Frank Mayo and Margaret Landis of the Balboa Company. As these pictures will be used for Kodak advertising it incidentally means considerable publicity for the two Balboa players.

A glass inclosed studio has just been finished at the Long Beach plant to prepare for the dark days of the rainy season. This has been equipped with a lighting system of twenty-four powerful chrome actinic electric lamps.

There was quite a panic this week at Inceville when it was rumored that smallpox had broken out among the Russians who work in one of the movie studios in a current Ince-Tri-

angle feature in which William H. Hopping is being starred. The foreigners, who numbered more than a hun-

dred men, women and children, had been brought from the frontier village of the Balboa ranch to Santa Monica. Physicians were immediately sent for and every Russian carefully examined, but no signs of the dreaded disease could be found. Inceville breathed freely once more.

Monte M. Katterjohn, the young photoplaywright, is expecting to leave Inceville in about a week to take a trip way down to Kentucky. Monte says he wants to learn the history of the mountaineers, have a peep at some moonshining and get real atmosphere for a story he is writing from this region.

The Fox players arrived from New York Sunday afternoon this week accompanied by General Manager W. R. Sheehan. They were met at the station by Pacific Coast representative Harry Leonhardt, a number of photoplayers, representatives of the Chamber of Commerce and others. The party included H. W. Format, Manager; andveeve Hamper, Theda Bara, William Farnum, Dorothy Bernard, director Oscar Apfel and wife, Lester Scott, Jr., Willard Lewis, H. S. Herbert, H. J. Barrows, A. Gondolli, John J. Meighan, Mr. and Mrs. Gremier, Mr. and Mrs. Theodore and Barry Klein.

The Fox Film Corporation has leased the old Selig Edendale studio for a long period. Mr. Leonhardt stated that this is just the beginning of the Fox activities on the Coast and that several more companies will be sent out within a few months, and that his concern eventually will build a large studio here.

Long Beach players advise that G. H. Hawling, representa-

tive for the Metropolitan Motion Picture Company of New York, has been there for several days endeavoring to select a site for the construction of a large motion picture plant where it will declare has been selected as a place the eastern section of the city, several blocks from the ocean front. Balboa is the only motion picture studio at present in Long Beach.

Rain hit the film hub this week and many cameras in studios where only the canopy of the sky is used were forced to stop exposing film. Wind and fog put a damper on production, but only two days were lost. Reports from Beat Work had that five feet of snow lies on the ground and that several companies are now working. Sturgeon's Vitagraph players are up in the wilds getting scenes for "God's Country and the Woman," which is to feature Neill Shipman.

Two high school boys who are wide awake this week started a small moving picture company to produce pictures showing school life. They are Perry Hollingsworth and Jerome Walker, and they have purchased equipment and have begun operations.
This week passports were applied for by a party of local persons who expect to voyage to China and journey into the depths of that country to make films depicting the life of the missionaries and natives. The list includes Albert E. Douglas, wife and child; Charles Gifford, John K. Anderson and wife, and Miss Elise Van Lanhaign.

"Water stuff" may be all right when the camera is trained on the scene and when there are warm blankets and a draught of hot ginger ready, but when a bunch of actors are nearing the dock after a rough trip across the channel, and the thing turns turtle and gives everyone a good ducking, it is no laughing matter. This happened to a bunch of Americans returning from the channel islands off Santa Barbara this week and Bill Russell rescued Charlotte Burton and her fur coat, and then had to swim clear in to shore because the little boat could not carry so much water and people with wet clothes.

The old photoplays club, or the new, as it now is, after eight weeks of pulling and boosting, has at last opened club rooms on Broadway, fitted up the place, decorated it, and installed a telephone and a file of papers, and on the coming meeting night will hold a big "action" which will be attended by a large number of film men. There will be plenty of music, song, and entertainment, and a lunch will be served. It looks as if the photoplay artists of the club of production were to have a permanent and efficient club.

We were in a drug store the other day, and while being waited upon a man entered and asked for some mercury bichloride, saying that he wanted enough to kill a dog. The druggist asked him his name, and when the man said he was Kenneth McGaffey, of the Lasky Company, and that he had killed a publicity man, the druggist smiled and said that that kind of a dog should not be killed. However, this is the excuse that McGaffey gives for druggists refusing to sell poison to press agents.

Say, why don't you ever write something about me?

Don't get a notice for that swell fall I made?

Don't send anything about me to the Humestown, Iowa, papers. It would spoil Pa's political chances if it was known I was an actress.

Why do these dames always get their pictures in the papers? Why don't you print some pictures of us cowhand?

Why do the stars get all the publicity? I've been working extra here for a year and not a line, not a line.

Why ain't my name in the cast? It ain't my fault that the Director cut me out of my scene.

Have a cigar. Could you use a couple of hundred of my pictures I just had taken in a new sport shirt?

I ain't gonna do no stunt if she's gonna be in it.

I doubted for the star in that dress isn't worth the credit for it.

The Daily Pain is going to run two pages of picture stuff every day. Now we look to you for a nice big ad. to help us out.

The Gamut club, composed of artists, musicians, players, and many men of letters, entertained the Scream club at one of its delightful monthly dinners this week. William E. Wing, scenarioist, humorist and publicist, arranged the dinner and as a result every loyal Screamers held private and silent sessions afterward to offer down thanks to the wonderful hospitality of Wing and the Gamuters. Miss Maud Powell was also an honored guest. Wing told in exceptionally arid and humorous language about the members of the Scream club, calling us super-human, because the publicity men members were wont to build buildings in the hours "tween darkness and dawn, and to have eagles soar down Christmas day and steal candy children from Inceville Christmas trees, etc. Each blushing member of the screaming organization was personally and publicly introduced, and left standing, to sit down as best he could. After the affair was over we all breathed a big sigh of relief and then listened to some wonderful music and song. Anyway all hats were off to Wing.

A meeting is slated for the western representatives of the Motion Picture Board of Trade of America to be held at the home of Miss Mabel Condon in Hollywood. There will be a dinner and then the business plans gone over for the coming season. Those named by J. W. Binder, executive secretary of the organization, to act on the coast committee, are Miss Mabel Condon, Kenneth A. O'Hara, J. C. Jessen, and the writer, Clarke Irvine.

Mary Boland has completed her picture performance with Frank Keenan left, this week, for New York. Mr. Keenan will also shortly depart East to spend the holidays. On his return to Inceville he will be starred in a new Triangle feature production now being prepared for him.

Somebody around here is going to get an automobile free! Next week the Hollywood people are staging a poinsettia and historical ensemble for the benefit of its citizens and visiting tourists. As usual photoplay artists will hold forth each evening. The first night is laid out for the Lasky people and the second evening will be for the Triangle Fine Arts folks, while the third and closing night is to be run by Universals. On this momentous evening Anita King, the Lasky tourist, will give away a nice touring car for which tickets will have been given out during the three-day fete. The affair will exhibit the wonderful flaming flowers of the state.

Officials of Al Malakah Temple of the Shriners visited Universal City Monday, this week, and presented Henry McAtee, the former director general, with a gold watch.

The delegation from Al Malakah Temple was composed of General Robert Wankowski, F. B. Silverwood, R. A. Heffner and W. E. Bush.

The watch bears the following inscription: "Presented by Al Malakah Temple, A. A. O. N. M. S., to Henry McAtee, in appreciation of his many courtesies in 1915."

Anna Luther, of the Keystone Company, was badly bitten in the cheek when fondling a large Russian wolf, and the other day at the Keystone studios. Miss Luther was waiting to be called to work in a set when the dog she was petting, without a warning, flashed around and buried his teeth in her cheek. She was rushed at once to the receiving hospital to have the wound cauterized.

Chief Eagleye, the Indian actor and playwright of the Fine Arts studios, was seriously injured last week while working in a scene aboard a ship in San Pedro Harbor. He fell, hurting one side and sustaining internal injuries. The chief was rushed to the landing, where an ambulance met the boat and took the injured man to the San Pedro Hospital.

Here is a funny one from Balboa. Jackie Saunders has accomplished the feat of kissing herself on the screen, and on the lips, in a wonderful double exposure. Usually the characters, played by one actor, cannot approach to the dividing line of the picture more than about three inches, but the cameraman on the job made this feat possible, and as a result of the clever photography the girl actually kisses herself on the lips without spoiling the picture. Joseph Brotherton was the cracker.

The Clune Co. has rented 1,000 head of sheep and will use them in a part of their forthcoming release, "Ramona." The location is several miles east of Ventura, in the Santa Barbara mountains, and already great preparations are under way.
Hobart Henley, who was injured in an automobile accident some time ago, made a rapid recovery and has now left the hospital. Although he will limp for some time, he is already at work on his part in the "Graft" series again. Mr. Hen-ley's illness necessitated a new part to be written into the serial and which is taken by Harry Carey. Everybody at the big film city is glad to see Henley back again.

Leon Loeb, formerly camera man at the Lew Fields Company of the Keystone, has been engaged by the Rolin Film Company to take charge of their photographic department.

"Carmen," the wonderful Fox version of the well-known story, has been re-run at Miller's Alhambra theater on Hill street, which was recently reopened with Fox features. We dropped in to see the picture again. There was only one little trouble with the house. It was three-quarters full, and it seats about 800. The projection was poor, and parts of the excellent production were lost through this trouble. Once the film skidded off the wheels and the operator neglected to put on a slide and even the organist was asleep at the switch, and before long, about six minutes, we were wanting action. Evidently there is no house manager, or if there was one he was sadly in need of pep, or else he is not on to his job.

Cecil B. De Mille has gone away on a vacation after completing two productions at the same time. The veteran producer will be gone three days, which is all the vacation he has had excepting one week, in the past two years.

The residents of Edendale who are used to most any kind of excitement, being surrounded by half a dozen motion picture studios, were slightly startled this week when a keg of blasting powder was set off in a Phunphilm comedy scene at the Rolin studios. The explosion rocked the ground like a miniature earthquake and shattered many of the windows in the neighboring houses. Such a realistic effect had not been intended by Director Hal Roach, who had issued orders to the property man for a small keg of gunpowder to blow the top off a barrel. The property man evidently got the wrong kind of a keg and when the explosion came off the whole company was covered with dirt and debris. The assistant director had to be sent to the hospital with a piece of the barrel embedded in his leg and the Rolin Company is now busy paying for all those broken windows. Fortunately Di-rector Roach was safely hidden behind the camera man.

Glenn Gano, a female impersonator employed by the Kalem Company to "double" a particularly dangerous feat in the "Hazard of Helen" series was perhaps fatally injured Tuesday afternoon this week, while making a leap from the Fourth street bridge in front of a moving train. Gano, dressed as a girl, was suspended in mid-air on a rope which was supposed to swing him to safety as the train rushed by. In some man-ner the rope caught in the folds of his dress, and instead of swinging clear the unfortunate man was struck a glancing blow by the engine. He was taken at once to the receiving hospital.

Los Angeles papers advise that Chas. S. Hanselman, a mov-ing picture actor, was killed Tuesday night this week when driving an automobile at a high rate of speed. The machine crashed head-on into a horse and wagon, turned over and pinned Hanselman beneath the car.

More than a score of telegrams were received between 9 and 10 o'clock Friday night last week by D. W. Griffith, at the Alexandria Hotel from Ralph Bingham, postmaster of Philadelphia, who was toastmaster at a banquet given in that city in honor of the 169th performance of "The Birth of a Nation."

Clune's Pasadena theater will change from vaudeville to motion pictures the week beginning Monday, Dec. 6. Triangle features will be shown in the afternoon and Paramount pictures in the evening. Program of both services to be changed twice a week.

One hundred boys from the McKinley Industrial Home were given a free exhibition of "Carmen" at the Miller's Alhambra theater this week by Harry Leonhardt of the Fox Film Corporation. The happy youngsters were transported from the McKinley home to the Hill street theater in a big "Rubberneck" car hired by Mr. Leonhardt. The bus was covered with pennants, the McKinley home and the Alham-bra theater, and attracted considerable attention on the streets downtown. That the kids enjoyed themselves is hardly necessary to mention.

What is planned to be one of the most attractive motion picture theaters on the Pacific Coast is now being constructed on the East Side of Main street, between Fifth and Sixth streets. Loewen Bros, real estate operators and amusement promoters, are building the house which is estimated to cost $50,000, and have a seating capacity of 800. It has been named "The Sherman," in honor of the owner of the prop-erty, General M. A. Sherman, one of California's oldest and wealthiest citizens. The theater will be equipped with mod-ern lighting and ventilating devices; will have a large rest room for women and children. finished in ivy, blue and gold, a smoking room for the men, etc. Six two-hour shows will be given daily from eleven in the morning until eleven at night. Music will be a feature and a large pipe organ in-stalled. The house is scheduled to open on Christmas Day. S. H. Freidlander is the manager.

The new club house for Los Angeles street-car employees will be equipped with the complete motion picture outfit. The exhibitions will be given in the ballroom, which has a capacity almost as large as the Shrine Auditorium.

F. M. Sanford and Edgar E. Blackwell, who are at the head of the International Film Co., are on their way to New York on business connected with the films which they make.

C. Gardner Walker called at the World office this week. Mr. Walker is building a new theater at 1727 Fifth avenue, to be called the Fifth Avenue theater, and which will have a seating capacity of about five hundred. The house is expected to be opened about the first of the year.

J. E. Rickards, of Phoenix, Ariz., addressed the Civic League of that city on the subject of special matinees for children in moving picture theaters. The Civic League prom-ised to co-operate with Mr. Rickards in these matinees, and the Parent and Teacher Association has requested him to give a Children's Feature afternoon. Mr. Rickards said he would encourage the children to attend these matinees by offering prizes for scenarios and criticisms on educational subjects. The first of these matinees will be on Dec. 22.

J. O. Bryant, of Beaumont, Texas, has taken possession of the Banning Opera House, Banning, Cal. Mrs. Ennis, the former lessee, will locate in Los Angeles.

The Hermosa theater at Hermosa closed down for a short time in order that repairs may be made. C. D. Barlow is the proprietor.
Ocean Meets Exchange Men

At Meeting at Hotel Astor Mr. Goldburg Explains His Company’s Plans.

With more than fifty exchange men and their agents, representing in their combined interests the leading independent distributors of film of the United States, Canada and Europe, the new Ocean Film Corporation was formally opened in session at the Hotel Astor in New York City on Saturday last and continued through Saturday night and Sunday, resulting in the decision to bring increased control of the greater majority of the territory of this country and abroad. Vice-President and General Manager Jesse J. Goldburg in his opening address outlined in full the plans and intent of the company to embody in its new productions the most successful features. “The Ocean Film Corporation begins its operations with a definite intent to make feature productions of motion pictures which will not violate the meaning of that oft-misused word—feature. We have spared no effort or expense in gathering together an organization comprised of those men who are conversant with the motion picture industry in its every branch—men who know pictures, know how not to make and know what the public and exchange men demand. It is our intent to get and offer the best money will buy; to present stage and screen stars without the idiotic expenditure of these fabulous salaries which the independent companies have so recently had to recant, thereby putting money in production instead of exorbitant salaries—to present stage and fiction masterpieces and original scenarios which have a just right and qualification to be presented. And we are determined to establish a policy for expanding the routine in the making of pictures under competent direction, with intelligent castings and with qualified discrimination of practical motion picture material in our subjects.”

The corporation will begin its operations on or about February 1. It is the plan of the company to release a minimum of two feature pictures each month, one on the first day and one on the fifteenth, in each instance to be a minimum of five and one-half reels. The releasing staff, which now consists of George DeCarlon, director general of productions; Col. Joseph Smiley, former of Lubin and World Film Company; Samuel A. Fox, and Lawrence McGill, former of All Star and Metro companies, is at present at work on the first four of the company's productions. With the date of the first release, the company will have on hand ready for release more than ten productions, and we will insist upon that amount of surplus being at all times on hand that the insurance against unforeseen conditions may be adequately met.

“We will give our picture men the first, last and completely, and then realization of the import that proper presentation plays in this newer theatrical industry; we will pay an attention to the advertising publicity helps to the distributing body which will be the making of the productions which the Ocean Film Corporation will present. If there is a value in advertising matter, paper, heralds, photos, lobby displays, etc., and such value is undervalued; we take the situation into consideration, and believe there have long since been injected into this great industry, but which have been, for some unaccountable reason, so grossly overlooked, are promised to you and will come from the department of exploitation which will play an important part in Ocean films.”

In attendance at the convention were representatives of the following companies: Detroit Kriterion Film Service, of Detroit; Western Film, of Denver; Western Kriterion Film Service of Minneapolis; All Star Feature Distributors, of San Francisco; Alliance Films Co., of Cleveland; Airway Film Service Co., of Boston; Quality Film Co., of Pittsburgh; Electric Theater Co., of Philadelphia, Pa.; Central Film Co., of Chicago; Casino Feature Film Co., of Detroit; American Feature Film Co., of Boston; Celebrated Players Film Co., of Chicago; S. A. Lynch, of Asheville, N. C.; Central Feature Film Co., of Boston; Green’s Feature Photo Plays, of New York; and International Cinematograph Co., Ltd., of London.

Several concerns have submitted bids for control of the Ocean product in their territories and news of the exchanges who have secured franchises together with the territory to be controlled will be announced by the management of the Ocean Film Corporation within the next few days.

In addition to those in attendance, the following concerns are at present negotiating with the Ocean Film Corporation: Monarch Feature Film Co., of Kansas City; Notable Feature Film Co., of Des Moines; N. A. Magner, of San Francisco; Liberty Film Renting Co., of Pittsburgh; Colonial Film Corp., of Atlanta; Author’s Film Co., of New York City; Southern Paramount Pictures Corp., of Atlanta; Kriterion Co., of Boston; Wichita Film and Supply Co., of Wichita.

Pathé Acquires Savage’s Plays

The first to be “Madame X” and “Excuse Me”—Famous Theatrical Producer to Release Through Pathé.

IGHT on top of the announcement of the acquisition by Pathé of the A. H. Woods plays comes the news that the same house has purchased the rights to Henry W. Savage’s great list of theatrical successes. Pathé has thus added a number of feature productions of the time, and two at least—“Madame X” and “Excuse Me”—hold records as being the most successful drama and farce respectively of recent years. “Everywoman” also has made a great name for itself.

These two plays have already been filmed under the direction of Geo. F. Marion, who originally produced them, and who has been Mr. Savage’s chief producer for the past fifteen years. Practically the entire original casts were used in these pictures. Dorothy Donnelly starring in “Madame X” and Geo. F. Marion in “Excuse Me.” Both pictures will be placed upon Pathé’s Gold Rooster Program in the near future. “Madame X,” which was written by Alexander Bis- son, enjoyed the tremendous run of seven seasons, and for eighteen weeks in New York played to an average of $20,000 weekly. It proved to be as popular on tour as it was in the metropolis, and many theater managers remember it as the biggest attraction they ever played. It will be released in six parts. “Excuse Me” ran for four seasons, a phenomenal record for a comedy-drama. It was written by Rupert Hume and will be released in five parts.

Among the other famous Savage productions which before long may be seen in pictures are “The Shogun,” “Little Boy Blue,” “The Sultan of Sulu,” “King Dodger,” “Nineteenth Century,” “Athens,” “Woodland,” “Somewhere Else,” “Peggy from Paris,” and the “Prince of Pilsen” (opera) and “Common Sense Brackett,” “Behold Thy Wife,” “Along Came Ruth,” and the “Great Train Robbery.”

Mr. Savage was (and is) one of the Boston’s most prominent business men before embarking in the theatrical business. It is said that it was by mere accident that he went into the task, it being written to him by a well-known producer of motion pictures that there was a market for his pictures, which he had taken off the stage. The market was not wanted for the pictures, but the producer was looking for a way to make some money, and he was willing to pay for the right to have the pictures turned into motion pictures. Mr. Savage had no choice but to agree, and the pictures were made. The first picture was a failure, but the second was a success, and the rest followed. The pictures were all made in Cleveland, Ohio, and were distributed by the Cleveland Film Company, which was formed by Mr. Savage and his associates. The company was later absorbed by the National Film Company, and Mr. Savage became a director of the company. He continued to work for the company until 1915, when he retired from the business.

General Film Assignments

President Berst Announces Many Changes in the Management of Branch Offices.

RESIDENT J. A. BERST of the General Film Company, who has been busy with the task of reorganizing the distributing forces of that company, has made a number of changes in the management of several branches. Up to the present, these changes have been made: E. J. Farrell has been appointed district manager for the whole south. Mr. Farrell was formerly manager of the Berst branch.

W. R. Scates has been appointed manager of the Wabash branch in Chicago. Mr. Scates is very well known in the film industry, especially in the Middle West.

H. G. Morrow has been appointed manager in New Orleans.

D. Prince in the office at Dallas has been appointed manager of the same office.

A. L. Ehrlich, former manager at Bangor, has been appointed to New Haven, Conn.

A. Bevan, manager at New Haven, has been appointed to Albany, N. Y.

J. A. Koerpel, formerly at Albany, has been appointed branch manager at Washington, D. C.

G. Newhall, formerly of the Boston office, has been appointed manager of Bangor, Me.

M. Milder has been appointed branch manager of Cleveland, O. He was formerly at Pittsburgh.

N. E. Ehrlich has been appointed branch manager for Pittsburgh. He was formerly assistant manager in one of the New York branches.
The Railroad Screen Novel

President Hutchinson, of the Signal Film Corporation, brings out a novel of adventure and romance in the world of railroad life. The novel is "The Girl and the Game." In an interview, Mr. Hutchinson spoke of his new venture and the excitement of railway life.

"The Girl and the Game" is a tale of adventure set in the world of railroads. It follows the story of a young railroad detective who is sent to a small town to investigate a series of mysterious disappearances. As he delves deeper into the case, he discovers a web of corruption and deceit that threatens to destroy everything he holds dear.

The novel is the first in a series of railroad-themed stories that will explore the intense world of the railroad. "The Girl and the Game" is a thrilling adventure that will capture the imagination of readers everywhere.

Metro Players in South

One Company in Savannah, Ga., Another in St. Augustine, Florida—R. S. Permanent Southern Studio.

Two Metro companies, one destined for Savannah, Ga., and the other for St. Augustine, Fla., have gone south to begin work on the exteriors for several important feature productions, which Metro will release early in the coming season. One company was from the Rolfe Photoplays, the other studio, which has the best talent of the Columbia Pictures Corporation's force.

Edwin Carewe is in charge of the Rolfe aggregation and will work in and around Savannah, while Edgar Jones will direct the Columbia. R. S. Thad. Vollman, who recently resigned from the Lubin forces, preceded the company at St. Augustine by several days in order to make the necessary "locations" so that work might begin immediately upon the arrival of his chief and the players under Mr. Jones' direction.

Marguerite Snow will be starred in the production made in Savannah, which Edwin Carewe will direct, while little Mary Miles Minter will have the stellar role in the features directed by Edgar Jones. Both of these productions will have the Florida Everglades for a background.

Director Jones, it is said, has been given instructions to look over the lay of the land around St. Augustine, and if conditions are favorable to motion picture making, a permanent studio for permanent film work may be established there. The same directions have been given Mr. Carewe in regard to Savannah and its environs, though it is not probable that studio sites will be selected at both places.

Miss Snow upon her arrival in Savannah will at once begin work on the vehicle selected for her initial venture under the direction of Rolfe Photoplays, Inc. This is an elaborate photo-dramatization of "The Upstart," which had a long run at the Bay City, Michigan, studio, and which will offer Miss Snow opportunity to exercise her wide range of talents in an unusual degree.

George Le Guere will be featured with Miss Snow in "The Upstart." He will also play across from her in another Rolfe-Metro feature picture, the exteriors for which will be taken in and around Savannah, which is as yet unnamed.

The Columbia-Metro aggregation of players, under Director Edgar Jones, will at once begin work on two five-part features, "Dimples" and "A Scrap of Pasteboard" both of them original manuscripts of unusually high calibre. Mary Miles Minter is starred in both productions, the parts chosen for her being exceptionally well adapted for her youthful splendor and the appealing child beauty which forms so great a part of her charm on the screen.

Tom J. Carrigan, a newcomer to the Metro forces, will be featured with Miss Minter in her two new pictures. Other players include Peggie Dugan, Thaddeus Lawton and William Tauscher. Besides this number, the party at St. Augustine also includes Mrs. Shelby, the mother of Miss Minter, Hal Rosson, the head cameraman, and several assistants.

CAMPBELL NOW OWNER OF GRAND.

T. A. Campbell is now the proprietor of the Grand Theater, Menominee, Mich. Immediately after acquiring the property, Mr. Campbell closed the house until the extensive improvements he had started were completed. The rejuventated theater was opened recently and it is now a photo-play house that can be compared with some of those in bigger cities. Mr. Campbell has had many years' experience in the motion picture business, and was until a few weeks ago manager of the larger "Everglades" photoplay theater in Littleton, N. H.

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its brochure on the Sunday Law. Sooner or later every exhibitor will have use for either the one or the other of these documents, and there are thousands of them in the completeness. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of The Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.
**Vitagraph's New Release Schedule**

COMMENCING with Monday, Dec. 20, the Vitagraph Company will inaugurate a new policy, releasing their output only on three days a week—Monday, Friday and Saturday. Monday's releases will consist of a one-reel comedy and a locked-reel program. This will be known as "a personally picked program," comprising a four-part drama and a single-reel comedy. Friday's release will be the same as before, with a single-reel Sidney Drew comedy, and a three-part Broadway Star Feature every Saturday. This change will bring the Vitagraph output up to ten reels a week, with three of comedy and seven of drama for the initial week.


"On Her Wedding Night" is a dramatic story of the murder of a man on his wedding night while speaking over the phone to the girl he was going to make his wife. The case bears on one of the guests, who is an amateur detective. He succeeds in clearing up the mystery after many trying experiences. Eugene Mullin wrote the story, and it was produced under the direction of William Humphrey, with an excellent cast, including Edith Storey, Antonio Moreno, Carolyn Birch, Charles Kent, William Dunn, Louise Beaudet.

The single-reel comedy accompanying this drama is "The Patent Food Conveyor," written by C. Graham Baker and produced by C. Jay Williams, with a cast comprising Kate Price, Harry Fisher, and Charles Eldridge. The other comedy release of this day is "Levy's Seven Daughters," produced by Wally Van from the script of J. G. Nattinger. Edward Elkas, Eulalie Jensen, Edwina Robbins and others will be seen in this comedy.

For Friday, Dec. 24, a one-part comedy is announced for release, entitled "Is Christmas a Bore?" featuring Sidney Drew. The story was written by James Montgomery Flagg and produced by Mr. Drew. This is an appropriate comedy for the Yuletide season. The story deals with the thought of Christmas boring on a man's mind, after being wished a Merry Christmas by his mother, wife and friends, to all of whom he pays no attention. He begins to realize the bad behavior toward his mother and becomes remorseful. He wakes up to find it all a dream, and on Christmas morning rejoices in wishing everyone "A Merry Christmas!" Mr. Drew is assisted in the laugh-making by Mrs. Sidney Drew and Mary Maurice.

A three-part Broadway Star Feature is announced for release on Saturday, Dec. 25, entitled "The 13th Girl." This powerful drama is taken from the magazine story of "Where Did Louise Go?" and was produced under the direction of Theodore Marston. The script is written around the hardships of a poor girl given a position of a model in a fashionable department store. Her beauty attracts the attention of the junior partner, also that of the head art advisor. The girl has many trying, exciting experiences. The story ends with the death of the father, caused by the shock of his son's scandal and the son's suicide. A lifelong friendship begins between the pretty model and the girl the junior partner was supposed to marry. Arline Pretty as "The 13th Girl" and Robert Whitworth as the Junior Partner will be seen at their best. The cast also includes such popular stars as Julia Swayne Gordon, Lillian Burns, Frank Currier and Arthur Cozine.

**Grace Williams, Edison Leading Woman**

A NEW and pretty face appearing in Edison leads of late is that of Grace Williams, whose work has been well received by critics and exhibitors. Though she has been appearing in Edison films for some little while, in minor parts, it was not suspected that so good material was so near.

Born and educated in New York, she still has the fairness of complexion of a country lass. She first appeared on the stage in stock. Much like girl stock girls out for a lark, she accompanied a girl friend who had a relative on the stage's suicide. A lifelong friendship begins between the pretty model and the girl the junior partner was supposed to marry. Arline Pretty as "The 13th Girl" and Robert Whitworth as the Junior Partner will be seen at their best. The cast also includes such popular stars as Julia Swayne Gordon, Lillian Burns, Frank Currier and Arthur Cozine.

Grace Williams, Edison Leading Woman

Grace Williams, Edison Leading Woman

She had done some work for Reliance and the Biograph before she went with Edison. Some of her films are: the features, "Faith and Fortune," "The Truth About Helen," "Waits of the Sea," and "The War of Wars."
Paramount Cartoon Program

J. R. Bray Announces Interesting Subjects for Four Weeks in January.

FOLLOWING the announcement that J. R. Bray, most famous of animated cartoonists, creator of "Colonel Heeza Liar," and other famous cartoon characters, had become associated with Paramount Pictures Corporation and that the products of the Bray Studio, Inc., would be seen solely on the Paramount program, it is now stated that Mr. Bray's schedule of releases for the first four weeks has been prepared and, although subject to change, has been adopted.

The new year will usher in the first release on January 6th, when Mr. Bray's own cartoon, "Colonel Heeza Liar's Water-loo," and an historical "split" will have its initial unreeing under the Paramount banner. On January 13th, L. M. Glackens, one of Mr. Bray's corps of six assistants, will be represented by "Haddam Baaz's Elpement," a cartoon, and also a special material set to be released. On January 20th, a silhouette fantasy by C. Alan Gilbert, the noted illustrator, entitled "The Chess Queen," will be released with several hundred feet of educational film.

C. T. Anderson, another of Mr. Bray's assistants, will prepare for the Paramount program on January 27th, a cartoon entitled "The Police Dog on the Wire," and educational films of entertainment value will be assembled with the cartoons. In this connection, Mr. Bray has a big plan that he desires to work out fully before allowing the details to become generally known.

The releases of the Bray Studio, Inc., herein announced, are in addition to the political cartoons and others which Mr. Bray will draw for Paramount Newpictures, the first celluloid newspaper to be edited and published like a national magazine.

George R. Meeker, formerly manager of the re-booking department of the Paramount Pictures Newpictures, has succeeded in adding to his staff men of such national reputation that the success of his animated news is now a certainty.

TALKING IT OVER.

Edwin Carewe, who is directing the final scenes in "The House of Tears," a forthcoming Rolfe-Metro picture, in which Emily Stevens, the famous emotional actress is starred, will take a flying trip to his farm in Indian Territory to look after some business matters, before he begins work on his new Metro production. Mr. Carewe is one-fourth Chickaaw Indian, and inherited a farm of several hundred acres, through an Indian land grant, originally given his maternal grandmother. He has it stocked with high bred cattle and poultry and in addition keeps a large herd of Indian ponies.

Mr. Carewe has several Metro masterpieces to his credit, including "Destiny, or the Soul of a Woman," in which Miss Stevens is starred, and "The Final Judgment," in which Ethel Barrymore has the stellar role. In the accompanying photograph Mr. Carewe is seen discussing with Miss Stevens the fine points of one of the emotional scenes in "The House of Tears."

Author of "Bloom Center" Series Back Tales Told by ex-President Harrison and McKinley and Others at Her Father's Table Bases of Series Which Maibelle Heikes Justice Is Sole Author.

THIS "Bloom Center" pictures are cutting such a wide swath among the sheaves of popularity that it was doubly interesting to find that they spring, as it were, from the very center of American life in the last generation. It was said that when they carry people back to their childhood, and well they may, for the typical life of the people is in them. Maibelle Heikes Justice, the sole author of them, except for a very few incidents, first prepared them to be published as a series of "Hoosier Tales," but recalled them, preferring to have the matter in the more popular form of pictures than in a magazine. Her father, the late James Monroe Justice, of Indiana, was a man well known in politics during his life (he is deceased these twenty years now).

A representative of the Moving Picture World had Miss Justice, who has just returned from a short stay in her chosen playground, the great Northwest woods, in her home here in New York, and had an interesting interview with her in her beautiful library among books, paintings, delicate objects of art and rarities of past, among them a sword presented to her father by his old commander, Gen. Lew Wallace. She says: "The very material I use as many of the episode backgrounds I have heard told in my father's house when I was a girl in short dresses by such men as Benjamin Harrison, afterward president, and by my father's lifelong friend, William McKinley, before he was even governor of Ohio, and by Gen. Lew Wallace, of 'Ben-Hur' fame, with whom my father served as an officer in the Union army, as incidents they know of or that happened in their boyhood days, and they used to laugh over them. Some of the old-time events I have, of course, modernized; but some of those coming, 'Spooks,' a spiritualist story, and 'When the Circus Came,' and others, have come out wound round the stories I heard those famous men tell."

When the Lusitania was sunk Miss Justice's only sister was killed. She was a chemist of international repute and was on her way to England to provide the Allies with a disinfectant she had invented for cleansing the trenches. Her sister's work has been left to Miss Justice to carry on, and it is now incumbent on her to go to the chemical laboratory and study up her sister's line, so that the valuable work which her sister was doing shall not be lost to the world. The continuation of the "Bloom Center" stories in the face of these difficulties and the completion of a four-act drama that is just ready for the producer shows that this authoress is not afraid of hard work—but hard work is one of the first requirements of any solid authorship.

VERA MICHELENA WITH OCEAN FILM.

Following its successive announcement of purchasing the rights to standard dramatic productions and popular novels for photoplay adaptations and the signing up of legitimate stage stars to appear in its future releases, the Ocean Film Corporation announces a long term contract with Miss Vera Michelena, who has heretofore resisted the lure of the screen. The competition with several other feature producers, the Ocean Film Corporation's offer appeared so attractive to Miss Michelena as to cause her to reject all other offers and enter into a contract with that company. Her first product with the Ocean Film Corporation will form the nucleus of her release of six of five-part features a month, commencing January 15, 1916.

ANIMATED WEEKLY MOVES.

The offices of the Universal Animated Weekly—have been moved from 573 Eleventh Avenue to the Mecca Building, 1600 Broadway.
Shakespeare, when he quoted his now time-honored axiom: "To business that we love, we rise betime and go with delight," expressed to a degree the keynote of the spirit with which the exhibitors of Philadelphia and vicinity and spectators at the Fourth Annual Ball of the Exhibitors' League of Philadelphia held on Wednesday evening, December 8, at the Turngemeinde Hall, Broad street and Columbia avenue. Guests began to arrive at eight o'clock, and by the time the first act of vaudeville was staged, the hall was crowded. An excellent program was offered and each act brought forth an outburst of applause. Included among the entertainers were: Hunter, Young, Flying Balloons, dancers and a female impersonator of rare talent.

When the orchestra filed in and took their positions the ball room presented a wonderful sight. Gentlemen in evening dress and ladies in dazzling costumes added to the attractiveness of the occasion. The gallery was banked deep with enthusiastic onlookers who were satisfied to view the proceedings from an advantageous position. When the strains of the first waltz floated through the air partners were selected and the ball was on. Very few were left standing around idle and each number was encored again and again. Patience was the order of the day and it seemed to be the ruling favorites and the scene presenting itself was one of merriment and laughter.

As time wore on star after star made their appearance and增强了 the enjoyment. The Universal, Edison, Pathe, Kline, Lubin and Oliver-Morosco companies were well represented and vied with each other in making the best display. Earl Metcalfe and Lillian Lorraine led the group of players directed by Professor Cortizas, the distinguished dancing master.

There seemed to be no disposition on the part of those present to start homework bound and at two o'clock the affair was at its height. A ballot was taken of the ball room and numerous souvenirs were distributed among those present; large balloons, circulated by a representative of the World Film Corporation, causing no end of enjoyment. After a short interval the dance began to wind up and it became known that there was to be a banquet at the Bingham Hotel, Eleventh and Market streets, for the exhibitors and players.

The banquet was well attended and speeches were in order from almost everyone present. The various representatives of the different film companies testified to the merits of their productions and the stars endeavored to entertain with witty sayings. Several songs were rendered and, but why forget the menu, which it may be remarked provided one of the chief enjoyments of the evening.

Included among the choicer dishes were those Dugan, of the Vitagraph: Mabel Trunelle, Edison; Viola Dana, Edison; Virginia Pearson, Vitagraph; Bliss Milford, Pathe; Tom Moore, Lubin; Kate Price, Vitagraph; Sam Spedon, Vitaphone; Eldridge, Lubin; Lois Meredith, Pathe; Mimi Yvonne, Lubin; Peter Lang, Pathe; Earl Metcalfe, Lubin; Sheriff Pete Schmidt, Oliver Morosco; Robert Conness, Edison; Edward Earl, Edison; Octavia Handworth, Lubin; Billie Reeves, Lubin; D. L. Don, Lubin; Ruby Hoffman, Edison; Viola Lake, Vitagraph; May Ward, Continental; Rosetta Brice, Vitagraph; Stephen W. Bush and Wilson Bleloch, of the Moving Picture World; Edgar Lewis and Pop Lubin, Lubin; G. Smith, Pathé; H. Reichenthal, Equitable; Lillian Lorraine, Pathe; A. Horkheimer, Balboa; Kempton Green, Lubin; James Cassidy and Clarence Elmer, of the Lubin Company.

MEGOWN, LEAGUE ORGANIZER.

Charles A. Megown, proprietor of the Cameraephone theater on Euclid avenue, has just assumed his duties as special representative of the northeastern Ohio district of the Motion Picture booking and sales office. Megown, who is one of the most popular motion picture men in Cleveland, will act as organizer in this field.

The Northeastern Ohio Motion Picture Exibitors' League, which has exhibited the largest number of premieres in Cleveland, has about seventy-five members at present. "Four hundred by spring" is the slogan of the organization, and the burden of increasing the membership to the desired number has fallen on the shoulders of Megown.

The organization, which is a part of the Exhibitors' League of America, includes about half of the state, and it is expected that exhibitors from many cities will become members within a few weeks. A second big housewarming in the new headquarters is planned for next week.

Fourth Beefsteak at Screen Club

Adam Kessel Officiates at Most Successful Affair of the Kind Given by the Organization.

A BEEFSTEAK dinner was given by the Screen Club at the clubhouse, 165 West 47th street, on Saturday evening, December 11. Adam Kessel, third vice-president of the club, was toastmaster. It was the most successful and enjoyable of the beefsteak dinners that have been held at this club. It was also the initial entertainment given under the auspices of the new administration, of which Mr. Quirk is the ranking officer, and is the forrunner of many pleasant evenings that are being planned for the winter season.

Witty speeches and recitations were made, alternating with musical numbers. Addresses were made or stories told by Adam Kessel, Douglas Fairbanks, Sam Spedon, King Baggot, John Ince, William Steiner, George Beban, Harry A. Palmer, Fred B. Murphy of Boston, Gladden James, Charles Kessel, Norman Selby, Frank Kugler and Arthur Butler Graham.

There were musical numbers by Pauline Barry, accompanied by Bert Grant; Martin Von Berghman, accompanied by Maurice Abrahams; Al Burton, accompanied by Maurice Abrahams; Jim Flynn, accompanied by Jack Stern; Harry Benham, accompanied by Sidney Brady, and William J. McKennis in the music in song.


AMERICAN'S NEW STUDIO.

The huge new glass studio being built by The American Film Company at Santa Monica, California, is nearing completion. The third floor of the structure already has been laid, and to external appearances the giant building is practically finished. The new studio is said to be one of the most complete in existence, and the engineers and corps of directors are anxiously awaiting the word from President Hutchinson to go to work in the new quarters. Every appliance of modern motion picture photography is being installed now, and the new studio will be in full operation by the first of the new year.

"MANGER TO CROSS" IN WEST.

The Kalem Company announces that arrangements have been completed by which exhibitors west of Denver may book "From the Manger to the Cross" direct from the Presbyterian Motion Picture Corporation, with headquarters at San Francisco, California. East of Denver the five-reeel holiday feature is being booked direct to exhibitors by the Kalem Company.
**Flickers**

O H, FOR the life of a press agent. Nothing to do but ride around and look prosperous. That is the general impression that prevails when Harry L. Reichenbach, press representative for Equitable Films, is seen getting around town in the above classy outfit. It is all Harry’s, and 136 inches long. The car is an Oldsmobile, with specially constructed chocolate color body mounted on red wire wheels. The chauffeur’s uniform matches in color that of the car.

David Horsley is in town with Mrs. Horsley, for the purpose of doing some Christmas shopping early. These fellows who carry around commutation tickets for use between New York and coast, don’t care how they spend their kale.

H. M. Horkheimer did hold the record for trips between New York and the coast for some time, but now it seems that he is waiting for some one to donate the necessary that he might get back. At least that is his excuse for staying with us so long.

Eleanor O’Keefe, often spoken of as the biggest little woman in the film business, recently resigned from the Horsley forces to join that of Paramount. Since Mr. Horsley has been in town, his persuasive method has convinced Miss O’Keefe that Horsley is the man from whom she should accept a salary, and she has submitted. Miss O’Keefe’s business address will again be 71 West 23rd street, New York, care of Centaur Film Company.

Jesse L. Goldberg, he who writes articles for the Sunday papers, at the same time that he manages the affairs of the Ocean Film Company, is courting a new make-up. The little moustache looks real cute.

Charles K. Harris, universally known as one of the greatest music publishers, has been making quite a hit producing pictures from his own scenarios. Mr. Harris is promising something brand new that will be sprung in a very short while.

It was my pleasure the other day to shake hands with Senior Ambrosio, who is in New York for a short stay.

Miss Frieda Klug-Schwartz, with whom all the older members of the film industry are acquainted on account of her many trips to this country, during the past seven years, is again in New York. Miss Klug-Schwartz is on a trip around the world as sales manager for the Ambrosio Company.

John F. Miller, special representative for Mr. Mack, of the Buffalo Times, and at present devoting his time to the management of the various shows of “Warring Millions,” being conducted by the Buffalo Times, reports wonderful success everywhere. Advanced sales and full houses prove the drawing value of these pictures.

George Blair, handshaker and all-around good fellow for the Eastman Kodak Company, stopped into the office last week to say hello.

Jay Cairns, “The Dodger,” is a little previous. Although he refused to accept our invitation to visit New York, it wasn’t necessary to forward Christmas gifts so early.

**South Americans Visit Vitagraph**

Under Guidance of Spedon and Lang They Have a Glorious Time—Commodore Blackton Speaks to Australian Cadets

O N FRIDAY morning, December 10, a delegation from the International Trade Conference, which had been sitting at the Hotel Astor for three days, paid a visit to the Vitagraph studio. Prominent among the delegates were a number of South American men representing various industries and professions. Among them were Senor J. G. Lorente of Cuba, Senor Augustin Nieto Cabellero of Colombia, Senor Francisco J. Peynado of the Republic of Domingo, Diego Martinez of Brazil, guest of National Association of Managers, Dr. Albert A. Snowdon, Manager Don Vicente Gonzalez, delegate from Peru; Senor Octavio Guzman of Mexico City. There were also present M. J. Kruming from Russia, Harry S. Graff from Australia, Baron J. de Neufize of Paris, and N. M. Marshall of Bombay, India, and a company of Australian cadets. The cadet corps numbered thirty-five and was in charge of Lieut. Symonds. After Sam Spedon had taken the entire delegation through all the interesting parts of the great Vitagraph studio the cadets assembled in the yard and played an Australian air, after which they gave the curious Australian salute, which consists of the corporal jumping like a kangaroo in front of his company.

Addresses were made by Dr. Snowdon of Australia, Jacob Binder of the Board of Trade and J. Stuart Blackton, of the Vitagraph Company. Blackton made an appeal for funds with special emphasis on the fact that the South American field had been greatly neglected, but that the Vitagraph Company for one would hereafter pay particular attention to the possibilities of the South American market. He welcomed the Australian cadets, and called forth a cheer by remarking that he was decidedly pro-ally, but neutral enough not to care which one of the allies won. Laughter followed the cheer. When Mr. Blackton had ended, the cadets played the “Star Spangled Banner,” Tefft Johnson, at this psychological moment, hung out the American flag and the cadets cheered and their cheers were echoed and re-echoed by the great crowd of Vitagraph employees who by this time had come around the yard. The companies marched around the yard, and were duly filmed for the Vitagraph-Hearst weekly.

Mr. Lowe, prominent in the South-American export trade, proposed three cheers for Arthur J. Lang of the Nicholas Power Company. The cheers were given with a will. Mr. Lang acting on behalf of the Nicholas Power Company, had perfected the arrangements for the visit of the studio and with his perfect knowledge of both Spanish and English had greatly aided the South American delegates to enjoy their visit.

**CLIFFORD CALLIS, “KIDDOD”**

Clifford Callis, an infant prodigy of the American studios, takes an important role in “Kiddus, Kidds, Kidd,” comedy to be released December 28. Clifford is barely over five years of age, but already he is looked upon as a full-fledged screen actor. One of the proudest moments in his young life was experienced during the filming of “Kiddus, Kids, and Kiddo,” when the young hopeful was allowed to “smoke” his daddy’s old pipe and wear his daddy’s glasses.

**HAUSER TO OPEN ANOTHER THEATER.**

O. C. Hauber, owner of the A-muse-U theater, Pine Bluff, Ore., recently obtained a 10-year lease on the Simmons building at the southeast corner of Pine and Second streets, and will spend $10,000 remodeling it for a moving picture show. It is expected to have the house opened March 1, 1916. The new theater will have a seating capacity of 1,200. The dimensions of the new theater will be 48 by 146 feet, and it will be two stories high.
After the Ball Was Over

Although Boston's Big Affair Began on Wednesday It Kept on Rolling the Better Part of Thursday.

The ball in Boston began on Wednesday, December 1, but it was late the following morning before any of the real fellows (or girls) thought of taking a few hours of more or less needed rest. All were up early, meaning relatively early, of course, as many as some never get up earlier than 10 o'clock. There were hurried breakfasts and a drop in on the Film Club, just to say howdy, although there were in sight many tempting dishes in the food line.

King Baggot was one of those who had intended departing at 1 o'clock. Outside the "snow was snowing," there was a touch of reality about the whole affair to that time the New Yorkers had not experienced. Fur overcoats were as much in evidence as walking sticks on the Rialto in the early summer. "New York is not like this — what's the matter with the 5 o'clock train?" the writer suggested to Baggot. It was one of those cases where anything looking like an excuse would serve. A suitcase was checked and a hat bought. He had left his co-operation with his hi's, and was the executive chamber. The player the night before had been so thoroughly charmed by the many-sided good fellowship of Governor Walsh — and right there the World man — that the writer — or the Baggot —, who the imperative call should be made to pay respects. The Governor was not in the state house at the time. "The Governor is a wonderful man and he certainly has got a wonderful offer. It was Baggot who wandered through the stately halls under the gilded dome.

At ten minutes to 5 the writer was dispatching a letter to Mrs. Baggot that he was leaving on the next train. In was in the Central of New York, and remember the Governor was at the Coply. "Don't tell Baggot until the train starts," implored the World man. "If you do he'll miss it as sure as shooting, and my name in one home in New York for what it's worth you've put on."

An appointment with Samuel Grant early in the evening of Thursday afforded an opportunity of observing how the chairman of the ball arrangements committee handled the mass of detail at the annual function of the Massachusetts exhibitors. Mr. Grant had been a chairman in fact as well as in name; he had kept his hand on everything connected with the big event. He had kept his co-operation from the hi's, and between them they had succeeded in again breaking indoor records of attendance. The Massachusetts exhibitors constitute a live bunch. In the organization are the biggest picture concerns in the state, and it is estimated that in the personnel of the state league there is represented an investment of $50,000,000 in theater property.

On Friday afternoon we took a run out to Hyde Park to meet W. M. Rose, manager of the publicity department of the B. F. Sturtevant Company, and L. G. Dennison, his associate. The sun, a great ball of red, was just sinking behind an ominous cloud. Its reflection in the ice-covered mill pond made a scene to remember. At the time the factory was by no means suggested a walk over some of the twenty-five acres of floor space which are contained in this great establishment. We walked through two buildings, each of them 500 feet in length and three stories in height. There are fourteen structures in all, and every one is devoted to the production of apparatus related in some way to air. We saw ventilating fans, centrifugal fans, screen apparatus, and the processes of making the real spectacle, though, was in the foundry. Outside darkness had settled. The few lamps in the great structure seemed insufficient to the tenderfoot. On the floors were everywhere sery red uncooked casts. Overhead cranes ran in every direction. The writer watched molten metal being drawn into a receptacle, great sparks flying out unheeded by the workman under whose hand and eye the job was being done. We were all wild, any one of us might have been a stranger in a strange new world. We remarked to Mr. Rose that it would make a wonderful background for a screen setting. Through the foundry it was a case of "Watch your step!" Subway training, after all, had value, for we emerged unharmed, even untouched, and perhaps a bit surprised that such was the case.

One of the sights of the big institution is the department where aeroplane engines are assembled, especially the combinations of metal which are rated at 140 horsepower. As a criterion of the grade of product turned out at the Sturtevant the weight of these aluminum-inclosed machines is but 580 pounds — practically one horsepower to four pounds of metal, these having a cubic inch for each hour of output before acceptance. There are fifteen hundred employees in the big plant. Mr. Rose said the difficulty was not in getting orders to keep them busy, but rather in finding skilled men to handle the rapidly increasing business.

Just by the way, since returning to New York we have seen the Vitagraph's "Over the Water" screening a "setting that recalled the visit to the Sturtevant foundry. It was Harry Morey who wielded the long pole and pushed back the clay that damned the fiery nozzle from which the molten metal was flowing.

Over at the V-L-S-E exchange we found George Balson looking happy. Mr. Balson reported business good. Since coming to Boston Mr. Balson has taken up a bit of philanthropic work which has the hearty co-operation of his superiors. This is in providing a weekly show coming from many friends of the Rhode Island state prison. It's a long story and a good one and it is not going to be told here.

Fred Murphy at the United said that he was kept on the go between Boston, New York City and Buffalo. He has fine quarters, centrally located in the film district.

At the ball we met up with F. A. Clark, who when we had last collided with him was managing the Simplex booth at the San Francisco exhibition. Mr. Clark was boosting the Movie Operators' Ball which will be held in Convention Hall, New Year's eve. The members of the committee are Matt Max, chairman; Mr. Clark, secretary; W. H. Benoit, treasurer; and H. H. Hyde and S. Heineman are the committee, aided by their feminine representative, Miss Marion Hanford, were distributing buttons advertising the event. They said they were going to try and get Brother Richardson to the Hub for the big night.

Lester Mayne, who is conducting a supply house, specializing in projectors and the Wotton Rexolux, piloted us over to the Kleine-Edison shop in Piedmont street, where we met R. D. Marson, who showed the visitor over his compact plant. Mr. Marson is one of the first men in New York. Later Mr. Mayne showed the writer a new projector, the Blair, which is being demonstrated in a big room off of a popular restaurant. The outstanding feature of the invention is its cutting in two the amount of stock needed. In other words, it shows eight pictures instead of sixteen to the second. Mr. Blair was long connected with the Eastman works in Rochester. We did not meet Mr. Blair; he was at the New York office. The Blair machine is in the shutter, which may be attached to any projector. The pictures to be shown at the rate of eight to the second must, however, be taken on a special camera which Mr. Blair has invented.

There were a few minutes chat with Herman Rifkin, general manager of the Eastern Film Company, renewing old times. Mr. Rifkin is inclined to the belief that features are being overdone — that exchange men can make just as much money handling a smaller number of productions.

Saturday evening we called on Mr. Clark, one of the officials of the Massachusetts league, at his fine Huntington avenue home. Mr. Clark has been making a specialty of a program that includes a single, a double and a three-part subject. He said that as a rule his patrons preferred pictures of those lengths — and the Huntington in one of the finest residential districts of the Hub. Mr. Clark uses also one or two short acts to complete his entertainment. He reported great success with his serials. He said recently he has had a positive flood of good advice on an two nights a week.

From the Huntington we strolled over to Washington street and dropped in on several houses. There was one stretch of six or eight hundred numbers without a single house. Neither could any be seen down side streets. At Loew's South End Theater we met Joseph L. Burton, who showed us over a playhouse with a long history. Back of the balcony there is a great room with tiled floor that in the newer days of the passenger automobiles they used to roll in. On the stage the writer was being shown a Balboa subject, and Manager Burton said...
the product of the Long Beach studio was popular in his house. He said, too, that serials always went strong in the South.

At the Washington theater we met Assistant Manager Edward Goodman and also Herman Hirsch of the Mutual Film Corporation. Powell will hire Hirsch which is now in its fourth month at the Forty-eighth Street Theater, will leave New York early next week for the everglades of Florida, where the first scene in the Equitable Motion Pictures Corporation's production of "The Chain Invisible" will be staged. Mr. Corrigan left a season's work to fulfill a contract made before he accepted the legitimate position, "The Eternal Magdalene."

Frank J. Powell, the noted director, who comes to Equitable at the conclusion of his work on "The Fourth Estate," upon which he is now engaged, will have charge of the production work on "The Chain Invisible," and will stage the entire picture in the exact locale of the original script, as rendered by Richard Le Gallienne, the poet and author. Mr. Corrigan has already had some picture experience, having made his debut in "Greater Love than No Man," for Metro. He comes to the screen, perhaps, the screen's most ardent admirer.

In 1895, before Edison took up, seriously, film matters, Mr. Corrigan purchased a Gaumont projection machine. He installed the machine in his bungalow at Verona Island, near Buckspoint, Me., and with each improvement Corrigan has traded in his old projector for a new one, and at present owns fifty thousand feet of industrial and educational film, which he often runs for his guests.

Frank Powell, who begins his Equitable activities with the production of "The Chain Invisible," is busily engaged assembling the supporting cast.

Mr. Powell will bring with him to the Equitable his camera man, various construction workers, and will do his interior work at the Equitable's Fifty-second street studio.

"The Chain Invisible" by Le Gallienne, marks an advance in the matter of securing material for the screen. Several months ago, President Arthur H. Spiegel, of Equitable, conceived the idea of recruiting the more important authors to screen work. Le Gallienne, after considerable persuasion, was prevailed upon to supply an original work, and his first is a human story built along novel and sensational lines, with a new and unconventional idea in romance, as its basis.

"The Chain Invisible" representing the debut of Emmett Corrigan, Frank Powell and Richard Le Gallienne, will be released on the regular Equitable program, through World Film, early in February.

Extry! "Ham" is Back
Kalem Comedian, Recently Injured, Meets Surprise on Return After Two Months' Absence.

LLOYD V. HAMILTON, the "Ham" of Kalem's "Ham and Bud" comedies, is once more in the harness, having started work last week at the Kalem California studios. "Ham" steps before the camera again after an absence of close to two months caused by an injury to his leg which kept him in St. Catherine's Hospital, Santa Monica, six weeks. During the last two weeks, "Ham" was unable to keep away from the atmosphere of the studio, has hobbed about on crutches lending his advice and encouraged to the making of "The Caretaker's Dilemma" and "The Mummy's Burlesque" burlesque comedies in which "Bud" Dun-can and Ethel Teare are featured.

A gala feast, tendered by the players in the comedy company, marked "Ham's" return to active work. At the height of her activities, Hamilton Smith, the recently appointed Kalem Western representative, sprung a surprise he had taken along with him from the New York offices. It consisted of a handsome album, the three hundred pages covered with letters from exhibitors requesting news concerning "Ham's" injury and expressing their anxiety for his early return to the screen. More scrap books could have been made up from letters of the fans, but the Kalem officials selected the exhibitors' letters as unusually significant of the popularity of the "Ham and Bud" comedies.

New Triangle Deal for Detroit
P. P. CRAFT, of Apex Fame, Secures Rights to "Triangle Program" for That City.

P. CRAFT, for a long time the head of the Apex Film Corporation, at one time the leading distributor of foreign feature pictures in the United States, has purchased the rights to handle the productions of the Triangle Film Corporation for the city of Detroit, Mich. Mr. Craft closed the deal on Wednesday, December 8, and hurried away to Detroit the same day to start things.

The franchise covers the city only, but, although the territory is limited, Mr. Craft considers that it is the best proposition open at this time and predicts that he will do an exceptional amount of business with Triangle features in the "motor" city and considerably better than trying to handle features in the present state of the market.

Mr. Craft has secured two first-class downtown theaters in Detroit in which to show Triangle subjects. S. L. Rothapel will go to Detroit for the opening on January 3 and will arrange special effects. There will be augmented orchestras.

Joseph T. Rucker, Universal's Forder
THE Universal Animated Weekly has sent over Camera-man Joseph T. Rucker to photograph the Ford peace pilgrims on their trip across the ocean. Cameraman Rucker has been with the Universal for the past three years, having time to the New York office after a few months in the South, where for a time he covered all the principal events for the Animated. His ability to get over the big stuff when it was new, and his alertness in getting the right moment to a scene, have gained him much recognition by his associates, and he has been appointed to the Universal Animated Weekly, to promote Mr. Rucker to the New York office.

Mr. Cohn selected Mr. Rucker to represent Universal on the Ford journey, and to photograph the important events for the American public. This kind of work is particularly pleasing to Mr. Rucker, as he was selected as the official photographer to accompany the United States fleet to Vera Cruz, and later went to the opening of the Panama Canal, where the clarity of his pictures and the wonderful photography he obtained made his pictures notable.

When the pilot left the Oscar II at Sandy Hook, Mr. Rucker sent back the first can of original pictures of the expedition ship. The finished result already has been released in the Weekly.

PATHET TAKES ANOTHER FLOOR AT 25 WEST 45TH STREET.
Owing to the great increase of business Pathet has taken the twelfth floor at 25 West 45th street, and is now occupying two entire floors in that fine new building. The bookkeeping and clerical staff will be located on the twelfth floor and the executive offices on the eleventh.
Reviews of Current Productions

Exclusively by Our Own Staff

“The Making Over of Geoffrey Manning”

Harry Morey Distinguishes Himself in a Typical Morey Role
—Vitagraph Four-Part Subject Has Powerful Appeal.

Reviewed by George Blalock.

There is a sub-title in “The Making Over of Geoffrey Manning,” a four-part Vitagraph subject, which sets forth that “The laboring man is so busy fighting to pay next week’s bills that he can’t get ahead.” Which to many may mean nothing; and then again it will strike others with great force. It depends on whether they have ever been down and out, or down without being out.

The story is one of wide appeal. It will reach down into the hearts of men and women, whether they be workers’ struggling to keep their heads above floating adverse circumstances or whether they be in positions of comfort or of affluence. The tale is of a care-free son of a manufacturer who when chided by his father determines to cut loose from his bank roll and go into the world on his own feet. It shows his rebuffs when he tries to obtain work and his sudden letting out from his first job—wielding a sledge in the subway—when he smashes on the jaw a foreman who had struck a diminutive fellow-worker. It shows him as a stoker in his father’s foundry and his gradual promotion to a foremanship—his acquaintance with the hardships of the toller, the quickening of his sympathies and the making over of the man of the one-tenth to a real man of the whole world.

Harry Morey is Geoffrey Manning. It is a typical Morey role, and this splendid player enacts it with a feeling and an understanding that make of Manning a living, breathing person. Rare indeed is it one player so thoroughly dominates a subject, that so large a proportion of the action falls to one actor. The story holds from the beginning and moves not once but many times.

The cast speaks for itself. L. Rogers Lytton is the father, the foundry owner who tells his employees they may take the 10 per cent. cut or take nothing. In spite of his lack of consideration for his workmen, the regard Manning displays for the son and his dreams of the future, his hope that he may see his son succeed likewise claim the sympathy; the fatherly attitude at the denouement and the gracious reception of the young woman Geoffrey brings home completely win it. Mr. Lytton’s work is flawless; and that’s a strong statement.

Belle Bruce charms as Harmony, the young singer who boards in the humble structure where Geoffrey takes up his quarters when he goes out to see if his fellow-clubman was right when he asserted that he could not earn daily bread; it is Harmony that Geoffrey brings to his father at the unusually happy conclusion of the story.

William Addison Lathrop and Charles T. Dazey are the authors of this Redway Star Feature, which will be released December 27. Harry Davenport is the director. Mr. Davenport has given us a story that is likely to rank with the most popular of recent productions. His handling of the thrilling factory fire is skillful, to mention but one detail of an absorbing subject. The foundry scenes, too, are convincing. “The Making Over of Geoffrey Manning” is an all-around picture.

“The Woman of Mystery”

Biograph Company Finds Material for Three-Part Picture in Novel by Georges Ohnet.

Reviewed by Lynde Denig.

In this adaptation of a novel by Georges Ohnet we find a reasonably diverting and generally dramatic story, based on the experiences of secret agents of a government in their efforts to get the formula for a high explosive that is destined to revolutionize warfare. Here is a familiar theme, indeed; one that has been treated by many companies in many ways, but even at that the Biograph has succeeded in finding enough unexpected plot turns to make an interesting picture. There is a fair degree of suspense and the acting opportunities afforded an able cast are ample.

Louise Vale is Sophia, “the Woman of Mystery,” called upon to get the formula for a coveted explosive invented by General Tremont. The role is admirably suited to Miss Vale, who can be very alluring at times, without allowing an audience to forget her purpose behind her blandishments. When the general is killed and the formula passes into the hands of Marcel, a young chemist, Sophia transfers her attentions to him and has little difficulty in arousing his love. But she makes the serious mistake of falling in love, too, and the passion is strong enough to overshadow her sense of duty to her country. Having stolen the formula, she renounces and summons Marcel to her apartment that she may return it, prior to ending her life by drinking poison. The dramatic action, in these final scenes, is especially tense.

If Miss Vale’s acting attracts first attention, there are at least two other performances that contribute materially to the story. Those of Franklin Ritchie as Marcel and Charlie Maltes as Hans, the secret service agent, whose right hand is blown off in an explosion. Through the remainder of the picture he uses what passes for a wooden arm to good purpose.

Attractive California locations and the rich settings characteristic of Biograph pictures are to be numbered among the assets of this offering.

“The Unfaithful Wife”

Robert B. Mantell and Genevieve Hamper Appear in Tragic Story Produced by Fox.

Reviewed by Lynde Denig.

If an exhibitor wants a strong, forcefully acted drama and does not object to scenes so unpleasant that they may properly be termed morbid, he should be quite content with this five-part production—the second starring Robert B. Mantell since his connection with the Fox Company. “The Unfaithful Wife” is built upon treachery and blood-curdling horrors and cannot be said to point a moral lesson, although we read at the close the familiar quotation, “The wages of sin is death,” and observe that the treacherous wife and her accomplice in crime pay for their misdeeds. The moral tone of a picture must be judged by the total impression it leaves, and in this case it is far from inspiring.

The scene is in Italy; an epidemic of cholera sweeps over the town and it appears that Count Fabrio is destined to be one of the victims. But his wife and her lover do not wait for
him to die naturally. Fearing that he may recover and spoil their plans, they have him secretly nailed in a coffin and de-
positioned in a vault. We even are treated to a close-up of Mr.
Mantell lying unconscious in the coffin. Then the noted actor of
Shakespearean roles is confronted with a task that might puzzle Houdini. He regains consciousness, forces his way out of the coffin, and, in time, breaks through the wall of the vault
—a difficult task, one might imagine, but necessary for the continuation of the story.

A commonplace revenge does not satisfy Count Fabio. By
impersonating a distinguished nobleman and fooling his wife and
her lover into his true identity, he plays with his inten-
tended victims, something as a cat plays with a mouse, until
he is ready to pounce upon them. His revenge is all the
sweeter for the delay. Barring a few scenes in the first reel
that have no obvious bearing on the story, the construction of
the picture is dramatically sound, and Director J. Gordon
Edwards' production is greatly aided by the sombre acting of
Mr. Mantell. His performance is well balanced and the pic-
ture comes through with an imaginatively feeling and
is ably supported by Genevieve Hamper and Stuart Holmes.

"The Beloved Vagabond"

Splendid Six-Part, Hand-Colored Visualization of William J.
Locke's Book, With Edwin Arden in the Title Role.
Reviewed by Margaret I. Macdonald.

O MARVELOUS an interpretation has Edwin Arden given
us of the character of the "beloved vagabond," and with
such artistic skill has Director Edward Jose outlined the
significance of Locke's theme that there seems little left to be
desired to make the Pathé production a singularly perfect one.
Months previous to its actual date of release "The Beloved
Vagabond" has been heralded. Many and varied have been the
comments on the advisability of filming this particular story of
William J. Locke's, and again it is proven that the treat-
ment the story gets at the hands of first the adapter, and then
the director, is the final word as to the film possibilities of any
literary work.

The filmed version is so arranged that the first reel ac-
quaints us of the love between Gaston De Nerac (Edwin
Arden) and Joanna Rushworth (Katherine Brown-Decker), De

Scene from "The Beloved Vagabond" (Pathé).

Nerac's sacrifice to save his future father-in-law from financial
ruin and disgrace, and the commencement of the two-year sepa-
ation of the lovers, consequent to the agreement of a mutual
friend with De Nerac on the occasion of the loan of the money
for Joanna's father. And so, before we have launched into
the second reel of the six we have the basis of the plot, and a
knowledge of some of the main characters with their eccen-
tricities and embellishments.

With the second reel we skip ahead two years, to the expira-
tions of said borrowers, and the beginning of the very open-
ing of this reel, we find clearly defined the manner
in which fate maneuvered with the lives of these two people,
opening an easy path for the arch enemy of both to lead
the woman, in ignorance of his villainy and falsification, to
the marriage altar.

With the closing of the second reel the intense nature of De
Nerac has forcefully manifested its relinquishment of faith
in all womankind. And then, with the opening of the third
reel, when we are passed up the stairs, and we meet with De Nerac in the role of the "vagabond" and known by the name of Paragot. Here the story is sin-
guine attraction and well played. Vagabond types and
realistic touches have been added to this portion of the pro-
duction, in which we meet with Asticot, the young son of the
laundress, whom Paragot adopts into his own Bohemian quar-
ters so that he will have plenty of books to read, and Blan-
quette (Illis Milford), one of a duet of wandering musicians,
whom Paragot also adopts at the death of her aged partner,
and who afterwards learns to love with a womanly love the
hand that was kind to her. Many scenes of indescribable
charm have been utilized, depicting the troubles, the humble
joys, and the pathos which existed at various times in the
lives of the wanderers. And when at last, after the final meet-
ing of Paragot and Joanna, when the latter's husband is killed
in the street, Paragot, about to marry Joanna, finds the ways
of society unbearable, and society finds him unbearable also.
He returns to his little home which he has made from the
earnings of his musical talent, the happy climax of the story
arrives. For Banquetto, about to throw herself in the river,
is clasped in the arms of Paragot, who discovers at last that
Happiness has been hovering at his elbow, waiting to be
recognized.

The film, made here in America, was sent to Paris to be
hand colored, the result being a delightful enhancement of an
already beautiful production.

"Blind Justice"

A Stirring Social Photoplay in Three Parts by Essanay, Fea-
turing Henry B. Walthall—Scenario Specially Written
by H. S. Sheldon.
Reviewed by James S. MacQuade.

I HAVE viewed many five-reel features that did not create
one-half the interest aroused by "Blind Justice," a three-
reel photoplay by Essanay that has to do with human short-
sightedness, in dealing with the problem of punishment of
youthful breakers of the law. Too often the arresting police-
man has it in his power to make or mar the future of a boy
who has been placed under arrest for the first time. He can
give color to his testimony that influences the presenting magis-
trate, and the novice in wrong-doing, instead of being placed
on probation, in proper care, is hurried out to the house of
correction, where he receives instruction in criminality from
old offenders that makes him a future menace to society.

We are given just a glimpse of this blind justice in the
photoplay under review, but it lingers with us all through
the three reels, although the poor waff to whom such justice
had been meted out appears only in two or three of the
opening scenes. Associated with the waff, however, is a
companion, seemingly in the same social stratum; but, as the
story reveals, a benefactor of society, who seeks to learn at
first hand the mistakes made in the name of the law, in the
treatment of the young of both sexes, who have committed
their first offense. He goes by the name of Jack Langdon, and
he is willing to be treated just the same as if he were a real
criminal, so that he may be better able to write the sequel
to a well-known book that has created a sensation among
intelligent social workers.

Henry B. Walthall is seen in the role of Jack Langdon. As
we watch the latter carefully throughout the changes in his
social standing, before the judge of the police court and in
the home of the philanthropist, William Harding, we can learn
that he is hiding his real self behind a mask, revealing it
only now and then to the spectator in a furtive smile, that he is
ready to conceal from his fellows. And this smile excites
the mind of the spectator and makes him eager to unravel the
mystery, the latter being very skilfully hidden until the closing
scene.

To the police court judge F. Langdon says: "I tried to hinder
this boy's arrest, you Honor, because experience has taught
me that being arrested for vagrancy at his age is a poor start.
If three months on the Island can improve a mere boy, your
Honor, it might do me some good." His face is turned away
from the judge at the close, and the smile I have already re-
furred to is shown to us on the screen. We see it again when
the Humphries of the Harding household attempts to
show his superiority to the "parole man," and again when
‘A Price for Folly’

A Vitagraph “Blue Ribbon” Feature Starring Edith Storey and Antonio Moreno.

Reviewed by W. Stephen Bush.

HORRORS are piled upon horrors in this feature. A large portion of the plot consists of a dream. This dream is horribly realistic. The terror of it was intense and prolonged. In the dream we see an old gentleman, venerable in his white hair and his courteous dignity, stabs his charming old wife in the heart and killing her. All the agony which tortures the human imagination in a vivid and horrible dream is reproduced with an almost uncanny skill that makes us creep and shiver. One cannot speak of dramatic elements in a dream or of any thing like a motive and to this extent the visualization of a dream must always remain immune from criticism.

All the extraordinary art and the technical skill of the Vitagraph company can not save ‘A Price for Folly’ from the criticism that all her splendid support cannot obscure the fact that the story is too thin to occupy five thousand-feet of film. Not only is it too thin, but it lacks genuine dramatic force and coherence. The son of a noble French family falls in love with a dancer. The dancer has other admirers and tries to fleece them all. The dissolute life of the young man scandalizes his old father, who vainly tries to win him back to a respectable and well-ordered life. While the action up to this point has moved at a snail’s pace we have learned enough to make us fear the worst for the young man and his parents. At this juncture the young man falls asleep on a lounge and goes through his nightmare. In his troubled vision he sees himself ruined. When the meretricious dancer learns that he is poor she turns from him to an older but apparently wealthy admirer and sneers at the sufferings of her youthful dupe. There is gossip in the clubs about the young man’s unlucky “liaison,” he challenges his rival to a duel and is mortally wounded. The heartless coquette of a dancer comes to the dulling grounds, scatters the petals of a flower about the body of the dying youth and then slips off with the murderous rival in a perfect frenzy of heartlessness. Then the young man wakes up and finds he has merely dreamed a dream. As a result he breaks off his relations with the amorous coquette and his aged parents are made very happy in consequence.

‘The Hand of the Law’

An Edison Three-Reel Photoplay, With Bessie Learn and Edward Earle in the Leading Roles.

Reviewed by Edward Wellington.

CHARLES R. ANGELI, the author of "The Hand of the Law," has written a photoplay that is cast in the same mould as the comedy-dramas that Owen Davis was wont to supply so plentifully for the speaking stage. Its theme is sensational but wholesome, the characters are such as may be found in a small New England village, and one is not asked to discover any symbolic or hidden meanings in the three reels of action. There is also not the slightest danger of mistaking the good people in the story for a living stereotyped version of a person proclaims their merits or demerits upon any possible occasion. The comic relief contributed by Abner, the Correspondent-School Teacher, and Sally, the hired help, adds nothing to the picture’s worth.

The serious interest of the story is absorbing, plausible and culminates in an admirably contrived denouement. The different types of character are true to their environment, and director Edward C. Taylor displays excellent judgment in his choice of locations—notably, the old mill. Reuben Hasleton, once the owner of the grist mill, has been defrauded of his property by Squire Evans and Hiram Gregory. Reuben takes to drink, vows to get even with the two men and, when Gregory is murdered, is accused of the crime. Through the efforts of his daughter, Bessie, and her sweet-

Scene from ‘Sealed Lips’ (Equitable).
heart, Reuben's innocence is established and his property restored to him. The character of Bessie Hazleton is very sympathetic. Her loyalty to her father, no matter what his condition, being a strong factor in her favor. Bessie Learns realizes the part in every particular. Edward Earle is a likable and convincing Dan Channing, and Nigel Cuppet, William Wadsworth, John Sturgeon, Billie Huse and Nellie Grant are seen in well played character roles.

"The Mill on the Floss"
Five-Reel Adaptation of George Eliot's Novel by Than houser, With Mignon Anderson As Maggie Tulliver.
Reviewed by Margaret L. Macdonald.
Specially well suited to screen interpretation is George Eliot's novel, "The Mill on the Floss," and which has been adapted to film requirements by Philip Lonergan, master of scripts at the Than houser studios. The meat of this fascinating story has been carefully extracted, and has been handled effectively on the producing side by W. Eugene Moore. Mignon Anderson as Maggie Tulliver is especially pleasing. She gives an apparently effortless portrayal of the impulsive character of the miller's daughter, and is never more attractive than when, in open rebellion against the application of curl papers to her naturally straight hair. Or when in an angry fit she pushes her curly headed cousin Lucy, dressed in all her finery, into the water.

Harris Gordon does well as Maggie's brother Tom, while George Marlo is all that is required in the role of Philip Wakem. W. Eugene Moore plays the hole of the miller. He is not alone an excellent type, but has a fine conception of the character of Miller Tulliver. Others in the cast are Fannie Hoyt, Arthur Bauer, Leo Wirth and Boyd Marshall.

This production of a standard work of literature cannot fail to please. Once in a while a costume that seems inappropriate to the period jars on our sensibilities. But in this matter we must not forget that the manner of dress of today, especially that of the feminine, does not differ very widely from what appeared in the fashion plates of several years ago. We believe that none of the humanity or realism of the story has been lost by its transmission to the screen. That portion of the story dealing with the overflow of the river is vividly realistic, and would suggest its having been staged on the scene of some flood disaster.

"The Burglar and the Lady"
James J. Corbett Is Starred in Entertaining Picture Handled by the Sun Photoplay Co., Inc.
Reviewed by Lynde Denig.
Producer of photoplays mild well employ James J. Corbett because of the advertising value of his name. Of his drawing power there can be no question, and it is pleasing to note that audiences gauged to see Corbett, former world's champion, will remain to watch Corbett, the actor, give a capital performance in this five-part picture, produced by Herbert Blanche and handled on the state rights plan by the Sun Photoplay Company, Inc. The grace of movement for which Corbett was famed in the ring, the poise and the assurance that are so much a part of his personality, blend very well with the character of Raffles, the gentleman burglar, whose exploits are the basis of this production.

"The Burglar and the Lady" is the story of a criminal handled in a manner that has found favor in magazine and screen fiction. The author is careful to make his law-breaking hero a sympathetic figure. He is a courteous, kindly and wonderfully resourceful person, whose wits are pitted against those of the most astute detective of the age. This time he is called Stone, instead of Sherlock Holmes. Having entered the home of a banker in quest of the family jewels, Raffles remains to cultivate the friendship of the banker's pretty daughter, impersonating a detective the while. He makes a dignified escape when it suits his fancy, and, still impersonating a detective, nearly carries through a nicely arranged bank robbery. Here his escape is less dignified, but more thrilling, as he leads the police a merry chase from one hiding place to another and finally eludes them in the structure for a city sewer.

The plot is plausible enough for a picture of this type; moreover, the situations are cleverly handled and there is a pleasing element of romance in the meetings of the burglar and the girl, who is ready to marry him after he has reformed and paid his obligations to society by serving a term in jail.

Scene from "The Burglar and the Lady" (Sun).
Claire Whitney is very fetching as the banker's daughter and the child in the role of her little sister is delightful. The picture was tastefully staged and notably well photographed.

"The Red Circle"
Reviewed by Margaret L. Macdonald.
"NEVERMORE," the first of the fourteen episodes into which the above-named serial is to be divided, gives just a look in at the starting point of the story, or what might be termed its inspiration. The two reels of preliminary suggestion leave a deep impression, and start the ball rolling with considerable force.

Ruth Roland, the heroine of "Who Pays" is the star of the serial. She is supported by Frank Mayo, who gives promise of good things. Daniel Gilfeather as "Circle" Jim Borden does effective work, but passes out of the story before the end of the episode, when he kills himself and his son that there may be an end to the criminal career of the Borden.

The idea of the serial, we are told, is to show that the instincts of heredity can be overcome by proper environment and education. The scenarios are being written by Will M. Rickey and produced by Sherwood McDonald. At the close of this particular episode a woman's hand protruding from beneath the curtains of an automobile displays
THE newpaper Leading has play conscience bright again the circle, leaving the audience surprised and wondered. The story of "The Red Circle" has been novelized by Albert Payson Terhune, and will appear in leading newspapers throughout the country.

"The Inner Chamber"
Three-Reel Melodrama Produced by the Western Lubin Company—A Story of Revenge and Retribution.

THE real interest in "The Inner Chamber" centers around Ralph Morgan, the villain of this three-reel melodrama. The hero is a newspaper reporter, and a bright chap, at that, but the author of the scenario has so marshalled events

in his story that Morgan is the most commanding figure in the photoplay. This gentleman deserts his wife, goes to the city and acquires wealth by questionable means. He then makes a bold bid for position by courting an heiress, and is prevented from marrying her by the arrival of the woman he deserted, at the proper dramatic moment. Ill luck pursues him further and lands him behind prison bars for swindling. During his incarceration, the heiress and the reporter are married, and Morgan's wife dies, after giving birth to a girl. The baby is adopted by Mrs. Darwin, the lady's fortune enabling her husband to become the proprietor of a newspaper himself. Several years later, when Morgan escapes from prison, he attempts to get even with the Darwins by stealing the child and hiding her in an inner chamber of an abandoned mine. The mine is blown up by a railroad construction gang, but Morgan, who has learned the truth, saves the girl at the cost of his own life. Aside from retarding the catastrophe by an over supply of incidents leading up to the explosion, "The Inner Chamber" may be assigned an honorable position among well made photo melodramas. The proper blend of love, hate, clash of wills, diversity of scenes and "thrill" at the finish enter into its composition. The blowing up of the mine is an excellent effect. As before stated, Ralph Morgan dominates the action of the play, and Melissa Mayo rises to the occasion by acting the part with uncommon power and skill for character delineation. L. C. Shumway, Helen Eddy and Adda Gleason make the most of the opportunities offered by their respective roles.

"The Great Divide"
Memories of Henry Miller and Margaret Anglin Revived by This Magnificent Lubin Production.

Judged by the most exacting standards, this Lubin production ranks with the best releases of the V-L-S-E. In many respects it surpasses the most successful released features within the last few months.

In the first place, the direction of Edgar Lewis is beyond all praise. This talented director, who has developed remarkable powers, never did anything better than this production. "The Great Divide" presented some good filming materials, but it needed the highest degree of directorial skill to bring them out, and Mr. Lewis has shown himself fully equal to the task. He has played the melodramatic and the psychological chord with perfect skill. In this way he has succeeded in conveying a much subtle but impressive and powerful impact to the average patron of the motion picture theater. Nor has he sacrificed one jot of real appeal in this play. His work here is a masterpiece of visualization.

He has been aided, and very materially, too, by the genuine Arizona settings. All the art of the conventional stage cannot produce the effect which these sublime settings of Nature produce instantaneously. The scenes, which have the Grand Canyon for their background, are among the choicest screen visions it has been my privilege to look upon—and I have looked on many. No picture was ever made which reproduces atmosphere as "The Great Divide" does. Here we see the "ne plus ultra" in realistic and majestic atmosphere. The grandeur of the scenery is awe-inspiring throughout. I am happy to be able to add that every other essential point of the play was on a par with this point of excellence. The interior settings added to the atmosphere, the types and characters were most convincingly natural; indeed no detail was neglected to bring the atmosphere home to the spectator, and I venture to say that the creation of the right atmosphere in a play like "The Great Divide" is an assurance of absolute success. The acting was creditable throughout. Ethel Clayton, a conscientious and capable artist, rendered a fine impersonation of Ruth. The minor parts were all in good hands. "The Great Divide" is a feature that will go exceedingly well wherever it may be shown.

"A Boy at the Throttle"
Thrilling Episode in Kalem's "Hazards of Helen" Series in Which Helen Gibson Is Starred.

For sheer daring, suspense and sustained excitement, this issue in Kalem's "Hazards of Helen" series challenges comparison with the best of its predecessors. E. W. Matlack wrote enough of a story to carry the scene around which the picture is built, and in directing the production, James Davis was careful to catch the attention of the spectator and work up the interest to the highest pitch as he approached the climax—a scene showing Helen Gibson dropping from the trestle of a railroad bridge into the tender of a moving engine. Here is a photoplay sensation that demanded real nerve on the part of Kalem's intrepid actress and one that will draw applause from any normally receptive audience.

 Hull Gibson's leap from the iron framework comes at just the right moment. Through swiftly moving scenes, the audience
has been thoroughly aroused by the predicament of a little boy, the son of an engineer, who climbed into the cab of his father's engine and pulled the throttle. For a good ten minutes of gripping action—with the scenes shifting from the frightened child in the runaway locomotive to the group of railroad employees at a loss for a means of averting a disaster—the nerves of the spectator have been skilfully played upon. A collision seems inevitable and as a last resort the girl clings high on the trestle under which the engine must pass. Apparently she risks her own life in accomplishing a fall that few men would care to attempt.

Wherever pictures are shown there is an audience for the type of railroad melodrama that Kalem continues to issue under the general title of "The Hazards of Helen." The appeal is to a normal love of perilous adventure and displays of physical bravery, especially when the heroine is an attractive young woman. As in the past, Miss Gibson is assisted by an able company.

"Landon's Legacy"
Warren Kerrigan in a Frankly Melodramatic Broadway Universal Feature Will Be Liked by His Admirers.
Reviewed by George Bladsell.

It is a frankly melodramatic subject, this "Landon's Legacy," a five-part Universal Feature to be released January 2. Warren Kerrigan has the leading role, a heroic one—that of Landon, an American mining engineer who has troubles with a grafting governor in a Peruvian province. The story shifts to San Francisco and then to New England, to a point between Boston and Portland. The picture will be liked by Kerrigan's admirers, who will see him both in the rough garb of the camp and in society toes. Meredith Nicholson is the author of the story from which the script was adapted. The original version will appear in Collier's Weekly of January 5. Ward's has written the scenario and Otis Turner has produced it.

Mr. Kerrigan is the leading participant in several strong situations in the first half of "Landon's Legacy." There are adventures on the streets of the little town and about the mining camp. There are escapes so narrow they will satisfy the most expecting. There are personal encounters in which, D'Artagnan like, Landon stands 'em all off. When one assailant grabs him around the neck Landon throws him over his head with a skill that would do credit to a Japanese wrestler. In the latter half the situations are more those of straight drama—and they are well handled.

Lois Wilson, as Pepita, the daughter of the governor, who on first sight was impressed by Landon, does good work. She is a convincing schoolgirl. Maude George is strong as the duenna, who conspires with the governor's secretary to aid him in his suit for the hand of her charge. Harry Carter, the secretary, interests as the bad man of the story. His characterization of the South American with the ways of the Latin is good.

Mr. Turner has carefully staged his subject. His South American mining town is an elaborate piece of work. It is not a simple matter to obtain in Southern California the atmosphere of New England; but his success in this respect was measurably good. The commencement setting, wherein there appeared seemingly two hundred girls, is unique. Presumably that number of young women would be interested in the personality of the young man who has just fallen heir to the seminary they are attending. Actually it is an easy matter to determine that they are very much concerned about the leading man who is talking to them.

"Landon's Legacy" is good melodrama; and it should be a popular release.

Triangle Program
Reviewed by Louis Reeves Harrison.

"THE BECKONING FLAME," an impressive and picturesque tragedy on the lines of "Madame Butterfly," brings into prominence the pathetic and Oriental face of Miss Tsuru Aoki, and it is a well-constructed story, but interest in it depends almost entirely on the artistic treatment. In a succession of impressive pictures, impressive because the illusion is preserved by infinite pains in settings, types, costumes, that we have been transported on a magic rug to the land of Arabian Nights, little Tsuru Aoki is given opportunity to create a role of delicate and tender sympathy. She looks the part of Janira, daughter of an East India nobleman, and she plays it with high intelligence, but the close attention accorded the story is largely held by the fine balance, nice arrangement and artistic composition shown in the long string of attractive pictures thrown on the screen. The success of the presentation depends, as is occasionally the case, upon directorial judgment and good taste alone. Janira falls in love with an English officer on the eve of her wedding to debauched Prince Chandra. The ceremony has barely taken place when her husband dies of an apoplectic stroke. Her fate is to be burned on his funeral pyre, but she is rescued by the English officer and carried to a distant post. There she lives with him in the disguise of a pretty boy, until the moment of inevitable discovery arrives in conjunction with the arrival of the officer's fiancee from England. Janira realizes that her tiny love story is at an end, and to save him she vanishes in a funeral pyre of her own making.

"The Missing Links" indicates in its title that it needs a guardian. To use any name so near the Darwinian "Missing Links," long a subject of comedy comment, as the title of a story dependent on the solving of a murder mystery for interest, is, to say the least, deplorable. The story contains some dramatic elements and, worked out in true motion-picture form, the form that Griffith did so much to create and make popular, it might be developed into a thrilling one-reel or two-reel screen story. In its attenuated five-reel form, in spite of good...
acting, good directing and fine scientific work, it is not up to the standard set by the producers of the productions based on famous novels and picture dramas. The murder, a short story, is eventually turned into a farcical comedy—onerous, running well into the thousands. Farce has been producing story for a while, and is still uninteresting, as well as in English, are available for picturization. The untold mass of material already published has scarcely been touched. It is true that the better known novels of Charles Dickens, Scott, Thackeray, Balzac and some of the short story writers like De Maupassant and Bret Harte, have been picturized. Of these, the five most obvious material and the five reel feature, whereas another author will not have enough material for two reels in a 300-page novel. This is due to the fact that striving action and not psychological mind processes are the best material for screen productions. In selecting material for the Program, therefore, the only limitation which has been placed upon that material is that the story must contain genuine action, genuine interest and genuine incident. Farce material is, of course, far better material than that of a character as to allow not only of artistic but also of effective telling through the medium of motion pictures. Most material the world is full of and it only requires competent men familiar with literature and the source of literature to dig out original mines of valuable material from the immemorial mass of that which is unusable. It may be said that the world’s supply of coal was nearly exhausted because it is daily decreasing, but the possibility of discovery of future coal fields may vary from the next or the distant date.

I am willing to grant that good material for motion pictures is difficult to find. I am willing to grant that anything of value in this world can only be attained by the overcoming of difficulty and it is because difficulty and obstacles have their importance and value in the motion picture that it has retained in its own organization the scenario department for producing complete stories of film material. The world is full of material for the Program, and it is only natural for us to have selected that material which is suitable for our purpose of shooting a film.

We have selected for the scenario department of the Premier Program two men who possess both imagination and originality. Both Cogan and Frederick come to the Premier with established reputations as masters of their art, but we have chosen them particularly because of their capacity to visualize a story and of gauging its interest to the picture going public.

Lubin’s First “Unit Program”

Two Subjects in the Release That Have Been Highly Comended.

EXHIBITORS and exchange men of the General Film Compa have been most generous in their praise of the first Lubin’s new Unit-Program release and there has been accorded to “Heartaches,” the four-act drama in which the Lubin star, June Days, makes her first bow to the public, and which forms the major part of the Unit of five reels, a consensus of comment which undeniably stamps that Lubin production as one of the best of the year. The picture is an original story from the pen of Daniel Carson Goodman and was produced under the direction of Joseph Kaufman of the Lubin directorial force.

Miss Daye’s delineation of the character of the simple little girl who shops is one of the most charming, and has given her instant fame. It has been a favorite which is destined to jump to the top rungs of public favor, and her supporting cast have been equally well received. The major part of the Lubin Unit 24, the first reel comedy with D. L. Don in the lead, “Otto’s Cabaret,” a story written for that popular comedian by George Spink of the Lubin script staff, is produced by Miss Goodman. In it Spink, the droll and different comedian, is seen at his best in the character of the keeper of a small German restaurant, a character study which this same man made famous on the speaking stage in “The Belle of New York” and “The Girl from Paris.”

In addition to the Unit Program, the General Film Co. through the General Film Exchanges each week, the company also releases as heretofore a three-act dramatic subject each Thursday and a single-reel Billie Reeves Comedy every Saturday.

Lynn Reynolds and his company of Universitarians have left the Universal City studios for Mount Wilson, where they are to stage exterior scenes in their production of a two reel story which maintains with great success. The players are Myrtle Gonzales, Frank Newburg and Val Paul appear in the leading roles.
General Film Company

THE OTHER SISTER (Lubin), Dec. 6.—An excellent one-reel drama in which an elder sister sacrifices her happiness for the sake of a seldom-returned brother. The story is interestingly told and well acted by Lillic Leslie, Flora Lea, Joseph W. Smiley and Wm. Cohill.

HEARST-SELIG NEWS PICTORIAL, NO. 97, 1915 (Selig), Dec. 6.—Rushing reserves to aid Italians at Gorts; fire, San Francisco; 300 machine guns despatched by President Wilson; a news treasure seized by pirates; women sew for wounded soldiers, Boston, Washington, president Wilson receives telegrams for peace movement; men seeks pearls in river, Newark, Ark., and Cooper wins auto race, San Francisco, are the news items.

HER LAST FLIRTATION (Vitagraph), Dec. 6.—To adopt the note of admiration of a well-known American, this one-reel comedy is "corking" and well directed by Maurice Costello, and was written by A. Laroque. Alfred Vosburgh, Myrtle Gonzalez, George Kukiel, Carleton Weatherby and Otto Lederer make an enjoyable cast. Ulysses he directed the reel.

MINNIE, THE TIGER (Kalame), Dec. 7.—Bud Duncan, Ethel Teare, Charles Inslee and Harry Griffith are the grips in this one-reel burlesque, but the name of the gentleman who fills the role and also the skin of Minnie is not on the program. The story is the work of that master of screen burlesque, Lloyd V. Hamilton, and proves that "Ham" has not lost his sense of humor during his confinement in the hospital.

PLAYING THE SAME GAME (New), Dec. 7.—In this one-reel comedy, D. L. Don gives a humorous impersonation of a husband who wrongly suspects his wife and tries to turn the tables on her by flitting with every woman he meets. The reel is well supplied with broad fun, and the star is assisted by Florence Williams, Carrie Reynolds, Mary Rowland and Bartley McCullum.

ORDERS (Selig), Dec. 7.—The story of a traffic policeman's adherence to orders will be appreciated by his admirers. It is a heart interest and is skillfully constructed. Thomas Sanctche, who produced the picture, is mainly and earnest in the leading part. Edith Johnson portrays the sympathetic part of the officer's wife.

MARY (Edison), Dec. 8.—The heroine of William Addison Lathrop's one-reel drama is a noble little woman who sacrifices herself in order to secure another woman's happiness. The story is pleasing, although of no great dramatic strength, and derives valuable assistance from the acting of Margaret Prussing, Carleton King and Dorothy Graham.

DREAMY DUD IN LOVE (Essanay), Dec. 8.—Another of Wallace A. Carleton's cranking comedies, in which D. S. and Bud both fail to win the heart of the charm of the craftier sex. Five hundred feet of scenes taken in the Canadian Rockies are on the same reel with the cartoon comedy.

SONNY JIM'S FIRST LOVE AFFAIR (Vitagraph), Dec. 8.—Sonny Jim's doings in this one-reel comedy compare favorably with his adventures in previous pictures. They are humorous and natural and the acting of Sonny Jim's house comedian is commendable as is that of the screen. Helen Connelly and Johnny Cahill are two other bright children in the cast. Teft Johnson, as usual, is the "Sonny Jim" director.

THE MERRIT HIRLING (Biograph), Dec. 9.—An excellent one-reel drama, adapted from a story by Roy Norton. The plot is refreshingly different and Ivan Christy plays the high-minded, eccentric Dr. Harvey in accord with the author's intent. Charles H. Maites and Mary Malatea are effective members of the cast.

THE MERRY MODELS (Essanay), Dec. 9.—One reel of lively burlesque is the measure of this photoplay, and Ben Turpin and Harry Todd are responsible for most of the fun. Margaret Joslin and Touch-Turn Turpin are valuable members of the cast, also, but Ben and Harry put the big punch in the picture.

FOURTEEN MINUTES FROM NOWHERE (Biola), Dec. 9.—Broad burlesque is the sole ingredient in this one-reel picture. There is little of novelty in its fun, although the cast work hard to create a laugh. A cartoon comedy, "Why Hobby Grows Bald," on the same reel, is not particularly well done.

HEARST-SELIG NEWS PICTORIAL, NO. 98, 1915 (Selig), Dec. 9.—The departure of the Ford Peace Ship from New York; the arrival of the steamship Zealander in New York harbor, after being chased by a submarine; the eerie strike in Wisconsin; the departure of the Great Northern from Los Angeles on her first trip to Honolulu; Illumination of the Statue of Liberty; new wireless invention, Chicago; Washington, law makers at the Capitol, and Ohio corn growers calling on the Presi- dent are found in this installment.

SAM'S SWEETHEART (Vitagraph), Dec. 9.—A simple little love story in one reel, written by Elisabeth R. Carpenter, but productive of pleasant thoughts and ready sympathy with the hero and heroine. Carolyn Birch, Anders Randolph, Rose Tapley, Templer Saxe and Mary Maurice form a worthy cast.

THE PAINTED LADY (Biograph), Dec. 10.—Blanche Sweet, Jadwice Kuhn, the Struwe, Charles H. Mailey, Joseph Graybill and V. M. Butler are in the cast of this D. W. Griffith reissue. The story is dramatized, up to the Griffith artistic standard, and the pathetic heroine could not have a better interpreter than Blanche Sweet.

THE ESCAPE OF BRONCHO BILLY (Essanay), Dec. 10.—The evidence of a little child saves Broncho Billy from being convicted of murder, in this one-reel Western drama. The incidents, construction and acting of the photoplay are satisfactory. G. M. Anderson, Rodney Hildebrand, Lee Willard and Ruth Saville are members of the cast.

THE ANCIENT COIN (No. 7 of "The Ventures of Marguerite" Series) (Kalame), Dec. 10.—Marguerite's sweethearty, Bob Winters, comes in for the greater share of adventure in this one-reel drama. Hamilton Smith has made an interesting little play on the subject of the ancient coin, and Miss Courtot, Richard Purdon, Bradley Barker and Edwin Brandt do justice to the acting.

THE STOOL PIGION (Lubin), Dec. 10.—A vivid picture of "the evil that men do" when impressed by their lowest instincts and love of gain is drawn in this one-reel drama. The plot is terse, plausible and calls for a realistic fight between the hero and the villain. L. C. Shumway, George Roach, Robert Gray and Velma Whisman constitute an entirely satisfactory cast.

STRANGLING HARMONY (Vim), Dec. 10.—The strenuous action that is inevitable makes this one-reel comedy, which is made for Bobs, and Jabs, is somewhat modified in this one-reel farce. Perhaps the notes of music from Pokes' violin may have had something to do with it, that gentleman having taken to borscht and caviar. However, the spirit of fun in the picture has by no means been strangled, and the grotesque capers of the comics are as amusing as ever.

ROONEY'S SAD CASE (Vitaphone), Dec. 10.—The grandfather of Rooney's new was celebrated on this reel, according to the program. In this picture the grandson shows that he has inherited much of his grandste's spirit, and even Mrs. Drew may be said to shine with a re- flected light in the same line of endeavor. The plot of the play is not particularly strong, but the Drews and their associates succeed in making the reel very amusing.

THE LOVE GAME (Edison), Dec. 11.—This one-reel drama tells its story of the work being done by the Red Cross Society for the cure of tuberculosis. The subject is handled in a forceful manner and shows the means for checking the ravages of the White Plague. Beside Lee, Robert Walker and Wilfred Young give realistic impersonations of sufferers from the disease.

CROSSED WIRES (Episode No. 57 of the "Hazard of Helen" Rail- road Series—Kalame), Dec. 11.—The woman operator jumps from an automobile to the ladder of a moving freight car in this one-reel drama, and tolls a band of crooks who are trying to smuggle a number of Chinese into this country. Miss Gibson also shows her contempt for life and limb in various other ways. Robyn Adair, Clarence Burton and Franklin Hall are members of the cast.

BASHFUL BILLIE (Lubin), Dec. 11.—Some of the best work Mr. Reeves has ever done for the screen is found in this one-reel comedy. The situation of a bashful man attempting to benefit his health while receiving instructions from a female teacher of athletics admits of much good fun. Carrie Reynolds renders Mr. Reeves able support as the instructress.

THE BABY AND LEOPARD (Selig), Dec. 11.—There is no denying the grip of this one-reel Jumble-Zoo drama. The baby and the leopard are the center of the tense situation which S. A. Van Patten has made the big moment of his play. Edith Johnson, Lafayette McKenzie, Jean Frazer and George Larkin are well cast.

General Film Company Specials.

THE MONEY GULF (Kalame), Dec. 6.—A professional gambler, who reforms to please his sweetheart and gives his ill-gotten gains to the poor, is the hero of this two-reel drama by M. C. Sabel. The picture dramatic, brisk of pantomime and action, but one mission—to entertain those who are willing to believe in the reformation of the gambler-hero. Harry Millardre plays the part in the right spirit and Alice Hildreth is capable as the heroine.

CHRONICLES OF BLOOM CENTER, NO. 5, "The Run on Perdy" (Selig), Dec. 6.—The plot of this installment of the "Chronicles" is decidedly more conventional than in its predecessor, but has considerable merit, however, and Director Sidney Smith has given it a careful production. The work of the cast is as rich in character drawing as ever.

A WOMAN WITHOUT SOUL (Biograph), Dec. 7.—The subject of this two-reel drama is treated with a grimness that holds the
interest from start to finish. The woman who plays fast and loose with her admirers meets her Nemesis in the man she marries. The acting in the picture is all right, except for the playing of the part by Miss Voorhees and Mr. Mullhollan. Robert Nelson, Helen Bray and G. Raymond Nye comprise the cast.

WASTED LIVES (Vitagraph), Dec. 7.—This three-reel drama, written by Ouida Bergere, is not up to the Vitagraph standard in several respects. The story is most intriguing, morbid, disagreeable characters, and the dramatic strength of the situations does not carry well for the small atmosphere of the production. The production also is not above censure, the appearance presented by Julia Swaine Gordon in a cause being the reverse of artistic; the actor wearing a mask is as incongruous as her attempts at using the paddle are inexpert. The individual efforts of the cast do serve nothing but praise.

A POOR RELATION (Biograph), Dec. 8.—Released in three reels, this version of a play once made popular on the stage by Seth Russell is an exceptionally strong attraction. Thomas Jefferson gives a foiling characterization of Noah Vale and the children in his support add interest to the picture.

THE WEB OF HATE (Lubin), Dec. 8.—Mellodrama of the kind that can be spun from the lives of hot-blooded sons and daughters of Sunny Iota is found in this two-reel photoplay. The plot is replete with dramatic action and pulses with fierce love and ferocious hate. Helen Edy puts intense feeling and fine artistic skill into her acting of an Italian girl, and L. C. Shawmay, Melvis Mayo, Robert Gray and George South are always of value to the picture.

THE OGRE AND THE GIRL (Lubin), Dec. 9.—The acting and production of this three-reel drama are creditable, Bernard Seigel, Geraldine O'Brien and Kempton Greene being especially good in their respective roles; but the story is too improbable and loosely constructed to lend itself to the making of a satisfactory photoplay.

FAITH AND FORTUNE (Edison), Dec. 10.—An excellent melodrama, with scenes laid in the South and West. Grace Williams and Curtis Cooksey are eminently successful in the leading roles. A review of this picture appeared in the issue of Dec. 11, page 2020.

BILL O'FARRELL—THE JUSTICE (Essanay), Dec. 11. The picture produced by Edison has made a vastly entertaining drama of this three-reel photoplay. Its bold on the interest is evidently contrived, the true character of the hero not being divulged until the very last reel. The part fits Henry W. Ballagh like a glove, consequently his performance is thoroughly enjoyable. Elizabeth Burbidge, the new Essanay leading lady, has a pleasing personality and is also an excellent actress; she plays the heroine very skillfully.

HUGHIE OF THE CIRCUS (Vitagraph), Dec. 11.—The circus atmosphere of this two-reel comedy is deftly woven into the plot, a love story, featuring Hughie of the circus, a lady of uncertain years, forming the groundwork of the plot. The situation is both funny and poignant, and Hughie Mack, Flora Fitz, Niora Frazer, Donald McBride, Anna Brody and Harry Fisher comprise a properly selected cast.

Fox Film Corporation.

THE UNFAITHFUL WIFE, Dec. 6.—The morbid tone of this picture may make it distasteful to many audiences. Robert B. Mantell as the deceived husband, Genevieve Hanmer as the unfaithful wife and Stuart Holmes as the lover give forceful performances in a well-prepared production, directed by J. Gordon Edwards.

Metro Pictures Corporation.

ROSEMARY (Quality), Dec. 20.—Artistically staged and very well acted, this motion picture version of the old English play of the same name is considered a sensational number. Directors were fortunate in finding appropriate settings. Margaret Sue as Dorothy Cruikshank, William Clifford as Sir Jagar and George F. Hernandez as Captain Cruikshank are valuable members of the cast.

Mutual Film Corporation.

ARMY-NAVY FOOTBALL GAME (Noveltv), Dec. 8.—This picture of the annual gridiron contest between Annapolis and West Point comprises about 900 feet of film, is a splendid illustration of what happens on the gridiron. The game was directed by John H. G. Howard, President Wilson, Mrs. Norman Galt, Lansing, Daniels and other government officials are presented, along with the most stirring incidents of the game.

MUTUAL WEEKLY, No. 49, 1915 (Mutual), Dec. 9.—Some of the interesting items of this issue are a motor wolf drive and coyote round-up; the story of the birthday of John Harvard, Head of Harvard University, the Christmas tree harvest at Ossoweco, Me., and fox hunting at Driouch, Eng.

THE BOOK AGENT (Noveltv), Dec. 13.—The troubles of a book agent are amusingly narrated for Shakespeare Poe to be placed in a piano box and rolled over a big waterfall. This adventure itself makes the reel worth while, though the first reel is a little slow in interest.

A GIRL, A GUARD AND A GARRET (Beauty), Dec. 14.—A comedy number, featuring Carol Holloway, John Sheehan and Win. Carroll. The girl gets a specially smart guard over her, to prevent her seeing her reporter friend. But "love finds a way as usual," the number not being particularly original but making good light amusement.

SEE AMERICA FIRST (No. 14—Pittsburgh, Pa.) (Gaumont), Dec. 4.—A fine half-reel, giving excellent glimpses of Pittsburgh and its environs. The city itself is shown (without smoke!), and some interesting facts are given of the big steel works there.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 14.—Another of H. S. Palmer's funny animated drawings, picturing Paul's experiences with the new styles. On same reel with above.

A MUSICAL MIX-UP (Noveltv), Dec. 15.—A good deal of amusement can be got out of this picture, which is along the order of farce comedy. On opposite sides of a corridor are two music studios, one of which is occupied by a young musician and the other by a singing teacher, and a young man who teaches the banjo. A trick is played on the banjo teacher by three men who pretend to be deaf, dumb and blind. The story ends in the usual way two reels later.

BILLY DUNKS THE BANDITS (Patwall), Dec. 16.—A comedy number of the burlesque type, in which a young dry goods salesman dresses up as a cowboy and goes out to save a young girl from two unwelcome bandits. The picture is a good attempt to give a bandit's justice and becomes a hero in her eyes. This is quite entertaining.

SPIDER BARMOW'S SOFT SPOT (American), Dec. 17.—A Christmas story in which two women play criminals in order to present for some true children. One of them dresses up as Santa Claus in carrying out the plan. The number is interesting, but the good purpose of the deed does not quite justify the manner of its execution.

THE HOLD UP (Cub), Dec. 17.—This pictures more of the mishaps of Jerry. His adventures with Ciclyno Pete bring out several laughs. The number is characteristic and will amuse Jerry's admirers.

TWO HEARTS AND A THIEF (Beauty), Dec. 18.—A number comic, containing some bright situations, with Frank Borgez and Nava Gerber in the leading roles. An element is planned, but the mother frustrates this. Later a thief appears and complicates things. A pleasing love story.

THE INNOCENT WINK (Casino), Dec. 19.—Rather an amusing number, featuring Clay Fitzgerald as the wife of a dragoon. She has a nervous affliction which makes her right eye wink. This naturally brings on trouble in the congregation. A pleasing number of the kind.

Mutual Film Corporation Specials.

THE WINDWARD SQL (Reliance), Dec. 12.—A two-part drama directed by Francis Powers. William Hinckley and Violet Wilkey have important roles in the play. The production does not always ring true; there is danger that does not keep a steady average of consistency. The work of little Violet Wilkey is very pleasing.

THE ACE OF DEATH (Ritola), Dec. 15.—This three-part production from the Gaumont studios features Stella Hammstein. W. F. Hadlock directed the picture. The heroine is a lady of uncertain years, forming the groundwork of the plot. The situations are both funny and poignant, and Hugo Mack, Flora Fitz, Niora Frazer, Donald McBride, Anna Brody and Harry Fisher comprise a properly selected cast.

THE MANG OF THE POOLS (Mutual Masterpicture, No. 51—Tha-nosher), Dec. 20.—This five-reel adaptation of Dumas' "Count of Monte Cristo," the Thanoscher story, is one of the most interesting of the year,管家 has been used to the matter of costume, which does not always seem appropriate to the period, there is little fault to be found. A full review of the picture will be found elsewhere in this issue.

IN THE SUNSET COUNTRY (Manslag), Dec. 17.—A two-reel number, featuring R. Forrest Taylor, Neil Frenzel, Litesse Thorne, Frank Cooly and others. The story is of a conventional Western sort, quite interesting in plot, but not so strong in action as some. In it a young prospector aids a girl from the dance hall to escape from the life that had become repugnant to her. The girl repays him by saving his school compliments from a misused Arab.

THE MILL ON THE PISOS (Mutual Masterpicture, No. 52!—Tan-nosher), Dec. 21.—This is unusually fine production by the Thanoscher company. It is the story of a young woman of the underworld transformed through contact with a notable called "The Redemption." This happens when she is employed by the young artist to pose for a companion picture to be called "The Fallen Woman." A full review of this five-reel production will be found in our issue of Dec. 11.

Pathé Exchange, Inc.

PATHÉ NEWS, No. 96, 1915 (Pathé), Dec. 1.—Interesting items of this number are soldiers from Trinidad being reviewed by the Lord Mayor of London, children in Kansas who are in danger of tuberculosis being
Universal Film Mfg. Company, Specials.

THE BACHELOR'S CHRISTMAS (Rick), Dec. 15.—A three-reel Christmas story, featuring Jean Wilson, Dorothy Phillips and two children. The scenario was written by Wm. Addison Lathrop. It shows how in which a wealthy young landlord attains the property of a poor girl, who is forced to go on the stage to support her small brother and sister. The young man later meets the girl and plays Santa Claus for the children. The story is made well suited, but maintains a good Christmas flavor and makes a pleasing seasonal offering.

FATHER AND THE BOYS (Broadway-Universal Feature), Dec. 20.—An excellent five-reel comedy, adapted by Ida May Park from the play by George Ade. The veteran character actor, is seen in the leading part. He is supported by a good cast, including Louise Carrosse, Hayward Mack, Lou Coney, Thomas Chatterton and others. The story is a comedy of the heart's desire and a large part of the way in which a business man, worn out by the frivolous activities of his two sons, decides to take up the butterfly life himself and show them its advantages. He succeeds in demoralizing both the boys candidates for matrimony. A very pleasing comedy number.

THE TENEMENT HOUSE EVIL (Universal Special Feature), Dec. 20.—A two-reel drama, featuring Al Hohar and Rupert Julian in the leads. The story covers two periods, the first in colonial times and the second more modern, the principals repeating in each. The lovers are separated due to their caste but are united again, and the hero, who is a white man, is killed for abandoning his friends. A dramatic scene is the result. The story is funny in both parts and a successful one in every way.

CHRISTMAS MEMORIES (Gold Rooster), Dec. 21.—A three-reel Christmas offering, featuring Ella Hall and Robert Leonard. The orphan girl marries a city man. Later she tires of city life and flies back to the farm where her son is born. The story is moved up very effectively, the third reel being particularly strong. It makes a nice, seasonal offering and should have wide appeal.

FROM BRAVERY TO BILLIONS (L-KO), Dec. 22.—A two-reel burlesque number, featuring Alla Nazimova and Katherine Hammond. The story is separated into two parts, in which Nazimova is a famous stage actress and the public is made aware of the story of the old dear ladies to happier results. This is well-photographed, appealing in costuming and settings and is a story that both the interest well. It makes an offering that is better than the average.

WHEN ROGUES FALL OUT (Blson), Dec. 25.—A strong railroad story in three reels, featuring Helen Holmes, L. D. Maloney and J. T. Holmes. The story is a romance of a railroad franchise. One of the men, Hynes, who admires the president's daughter, schemes to have the paper stolen, then railroads the girl and underlings of the villainy in which he took part, aided by the girl. Helen Holmes does more of the daring work for which she is noted, dropping from a railroad bridge on to a fast-moving passenger train. The story is unusually well-constructed and holds the interest firmly.

Triangle Film Corporation.

LET KATY DO IT (Fine Arts), Dec. 19.—June Grey, Tallulah Bankhead, Harold Huddy and seven children are presented in this story. The story is a very different kind of play-drama. The story tells of how Katy, the only one of the household not afraid of work, was left with the care of the seven children of a kingly race. She slacks to maturity and lives with her uncle. Here an attack of the Mexicans is repulsed and an opportunity for spectacular results is made of the fact.

INNOCENCE (Koilc), Dec. 20.—This is a laber play in which are featured George Fawcett, Clara Williams and Willard Mack. The production has been well produced, and has the human element that makes such plays popular. The novel of the same name by O. Henry is the story basis.

Theatrical World.
World Film Corporation.

SEALED LIPS (Equitable), Dec. 12.—"The Silence of Dean Maitland," by Maxwell Gray, is the inspiration for this very impressive five-part picture, produced by John Ince with William Courtright, Armeen Ashley and Mary Charles playing the principal roles. The story is thoroughly human and its presentation in this photoplay is in all respects excellent.

THE SIREN'S SONG (Subbert), Dec. 13.—There are some effective scenes in this five-part melodrama produced by George W. Lederer; but in its entirety the picture is rather disappointing. Many of the situations appeared force and a lack of restraint too often characterizes the action. The most satisfactory performances are given by Charles Trowbridge and Helen Ware.

Miscellaneous Specials.

THE BURLGAR AND THE LADY (Sat.), State Rights, December.—James J. Corbett gives an able performance in the role of Raffles, a gentleman burglar, who eventually wins the love of the daughter of the man he threatened to rob. Claire Whitney is attractive as the daughter, and for the rest, the cast is adequate in a continuously entertaining five-part picture, directed by Herbert Blache and handled on the State Rights plan by the Sun Photoplay Company.

New Deodorizing and Perfuming Device

Massachusetts Concern Initiates Campaign for Placing on Market Fan Attachment to Purify Air of Theaters.

The Springfield Deodorizing and Disinfector Company, Inc., is preparing for an active campaign in the installation of its device for neutralizing all odors brought into a theater. A World man last week visited the busy Massachusetts town and called on the two principal officers of the company at their headquarters, 463 Main street. Frank S. Stone, the president, is one of Springfield's well-known residents and has for many years been a leading client with C. Philip W. Stone, the son of the president, is general manager.

The completed device and the liquids that perfume as well as deodorize are the result of experimentation for a year and a half of the two men named. The president has given special attention to the composition of the chemicals as to their deodorizing qualities. It has been his aim to avoid absolutely any headache or nausea following the circular use of the vapor, so mix them that even those most susceptible will be unaffected. With different kinds of vapor, he has experimented on bacteria in order to find the most efficacious germ destroyers. "We can give an exhibitor anything in the way of odor he likes," said Dr. Stone. "For instance, if for a special occasion he wants violet, we can give him that. The basic principle of all the liquids is the same. Our idea is not to do away with a ventilating system, but to supplement it.

The device is made to conform to any size of electric fan. The nickel apparatus, which is placed in front of the blades, carries at the top a small container. By the pulling of a string or the pushing of a button the liquid is released into the aerial rubber tubing by a freely moved cloth. Through the courtesy of Manager Henry B. Schoch, the writer stood at the orchestra rail of the Bijou theater in Springfield, with twenty-six rows of seats intervening between that point and the demonstrating fan. In a couple of minutes the vapor made its presence felt—and not unpleasantly. It is estimated by the officers of the company that a five-minute operation a half dozen times a day will be sufficient to keep the air sweet. The president suggested that at a conservative estimate the fan retained at least 75 per cent of its power when the device was not in operation.

The company has prepared sixteen combinations which will be carried in stock. Some of these were demonstrated, including among others opera bouquet, sweet grass, violet, lemon. The company makes no charge for the device, the installation following an order for a stipulated quantity of liquid. Many Massachusetts houses already have been equipped and it is planned to extend operations to other States as rapidly as possible.

KELLY DOING GOOD WORK.

Anthony P. Kelly, whose very successful feature film, "The Soul of a Woman," led to his present engagement as Lubin's chief scenario man, is at work on a new feature for that company, entitled "The Light at Dusk." Lubin will soon release two of Kelly's four-reel original stories, called "The Sorrows of Happiness" and "The City of Failing Light." Through W.-V.-S.-E will be released this five-part feature, "The Streets of Silence."


A LITTLE thing like being bitten by a ferocious bull dog doesn't seem to faze George Beban, the World Film star, provided, of course, that the animal's teeth have been carefully sterilized before the ensuing scene is enacted.

They were taking the exterior stuff for the new feature drama in which Beban will star, "The Genius." They were proceeding with a scene in which Beban quarrels with his wife. The bull dog leaped into the picture and seized Beban by the leg.

"Great," directed Director Maurice Tourneur.

"Ouch!" cried Beban. "Let go, you brute!"

The cameraman, not realizing the effect of the dog's impromptu entrance upon the scene, had stopped turning the crank.

"We'll do that bit over," said Tourneur, as some one called off the dog.

"What bit?" queried Beban, the dog biting bit?"

"Yes," said the director, enthusiastically. "It's fine."


This ran back and fourth several times.

"Sterilize his teeth and I'll do it," ultimately agreed Beban.

They sent for tooth brushes and various dental antiseptics. Three men held the dog while its owner did the sterilizing.

Then they repeated the scene. The dog was released. He leaped forward—and began to lick Beban's hand.

"Ha! ha!" said Beban.

"Ha! h—l!" said Tourneur.

Vaudette Theater Changes Hands.

The Vaudette theater of Chino, Cal., has been sold by Fred Jackman to Harry B. Stark of the First National Bank of that city.
Manufacturers’ Advance Notes

"THE BANKHURST MYSTERY" (Reliance).

A departure of Remar, the detective, whom followers of Reliance photoplays will remember as a heroic figure of force and daring, is the theme of this Reliance feature. A. D. Sears again plays the detective, while Irene Hunt, Margie Wilson, Alfred Paget and Jack Brammell are other principals. The great diamond which Remar saved from the "Queen of the Band" (Reliance feature) is again the object of crooks. Mason (Jack Brammell) is manager of the jewel shop in the vault of which the diamond is kept. He plans with Hanson, hotel keeper (Alfred Paget), to steal it. Mason’s wife discovers the plot. She is slain by Hanson and the local police cannot find that her death was other than natural.

Remar is called in to solve the murder mystery. Ultimately, by means of footsteps near the body, he fastens the crime upon Hanson.

Meanwhile Hanson and Mason have taken the huge diamond from the vault. Remar gets hint of the crooks’ plans, but Hanson and a female confederate escape in an automobile with the gem. Remar follows in another machine. He overtakes the criminals but is stabbed and falls to the ground. He is picked up later by his assistant in another automobile. A final race with the crooks’ car follows which ends in victory for Remar and the ultimate punishment of all the guilty.

The auto racing scenes are thrillingly presented, and it is no secret that A. D. Sears ran considerable risk in making his fall from the onrushing car. Closeups are used with rare artistic utility to show how the mysterious murder was committed and how it was solved.

MISS ZEIDLER IN BIG “A” FEATURES.

Miss Leatrice Joy Zeidler has been engaged to play leads in all future productions of the Nola Film Company, one of the releasing companies of the Associated Program. Miss Zeidler holds the unique distinction of being the only player of the Nola Film Company who has played in all of its productions and is held over for the Big "A" productions. Miss Zeidler is of a vivacious, ingenious type, though she also displays great skill in the interpretation of dramatic roles. Her beauty is that of the Spanish type, the kind that is liked by the patrons of the silent drama, as it photographs beautifully. The next feature she appears in, in which she triumphs over all her former performances, is "The Turning Point," soon to be released on the Associated Program.

LEONARD MAKES ANOTHER OF HIS FAMOUS BOOB COMEDIES.

With the possible exception of the serial feature, "The Master Key," there is probably no type of story which has made Robert Z. Leonard’s name so welcome on the Universal program as his intermittent series of "Boob" comedy dramas with himself in the role of "Boob." Those of any exhibitors and film fans the country over will be keenly interested to learn that he has just completed another of these two-reel subjects, this time the story of an amateur detective who scores a scoop on the real article sent out from the city on the trail of a gang of bandits.

"The Boob’s Victory" is the title of the tale and in it Leonard plays the role of the corn-fed country boy whose interest is always divided between the work he is hired to do and the studying of a little hand-book on the subject, "How to Become a Detective." During the two reels comedy situations alternate with dramatic crises in a way that lends strength to both. This is the first of Leonard’s productions since returning from Arrowhead and in it Ella Hall plays opposite Leonard, with Marc Robbins and Kingsley Benedict comprising the supporting cast.

KINEMACOLOR MAKING A FEATURE.

The Kinemacolor Company has just started the production of a new five-reel feature to be called, "Her American Prince," and is a picturization of the play of the same name. It is a romance of the order of "Graustark."

Arthur Donaldson is to be featured in the part of Baron Von Blumberg. Miss Ormi Hawley will play the leading feminine role. In the supporting cast the leading male role, opposite Miss Hawley, is Bradley Barker. The juvenile lead will be played by J. Frank Glendon.

FANNIE WARD IN "THE CHEAT" (Lasky).

There is unusual interest attached to the coming Lasky Feature Play Company’s release, Fannie Ward in "The Cheat," a Cecil B. De Mille produced picture, which will be shown in Paramount theaters December 13. Jesse L. Lasky, in a letter to W. W. Hodkinson, president of the Paramount Corporation, declared his belief that the production was one of the very best, if not the best, photoplay the producing firm has done, and that it certainly places Fannie Ward in a foremost place among motion picture actresses.

Hector Turnbull is the author of "The Cheat," the story of which finds an application to thousands and thousands of families. It is the story of an extravagant and unthinking wife who compromises herself through thoughtlessness. In the moment of her great peril her husband comes to her rescue, shoulders the blame for her pistol attack on a wealthy young Japanese and stands trial for the assault.

The verdict of the jury is that the husband is guilty. But the wife goes to the stand, tells the true story, shows the mark which the Japanese made on her sholder and wins the ac-
“RECKONING DAY” (Essanay).

The bitterness of an unhappy married life which finally turns into the sunshine of happiness is the theme for this three-act photoplay. The girl weds a young deacon who has the dashling brilliancy, which young women are said to admire in men, only to find he is a forger and blackmailer. Her life is made miserable until the young man is forced to flee from the city after being exposed in a fraud. She hears that he is dead and marries again, only to find out that he is alive. The deacon, whose husband enters her home at sight to extort money from her. There unfortunately he meets a burclar, who kills him. The girl then finds happiness with her new husband, who has all the good qualities the other lacked. E. H. Calvert plays the deacon with all his characteristic faculty of making himself hated in the villain role. Elizabeth Burbridge takes the part of the girl.

“CISSY’S INNOCENT WINK” (Rialto).

Cissy Fitzgerald is always recognized on the screen by the fascinating wink, which one may almost regard as her “trademark.” This has been taken advantage of by Ben Cohen, who has written an extremely humorous Casino Star Comedy about “Cissy and Her Wink.”

Miss Fitzgerald is introduced as the young city wife of a Deacon in a rural community. Unknown to the deacon, she has a nervous affliction which takes the form of an unconscious wink. “Budd” Ross as the deacon puts into his playing all the skill that comes from his years upon the stage as a comedian. When the deacon brings Cissy to his village home and introduces her to the men in his congregation, Cissy gives them all the wink. They think she is flirting with them and complications follow fast and furious. The chief offender is played by Charles Craig, who has been seen to such good advantage in some recent Casino Star Comedies.

The play is staged by Director Edwin Middleton with his usual care, and embodies all the fun one finds in such plays as “The Old Homestead.”

THE CLEAN UP” (American).

Edward Coxen, the leading man of the Coxen-Greenwood Company of “Flying A” players, is ill. Coxen contracted a severe cold recently and complications have set in to such an extent that Ed has been forced to take to his downy couch for a week or two at least. In the “Clean Up,” a two-reel “Flying A” drama, a forthcoming American release, Miss Winifred Greenwood appears without her co-star. It is the first time for many months that the American has scheduled a week’s output of film without the capable Coxen appearing opposite Miss Greenwood. Coxen’s illness for a time was the cause of much apprehension among his conferees, but reports from the sick-room are now to the effect that threatened pneumonia has been averted.

THE GIRL AND THE GAME” RELEASE POSTPONED.

In response to the requests of a large number of exhibitors the release of “The Girl And the Game,” the Signal Film Corporation’s series of railroad stories, featuring Helen Holmes, to be released through the Mutual Film Corporation, has been set forward to December 27th.

“SPEED KINGS” (Vim).

“Speed Kings” and “Mixed and Fixed”—Vim Comedies of December 17 and 24, respectively—promise to abound in unique and comical situations.

“Speed Kings” is the story of a couple of men—Pokes and Jabbs—who receive an automobile in payment for a debt and proceed to get the speed fever. The picture is marked by the explosion of an automobile which is said to be a most realistic bit of photography.

“Mixed and Fixed” presents a mix-up in wives and husbands, a mask ball and a “dummy” figure which is the cause of all the fuss. The comedy ends in a lively chase which promises to surprise even the most blase.

In both of these comedies “Bobbie” Burns and “Wait” Stull as Pokes and Jabbs are featured with pretty Ethel Burton as chief support.
GAUMONT TO RELEASE A COLORED FILM.

Giving its December 29 photoplay a holiday atmosphere by tinting the film, the Gaumont company will release on the Mutual Program a beautiful Rialto Star Feature called "A Prince of Yesterday." To secure the utmost in the way of pictorial effect, this p r o m i s t i c p l a y h a s b e e n p r e s e n t e d in costume amid settings of unparalleled richness.

The story deals with the efforts of the Prince of Ballanza to resist his councilors who seek to force him into a marriage of state with a princess whom he has never seen. Accompanied by one advisor, he travels in foreign lands, and happens to see a beautiful maiden at a convent casement. Unwittingly he has been brought to the very girl that he must marry to give his state happiness and prosperity. The love story develops along natural lines.

Whatever the beauty of the story, it is rendered incomparably greater by the wonderful effects of color. It is a multiple-reel photoplay, and as a holiday offering will be welcomed by exhibitors who delight in giving their patrons unexpected treats. It is released without extra charge on the Mutual Program as a regular Rialto Star Feature.

"THE TERROR OF THE FOLD" (Centaur).

The first Centaur Feature production directed by William J. Bowman, until recently director for Francis X. Bushman, is "The Terror of the Fold," a two-reel drama to be released December 30 on the Mutual program. In view of Mr. Bowman's past performances (he has staged a large number of photoplay successes), exceptional contributions are expected of him, and in this, his first effort, every anticipation has been realized.

The story of "The Terror of the Fold" was written by Miss Theodoria Harris, of David Horsley's scenario staff. It has a powerful motive charmingly treated. The scenes are laid in the woods of the Northwest and are decidedly picturesque. Some very thrilling scenes are enacted by the principals in the cast and theBoostock pumas, which are just being brought before the camera.

Besides being Mr. Bowman's first effort for Centaur Features, the picture marks the initial bow in this brand of William Clifford, erstwhile associate of Francis X. Bushman, and other stars in photoplay features. Mr. Clifford assumes the leading character, that of a government forest ranger. He is assisted by Miss Marvell Spencer in the leading feminine part; Mr. Ed. Alexander in the character lead, and Mr. Howard Millercott in the "heavy" role.

GERALDINE FARRAR IN "TEMPTATION."

Geraldine Farrar is to be seen in another Lasky Feature Film Company's production on the Paramount Program. The photoplay is a six-part feature, produced by Cecil B. DeMille, and entitled "Temptation." It will be shown in Paramount theaters for the first time on January 6.

Coming at a time when Miss Farrar's film version of "Carmen" is breaking records as a feature attraction throughout the country, announcement of the release of "Temptation" has evoked the keenest interest among motion picture men and the public.

It is the story of a grand opera prima donna, her trials, troubles and tribulations in the long, hard fight to the top. That many of the incidents which comprise the play have been taken from Miss Farrar's own personal experiences, lends no small amount of interest to the production. Many of the scenes reveal for the first time publicly the manner of life and artistic business behind the scenes of a great opera house.

Hector Turnbull, formerly dramatic critic of New York Tribune, is the author of "Temptation."

Geraldine Farrar appears in the role of Renee Dupree, a young American student of singing, who is able to pursue her studies by reason of a small income she earns by singing in big restaurants. She is in love with a young violinist and composer. One night Muller, the impresario of the opera company, sees Renee sing, sends for her to come to his table at the restaurant, where he is sitting with a young woman who is infatuated with him, and invites her to try for a place in the opera company.

Theodore Roberts never has done anything better than his interpretation of Muller, the impresario. Pedro de Cordoba appears as Julien and the cast includes also Raymond Hatton, Anita King and Elsie Jane Wilson.

RAVER TO USE PILOT STUDIOS.

Harry R. Raver, president of the Raver Film Corporation, has made arrangements through the courtesy of Dr. Shallen-berger of the Arrow Film Company for the use of the Pilot studios, located in Yonkers.

This gives the Raver Company added facilities for the filming of the interior scenes of "The Other Girl," the successful Augustus Thomas stage play, which they are producing. At the outset it was thought that the production could be completed with the use of but one studio. Up to the present time the Gordon studios, on Staten Island, have been used exclusively. This new arrangement will not only facilitate the making of interiors, but also the filming of the outside scenes. Many of the locations have been picked in Yonkers, while other desirable spots were found on Staten Island.

CHANGE OF RELEASE DATE FOR RIALTO STAR FEATURE.

Announcement that "The Secret Agent" would change dates on the Mutual program with "The Ace of Death," in which Miss Stella Hammersen is starred, has just been made by the Gaumont Co. Both these multiple-reel productions are Rialto Star features. "The Ace of Death" will be released Dec. 15 and the other photodrama Jan. 12. Robert T. Haines is the star of "The Secret Agent."
THE MYSTERY OF CARTER BREENE" (Centaur).

The first episode of the "Adventures of Allan Dare," made by David Horsley and released under the brand name of Centaur Star Features, is entitled "The Mystery of Carter Breene." It is in three reels and will be released Wednesday, December 22, in the regular service of the Mutual program.

Unlike other continued pictures, this series will offer a complete story in each release. One picture will have no bearing on the preceding or subsequent release except that the principal characters are retained throughout. Each time another adventure of Allan Dare will be taken up and carried through to its final solution so that in the case of a patron missing a release the chain of the series will not be broken beyond following.

The advantage of carrying a series of this kind is manifold, as has been shown in the experiences of the biggest magazines of the time. A likable character when introduced will naturally bring to the magazine a number of followers, which will be maintained and increased with subsequent material concerning the same character. The Wallingford, the Craig Kennedy and the Penrod stories of Booth Tarkington are few of the instances in point. The same principle applied to motion pictures can only be expected to result the same way.

The series is written by Crane Wilbur, who has shown unusual ability as a photoplaywright with such scenarios as those used in "The Blood of Our Brothers," and "Could A Man Do More?" In each picture Mr. Wilbur will also enact the leading part.

In the cast besides Mr. Wilbur, who plays Dare, are Carl Von Schiller, Gordon Mullen, J. H. Lynch, Edward Collins, Celia Sante, Mrs. Williams and a host of others. The production was made under the direction of Robert B. Brodwell, with the assistance of E. F. Bishop. The next release of the series will be made in January.

IVAN ADOPTS STATE OPTIONS.

State right buyers no longer can purchase individual productions of the Ivan Film Corporation. For, as the records of the past few weeks in the sale of "Concealed Truth" and "Forbidden Fruit" demonstrate, state right buyers are eager for all Ivan productions. Answering the requests of many of his customers, General Manager Chadwick of the Ivan Film Corporation has evolved a new plan of selling his productions. He is disposing of options on his entire yearly output of a feature a month. He is connecting with the foremost state right buyers in every territory where possible, and is guaranteeing features of Ivan one a month regularly hereafter.

Statements to the effect that state right buyers haven't the faith of their own convictions is belied in the present Ivan situations. The state right buyers are taking deposits on their faith in Ivan's "making good." Announcements have not been made yet of the titles of the forthcoming Ivan productions. Nevertheless, for half of the country has been sold on all Ivan productions issued during the coming year.

NOLA FILM CO.'S ACTIVITIES.

Two Orleans beauties are to have leading parts in the dramatic and comedy pictures of the Nola Film Company, the principal stock of which concern is owned and controlled by local persons. One of the girls is Miss Leatrice Joy Zeidler, who is to be leading woman, and the other is Miss Madelyn Nichols, who will be ingenue for the company. Miss Zeidler is a vivacious beauty of the Spanish type, and has acted in all Nola films produced so far.

The second girl is the daughter of J. W. Nichols. She was picked out by Prof. George H. Dorsey of the University of Chicago as a beauty who would register well in the pictures. Miss Nichols has been on the stage, having played with Emma Bunting in stock.

Plans for producing films equal to the best from California and the East are being made at the Nola studio. Captain William J. Hannon, president and general manager, has just returned from New York, where he signed up Walter Morton former Pathe and Edison director, to show the Nola players how to act. His new cameraman is Norton Travis, formerly with William Fox. William Morgan Hannon will be scenic editor and assistant director. The assistant cameraman is H. Guy Uyama, who once worked with David Griffith.

Nola films are to be released through the Associated Film Sales Corporation.

MUSTANG, NEW TYPE OF WESTERN DRAMA.

Without much ado, the old type of Western film drama, with its buckskin heroes, chaps, and cowgirls, is giving way to a new type of Western, featuring the work of Moving Pictures, Inc., and the American Film Co., Inc., and released on the Mutual Program, indicates the change that has been wrought. These productions are all the thrilling action that was seen in the old type of Western drama, but in addition have some stronger plots, involving intense emotional acting—stories that are more realistic and true to life.

In explaining the situation that brought about the new Mustang film productions, Samuel S. Hutchinson, president of the American Film Co., Inc., said: "I have made a deep study of the production of Western dramas. There is a big demand for them; but the material of this type that was marketed as late as six months ago, in which only a wild chase was necessary for a film to be labeled 'Western,' cannot find a place in film service today."

A DAUGHTER OF THE CITY" (Essanay).

"A Daughter of the City," a five-act Essanay feature, adapted from the play of H. S. Sheldon, deals with a problem growing out of the present-day economical and social conditions. It is the story of a girl who, through the combination of beauty and poverty, falls prey to the flesh-hunters.

The parts of the play which point out the great evil threatening the girl are deliberately handled and fascinating. These parts are necessary to the story and point out the moral with force and strength.

Marguerite Clayton, who plays the part of the girl, who falls into the trap of the rich flesh-hunter, is ideally cast. She is beautiful and her large eyes look out at you from the screen with all the innocence of the character she represents.

E. H. Calvert, who takes the role of the wealthy business man looking for young girls as his prey, carries out his part in a way that makes his sinister motives stand out clear and sharp, but he stops short of any demonstration that could give the slightest offence to the most fastidious. He pursues his victims as a hunter pursues game, carefully, relentlessly. His patient, methodical efforts to trap the girl bring a shudder at the calculating villainy of such men, and sounds a note of warning to all young women.

There is no melodrama, no killing, no hysteria. The photoplay is a cross section of life as it is today, and men are not killed as a general rule for plotting against the virtue of a girl. But the libertine is punished in a much more effective way than the killing. He has made of himself what he is in the light his wife's contempt and utter scorn throws on him. And the girl is saved through the loving friendship played by the American Film Co., Inc., to her falling into and watching over her, until he could prove to her the evil intent of the man who was supposed to be befriending her. The picture is logical and well constructed under the direction of Mr. Calvert.
PERKIN'S PEP PRODUCER" (Selig).

"Perkin's Pep Producer," released Monday, December 28th, through General Film service, is perhaps one of the most comical of the rural productions that have made "The Chronicles of Bloom Center" so popular. The same cast of characters which has added so much to the entertainment of the preceding Bloom Center Chronicles disport themselves in this latest comedy.

Bloom Center is peaceful, but in Pleasant Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a

Scene from "Perkin's Pep Producer" (Selig).

marvelous fluid guaranteed to make one feel like new. The Bloom Center Bugle states that Bloom Center needs a trained nurse, and Percival Perkin decided that his wife, Lucy, should supply this demand and do the advance advertising for the patent medicine. The masculine Bloom Centerites are immediately interested when the beautiful young nurse arrives among them. Many become suddenly ill, and the nurse is called to attend them.

Slim Eggert arrives in the village and is taken really ill. The doctor pronounces the case smallpox. In the midst of confusion, Percival Perkin arrives. He gives Slim a dose of whisky instead of the Pep Producer, with most beneficial results. The sales are numerous. When the Bloom Centerites go behind the barn to drink the stuff, they find it quite different from the sample. It is too late, though, for the Perkins are far down the road toward the next town they will victimize.

"THE DRAGON" (Equitable).

In the Equitable's forthcoming release, "The Dragon," the story is told of youth and innocence issuing forth from an humble home to conquer the dragon which it has been told lurks in Fifth Avenue, the city's great highway of fashion,

Scene from "The Dragon" (Equitable).

seeking what it may devour. Youth and innocence are personified by Miss Margaret Fischer, and the one who warned her of the perils of the city's artificial life is her old father, who has suffered at the teeth and claws of the dreadful monster.

She meets various people of various sorts and conditions, among them being most of those who had brought ruin to her father and his family. Totally unconscious of the fact that she is working out the decrees of fate, she in her turn brings desolation to those who had injured her father, and retribution, if not poetic at least effective, overtakes them.

Scene from "The Hold Up" (Cub).

The scenes of the play include many taken in the streets and avenues of this city. Fifth Avenue in particular, being the locale of some of the most striking—a big department store, a downtown bank, Washington Square, the downtown Italian section, and other sections of the great metropolis being included in the "locations." The fortunes of the family are recuperated through the results of the heroine's adventures, and the final triumph over the powers of evil embodied in the dragon of Fifth Avenue makes a happy ending, and shows that the law of compensation some times works out in a peculiar way. The story is the first produced for the Equitable by Harry A. Pollard, and is regarded as a production of the highest class.

"THE HOLD UP" (Cub).

The Cub Comedy release on the Mutual program for December 17 entitled "The Hold Up" presents George Ovey in the character of a guy Lothario under the always applied name of Jerry. As a swashbuckler, however, he is a questionable success, since his proclivities eventually land him in jail.

Jerry is in love with Wilhelmine, at present the attentions bestowed upon her daughter. In order to get her daughter from Jerry's influence she plans a long automobile trip. Bessie is not to be coerced in such a manner and tells Jerry of the plan. He promises to rescue her.

The party starts out and on the road is held up by Cyclone Pete, a Mexican bandit. Jerry has hovered near and, in the spirit of bravado, creeps up behind Pete, endeavors him unconscious, and then takes from him all valuables, turning them over to the victims.

In time Pete revives and starts out for a country hotel, where Bessie and her parents and Jerry are enjoying themselves. Arriving there he starts on a rampage, shooting up the place and everybody in sight. One of the panic-stricken guests calls the police, who arrive while the excitement is at its height and put an end to the trouble by carting Pete and Jerry to the calaboose.

Besides George Ovey as Jerry, there is in the cast George George as Cyclone Pete; Belle Bennett as Bessie; Jefferson Osborne as her father; Janet Sully as her mother, and a host of others.

SElis STUDIO NOTES.

Colin Campbell, Selig director, together with his stock company, including Thomas Santschi and Bessie Eytton, left Los Angeles for San Francisco on December 22. They took water scenes for a forthcoming Selig Special, "Flotsam and Jetsam," will be filmed. Director Campbell and his "N'er-do-wells" of company were taken to the Panama Canal, and therefore it was appropriate that Mr. Campbell and company should have been present at the closing of the Panama "Ferry".

Lewis Cody has joined the Selig Polyscope Company as a leading man and will show to the best of advantage as "Donald Harragon" in "The Grinning Skull of Respectability," a Selig drama by W. E. Wing, now in course of production.

The Selig Jungle-Zoo possesses six fine specimens of llamas. These have recently been broken to harness and carrying packs and they will be used in a South American feature pictureplay.

Producer Wm. Robert Daly, of the Selig Company, claims he has a remarkable detective story in "The Uncut Diamonds," a single-reel melodrama. Fritzi Brunette is featured, supported by E. J. Pell, Frank Clark, James Bradbury and others.

Frank Beal, Selig producer, has started work on a highly dramatic one-reel without entitled "Her Dream of Life," in which Harry Metayer and Grace Darmond will appear.

Earl Foxe, member of the Selig company of actors, is one of the best-known dancers in the country.
Chaplin in "Carmen"

Essanay’s Popular Comedian Does a Burlesque on Well Known Story.

"Carmen," the classical tale of love and passion, written by a Spaniard and so appealing that it has been translated into every language in the world and made into a play and into an opera and finally into a photoplay by two different companies, is the vehicle that Charlie Chaplin has chosen for his next offering to the world of mirth. The thing is so big that it lends itself readily to burlesque. And Chaplin as the smitten soldier uses Edna Purviance and the situations made by the story to such effect that the play is one continuous laugh. The situations aren’t changed. But it is Chaplin, as the "lowbrow" in the part, that makes it ridiculous. Edna Purviance is a beautiful, passionate Carmen and Chaplin is a well-meaning and therefore extremely funny lover.

LIONEL BARRYMORE WITH METRO.

Lionel Barrymore has signed a long time contract to appear exclusively in Metro feature productions, according to an announcement made at the Metro offices in the Heidelberg Building early this week. Mr. Barrymore recently finished playing the stellar role in "A Yellow Streak," a Columbia-Metro feature. It is Mr. Barrymore’s present plan to take a rest of several weeks before starting on his next picture. During this time he will go to the wilds of Long Island on a shooting trip, in quest of the festive wild duck. While on Long Island, Mr. Barrymore expects to spend a day or two on the country estate of his illustrious uncle, John Drew, who lives near Southampton. Immediately upon his return to New York, Mr. Barrymore will begin work on the big five-part feature, "The Mysterious House," in which he will be co-starred with Marguerite Snow. "The Mysterious House" will be produced by the Columbia Pictures Corporation, for release on the Metro program. It is the first time that these two stars have been engaged for the same feature, and their joint appearance will be welcomed by a host of admirers.

"VITAGRAPH FAMILY."

The "Vitagraph Family" is the name of the attractive snappy new house organ issued weekly by the Vitagraph Company. Its purpose is to create a spirit of loyalty, co-operation, efficiency and harmony among the various individuals and departments of that concern, in order to reach out towards a higher achievement in years to come. "The Family" is edited by J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph Company, and besides containing a great many "Donts for Directors, Actors, Camera Men, etc.,” it contains some valuable information on the proper making of pictures.

EQUITABLE’S FOR THE NEXT QUARTER.

The definite program for the Equitable Motion Pictures Corporation, which releases through the World Film Corporation, has been laid out for the forthcoming three months.

Following Henry Kolker in "The Warning," William Court- nay in "Sealed Lips," and Gall Kane in "The Labyrinth," will be seen Margarita Fischer in "The Dragon," which is now completed, and which represents the best work of Director Harry Pollard. This release date will be December 27th.

Julia Dean makes her first appearance in an important picture in the Triumph Film Corporation’s Visualization of the well-known play, "The Ransom," which is in the final stages of studio and laboratory work now and which will reach the program January 3rd.

Molly McIntyre, late star of "Bustin’ Pulls the Strings," and "Molly McKay,” will be seen in S. E. V. Taylor’s original story, "Jan Perrine," or "One Night," which Mr. Taylor wrote and which he is producing for Equitable. Miss McIntyre is making her debut in this picture, which will characterize the program January 10th.

Marie Empress, last seen in a Metro play, comes from the Triumph Film Corporation’s plant in a stirring, interesting tale, "Behind Closed Doors." Miss Empress will feature the program January 10th, after which will come Muriel Ostriche in "Babette of the Ballyhoo," Frank Sheridan and Lily Cahill in "Caste," Gall Kane in "Her God" and Charles J. Ross in "The Senator."

In addition to the above stars, Marguerite Leslie, Teddy Sampson, Carlyle Blackwell and Clara Whipple will be seen in important productions.

A NEW A. C. F. PRODUCTION.

The wealth of the war-film controlled by The American Correspondent Film Company, Inc., is due to two facts: it has official permission to get German pictures; and it has war correspondents at once daring and indefatigable. "The Battle and Fall of Przemysl," released a few months ago, and "The Battles of a Nation," the success of the Park theater, are so popular that those who saw them will hail the appearance of the latest A. C. F. feature, "The Warring Millions."

"The Warring Millions" has had a run at the Olympia Theater in Chicago and police were necessary at each performance to hold back the crowds who came to see it. "The Warring Millions" is a faithful presentation of actual happenings taken on the battlefield by noted correspondents, among whom are Edward Lyell Foy, A. K. Dawson and Jack Everett.

CONTRACT FOR ASSOCIATED PROGRAM.

To have three exchanges of a competitive program sign up in one day is the honor that was thrust upon the Associated Program on Saturday, December 4th. Fred Murphy has signed up for two exchanges, Buffalo, N. Y., and Boston, Mass., and H. A. Lande, of Pittsburgh, has signed up for his territory.

"THE LITTLE PURITAN" (M-IN-A).

"The Little Puritan," the M-In-A release of December 23, is said to be a high-class comedy possessing considerably more of a plot than the average one-reel comedy. It deals with the rivalry between two New York theatrical managers and how

Scene from "The Little Puritan" (M-in-A).

one of them finally gets the better of the other in a most unique and comic way.

"Smiling" Bill Parsons, who has played the lead in several laughable M-In-A releases, takes the part of Hubert, a theatrical manager, who is baffled by his rival with the invaluable aid of Corinne, a dancer. The part of Corinne is taken by Constance Talmadge, who has also appeared to advantage in many M-In-A releases in the past.

Scene from "Charlie Chaplin's Burlesque on Carmen" (Essanay).
PATHE TO RELEASE "LIFE OF OUR SAVIOUR."

Pathe will release on the Gold Booster program for Christmas week the famous seven-part "Life of Our Saviour" in Pathe color. This very costly production has probably attracted as much or more notice than any photoplay ever produced. Years were spent in its making and thousands of people employed in the cast. The principal parts were played by the leading celebrities of the Parisian stage, and the bewildering number of historically correct costumes had to be specially made. The subject lends itself particularly well to color and the glowing splendor of many of the scenes is almost beyond description. It is difficult in a play of this character to give a thoroughly harmonious and reverent interpretation, but the success with which it has been done in "The Life of Our Saviour" is proven by the universal praise which has been given it by the clergy and educators everywhere.

THE EQUITY MOTION PICTURE CO.

The Equity Motion Picture Co., Inc., of New York, that has been filming comedies featuring Billy B. Van, the comedian, and the Public Service Film Co., of New York, that has been handling and exhibiting moving pictures, have combined forces with a capitalization of one million dollars, with Billy B. Van as president, Joseph Leblang, vice-president, Alexander L. Jones, treasurer, and Morris Cohen, secretary and counsel. The administrative offices of the company are located in the Strand Theatre Building. The new Equity Motion Picture Co. have built a studio at Ridgefield Park, New Jersey, where they will commence picture making on or about the first of the year.

HAROLD LOCKWOOD IN "THE TRAGIC CIRCLE."

The thousands of admirers of Harold Lockwood, one of the leading photoplay actors of the day, will be delighted to learn that he is to appear in a number of two-reel subjects to be released at intervals by the American Film Company, Inc. The first of the two-reel Lockwood pictures will be "The Tragic Circle," which will be released December 27th. A particularly strong cast will appear in "The Tragic Circle." In addition to Harold Lockwood, Miss Mary Allison, William Stowell and Ashton Badet have prominent roles. The picture was produced by Thomas Ricketts, who has directed a number of notable recent successes, including "Damaged Goods," "The Secretary of Foreign Affairs," "The House of Scandal" and "The Buzzard's Shadow."

CHANGES IN V-L-S-E FORCES.

Announcement is made that C. E. Shurtleff, formerly of the Atlanta office of the Big Four, has been transferred to Detroit, to take charge of the sub-branch office in that city, which is under the supervision of Sydney E. Abel, manager of the Cleveland office. Another addition to the Big Four's constantly increasing sales organizations is that of Allan J. Bachrach, who will be attached to the Washington sub-branch office, and will work in North Carolina and Virginia. Mr. Bachrach was a former exhibitor, who made quite a name for himself by reason of advanced methods while manager of the Washington house of a Brylawski chain of theaters.

Mr. Bachrach entered the sales field of the industry when he became affiliated with the World Film office in Washington, under Leon J. Bamberger, who was then its manager. Mr. Bamberger is now sales promotion manager of the V-L-S-E, so that Mr. Bachrach will again come under the notice of the man who first introduced him to the marketing side of moving pictures.

Scene from "L'I'll Get Her Yet" (Universal).
SMILEY BUSY ON SECOND OCEAN FILM.

Joseph W. Smiley, chief director for the new Ocean Film, who has just completed "Life Without Soul," five reels, in seventeen days, based upon Mrs. Shelley's classic, "Frankenstein," which will be an early 1916 release, is now engaged in forming his company for his second Ocean picture, "The Baptist Youth." Mr. Smiley's own scenario from the novel of the same name by W. J. Locke, the celebrated English author, who wrote "The Morals of Martin Beck," and made some of the best sellers. He has engaged Lillie Leslie as the leading woman. Wilmuth Merkyl for the title role, William Cohill, John H. Smiley, Charles Graham and Sue Balfour. As usual, Martin Faust assists Smiley.

CONGRESS TO SEE "THE BATTLE CRY OF PEACE."

At the instigation of Mrs. Storey, president of the Daughters of the American Revolution, the members of the Senate and the House of Representatives witnessed a private showing in Washington on December 17th of V-L-S-E's famous message on prohibition. Mrs. Storey sought to secure the consent of the President to attend this performance, and was told that, while Mr. Wilson feels that the picture is performing a wonderful work, he would have to forego the pleasure of viewing it because of demands which will overwhelm him in the white house. Mr. Wilson feels that "The Battle CRY of Peace" should have a marked influence on the action of Congress in handling President Wilson's recom- mendations for Prohibition, and the picture is receiving throughout the country.

PIONEER HAS "THE BURGLAR AND THE LADY."

Announcement is made by the Pioneer Feature Film Corporation, 120 West 46th st., New York, that they have secured the New York State rights to "The Burglar and the Lady." This is an enthralling drama in five stirring reels, adapted from the play of the same name, and featuring James J. Corbett and the favorite stage beauty, Miss Claire Whitney. Though the picture will be released on December 28th, advance bookings are already coming in. Theatrical Enterprise has secured the first booking at the New York theater, Broadway and 44th street, on December 28th, and the Pioneer will cheerfully issue invitations to all exhibitors who are desirous to witness this exhibition.

CHURCHES BOOK "MANGER TO CROSS.

The fact that church and school authorities have used religious literature and trade publications seems to be born out by the trend of the general public's experience since the original announcement that this year the holiday feature, "From the Manger to the Cross," will be booked during the Christmas season. A number of inquiries have been received from church and school authorities, though the only announcements which have been made in the trade publications so far, to play heavies. Mr. Carey worked in the Selig studios in Chicago under the direction of William Boggs playing character leads in 1910 and 1911. He also played under Director Frank Howard of the same company, Mr. Carey's former connections before joining the picture business were with E. H. Sot hern in repertory. He played characters with the Edna Mae Lyric Stock company at the Grand theater, New Orleans, La., in 1910, and also played with the Baldwin-Melville Stock company in Buffalo and New Orleans.

Helen Rosson contributes a wonderful bit of character acting in "The Pitch of Chance," a two reel American "Mustang" drama to be released December 24th.

Pauline Frederick is delighted at the prospect of changing from the Egyptian atmosphere of "Bella Donna" for the regu- lar, calm and collected American atmosphere of "Lydia Gilmore," which will be the next photoplay in which the Famous Players star will appear.

"One Against Many" is the title of another Lenora Alm- worth picture which William C. Dowlan is this week putting on at Universal City. The story will be completed in three reels and in it Dowlan plays opposite Gloria Fonda.

Julia Swayne Gordon, Robert Whitworth, Arline Pretty, Arthur Cosine, and Leo Delaney will be featured in Ouida Bergere's three-part dramatic Broadway Star Feature, "Wasted Lives," which was produced for the Vitagraph by Director Theodore Marston.

Thomas Sanschel, Selig star, has laid aside his producing for the present in order to devote his entire attention to playing the leading role in a sea feature soon to be completed by Directeur Colm Campbell. His first scene required him to run about 150 feet along a rolling deck, to engage twelve sailors in a rough and tumble fight, then to receive a knock-out blow while playing pin ball over the ship's side forty feet to the water below.

Raymond Schrock, who has been editor of scenarios for the imp-Universal forces, has written 112 scripts in the last two years. He will become a director when the Universal gets into the new studios.

NOTES OF THE TRADE

THE scenario of the Triumph-Equitable five-reeler, "The Warning," featuring Henry Kolker as the "good fellow" whose vices become monsters to drag him down, and whose fearful and dramatic experiences here and in the here- after serve as a "warning" indeed to himself and the spectator, was written by Eve Unsell. The picture affords unusual entertainment, both as a good drama and as presenting weird and distressing spectacles, illusion and trick photography. Mr. Kolker rises to superb heights and does perhaps the best work of his career. Eve Unsell is the author of many other feature adaptations, among which are "The Man From Mexico," "Wildflower," "The Dawn of a To-morrow" and "The Rancher," an original dramatic feature for Julia Dean, now in course of production under Mr. Edmund Law- rence, who also directed "The Warning."

The Manhattan Slide and Film company has opened a branch studio in Sturgis, South Dakota, for the production of the "Wife." Under the direction of Otto Turner, J. Warren Kerrigan has begun work in the exhibition of a film version of Louis Josp- ph Vance's novel, "The Pool of Flame," scenario for which was arranged by F. McGrew Willis. Bertram Grassey plays the part of Count Chamouni, Leslie Howard the part of Princess Beatrice. The story will be complete in five reels.

The last hundred feet of "The Rack," the World Film release in which Alice Brady is to have, have been taken. It will be shown the first week in January.

But a few scenes remain to be photographed at Universal City in the Smalley's production of the five reel story by Robert Harpole, "Hop." Both the deals were worked out with opium into this country and the leading roles in it are taken by the Smalley's themselves with Marie Walcamp, Juan de la Cruz, C. Norman Hammond and Eddie Polo supporting.

Mary Anderson, who recently joined the Vitagraph company at Hollywood, Cal., has finished work on a one-part comedy entitled, "He Got Himself into a Charge," was written by Edwin Jaye Collin and produced under the direction of George Stautley. In the cast with Miss Anderson are Webster Camp- bell and Aileen Allen.

Carter De Haven is still at work on a five reel feature, "The Woman," and his wife, Flora Parker De Haven, play the leading roles.

Frank Thompson, son and heir of the great Denman Thomp- son, whose immortal "The Old Homestead" is being adapted by the Famous Players, was an interested visitor at the com- pany's studio while some of the scenes from the play were being enacted. Mr. Thompson, who appeared in the original play with his father, was particularly impressed by the work of the belles and by the beautiful character of Mr. Whitcomb its silent impersonation. "I have known and ad- mired Losee's work for many years, but in this role, I believe he surpasses anything he has ever done," said Mr. Thompson.

With "What Followed," completed, the William Worthington company this week began production in the Universal City of the three reel story, "Scales of Justice," featuring Herbert Rawlton. Agnes Vernon plays opposite Rawlton in this offer.

James Oliver Curwood is the author of the five-part melo- dramatic "Blue Ribbon Feature" now being produced by the Vitagraph by William Humphrey. Mr. Humphrey has selected his own original Vitagraph script, "Wild Harry Morey," Carolyn Birch, Leo Delaney, Rose Tapley and Templer Saxe to enact the leading roles.

Lawrence Carey has been engaged by the Nola Film com- pany, whose output is handled by the Associated Film Sales Corporation, to play heavies. Mr. Carey worked in the Selig studios in Chicago under the direction of William Boggs playing character lead and in 1910 and 1911. He also played under Director Frank Howard of the same company, Mr. Carey's former connections before joining the picture business were with E. H. Sot hern in repertory. He played characters with the Edna Mae Lyric Stock company at the Grand theater, New Orleans, La., in 1910, and also played with the Baldwin-Melville Stock company in Buffalo and New Orleans.

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Boston Exchange Managers Show Appreciation of General Film Manager Edward J. Farrell, Recently Promoted to Important Job, by Calling at His Office Before His Departure and Making Him a Hansome Present.

By Edwin H. McCluskey, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Prior to his departure to assume his new duties as the Southern district manager for the Gen- nel Film service, Mr. Farrell was pleasantly surprised by the managers of the different New England exchanges. They visited him at the offices of the New England branch of the General Film Company at No. 216 Commercial street, Boston, presented him with a tray of gold and wished him the best of success in his new venture.

The visiting party included Fred B. Murphy, proprietor of the United Film Service of New England; Manager Frank H. Vise of the World Film Corporation; Manager Samuel Moscow of the Boston office of the United Film Service; Assistant Manager Frank Grady of the V-1-E; Manager George Balsdon of the V-1-E; Charles Philayer of the United Book Importers; Than H. Spry of the American Feature Film Company; Winfield Handley of the Triangle Film Company, and J. Lourie of the Beacon theater.

The presentation speech was made by Fred B. Murphy, who sincerely voted the sentiments of all those present that the departure of Mr. Farrell from New England was deeply regretted by everyone, both the exhibitors and exchangesmen. As Mr. Murphy expressed himself, “What New England loses, the South gains.” There was not a dry eye in the party during the presentation, so deep is the regard of Mr. Farrell’s departure. Both the visitors and office employees could not help displaying their emotions. Mr. Farrel’s absence, the visiting managers felt, was too overcome to talk at any length.

Samuel Hasse, who also left with Mr. Farrell, was presented with a pigskin traveling bag by the exchangesmen.

Mr. Farrell was the idol of every exhibitor in the New England territory. His genial nature made him many friends. He is succeeded as manager of the New England exchange by Lawrence J. Hackling, who has been his assistant for the past year and a half and has been connected with the local General Film office for six years.

GWENDOLYN PATES IN BOSTON.

Manager Pattee of the Grand Opera house, Boston, is now using United Film Service in conjunction with the Gwendolyn Pates stock company. Gwendolyn Pates, the famous Pathet star, is the leading lady with the stock company.

FRED B. MURPHY ENTERTAINS.

A number of New York guests were entertained by Fred B. Murphy of the New England United Film Service on the day following the Motion Picture Exhibitors’ League of Massachusetts. The party included Miss Rose Duggan of the Thanhouser studios, Mr. and Mrs. Willat (Maes Rock), Mrs. Fred Singhi, Adam Kessel of the Triangle Film Corporation, Harry A. Palmer, controller of exchanges for the General Film Co., and Edward Klein, son of the late Charles Klein, the playwright, who lost his life on the Lusitania, and Miss Christine Mayo, who was second in the Boston American’s popularity contest.

PRETTY GIRL AT THE BALL.

Miss Sophie Sadowski, the Dorchester girl, who was declared the prettiest girl in attendance at the Motion ball, held during the past week for the Thanhouser studios at New Rochelle, N. Y., to begin work on the picture of the year. The girl will adopt the nom-de-cine of Doris Grey and it has been stated that her first appearance will be made in a three-reel feature entitled, “What Doris Grey Did,” a story of her adventure in winning this contest.

Miss Sadowski is eighteen years of age and was chosen from about one hundred contestants by a board of judges composed of Miss Florence La Badie of the Thanhouser Company, Miss Salita Sallone of the Boston Traveller; Charles Sutherland of the Boston Herald, and Frederick Johns of the Boston American.

On the trip to the New Rochelle studios she was accompanied by Edwin Thanhou- ser, president of the Thanhouser Film Company; Leon J. Rubinstein, publicity director, and Alfred H. Moses, Jr., chief photographer and technical expert. The result of the campaign of publicity for the Thanhouser company in New England reflects great credit on the efforts of Mr. Rubinstein. The young lady’s picture was published in every Boston paper and a number of the New England newspapers and magazines. It has been pronounced one of the biggest film publicity stunts ever pulled off in New England.

On the evening of her departure, Mr. Thanhouser gave a dinner in her honor at the Copley Plaza hotel. This was attended by President and Mrs. Ernest H. Horstmann, of the Motion Picture Exhibitors’ League of Massachusetts; Mr. and Mrs. Samuel Grant, R. W. Drown; H. Hirsch of the New England Mutual office; Miss Sadowski and her mother and brother; George Creney; Miss Lillian Russo; Frank Lavelle, of the Boston Globe; Bert Fox of the Boston Post; George Prince of the Boston Journal; Edward Hale and William Hardy of the Boston Post; Leon J. Rubinstein and Alfred H. Moses.

Mr. Thanhouiser, Miss Sadowski was introduced to the audience at the Scollay Square Olympia, the most beautiful and largest moving picture theater in Boston.

KILLS DORCHESTER PROJECT.

The combination civic forum, community-minded citizen and moving picture theater of Joe Mitchells Chapple, the Boston author, has been refused a license by the Board of Health as the result of the protestations of many Dorchester residents at a hearing during the past week. Elderidge Ander- son, attorney for Mr. Chapple, submitted a petition with a thousand signatures favoring the 2,000-foot structure, which he intended to erect.

The proposed building was to have been located at a point on the Chapple street which was planned to allow the community to use it for local gatherings, amateur enter- tainments and in various other ways to make the community more intimate and acquainted. The picture program was to be of a quality to make a mother happy through her knowledge that her child was to be safer here than at any other entertainment.

HARRY F. CAMPBELL PROMOTED.

Manager Harry F. Campbell, of the New England office of the Fox Film, has been appointed district manager for the New England and Canadian territory of the company. He will assume his new duties at once. Mr. Campbell has been the manager of Portland locations for the past fourteen months and during that time has placed Fox features in almost every theater in the New England territory.

WINTER FILMS IN MAINE.

Many Companies Expected in the Pine Tree State to Get Snow Scenes.

From John P. Flanagan, Maine Correspondent, Moving Picture World.

BANGOR, ME.—Several of the large motion picture producing companies are planning a pilgrimage to Maine, it is reported, with a view to securing snow and woods scenes, such as Maine affords in abundant measure. The performers will arrive in Portland just as theokane stars, just as the Kane stars, will be completing their work in the state that there has been a good fall of snow in the state. Parts of the pictures have been shot in Maine, but the Winter scenery is to be completed. The company will go directly to the woods and will remain there until all of the scenes have been completed. It is expected that the experience will be a novel one, particularly for the moving picture stars who have never been away from the electrically lighted highway. The experience will also prove an interesting one to the woodsmen, many of whom are now in the forests.

DUSTIN COMES HOME TO HUNT.

Dustin Farnum, the noted Paramount star, recently made a trip of 1,400 miles from California to his native state of Maine just to enjoy the hunting. He was born in Bangor, in this state, and says that there is no hunting like that to be found here.

Technicolor Motion Picture Corp.

Portland, Me.—The Technicolor Motion Picture Corporation has been organized in Portland to manufacture and sell moving picture machines, appliances and supplies. The capital stock is authorized at $100,000, with a par value of $1, of which nothing is paid in. E. F. Thompson, of Arlington, Mass., is president; H. P. Borscher, Portland, treasurer; directors, R. S. Thorne, of Portland; J. W. Ramsdell of Boston; P. E. Colve and C. A. Cottle, of Bang- or; E. F. Thompson, of Arlington, Mass.; A. Sheehan and H. P. Sweeney of Portland.
Fighting Blue Laws

Jersey City Moving Picture Interests Association Begins Fight Against Obsolete Regulations on Sabbath Observance—Insist on the Laws Being Equally and Completely Enforced—Hale Many to Court.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

TROY, N. Y.—Managers of Troy moving picture theaters who permit children under 16 years of age to enter their theaters unaccompanied by parents or guardians will be sent to jail, Police Mag- istrate Al while in Troy has courted the magistrate had the owners of six- teen theaters be fined $25 for complaint of N. Y. Walker, manager of the Mohawk and Hudson Humane society. He told them he has been warned against children six months but that no specific complaint had been made until Mr. Walker acted. Mr. Walker's complaint came when it was reported to him that a girl, twelve years old, had been assaulted in a theater.

"We start out on an even basis today," Judge Byron said. "Past performances do not count. If any one of you is convicted before me from now on he goes to jail and gets the limited sentence provided by law. In the past I have been easy with you but this brief leniency is now ended."

He warned the theater owners that strict watch will be maintained upon their places of business and that all well-behaved ticket choppers permitting children under sixteen years to enter the theaters will be held liable.

PARAMOUNT ROAD MAN DIES.

Mr. Davidson, traveling salesman for W. L. Sherry Feature Film, handling Paramount in New York state, was taken seriously ill while in Madison, and later died in the hospital. Mr. Davidson was working this territory only a short while for Mr. Eagan, manager of the Pathe exchange. He was a popular man, who made many friends, who will mourn his loss. It is reported that Mr. Davidson was selling a wall return when first business turned to his exchange for the number of days he was working before being taken to the hospital.

CHosen MIDSTATE ITEMS.

"The Battle Cry of Peace" is booked for a return engagement of 6 days at Proctor's Grieswold (Troy). This feature did a good business when first shown in this house and hundreds were turned away.

The Bennett Cinematograph has purchased the Star theater, South Troy, from H. Ryan. The Beman Park theater is now under the management of the South Troy theater, Troy.

The theater managed by W. Rogers has been closed but it is soon to be reopened under different management.

IN NEW JERSEY.

New Houses—Personal—Features.

The Park theater, James J. Lyons' new house at Morristown, will be opened to the public in the first part of December. The work of construction is rapidly drawing to a close.

Weekly moving picture shows will hereafter be given every Friday evening at 8:15. The house, 205 Market street, Mor loton. "The Money Master" was the three parts feature last week.

The Hub of the famous Wallace Hunting pictures was held last Wednesday at the Rialto Opera House, Paterson, N. J. "Honesty is the best policy." This maxim is again demonstrated in the case of the New York Central, as yesterday an usher in the Strand theater, Newark. About a month ago, the usher, a company, and Siegfried Lesch- ziner from using the name Paramount as a title for their former theater at Broad and Hill streets, Newark.

The film corporation contends that in so doing as Paramount Pictures have been dissolved since October 2, the term Paramount. Whether Mr. Leschziner felt justifying in retaining the name Paramount, as the name of the theater has nothing to do with the name of the producing company. The outcome of the suit is awaited with interest by Jersey exhibitors, as it will set a precede- ent for the future.

NEW PERFECTION EXCHANGE.

The Perfection Motion Picture and Entertain- ment company has opened with a big first day of business. Homer D. Smith, formerly with the Mutual exchange, will act as manager of the new exchange, while Henry Herdegen will manage the office. The newly-formed company will book special features exclusi- vely.

CITY THEATER OPENED.

The new City theater, at Seventh and Orange streets, Newark, was opened Wednesday evening, December 8, under the management of Byron Lyons, who has on the premises since 1914, it seats 1,600, is completely equipped in every particular. Edward W. McDon-ough, the owner of the new house, will act as manager. Triangle and Keystone pictures together with the latest feature shows will furnish entertainment to the patrons. The house is one of the largest in the state devoted exclusively to motion pictures.

NEW HOUSE IN JERSEY CITY.

The large new building now in course of construction at Montgomery and Lundy avenues, Jersey City, will, at its conclusion, be occupied as a moving picture theater by the Mutual exchange. The building, owned by John F. Mooney and William Higgins, both of Jersey City.

JOHN ALLEN MAKES CHANGE.

John Allen, who managed the Broadway theater, Bayonne, has left that place, and will assume the position of an exchange manager.

PARK THEATER DEDICATED.

The new Park theater, owned by former Assemblyman James J. Lyons, was opened to the public last Tuesday evening. The structure is designed in accordance with the latest ideas, and by Hyman Rosenohl, of Newark, drew the plans for the artistic amusement temple. The seating capacity of the house is about 1,400.

LOEW'S BIG BENEFIT.

For the benefit of the National Polish Alliance, the sum of $240 was realized last Sunday. Rumor was current about New- ark that the social benefit perform- ances were "fake," and that the pro- ceeds went to the managers. When asked about it, Eugene Weinberg, manager of Loew's theater, made the following state- ment to the World correspond- ent: "It is absurd to make such irra- tional statements. There is absolutely no foundation for the circulation of such re- ports."

Palace Shows Triangle Plays.

The U. S. Palace theater, 504 Main street, Somerset, will show Triangle plays twice a week. The prices will remain the same as at other performances.

Andover's New Picture House.

Leslie L. Van Syckle is making ar- rangements to start a moving picture place in Centennial Hall, Andover. It is expected that the house will be ready for occupancy about January 1.
FACING CENSORSHIP


By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—At a meeting of the Exchange men's Association, held in the offices of the Pathe exchange, where the members were last night entertained by Mr. M. Osborn, a delightful evening was spent listening to the beautiful prospects offered for the industry, as observed by Mr. Hebrew, manager of the Philadelphia office of the V-L-S-E. The remarks of Mr. Hebrew were no doubt a very tall tale, none of those present having previously realized just what censorship means, although some of the difficulties of the Pennsylvania exhibitors and exchange men had become known here. His talk, however, led the members to pledge their aid and assistance to any of the exhibitors in this territory who may face similar difficulties.

J. Howard Bennett, Maryland vice-president of the National League, was also in the meeting, telling of the efforts being made by the exhibitors of Baltimore to get together on strong footing. It seems to have enabled them to squarely face some of the troubles which now beset the industry. He pointed out to those belated to make them to bring about state censorship of motion pictures. Here again he pledged them his cooperation to aid the exhibitors.

It has been intimated that the entire exchange in Baltimore has emanated from one source—a man who is at present an exhibitor in that city. It is claimed that he is the real backer, and there is little doubt but that it is the effort of this exhibitor to secure the admission of the public morals, but perhaps more for a desire for personal gain. It is decided that they should make such a break at this time.

Mr. Hebrew, in commenting upon the good work already accomplished by this new organization, urged that its membership be extended to take in all of those exhibitors and exchange men whose desire is to secure a betterment of conditions in the motion picture business, that a strength could be built up in face of its many problems. This suggestion was well received and further discussion will be had on the matter at a forthcoming meeting.

CENSORS IN GREENSBORO, N. C.

GREENSBORO, N. C.—Prof. W. C. A. Hammel, of the Normal College faculty; Dr. J. L. Mann, superintendent of the city schools, and Prof. T. R. Foult, county superintendent of education, have been appointed as an investigating committee by the city authorities of Greensboro, N. C., to visit the city to prepare a report to the city commissioners if any films or vaudeville performances are being given in any of the city's theaters.

These special officers are to serve without remuneration and their work will in no wise be considered "censorship." They will merely visit the various exhibitions of films, dramas, etc., and report to the city authorities. Any number of complaints have been filed by respected citizens that the performances in question savoir of vulgar content and are not conducive to the educational training of the public moral. These special officers are to serve without remuneration and their work will in no wise be considered "censorship." They will merely visit the various exhibitions of films, dramas, etc., and report to the city authorities.

The Common Towel and Drinking Cup

District of Columbia Commission Forbids Same Cup and Towel for Everybody After February 1, 1916—Will Affect Theaters.

The attention of the exhibitors and theater managers of Washington is being invited to the new regulations recently adopted by the Commissioners of the District of Columbia governing the common use of drinking glasses and towels which are to go into effect on Feb. 1, 1916.

In many of the places of amusement, in addition to the cases containing sanitary drinking mugs for which a charge of one cent each is made, the mugs or cups containing in a slot machine, there is provided a glass or mug for common use. This regulation, which provides that "No person shall provide or expose any cup, mug, drinking glass or similar article for use by the public generally in any place under his control, or allow any such cup, mug, drinking glass or similar article to be provided, exposed or used there, unless such cup, mug, drinking glass or other article has been thoroughly sterilized since last used."

The regulation prohibiting the common use of towels provides that "No person shall provide or expose any towel or similar article for use by the public generally in any place under his control, or allow any such towel or similar article to be provided, exposed or used there, unless such towel has been thoroughly cleansed since last used."

Mr. Garner, who has been traveling through Virginia and North Carolina for Sidney B. Lust, owner of the Washington United Film Service, has been recalled to assist Mr. Garner on the road. He is to succeed on the road by George Powers, a former employee of the company. During his several months on the road on this trip Mr. Garner has made a good record.
Philadelphia Court of Common Pleas Decides That Film Companies Have the Right to Demand Review of Pictures by Courts as Appeal from the Decisions of the Censor Board—Case One That Has Interested

Special to Moving Picture World

PHILADELPHIA, PA.—The fact that leading film companies are refusing to take any further action in the case of the Board of Censors as being final was again demonstrated when an exhibition of a disputed film was shown in the Supreme Court. No. 2. Counsel for the Franklin Film company requested that the court view the picture, "Wildfire," which had been eliminated by the censors, and then give a decision in the case. Attorney General Brown, representing the Censors, contended that their decision was final and that the court had no power to interfere with said decision unless it was proven that they had made gross abuse of their power in so doing.

Judge Barrett decided that he would witness an exhibition of the photoplay in question and overruled the objections of Attorney General Brown, at the same time inviting Judge-elect Wessel to sit on the bench.

As the exhibition proceeded it was observed that the theme of the play lay in life and death, much of the above-mentioned life, including athletic events, was laid bare upon the screen. Judge Barrett, who had thought there was too much of a country cross country run in which the contestants were clothed in one-piece, decided to sit on the bench.

Attorney Krauss, acting on behalf of the film company, has been given an order in order to show a real seminary contest. In answer Judge Barrett declared that he had never been more about it, but that he doubted if the public would be benefited by such an exhibition.

After the witnesses spoke counsel repaired to the office of Attorney General Brown, where an agreement on the scenes to be eliminated was made without the aid of the court. Several scenes were withdrawn from the film, but the moving picture industry was pleased with the outcome of the case and are more determined than ever to contest any discriminations shown by the Board of Censors.

BIG TRENTON DEAL

TRENTON, N. J.—A deal was recently closed with the moving picture history in the amusement field in Doylestown, Pa. Nesbitt, Boxby & Powers, proprietors of the Majestic, have purchased large holdings in the Strand Theater, of Trenton, Lambertville and Doylestown, with the active management of the Strand theater in the near future.

The Strand theater has been closed and every franchise held by the Princess has been transferred to the Strand. Elmer Atkinson, the present manager of the Strand, has been transferred to the new Strand theater, now under lease of construction in Trenton, N. J. While there are other moving picture theaters in Doylestown and Lambertville, the Strand represents the highest class houses and now that the two have been combined a most satisfactory patronage should be the result.

SETTLEMENT WITH UNION

THIBODAU, N. J.—At a meeting held in the offices of the Trenton Exhibitors' Supply company, on East Hanover street, moving picture men of the territory reached a friendly settlement of the differences which have existed between them for the past four weeks, and now are settled on account of which the operators recently went on a strike.

The negotiations were handled by a number of managers, operators and unionists, including C. Howard Shetver, organizer of the American Federation of Labor.


The settlement concerns those theaters which did not sign the contract drawn up between the operators and exhibitors, the terms of which were published last week's MOVING PICTURE WORLD, including the Star, Garden, Princess, Park, World, Poli, Tremont, Crescent and Royal theaters. A most satisfactory agreement has been reached and the dissatisfied operators have already returned to their posts.

EXHIBITOR MULHERN UPHeld. Court Says Inspectors Must Ask for Censor Certificate.

PHILADELPHIA.—Sulberger rendered a new interpretation of the laws concerning moving pictures when he ruled Wednesday that an inspector upon James Mulhern, manager of the Fifty-second Street theater, for interfering with Frank Atkinson, an inspector of the State Board of Censors.

On Oct. 23 past Mr. Mulhern refused to allow Mr. Atkinson to enter his theater to inspect the "approval seals" on the films being projected upon the screen. There is a provision in the latter law that only licensed operators are allowed in the theater while the machine is in operation.

Judge Sulberger brought to light a clause in the law providing for a certificate of censorship but this section has to have been lost sight of by all of the attorneys in the case. The law provides that it is the certificate issued by the board which must be shown to the inspector and not so much the approval seal. The inspector had not demanded to see this certificate and Judge Sulberger held that he could not unrestrictedly enter the machine booth of a theater for the inspection of films, but must call for the written certificate of censorship issued to the producer of the film.

H. SCHWALBIE SECURES LOCAL TRIANGLE RIGHTS.

Quarter of a Million Said to Have Been Paid—How Pictures Are Shown.

H. Schwalbe, of the Electric Theater Supply company, has contracted for one year for the exclusive right for the showing of productions of the Triangle Film Corporation in Philadelphia. The contract involved the sum of one-quarter of a million dollars, a large first payment having been made with the balance being payable monthly. Mr. Schwalbe has already closed many contracts with dealers and proving the advantage to be secured by the one-day booking system over the former method in embracing three or four days.

The first run has been removed from the Central Street opera house, where it proved to be more or less of a failure, to the Arcadia theater, Philadelphia's newest and most beautiful daily theater. One instance of the freedom that can be exercised by the Schwalebe system can be seen in the fact that the Central Street and Arcadia theaters have thrown over the old three-day plan and is now booking for one-day only under Schwalsee contracts. The theaters outside the city are remarking on the favorable results obtained from the use of Triangle films and it is believed that they are about to adopt the system already employed at the Great Northern and Belmont theaters.
Won’t Try Bullock

Justice of Peace Schwartz in Cleveland, Ohio, Refuses to Act Further in Celebrated Case of State Censors Against Defiant Picture Exhibitor Who Criticised Them On Screen—Bullock Still Defiant.

By J. D. Haridan, Ohio Correspondent of Moving Picture World.

CLEVELAND, O.—Justice of Peace Schwartz in Cleveland, where he is styled “Mr. Schwartz,” an unmarried thirty-five year old hale and hearty and determined theater proprietor, suffers for his deicide of their mandates. The trial of the charge of having violated the censorship law by displaying it is now before Judge Schwartz with the district attorney. Mr. Schwartz for many years was manager of the old Masonic Temple theater, at Fourth and Jefferson streets, and was later manager of the new Gayety, which was conducted at various times as a burlesque and moving picture theater. But he got hundreds of friends among the theatrical people traveling in the city, and many years as a theatrical manager he has been a guest of friends among the theatrical parties visiting Louisville, and was a close friend to the late Col. John Harlan. He was married within the last month. Mr. Schwartz was one of the three surviving charter members of the local branch of Elks, which was founded in 1877.

ILLINOIS NEWS LETTER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

Colonel Al. Boulier Dies.

LOUISVILLE, KY.—The first week in December saw the passing of Col. Al. Boulier, 74 years old, one of the pioneer theatrical exhibitors of the district. Colonel Boulier for many years was manager of the old Masonic Temple theater, at Fourth and Jefferson streets, and was later manager of the new Gayety, which was conducted at various times as a burlesque and moving picture theater.

Three years ago. Colonel Boulier was one of the three surviving charter members of the local branch of Elks, which was founded in 1877.

DUPREE ORIENTAL PICTURES SOLD.

Probably one of the greatest film bargains ever purchased in Louisville consisted of twelve reels of film which were sold for only $30 a week to satisfy an attachment against the films by a local concern which supplied machinery and slides. The pictures were shown at the Jefferson County Armory a few weeks ago. These twelve reels represented the Dupree oriental pictures.

Ambitious New Film Company.

As has been reported by Buffalo and Toronto Francis, of Escondida, in the county, announces that she has been chosen vice-president of the new Picture Film Company, of Washington, D. C., a concern capitalized at $100,000. This concern proposes to secure a lease on a tract of land in the Blue Grass district of Kentucky with the intention of producing a serial film of fifteen or twenty episodes. It is understood that the Cuningham farm on which Mrs. Francis resides, near Covington, is being selected as a basis for operations, and that a small army of principals and supernumeraries will be brought to that point.

Good Advertising Stunt.

J. Johnson Musselman, manager of the Star theater, of Louisville, recently employed a unique device in attracting attention from the crowds on Fourth street. A nine-foot figure of Charles Chaplin was placed in the lobby of the theater. One of the well-known telephone and megaphone attachments was arranged so that the megaphone was hidden behind the figure, and a man was placed in Mr. Musselman’s office behind the screen to see the crowd on the street, but could not be seen. He spent his time in “kidding” the crowd, invited the people to come into the theater, and offered the people a chance to see some people down for Nothing. The idea proved a good business getter.

Casino Gets First Run Associated.

Judge W. A. Kinney, of the Orpheum and Casino theaters, has closed a contract whereby the new associated program will be shown in the Casino, of Louisville. The new program box office consists largely of western comedies and society dramas.

Edward Burnett Makes Headway.

Edward Burnett, of the Green Dragon theater, Shelbyville, Ky., was recently in Louisville, where he stated that he was now making nice headway with the new theater.

Lis Buzo Visits.

Louis Baum, of the General Film, was a visitor in the city during the first week in December and discussed the new Unit Holograms, with a number of the local exhibitors.

Edward Clay Union Business Agent.

Announcement has been made to the effect that Edward Clay, who for five years was business agent for the local speaking’ union, has been transferred to Chicago on January 1. Mr. Clay resigned a few weeks ago and Robert Hewlett has been holding down the job.

Torch Overflows and Burns Director.

By E. W. Conant, correspondent of Enterprise Film, suffered a burned hand while taking a commercial picture. The Herald advertised that recently. A torch used for taking an interior fire scene overflowed, and the burned man’s right hand was carried away. The fire was not serious, however. The picture will be shown at the Crystal theater.

Irving Cummings in Louisville.

Irving Cummings, who played Arthur Stanley, the hero in “The Diamond from the Sky,” was recently in Louisville where he appeared in person on the stages at the Novelty and Walnut theaters at various performances of the show. Cummings made short talks before appreciative audiences. This is the fourth time that a well known star has appeared in person in the local picture theaters, and the audiences and the novelty attracted a good deal of attention.

Tickets Reward Best Essay.

Arrangements were made between the new Novelty theater and the Louisville Herald for the first prize in a contest that was conducted in connection with the showing of the film, “Should a Wife Forgive,” at the theater. The Herald wanted individual solutions to the problem, “Should a Wife Forgive?” and offered a $500 prize to the person who could produce the best essay. A prize of $150 was awarded to the first prize winner, and two tickets were offered. A portion of the proceeds of the engagement were devoted to the Child’s Empty Christmas Stocking Fund.

Triangle Prices Still Lower.

The Walnut and Metro theaters in Louisville, has again reduced prices on the Triangle program, and from 15, 25 and 50 cent prices have gone to 5, 10 and 15 cents. The lower floor is 10 cents, the mezzanine floor 15 cents, while the balcony or gallery is 5 cents. It is understood that the management of the Walnut theater, which also controls a chain of theaters through the following ticket making arrangements whereby the Triangle films may be shown at some of the outskirts houses.

William Tapp Back for Holiday.

William Tapp, manager of the Knick-erbocker theater, of East Broad and Market streets, Louisville, recently returned from Galesburg, Ill., where he visited his mother whom he had not seen in a period of five years.

L. J. Dittmar in New York.

L. J. Dittmar, manager of the Majestic Amusement company, of Louisville, and president of the Kentucky Branch No. 7, Motion Picture League of America, recently left Louisville for a ten-day trip to New York, it being understood that he will close some of the pending business matters while in the East.
Preparedness Film Stirs

In Cincinnati, Manager R. L. Shadrer Gives Private Advance Showing of the Big Vitagraph Feature, "The Battle Cry of Peace"—Many Prominent People Present

—Stirs Enthusiasm for Preparedness.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

COMBINATION VOTING CONTEST.

A selling campaign conducted by a number of the leading merchants and manufacturers of Cincinnati, in which prizes to the amount of $25,000 will be given to various organizations and individuals at the end of a voting contest where votes may be cast reenacted by purchases of various commodities, is well under way. A number of moving picture shows are in process of making the campaign as a means of publicity, each admission ticket being good for votes. Those who have entered the campaign are the Alhambra, the Freeman, the National, the Royal, the Variety, etc. The view of the Norwood, the Imperial and Heuck's.

FIVE-A OPENS ITS STUDIOS.

The new operating quarters of the Five-A studios, in connection with the National Film plant at Dixmyth and Clifton avenues, in Cincinnati, were formally opened on last Saturday afternoon, and a successful invitation to the inauguration of Director Rex Weber to look through the plant. It is fully equipped and is not only the most modern in the world, but for the rehearsing and production of compilations of that kind, where indoor work is possible; and this makes the daily studio more easily than the other film companies to which should be used to avoid continuaion. Slides are used by the theaters, for which they make no charge, calling attention to these hygienic matters, and to the necessity of reporting promptly to the health authorities all cases of "the white plague."
**Fight Cloth Sign Rule**


By Jacob Smith, Detroit Correspondent

_Detroit, Mich._—It may be that after all moving picture theaters will not be compelled to cover their signs in front of their amusement places, despite the fact that the great crusade against fire in this city has been continued by the state fire marshal’s department and the fire chiefs in various cities. A Benton Harbor business man protests against the enforcement of the ruling and is willing to go to the courts if the state department has secured an injunction against the state fire marshal from enforcing the ruling until the order can be tried in the Berrien County Circuit Court.

According to Sam Robinson, assistant fire marshal, the order will be tried on the cloth sign proposition. Three hundred were found some weeks ago in that city and orders were issued to have them down by December 1st. Many are still up, however. "This is the first year we have been after signs," said Robinson. "The law formerly barred them, but did not place any penalty. The 1915 legislation added this, and now we are trying our best to rid the state of them. The fire chiefs of the various cities are taking it up and are doing the work, as they are really responsible for the law. They say that in addition to being a menace and a detriment to themselves, the signs obscure the view of the building and where they cover the entire building, as they do in the case of the fire signs, they are visible for several hours before it is noted on the outside."

**WILL MANAGE NEW STRATFORD.**

E. V. McGrath, who has been manager of the Maxine theater, Mack and Raid- win avenues, Detroit, since it opened more than a year ago, has resigned to assume the direct management of the new Stratford theater, Dix and Ferdinand avenues, which is now in course of construction and which will be completed the latter part of January.

Mr. McGrath came to Detroit from Cin- cinnati and has spent the lifetime in the amusement business. Until the Stratford is ready he will assist in supervising the construction of the new, 1,500-seat equipment, provided with the latest in theater equipment for showing features only, and to quote his own words, "No feature will be too big for the Stratford. We will play second run wherever we can get it."

The Stratford will seat about 1,500 people. It is 50 by 115 feet in size, steel frame, reinforced concrete floors and roof. The exterior is of terra cotta and brick, trimmed with terra cotta in recessed panels. The entrance doors and box office will be of mahogany, the base being of marble. The new theater will provide the sidewalk covering the entire entrance, which will be ornamented with concealed lights.

Ample space for poster advertising is provided by stationary frames in mahogany, set flush panels on both streets.

The cost of the building and equipment is more than $75,000. The new building is equipped with the prosenium boxes and 115 in the mezzanine floor.

Complete rest rooms are provided on both sides of the foyer. The ladies’ room will have ample space to accommodate the patrons. The prospectus which the company has issued, it is estimated that the weekly rental of the theater will be $500. These figures are based on full capacity.

At two-thirds capacity the receipts would be $2,240; at one-half capacity the receipts would be $1,480 and at one-third capacity the weekly receipts would be $1,126. Even at one-third capacity the capitalization of $75,000 the stockholders would receive a 6 per cent, return on their investment. Fred A. Schneider is manager, and William H. Steffes is secretary.

**NEW POLICY AT ATHENAEUM.**

Jackson, Mich.—Dates of all shows which were billed to appear at the Athenaeum, Jackson, Mich., between now and January and to past of films playhouse, the largest in the city, will be remodeled and converted in a playshop in the city budget as $195, but the committee of the carriage J. Porter and George Howson, former managers, will sever their relations and the same. The Rev. Robin- lips, Wirt S. McLean and Charles Ulrick- son, who will comprise the Majestic company. No expense is to be spared in making the theater one of the finest in Michigan and to this end at least $20,000 will be spent in making improvements.

The management of the Majestic will be in the hands of Mr. McLean, present manager of the Colonial theater, located on the east side of Third street under the direct supervision of the Majestic company. Mr. Phillips is a business man of Niles, Mich., while Mr. Ulrickson was instrumental in promoting the Colonial theater. The improvements include the installation of a new machine, new stage, new lobby and new equipment. There will also be a new orchestra which will be moved into the rear aisle of the parquet. The music will be furnished by an orchestra in addition to the pipe organ. Efforts are now being made to secure the exclusive first rights of Triangle pictures. Prices at the Majestic will be 10 and 15 cents, with a few at 25.

**ART BLANKMEYER VISITS US.**

Art Blankmeyer, proprietor of the Grand Circle theater, 301 Woodward avenue, was at the care of course this week prior to his leaving for New York. He has appointed Fred La Vond as house manager and Harry Raber, assistant manager.

**Many in Detroit Want Local Censorship.**

Several of the City Newspapers Co-operate with Vigilance Committee to Organize Board to Watch Theatrical Amusements.

_Detroit, Mich._—Co-operation of several of the newspapers of Detroit in support of the vigilance committee’s program for cleaning up the motion picture business was pledged at a meeting of newspaper representatives and members of the committee Wednesday afternoon, Dec. 9, at the Detroit Board of Commerce. The program includes plans for the organization of an efficient board of censorship of wide scope to watch first performances and to pass on films of all the motion picture houses. No provisions for a censorship board were made for the coming season of outdoor exhibitions. The committee hopes to bring pressure to bear to secure an appropriation for next year. A meeting was held with the city from the police department, to secure action by the department through public sentiment.

As the writer intimated sometime ago, some of the publicity seekers of Detroit are doing everything they can to bring about the censorship of moving picture films. The motion picture exhibitors of Michigan, who value their enterprises, are making a big mistake by sitting still and not getting together so as to be prepared when this great subject comes to an issue. Quite a number of leading Detroit exhibitors are ready to cooperate. The exhibitors are aware of the possibility of some board of censorship, and those who now have the perfect opportunity to come forward. Mr. Blankmeyer said that if there is a board of censorship the lines of the law, those who are interested in the business are not doing their duty by the public. It is not the duty of the police to pass on films. The duties of the officers of the police are to see that the laws of the state are observed. It is the duty of the police to make a public call on the exhibitors to come forward.

**NEW MANAGER OF THE MAXINE.**

Frank C. Glick has been appointed manager of the Maxine theater to succeed E. V. McGrath. Mr. Glick was formerly assistant manager and prior to coming to Detroit was connected with the Stair & Havlin circuit of theaters.

**DUPLEX THEATER OPENS.**

The Duplex theater, Woodward avenue and the Grand Boulevard, Detroit, which opened December 15, will show first-run Pathé Talkie films. Robert Goldsby is manager of this theater. He was formerly with the Fine Arts.

**LEASES CRYSTAL AT STURGIS.**

E. J. Crobie is now the sole lessee of the Crystal theater at Sturgis, Mich. He came to Sturgis in 1910 and started motion pictures in a church building. Then he took hold of the Crystal and put it on a parking basis, afterwards selling to Messrs. Landis and Teagga, which was later sold to B. A. Cord. Crobie has again taken over the lease. He started Dec. 6.
Scores Lurid Posters

Percival Chubb, President of the Drama League of America, Says Violent Posters Do More Harm to the Picture Business Than Sensational Films

Special to Moving Picture World

GRAND RAPIDS, MICH.—It is the sensible poster that is injuring the movie business, and not the films themselves, according to Percival Chubb, president of the Drama League of America. He claims that the public is apt to employ the popular advertising that is used by the moving picture show managers," by which is meant, the Association of Commercials at Grand Rapids, Mich. "Great boards are covered with glaring placards which do little more than impinge on the eye—a man murdering another, for instance. The most morally injurious moments of the shows are seized upon, and then the placard is inserted and is constantly in the eye. That is the great harm. The picture itself, from which the placard might be taken entirely, is surrounded by a background, and is obscured, but the placard creates a single impression that is lasting. This feature of the moving picture show should be done away with."

Among other things he said: "Everything is becoming a matter of pictures and print and the moving pictures shows are merely screen publicity of this tendency. We are speaking less and reading more. The moving picture should pursue one course, and the spoken drama another."

"There is no reason why films should be censored any more than any other plays. I don't believe there is any more morally objectionable features in the moving pictures than in the spoken drama and if one is to be censored, the other should be."

"Everyone wants the moving picture, the 'quick-lunch' drama. Few care for the spoken drama because there is not speed enough to it."

FILMS WIN AT THE FULLER

Kalamazoo, Mich.—The Fuller theater at Kalamazoo which has been "filling in" with moving pictures has revised its policy in showing moving pictures, but now and then will use a theatrical attraction. George Spach, for manager of the Fuller theater in Kalamazoo in a later time, has been made manager. The Fuller will have two weeks to adapt the interior to the new playhouse policy.

Michigan W. C. T. U. Boosts Films

The State Woman's Christian Temperance Union of Michigan, at its recent official publications, is boosting moving pictures, declaring that the theaters keep men out of the saloons.

Orders Their Weekly Bath

Bay City, Mich.—A resolution requiring that all theaters be scrubbed at least once a week, and the windows washed, was passed by the Bay City Board of Health. Examinations had been received of unsanitary conditions but no theater was named.

Michigan Changes, Etc.

C. H. McLaurin has sold the Princess theater at Manistee, Mich., to Edward A. Garden and Lawrence Boudinot. The former has led the orchestra for two years.

A syndicate will operate the Knickerbocker theater at Holland, Mich.

A new moving picture and vaudeville theater will be erected in Adrian, Mich. Fred A. Acker, banker; George Ballen, merchant, and Alex Stewart, all of Adrian, are the owners. A. J. and J. J. Walper are interested in the project.

The Lyric theater at Spokane, Mich., owned by Pratt & Terry, was gutted by fire with a loss of $25,000. It used picture vaudeville, but the moving picture show at Curtis, Mich., from Manager Fitter

Michigan Brevities

When "Inspiration" was shown at the Idlehour theater in Grand Rapids, Mich., special invitations were extended to the art classes of the high school. The Grand theater at Kalamazoo, Mich., has started "The Broken Coin." Manager John M. Conner of this house has a line for his house run beneath the Chap- lin cartoons supplied a local paper by a syndicate.

The Eagle theater at Olivet, Mich., has added Saturday matinees.

The Majestic Gardens at Grand Rapids, Mich., has taken on the Triangle service.

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The Orpheum theater at Benton Harbor, Mich., has revised its policy in full dress uniform as its guest to see "Neel of the Navy." The former Henry J. Maus of St. Andrews Catholic church in Saginaw, Mich., has installed a moving picture machine in the church auditorium.

Whitcomb & Hafey have been increasing the capacity of their house at Lakeview, Mich., to 250.
INDIANA NEWS LETTER. Special to Moving Picture World from Indiana Trade News Service.

THE Lyceum to Reopen.

INDIANAPOLIS. The Lyceum theatre of this city is being redecorated. The Strand Theater company of Chicago is to take over the running early in January and operate it as a high class playhouse. It has been dark for several weeks, pending the return of the firm from New York, sick by Dickson and Talbott against Anderson & Zeiger, who formerly operated the Waldorf. E. C. Divine, president of the company; E. M. Tracy, secretary, and Ward Johnson, assistant manager, are in Indianapolis this week making arrangements for the opening of the house. They say four shows will be given daily and the price will be 10, 15 and 25 in the afternoon and 10, 15, 25 and 35 at night.

Get $40,000 for New Invention.

Evansville, Ind.—Clifford T. Curry, former city manager of Evansville, and Smith Wilshire, owner of the Annex hotel, Evansville, have sold the patent on an electric control invented by Michael Burns of Evansville for $40,000. The controller is for use on moving picture machines which will reduce the user's expense from sixty-five to seventy percent. Several Evansville houses are using the device and it is the factory for making them is to be built in Indianapolis.

Features in Indianapolis.

One of the most important announcements in the Indianapolis motion picture industry is the one that Edward Sowards, of the Keystone theater has signed a contract with Triangle. This means that all the leading programs come here. The Coliseum and the Regent are running Metro, Fox, the V-L-S-E and the Pathe Gold Ritzes and Alhambra and Hickory are running Universal, Paramount and World pictures.

The Keystone will show a five reel photoplay, a two reel Keystone comedy, with music by a six piece orchestra playing scores provided by the Triangle company. Continuous shows will be given. The first will start at 1:30. One complete Keystone program will run every day at noon in order that patrons may see one complete picture in the noon hour. The Keystone box office is on the first floor and is on Movie Row and is one of the most prosperous of the small theaters of the city.

Theater at Madison, Ind., Reopens.

Howager's theater, the Little Grand, Madison, Ind., is to be opened as a remodeled theater in the near future. It is the first theater to be restored, in Madison and the other houses will be remodeled for the opening of this theater.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

V-L-S-E Office Remodeled.

S. L. Fox, manager of the V-L-S-E exchange, 3529 Olive street, is having the office remodelled to suit his newly secured $40,000 from the Alcoa exchange, which was used when the office was known as the Alcoa exchange has been pulled down, and a new one opened that will give more room in front. A private office for the manager will also be constructed.

Ferris Frees with Local Triangle.

Ferris Frees, formerly with the Mutual Film of Oklahoma City, Okla., has been appointed as assistant manager of the Local Triangle's St. Louis branch. Ferris has had much experience in the distribution of films and is an old friend of Floyd Lewis, the manager of the Triangle branch. They have been associated in the business for a long time.

New Grand Central Books Fox.

Manager Baker, of the Fox exchange, reports he has successfully contracted with Wm. Sievers, of the New Grand Central, for the exclusive distribution of Fox features, the first run of the pictures will be shown at the New Grand Central, and then transferred to the St. Louis and other buildings in the city. He has just completed the erection of a new front to the house, and a late model electric sign that will add much to the appearance of the place. First run Paramount and other big features are used and the theater and its program is extensively advertised, the press work being in the hands of John Choate.

Children's Shows at Lyric.

The West End Lyric, Delmar and Euclid, started a morning matinee for school children on December 4th, which will be a regular feature during the winter. Special subjects will be shown, among them educational and industrial subjects, and the program will include short subject pictures and child actors. The price will be ten cents for all seats.

Dixie Reopened by J. H. Kientzle.

The Dixie theater, formerly the Sun, at 13 North Broadway, which has been closed for some time, reopened on Thanksgiving Day, under the management of J. H. Kientzle, after being refurbished and having a Wurlitzer organ installed. The Dixie shows five reels of pictures for five cents, and runs continuously from 9 a.m. to 11 p.m.

E. Auger Visits St. Louis.

E. Auger, special representative of the Mutual Film Company of New York, was in St. Louis last week, and greeted many old friends among exhibitors and exhibitors. Mr. Auger was for a long time manager of the Georgia exchange, and is well known to the trade in the St. Louis district.

J. W. Cotter Resigns.

J. W. Cotter has resigned the management of the Kriterion exchange at 3217 Delmar, and his present job is to look after the 18 pieces that have been added to the Paris great Variety. U. S. Grant.

It will be well to see that the picture is being heartily endorsed by Denver people where it is being shown. The city of Washington has been secured from Washington to take one of the latest models of field pieces for the Army. The entire staff of the National Guardsmen were stationed there to answer questions and to give information or verify statements in the picture. So strong an appeal is the picture making, that every day there are recruits being added.

Harry Lustig Goes to Metro.

Harry Lustig, for three years in the Mutual Exchange office in Denver, has just been transferred to the new exchange office at 2222 Ninth, now to take charge of the Metro exchange in Los Angeles, Cal. Mr. Lustig leaves Denver Wednesday.

There is no exchange man in Denver who knows more about the Metro as business than Harry Lustig. He is popular alike with his competitors and with his clients. His success in the assistant manager's office. A year and a half ago he took over the management, and his exchange has been one of the busiest in town.

Aitken Visits Denver.

H. E. Aitken, president of the Triangle Film Co., was in Denver for a short time Wednesday, to look over the situation here and to meet a few old friends. He was met at the train by Harry Lustig, manager of the Mutual exchange, and by Wm. T. Binford, traveling man for Metro, who was for many years in Mutual employ. The three men had lunch together, after which they visited the leading picture houses.

John Drum on Vacation.

John Drum, who has been traveling for World out of Denver, and who is a nephew of John Drum of the Rex Theatre, who is connected with World, has gone to Chicago for a vacation. Mr. Drum has made a deal while traveling his traveling, but his health gave way, and he was forced to take a vacation. He will undoubtedly return in the next few weeks.

G. A. Smith Likes Denver.

G. A. Smith, in charge of Pathe serials, was in town last week. He went out of town to the moving picture business in Denver, and considered it one of the strongest moving picture towns in the U. S.

Charles Guilmore Goes to Mexico.

Charles R. Guilmore, manager of the World exchange, has gone out on a short business trip down to Mexico City. Morris, one of his traveling men, has taken charge of the office in his absence.

Denver Dancer Seen in Picture.

Of peculiar interest comes the news that Miss Hazel Redmon, of the Denver theater, has made the Isis theater, appeared at the Isis theater Friday and Saturday, the 10th and 11th, as one of the dancers. The Isis theater is in person, when she danced "at the opening of the house."
December 18, 1915

THE MOVING PICTURE WORLD

Lyric Changes Holders


By Grace F. Polk, Minneapolis Correspondent of Moving Picture World.

One day, out of a job in Chicago, he met Lou Scott. Mr. Scott told him the Metropolitan in St. Paul was dark for six weeks, and the same day Bainbridge was booked to put on a stock company there through six shows. He didn’t own any stock company; he never had had, but a little thing like that never mattered to him. Line of a show to be opened was headed by Willard Mack (who he dug out of obscurity) and Maude Leone. The company played a long run and lasted, and just when “Buzz” was thinking more seriously than he ever thought of breaking up the company there, a phone call from the Scotts brought him to Minneapolis. He put up stock at the Metropolitan for a time, and then got the two Shubert theaters in St. Paul and Minneapolis under way.

From June 1910, when the Shubert, in Minneapolis, opened he was manager until a year ago, when he took his own lease on the house.

Bainbridge comes very near now, literally, to being a manager of the first order. At the Shubert he is running “The Birth of a Nation,” permitted to run after a long fight, which the courts decided against him and which was put up for final action to a censor board of 50. At the Metropolitan Bainbridge has his stock company, and now he is half owner in the Lyric, one of the three biggest downtown houses.

Bainbridge had a chance to go into the pictures ten or twelve years ago when the first start of the independents, Edwin S. Porter, and chance, but he never forgot what E. H. McCoy, head of the National Printing Company in Chicago, did him a chance. He offered him the Metropolitan Bainbridge to run, which he did, and he got it at a nickel.

“‘Buzz’ has had plenty of downs in his career as theatrical manager—what manager has not? But he keeps right on smiling. ‘Only,’ his friends say, ‘you can’t tell the difference, because when things aren’t going right, he wrinkles up his nose when he smiles.’”

CENSOR BOARD ORGANIZES.

Minneapolis’ new board of censorship, with the first start of the independents, Edwin S. Porter, and ‘The Birth of a Nation,” was entitled to a showing in this city, after numerous efforts had been made to prevent it. As a result a supreme court decision had been secured upholding the power of the mayor and corporation to organize a board of censorship, and the chairman is Karl De LaRite as chairman.

TWO NEW THEATRES.

Two new moving picture theaters are being built in Minneapolis. A theater to seat 1,200 persons on one floor is to be erected at 2530 University avenue by C. E. Marr at a cost of $40,000.

E. J. Phelps is building a new theater at Avenue East and 100th Street.
**“Good Fellows” All**

Every Kansas City Exhibitor Is Now in the Great Christmas Organization and All Are Boosting the Movement to Bring Some Joy at the Yule tide to Children Who Would Be Forgotten Otherwise.

Special to Moving Picture World from Kansas City News Service

The boards are about the size of a newsheet and are painted a solid color. Then each exhibitor is given the name of the picture of the players are placed on the board. A set for each film contains five or six. The Kansas City Express will be able to set that down as part of the year's good work. For every exhibitor here is expected to be a "Good Fellow" and his show house will be one of the charity's biggest bottlenecks.

The "Good Fellow" movement is an annual attempt of anonymous Kansas Citians to furnish the needy and poverty-stricken with good cheer on Christmas Day. It became an institution along about 1925 and every year thereafter its motor cars, its scouts, its kind-hearted members have carried toys to children, provided girls and boys with clothing, and clothing to the older persons who otherwise would be without.

Last year 2,500 households were aided and more than that number of children were given toys, candy and fruit.

Mr. J. W. Wendel is a Good Fellow. The organization has a chief. Not a dozen persons in the city know his name, but many thousands who have had the pleasure of having done good on the Christmas Day.

Well, one of the three thousand is a man named Mr. W. The chief can't be "Good Fellowship" to give his name. He has made, gratuitously, a hundred slightly colored glassblown globes, calling upon whoever reads to become a Good Fellow, taking care of a family, donating good, candy, oranges or money to the cause.

After he made the slides he went around to every picture show in the city and persuaded the exhibitors to throw the appeal on their screens once in the course of each program. They agreed for the first time last week and will continue until the big Christmas giving is over.

Another of the chief of Good Fellows, the man whom nobody knows, but everybody reveres—has ordered that every exhibitor in the city be inscribed as a Good Fellow.

**“PEACE” FILM IN MIDDLE WEST.**

Repeated demands for information from Middle Western exhibitors concerning the Vitagraph special, "The Battle Cry of Peace," have elicited the announcement from E. H. Pearson, V-L-S-E representative in Kansas City, that the big feature would open simultaneously in the Willis Wood theater, Kansas City, and Boyd's theater, Omaha, Christmas week.

Boyd's theater, managed by W. J. Boyd, former producer of Kansas City, will start an exclusive motion picture policy, it is understood, with the Vitagraph picture.

Mr. Pearson has issued the Willis Wood to raise its admission fee to a scale of admission for this attraction, the first time prices have gone up 25 cents in the Kansas City house. Boyd's theater, it is expected, will charge the same.

Several weeks ago when Hudson Maxim, the Kansas City exhibitors, arranged the annual meeting of the Commercial Club on war preparedness, Mr. Pearson proposed a resolution to use a monograph on peace that will be read both in Kansas City and Omaha in the course of the picture. Newspapers in both cities already have shown the necessity for defense and Mr. Pearson expects they will join in boosting the Vitagraph special. Plans are being made for extensive advertising for its appearance.

**DODGE CITY'S NEW THEATER.**

Dodge City, Kas., hasn't the largest population of the cities in that state. It's far below several others, but after Dec. 15, the city will have a new theater house that will be exceeded in size and lavishness by only one or two in Kansas. The new theater, the Beeson, built at a cost of $50,000 by Merrett L. Beeson, a son of Chalk Beeson, the well-known Kansas operator, and former plainsman, who was one of the best known pioneer Kansans. The Beeson theater will be devoted largely to features, according to information in the hands of Kansas City exchange men.

A KANSAS SCHOOL CIRCUIT.

A picture circuit of the five big state schools in Kansas, which was established, with a program one night a week at each educational pictures are to be predominate, but there is to be a varied assortment, including comedies, including special training normal has projecting equipment now, and the other schools are to be applied at once, according to the present plan. A committee composed of officers of the five schools will handle the engagement of films and the booking.

A FORTUNATE THEATER.

The Barrymore theater, at Thirty-ninth and Summit streets, has been enjoying a rapidly increasing business—as is indicated in the large number of early improvements to be made in the house. Another indication of the growth and the popularity of the house is that it has discovered the first suburban releases of Triangle films; it is already the first suburban on the Soy far released for the South Side, the second on Paramount in the city, on the latter showing three weeks after the Royal. It cuts Triangles two weeks after the Willis Wood. One of the special services of the Barrymore is its picturing of the countryside children's programs. The company has its own machine and men, and develops the pictures on the place. The children of the neighborhoods of the South Side, much to the delight of the small spectators. The theater is operated by R. and C. H. Green.

**J. W. Wendel Opens New House.**

J. W. Wendel, owner of picture houses at both Holton and Junction City, Kansas, has owned a new house at Clay Center, in the same state.

New Theater for Topeka.

A new motion picture theater will be erected in the business district of Topeka, Kas. The site was announced by a several weeks ago. It will be open the last week of the year. There will be a new house at Clay Center, in the same state.

New V-L-S-E Lobby Display Boards.

E. R. Pearson, V-L-S-E representative in Kansas City, has a new lobby display board made of wood, designed by exhibitors. They do away entirely with the use of lithographed sheets in frame and provide a solid panel. The new boards are made here, of beaver board almost a fourth of an inch thick, and the edges are secured by riveting a fiber mat around the whole. Brass corners, also riveted, prevent broken corners.
December 18, 1915

THE MOVING PICTURE WORLD

Spokane Women's Clubs Insist on Good Music

Mrs. Heath Takes Lead in Crusade to Make All Picture Houses Give Normal Musical Interpretation to Picture Scenes.

By S. Clark Putchin, Spokane Correspondent of Moving Picture World.

POKANE, WASH.—Members of the City Federation of Women's Clubs, of Spokane, Wash., have practically pledged their support to theterminal inappropriate music being played at some moving picture shows.

The matter has been taken up with the film censorship committee by Mrs. E. C. Heath in a letter and reports that the censorship forces Mr. Fred Roth now being on the road in this state.

Mr. Roth is an experienced film man, having been with the Pathe and World forces.

New Theater in Hamlin

H. B. Foreman has opened a new house at Hamlin, Tex., name yet uncertain. The place is well equipped, having two Powers 6-F's and a mercury arc rectifier. These and other equipment have just been shipped by J. D. Thras.

Orpheum in Marlin Opens.

Marlin, Tex., has a new house, the Orpheum, under the management of C. P. Leiser. Mr. Leiser has four theaters in that city: Orpheum, Dixie, Majestic and one for the colored gentry.

United Installs a Rex Renovator.

The United Film's Dallas office is installing a Rex film renovator, which means good films.

F. P. Leiber Joins World Film.

F. P. Leiber, formerly manager of the Wigwam in Alhambra, Okla., and an old-timer in the business, has joined the exchange force as road man for the World Film Dallas office.

S. G. Sladden Back from New York.

S. G. Sladden, of the Fox office in Dallas, has just returned from Beacon, N. Y., being called there by the death of his mother. Mr. Sladden leaves here the first of the year, being at present engaged in the installation of W. B. Byrd in the Dallas offices. Mr. Sladden will be general manager of the De Luxe distribution offices. He is at present very much enthusiastic over the magnificent De Luxe picture featuring Annette Kellerman, now being made by the De Luxe studios in the West Indies.

Business Good in Central Texas.

W. L. Lowe, of the Alliance Film Company, has returned from a business trip in Central Texas. He says the Christmas spirit is beginning to manifest itself and business is good.

Interesting Policy at an Iowa Family Theater

Asks 10 Cents Admission for One Whole Family, Any Size—Unattended Children Have to Pay 25 Cents.

Special to Moving Picture World from Midwest News Service.

DAVENPORT, IOWA.—Admission to a Davenport moving picture show is ten cents a family—not matter how many members. Single admissions for grown-ups is five cents. This measure is being introduced in twenty-five cents. This is at Friendly House, in Davenport, where shows each Sunday will be designed for the family.

Friendly House has been placed in the circuit of the Iowa State College and Iowa State Teachers College. They have acquired the Fox pictures, which supplied educational films through the engineering extension department at the college.

The high price for single children is because youngsters alone have a special show for Saturday at one cent admission.

PROJECTORS FOR SCHOOLS.

The Victor Animatograph Company of Davenport has just secured a contract to supply 1,100 projectors for use in the schools of that state. A. F. Victor of Davenport is the inventor.

RAGTIME WITH "CARMEN."

The Casino theater at Davenport, Iowa, thoughtfully at a few hours’ notice to accompany the Fox “Carmen.” It gave notice that they, as an organization, is not going to play the entire score of the opera. He played it yesterday at rehearsal. The orchestra is no, so we have eliminated those won-

Hurt by Falling Screen.

Harry D. Breene and Floyd Porch were injured when the screen in the Garden theater at Iowa City became loosened, fell and struck them in the face.

Meets Patrons' Wishes

Manager Samish of the Temple Grand theater at Creston, Ia., has decided to discontinue Sunday vaudeville in defer-

Leiland Schmuck and George McPherson of Davenport, Iowa, have opened a mov-

The theater at Mineola, Ia., owned by L. W. Richel and Joseph Deitcher, was damaged by fire. Loss, $10,000. Insurance, $3,500.
The Exposition Closes

World's Greatest Show Passes into History—Extensive Use of Moving Pictures One of Its Distinguishing Features—California Exhibitors Feel That It Cost Them a Prosperous Summer—Some Did Very Well.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO—The Pacific Film World's Fair, which has attracted the attention of the world to San Francisco during the past year, has passed without any official ceremonies. While the midway was deserted and the buildings were closed, the city was left to itself. The fair season has come to an end and every theater is making its preparations for reopening.

The Exposition which has been in operation for the past nineteen months has attracted more than 18,000,000 persons and has been regarded as one of the important events of the day. Its success has been generally conceded and it has been a great source of pride to the city.

One of the distinguishing features of the Exposition has been the extensive use of moving pictures. More than sixty theaters were fitted up in the various palaces and exhibits, and films have been exhibited free of charge. In the California building alone 33,000 feet of film were shown, while in all California shows there have been more than 50,000 feet shown. Pennsylvania ranked next to California in quantity. Moving pictures were shown in every building on the grounds and more than 75,000 feet of film were available for use.

Many of the films shown throughout California are of the opinion that the Exposition has worked a real hardship upon them, for they have been forced to rely upon their regular patrons. This is especially true in the suburban cities and in the territory reached by the few-hour's ride from San Francisco. Local exhibitors in the residence districts have made a similar statement. The downtown houses have done a good business. One leading street house has made a gain of 25% during the year, and another 20%, as compared with last year, and others report substantial gains. The phenomenon is the lack of California which extended over a period of thirty weeks, was due largely to the presence of so many visitors.

railroad officials announce that more than five hundred thousand persons have been in the city, and the influx of visitors offset in large measure the attractions of the Exposition. The houses had a good business, and the film and feature exchanges have been active.

TRIANGLE FILM IS RELEASING FROM SAN FRANCISCO

Local Exchange Doing Business—Oakland and Sacramento Houses Booked.

After several postponements the Triangle Film corporation is making regular arrangements with the local houses in San Francisco, although the service has not been placed here in a downtown house. The Liberty theater at Sacramento, Cal., con-ducted by Charles W. Goddard, opened a few days ago with Triangle productions at 20 cents, in place of the customary admission price of 10 cents, and has played to capacity, changing twice a week. Full page announcements were run in the daily papers calling attention to the fact that Triangle films were being offered. In Oakland the first run has been taken by Pantages theater and a double page announcement was made before the fall. An order to the attention of theater-goers in the East Bay city. Harry A. Atken, president of the California traffic manager C. M. Simmons last week and has since left for New York by way of Denver.

SUPPLY BUSINESS PICKS UP.

The equipment business, which has been quiet for several months, has picked up materially in recent weeks. Many exhibitors have delayed placing orders for machines and equipment until the close of the Exposition, hoping to secure second-hand apparatus at low prices. So great a measure of success has been attained by exhibitors at the Exposition from an advertising standpoint that most of them have decided to retain their out- fits for future use. It is not seen that more than a dozen machines will be disposed of here. Now that this is apparent it is the responsibility of the equipment manufacturers to fill the orders placed with local supply houses.

EXCHANGE OPEN ALL NIGHT.

In order to be prepared for all contingencies the San Francisco office of the William Fox Film is now being kept open both day and night, an innovation in local feature exchanges. The shipping department has grown to such proportions that it has been found necessary to place this in charge of a manager and Frank staining has been selected to fill the position.

NAT. A. MAGNER FILM.

The Nat. A. Magner Film has been incorporated of late and a stock of $50,000 by Nat. A. Magner, J. W. Davis, Charles Stillwell, F. J. Borel and F. A. Magner. The concern succeeds Nat. A. Magner, Inc., the change having been made advisable on account of the death of a former partner of the firm. The film of the former company has been completed. This concern has taken over the films of Arizona, Colorado and Nevada rights to “Tillie’s Punished Romance,” formerly controlled by Bert Levy.

PROMINENT EXHIBITOR VISITS.

George W. Grant, well known in New York and London, was in San Francisco with his assistants before the close and after a tour of California plans to go to Cuba for the winter. He is the director of the Biograph Theatres, Ltd., London, England.

San Francisco News Briefs.

The V-Odeon, on Market street, San Francisco, has decided to show large feature productions and will present offerings from the Paramount program.

Max Dill, of the Kelb & Dill Film company, arrived in San Francisco last week south this week and is arranging to show the first production, declared to be a fifty-dollar comedy.

The Market Street theater of this city is making extensive improvements in its operating room, and has added two Powers CameraGraphs No. 6B.

The Liberty on Haight street is also preparing for the winter season and has added a new Simplex projector to its operating equipment.

G. M. Petrcafe has just made an interesting sale of a machine for use in Alaska. It will be sent to Seattle and from there to the Far North. After it reaches Seward it will be transported by dog team and sledged over the ice for 150 miles. This equipment has required the players to the ranks third in the sale of Powers machines among the dealers of the United States for the past year.

W. D. Nelligan, of Yerington, Nev., was a recent visitor here and purchased a Simplex projector and is building a theater there.

Ralph Earl, for a long time with the Pathe News at San Francisco, is now making pictures for the Paramount News Service.

J. W. Allen, assistant manager at the local office of the Progressive Motion Picture company, is on a trip of investigation through the Sacramento valley.

William M. Hicks, manager of the Seattle branch of the General Film company, arrived here during the last week of the Exposition to take charge of the west coast office.

A new theater with a seating capacity of 2,000 persons is to be erected at Seven sisters, at the mouth of the San Joaquin river, Oakland, Calif., by Vance & Holton. The estimated cost is placed at $100,000.

NEW CROWN THEATER SOON AT POCEUTELLO, IDAHO.

By H. W. Pickering, Sale Lake Correspondent of Moving Picture World.

This Crown theater, Pocatello, Ida., is nearing completion and will be opened in the first week of January with the best equipped photoplay houses in the west. Fred G. Caldwell and his associates in the Idaho Loan and Investment Company are the builders. The Crown Amusement Company—R. F. Williamson, president, and Edmund C. Crofoot, manager—will operate the theater. The house will seat 1,000, will be fireproof and handsomely decorated.

SWANSON CIRCUIT NEWS.

E. C. Schmidt, publicity director for the American, Rex and Liberty theaters, has put up a publicity scoop this week in the appearance of the first issue of the Swanson Circuit News, devoted to the interests of the Swanson chain of theaters, headed by the three big Salt Lake houses. The S. C. News is something rather new in the way of house organs, in that it is full 7-column newspaper size, with typical “ad” pages in which the four pages filled with stories of special and general interest to the public and the trade. The paper will be issued weekly and distributed free.

R. W. Bertelson Staging Big V. L.-S. E. Campaign.

R. W. Bertelson is now manager for the V. L.-S. E. offices in Los Angeles. Bertelson is making a whirlwind campaign with whirlwind success. He was visited recently for several days by Bertelson staff, and won the coast division of the V. L.-S. E., with headquarters in San Francisco.

The list of Salt Lake newspapers which have started a motion picture page of went was appended to the American, last Sunday with the entrance of The Tribune into the field. George C. Cowling is editor of the Tribune's photoplay page.
P. OLAND THEATER CHANGES. Paul Noble to Manage the National.

Again there has been a stir-up on film row since the old reel man, in new positions. Paul G. Noble, the popular young man who guided Metro’s destiny in Portland successfully for some time, has been given over the management of the National theater, Vice C. F. Regan, resigned. About the first thing Mr. Noble did after taking his seat in the National’s office was to draw some of the local advertisers which have elicted favorable comments from all who saw the ads in print, including many of the competing theaters and incidentally crowding the National to see Metro’s “Greter Love No Man Hath.”

Grombacher Made Managing Director.

G. A. Grombacher, of the firm of Grombacher & Bailey, who formerly distributed, on Dec. 2, and other meetwhast, has been elected managing director of the National theater.

Kirkpatrick Heads Metro Branch.

A. S. Kirkpatrick has taken charge of the Portland branch office of Metro and C. R. Kerr, special representative and supervisor of Northwest offices, was in Portland getting Mr. Kirkpatrick installed. Mr. Kerr has resigned his position as road man and efficiency expert with the Portland office of Fox Mutual to accept his new position with Metro. He is a man of ideas and one of his innovations in the Metro Northwest office was to change the red and blue signs of the territory served out of Portland which is set with colored headed pins representing business, churches, and places to be gotten. The first check signed by Mr. Kirkpatrick in his new position was in payment of a year’s subscription to the Moving Picture World to be forwarded to the new office at 72 Broadway.

Before severing his connection with the Mutual film, Mr. Kirkpatrick made a trip to Vancouver, B. C. and Tempe, Arizona, returning a few days before joining the Metro forces. Part of his trip was made by air, another territory seldom visited by traveling film men.

J. R. Harrington Mutual Road Man.

Replacing Mr. Kirkpatrick as road man for the Mutual, J. R. Harrington will come from Seattle, where he holds a similar position, and will span both the Portland and Seattle territory for the Mutual.

J. C. Stille Goes to the Arcade.

J. C. Stille, who has been serving as house manager at the People’s, and Orton E. Goodwin, formerly manager of the National theater, have acquired the state rights to Griffith’s “Aveaging Convulsion” in this territory. This picture was exhibited at the Oldig in Portland recently. Messrs. Baum and Goodwin are bargaining for other features and Film Row may soon be graced with another exchange.

Ban on Fake Ads.

Censors to Ask Co-operation of Portland, Oregon, Ad Club to Bar Improper Advertising of Pictures—Capitalizing the Board’s Condemnation of Pictures Aroused Ire—Censors’ Report.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—A discussion lasting nearly an hour, on the subject of “fake advertising,” was the principal event of the monthly meeting of the Portland, Ore., censor board held December 2. The discussion was occasioned by an advertisement appearing in the Portland papers stating that a picture condemned by the board was showing at a local theater. This advertisement said Mrs. E. B. Colwell, secretary of the board, did not state the truth, the fact about the matter being that while the picture had been twice condemned, it had been allowed to show upon a third viewing after extensive eliminations had been made and the picture as shown on the screen was an approved picture and not one that had been condemned as the advertisement indicated. Mrs. Colwell stated that the matter would be laid before the Ad Club if advertisers persisted in making improper use of the fact that a picture had at one time met with official disapproval.

Censors’ Report.

The report of the censor board showed 242 subjects, consisting of 767 reels, were viewed during the month of November, of which two subjects, comprising 5 reels, were condemned and that 29 eliminations had been made. The board found six eliminations ordered by the National Board had not been made when the films reached Portland. Three pictures referred by viewers to the board were condemned, the viewers’ opinion of the picture not being sustained. The viewing committee for the month was approved.

The spreading of censorship gospel goes merrily on. On November 25, Mrs. Colwell delivered an address at Westminster Presbyterian church to the young women of the bible class at the Westminster Presbyterian church.

NEW FEATURE SERVICE.

Sol Baum, formerly manager of the People’s, and Orton E. Goodwin, formerly manager of the National theater, have acquired the state rights to Griffith’s “Averaging Convulsion” in this territory. This picture was exhibited at the Oldig in Portland recently. Messers. Baum and Goodwin are bargaining for other features and Film Row may soon be graced with another exchange.

Portland Sabbath Reform Campaign

Sunday Closing Law of Bluest Dye Wanted by Some—Seventh Day Adventists Oppose Sunday Closing Law; Favor a One-Rest-Day Ordinance.

The Sunday closing campaign in Oregon, the promoters of which are seeking a Sunday closing law of the bluest dye, and which has been conducted in the Portland churches for the past few months, has reached a point where it is considered a little serious by the Portland exhibitors. Individual houses have taken it upon themselves to show appropriate slides condemning the proposed legislation.

The ramifications of the situation are many. Dr. G. L. Tufts proposes a weekly rest day, not naming any particular day in the week. Miss Alice V. Redlich has met with considerable interest in Ashland, Roseburg, Eugene and Salem. On Saturday, the Portland Sunday School advisers proposed a straight Sunday closing law which the Seventh Day Adventists are strenuously combattting. A mass meeting on the subject was held at Ye Liberty theater, Salem, Oregon. Several other meetings will follow in the Portland theaters.

SEATTLE ROTHAPFELL BANQUET


Exhibitors Dining in Seattle with Rothapfell.
Protest in Montreal

Moving Picture Protective Association Begins Fight Against Excessive and Unjust Distributed Taxation—Dramatic Houses, Exempt from the Heavier Tax, Are Showing Occasional Features.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

A DIVICES from Montreal, Quebec, contain the information that representatives of the local Moving Picture Protective Association went to the city against the unjust and excessive taxation of the Montreal moving picture houses. They had come to point out that the city was not taxing the houses in the same manner as the Province of Quebec, which imposed a tax on the houses, but the city of Montreal had not the same power to levy a tax as the Province. The film executives must, as well, pay a license of no less than $500 before they can get a permit to show films. The fee had been, originally, only $50 but the amount had been raised to the high figure which had been paid to the "moving picture" theaters. The city council had raised the cry that the moving picture theaters were paying too much competitive salary to the stage. The show situation had come, however, and the picture exhibitors had had occasion to kick against the pricks of the city. The film feature were replacing dramas and comedies to a considerable degree and no steps had been taken to refuse the license which was the only thing that could be had for the houses of picture taxes on the legitimate houses.

A report was wanted to make the picture theater industry a tax as to the calculation of the houses and the assessed rental.

FOX COMPANY IN CANADA.

Toronto, Ont.—The latest film company to obtain a Canadian organization in order to look after the rapidly growing moving picture industry in the country is the north of the 49th latitudinal line is the Fox, which has secured a federal charter for the province of Ontario. The company has offices at 12 Queen street east, Toronto. The Canadian general manager is Mr. Harold F. Blennerhassett, who heads the English branch at Boston, and another Canadian officer is Mr. Ben Abrams of New York. Branches of the company's branch exchange at Boston has been appointed to the manager of the Province of Ontario. A Montreal office has also been opened and it is in charge of Mr. C. St. John Brennan.

The Fox corporation makes the fourth big film organization to be established in Canada this including the Metro, World, Paramount and Fox company and the eyes of the Canadian people are being opened to the development of the moving picture field and the definite organization of Canadian companies by the various producers.

FILMS SHOW CANADA'S GLORY.

Lieutenant Dwyer, Sergeant Fred Wells and Corporal White, late of Canada's foreign service, all included in the Dominion, were with their six reels of official Canadian war pictures on Monday, December 5th, for a four days' engagement at the Hall and many large crowds patronized the performances which were held twice daily. The pictures were shown from a photogenic standpoint as well as from a popular viewpoint, showed the Canadian soldier on the field, the Wandering soldier, King George, and going to the front. Views were also taken of the various Canadian military hospitals where "Jack Canuck" was seen recovering from wounds. Close-up pictures of a number of high British officers and nobility were also obtained by Lieutenant Dwyer, formerly of Victoria, British Columbia.

The performance also includes picture talks by Sergeant Wells, who lost an arm in the war, and the pictures were returned by the Germans in an exchange of prisoners, and a photograph of the President of Calcutta, who won the Distinguished Conduct Medal at Ypres.

The pictures should be kept as a record of Canada's part in the war and the present set is to be increased from time to time until peace is declared and the soldiers return. Special exhibitions are to be given in all the large cities of the Dominion.

CHANGES AT THE UNIVERSAL.

A number of changes in the organization of the Canadian Universal, with head office in Toronto, have been announced. The officers at the Montreal branch now include Mr. S. R. Taube, who was with the Universal exchange at Vancouver for five years, and Mr. T. O. Byerle. One of the two managers for the Universal in Ontario is Mr. Gerald Ruck, until recently with the Mutual Film company, Mr. D. Davenport of the Universal branch in Calgary has come to Toronto to assume charge of the accounting department at the head office.

The Universal company is taking an active interest in recruiting and military work by the supplying of numerous films free of charge to be shown at meetings and camps. The pictures at the big recruiting camps in Toronto, each Sunday, are furnished by the Universal while the nightly moving picture shows at the various military camps in Toronto is provided through the kindness of Universal officials.

LITTLE MARY WEEK.

During the entire week of December 5th, the Carlton theater, during the entire week, had nothing but Mary Pickford pictures as nightly feature attractions. "Pophon Phineas,” "Cappie,” "Cinderella,” "Hearts Adrift” and "Esmeralda.” It was called a "Mary Pickford Festival" in honor of one of the famous film actress who is said to be a native of Toronto.

PROPOSE NO OVERCROWDING.

When the Moving Picture Protective Association of Toronto, through its attorney, Mr. Louis Heyd, J. C., gave an undertaking that the various theaters of Toronto would not be overcrowded in violation of the law, Judge Morson remitted the penalty. The new regulations against three exhibitors, Hyman King, 1292 Queen street west, who owns two houses; Moses Azizu, 325 Parkdale avenue, and Matthew, 188 Bloor street west. The convictions were allowed to stand and if the offenses are repeated, in the opinion of the justice, the fines will be again exacted in addition to further penalties.

IN VANCOUVER.

Notes on Patriotic Shows.

During the showing of war scenes in an Eclair Weekly recently at the Orpheum in Vancouver, Manager J. W. Pilling arranged to have belted silver dollars rendered on a large talking machine which was issued to the patrons of the picture box. Much applause and comment filled the house, the "Marseillaise" and "Soldiers of the King" were sung.

At the time of a recent showing of important war pictures, the Dominion theatre in Victoria, B. C., had as guests of honor, the management of the Cunard Line, who are now in training at Willows Camp, near the city.

Pantages theater in Winnipeg recently featured a "Recruiting Campaign Week," during which the three-reel war picture, "Democrats of the Empire," a German, and a singing act was given by Miss Isabelle Gardner, a nurse, who had been relieved from nursing service in French and British field hospitals.

The National Film company through E. H. Benson, manager of the Columbia theater in Vancouver, has announced that it will issue a war-week through a local newspaper one hundred passes to the Columbia, to be given only to the army, navy and air force, to be contributed by the paper without any "strings" whatever, and may be had by army men on application.

A Stirring Performance.

On a recent Sunday evening, just on the eve of the "Birth of a Nation" premiere in Winnipeg, a recruiting meeting was held at the Walker theater, in which the "Nation" film was to be shown. The auditorium had been filled by a number of intense patriotic emotion. Descriptive selections were played by the Military bands, which have been utilized by bodies of officers and private soldiers had marched across the stage; the skirling of drums, the whining of bagpipes, added a gradually growing spirit, until suddenly the pipe band of the 79th Battalion marched out to the strains of "Scotland.

The immense audience was consequently in a receptive mood when Rev. W. J. Hindley, of the Central Congregational Church, delivered an impassioned speech on "The Birth of a Nation," giving a vivid and real description of one's feelings while viewing the magnificent production. The spectator, said Mrs. Hindley, gripped the hand of his wife, and heard his lips and tongue, and marvels at the intensity of it all. This speech was followed by an address by Mayor Waugh also spoke on the same subject.

"The Birth of a Nation" opened its two weeks' engagement the following day, at prices ranging from 25 cents to $1.50, and is reported to be doing a good business. The picture opens at the Empire, at Edmonton, Sask., Dec. 6.

Chosen Items of Interest.

The "Little Annie Rooney" has just installed an arch in the store.

Several hundred people gathered at the Earl Grey School in Winnipeg on a recent morning, for the showing of a patriotic moving picture, including the whaling and pottery industries, and the Sea trawlers, ostrich farming, and other subjects. The same scenes were used the following night at the Isaac Brock School. It is planned to give similar exhibitions throughout the winter.

The Ladies Auxiliary of the Royal Columbian Hospital took over the Royal theater in New Westminster, B. C., for one day recently, to play a regular picture show with musical selections by local artists. Quite a sum was raised for the hospital.

J. M. Maxwell, in charge of the photo-play department of the Vancouver Daily Province, is running a short story from some prominent star, addressed to the moving picture fans of the city. Mary Pickford and Jean Harlow have already been heard from, with other favorites to follow. This novel stunt has created great interest. The Provincial Wire, "Via Wireless," the Pathe Gold Rooster Play, recently brought an unusually successful campaign. Manager Creighton hired a wireless outfit, with an operator, to work in the spicier picture and in front of the house watching the sparks fly. So well did the picture draw that the engagement was extended from three days to a full week.
Hector Quagliotti, although a comparative newcomer in the ranks of British Columbia moving picture exhibitors, has first established himself through the Colonial theater as one of the most successful managers of Vancouver.

Mr. Quagliotti has been for many years known as an orange and swimmer. Mr. Quagliotti received an extensive education at a superior school and returned to this country filled many long engagements on the Pacific Coast with his own company, with a musician under the name of “Romano’s Orchestra.” He also conducted the Italian Players during his stay in Seattle, and later became associated with his brother, who operates several moving picture theaters in Victoria. Two years ago he purchased at auction the lease and entire equipment of the Colonial. This house, opened as Kings Theater by a local syndicate, showed the colored pictures for six months and then changed to black-and-white programs, but in a little over a year it has put the sum of $92,000.

Justice Mr. Justice Hunt of the judgment of practically everyone who knows the Colonial. Mr. Quagliotti took over the house, and by a strict adherence to the Motion Picture Code, nothing but the best in every department, made a success from the start. Paramount pictures were the first show, but later a change was made to Universal service, which has been continued ever since, with a membership of nearly 40, its promoters.

Hector Quagliotti has succeeded in the matter of censorship. In the provision of the Canadian rights, he succeeded in having the picture reviewed and passed by the Attorney-General of British Columbia, and subsequently did the biggest week’s business ever done with a feature in Western Canada. This victory constituted a strong opening wedge in the censorship fight, and has already brought very favorable changes.

It is Mr. Quagliotti’s proud boast that the Colonial is the only moving picture house in the province which has never used a second-rank picture.

Supreme Court of Alberta Calls Voting Contest Lottery

Edmonton Theater Loses Its Appeal and Discontinues Contest for a Motor Car—Winner Must Now Guess Number of Shot in a Jar.

EDMONTON, ALBERTA.—The appellate division of the Supreme Court of Alberta has dismissed the appeal of the Hudson’s Bay company of Edmonton against the decision of Mr. Justice Simon, who held that the automobile contest being conducted by the company constituted a violation of the statute prohibiting lotteries and kindred games of chance. The decision of the court is unanimous. The judgment was unanimous, having been made by the chief justice.

The Hudson’s Bay company has consequently abandoned the contest as planned, and has substituted a guessing contest, in which contestants are required to guess the number of shot contained in a large glass bottle. The automobile remains as first prize, and various other prizes have been added.

It now remains to be seen whether, as it is likely will be against moving picture theaters conducting “country stores,” luck seat nights, numbered program contests, and other of a similar nature. With these trade-getters prohibited, and all theaters on an equal basis, the result would probably be more profit for exhibitors, and better shows for patrons.

SETTLE LABOR TROUBLES.

Regina, Saskatchewan.—At a recent meeting of the Regina Trades and Labor Council the Regina theater, at the request of the Stage Employees’ Union and the Musicians’ Union, was placed on the fair list.

A number between the theater and the unions has now been adjusted, and the Regina joins the Rex and the Rose in the list. The Roseland and Majestic are still non-union.

It was stated at the meeting that some Regina theater owners have been using children, unaccompanied, to visit the shows at night. The delegate representing the Theatre Owners’ Union recommended that certain irregularities exist in the licensing of moving picture operators, but could not point to any specific case. The council proudly to look into the matter, but indicated that in future no action will be taken unless charges are presented in a definite, concise form.
Calendar of Daily Program Releases

Releases for Weeks Ending December 25 and January 1
(For Extended Table of Current Releases See Pages 2270, 2272, 2274.)

General Film Company.

Current Releases

MONDAY, DECEMBER 20, 1915.

Serial No.

BIOGRAPH—The Failure (Drama). (Release No. 30)...... 19747

LUBIN—Heartsakes (Four parts—Drama—Unit Program).... 19745

LUBIN—Otto's Cheat (Comedy—Unit Program)........... 19746

SELIG—Chronicles of Bloom Center No. 6, "The King's Pep Product" (Two parts—Comedy)............. 19744

SELIG—Heast-Selig News Pictorial No. 16, 1915, (Top)..... 19743

SELIG—Harvey Merwin's Adventure (Comedy).............. 19742

VITAGRAPH—Levy's Seven Daughters (Comedy)............. 19741

VITAGRAPH—On Her Wedding Night Four parts—Drama—Unit Program..... 19740

VITAGRAPH—The Patents Food Conveyer (Comedy—Unit Program)..... 19739

TUESDAY, DECEMBER 21, 1915.

BIOGRAPH—Packer Jim's Guardianship (Two parts—Drama).... 19738

ESSANAY—The Danger of Being Lonesome (Two parts—Drama).... 19737

KALEM—The Bandits of Macaroni Mountains (Comedy)...... 19736

WEDNESDAY, DECEMBER 22, 1915.

BIOGRAPH—The Tides of Retribution (Three parts Drama)..... 19735

ESSANAY—Cannibalized Nooz Pictorial No. 3 (Cartoon—Comedy)............. 19734

KALEM—A Scenic Subject on the same reel...... 19733

KALEM—The Brusheranger at Bay (No. 9 of the "Stingaree" Series—Two parts)............. 19732

THURSDAY, DECEMBER 23, 1915.

LUBIN—Beyond All Is Love (Three parts—Drama)......... 19731

MINA—The Little Puritan (Comedy)............. 19730

SELIG—Heast-Selig News Pictorial No. 124, 1915, (Top)... 19729

FRIDAY, DECEMBER 24, 1915.

EDISON—Blade o' Grass (Three parts—Drama)........... 19728

KALEM—The Oriental's Plot (No. 8 of the "Ventures of Marguerite" Series—Drama)............. 19727

VIM—Mixed and Fixed (Comedy)............. 19726

VITAGRAPH—Is Christmas a Bore? (Comedy—Dr.)........... 19725

SATURDAY, DECEMBER 25, 1915.

ESSANAY—The Woman With a Rose (Three Parts Drama)...... 19724

KALEM—A Boy at the Throttle (No. 9 of the "Hazards of Helen" Railroad Series). (Drama)..... 19723

LUBIN—No Smoking (Comedy)............. 19722

SELIG—The Sacred Tiger of Agra (Drama)............. 19721

VITAGRAPH—The Thirteenth Girl (Three parts—Drama)...... 19720

Complete and Accurate Lists of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases Are Published on a Like Schedule. Each Synopsis Is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

For the best Complete program, arrange for

"Greater Variety" in The Regular Service
at your theatre.

Greater Variety consists of the one, two, three and four reel releases of the Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Kleine and Pathe studios—dramas, comedies, animated cartoons, educational and news pictorials.

Greater Variety means a more appreciative audience, an improved theatre and Greater returns for you. Ask for our terms at once—

A Special Department gives its entire attention to a correct list of releases.
THE WOMAN OF MYSTERY

ADAPTED FROM THE SENSATIONAL NOVEL
By GEORGES OHNET

The Three Reel Biograph

Released December 29

With a cast including
LOUISE VALE
FRANKLIN RITCHIE
CHARLES H. MAILES
HERBERT BARRINGTON
G. RAYMOND NYE
JACK DRUMER
HECTOR V. SARNO
W. J. BUTLER

THIS offering is appropriate at this time when the newspapers are giving space to stories of foreign war spies.

The theme of the story is big — well acted and directed — and altogether measures up to the high standard of quality maintained in the previous releases in this series.
<table>
<thead>
<tr>
<th>Date</th>
<th>Universal Film Mfg. Co.</th>
<th>Mutual Film Corporation.</th>
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| SUNDAY, DECEMBER 19, 1915 | LAEMMLE—No release this day. L-KO—The Doomed Groom (Comedy) REX—The Bachelor's Christmas (Two parts—Dr.) | SUNDAY, DECEMBER 19, 1915.  
CASINO—Clancy's Innocent Wink (Comedy)  
RELANCE—The Bankhurst Mystery (Two parts—Drama)  
THANHOUSER—The Political Pull of John (Com.)  |
| MONDAY, DECEMBER 20, 1915 | BROADWAY UNIVERSE FEATURE—Father and the Boys (Five parts—Comedy Drama) NESTOR—Love and a Savage (Comedy) UNIVERSAL SPECIAL FEATURE—Graft (No. 2, "The Tenement House Evil")—Two parts—Dr. | MONDAY, DECEMBER 20, 1915.  
AMERICAN—The Clean Up (Two parts—Society) —Drama)  
FALSTAFF—When Williams's Whiskers Worked (Comedy)  
NOVELTY—The Fiddler (Comedy)  |
| TUESDAY, DECEMBER 21, 1915 | GOLD SEAL—Christmas Memories (Three parts—Drama) IMP—When Love Laughs (Comedy) REX—No release this day. | TUESDAY, DECEMBER 21, 1915.  
BEAUTY—Making a Man of Johnnie (Comedy)  
GAUMONT—See America First (No. 19), Lexington, Ky, (Scenics) —Keeping Up with the Joneses (Cartoon—Comedy)  
THANHOUSER—Amiton (Three parts—Drama)  |
| WEDNESDAY, DECEMBER 22, 1915 | ANIMATED WEEKLY—Number 198 (Topical) LAEMMLE—the Great Pear (Drama) L-KO—From Beany to Billions (Two parts—Comedy) | WEDNESDAY, DECEMBER 22, 1915.  
CENTAUR—The Mystery of Carter Breene (Three parts—Drama)  
NOVELTY—The Innocent Sandwich Man (Comedy) —Between Lakes and Mountains (Scénico)  |
| THURSDAY, DECEMBER 23, 1915 | BIG U—No release this day. LAEMMLE—One Hundred Years Ago (Two parts Drama) POWERS—Howard's Monarchs of the American Forest (Vaudeville Act) —Wild Bird Life (Educational) | THURSDAY, DECEMBER 23, 1915.  
AMERICAN—Yes Or No (Drama)  
CUB—Hunts and Clubs (Comedy)  
MUSTANG—The Pitch O' Chance (Two parts—Western—Drama)  |
| SATURDAY, DECEMBER 25, 1915 | NESTOR—No release this day. VICTOR—The Tale of the C (Three parts—Comedy Drama) | SATURDAY, DECEMBER 25, 1915.  
BEAUTY—That Country Girl (Comedy—Drama) —Drama)  |
| SUNDAY, DECEMBER 26, 1915 | LAEMMLE—No release this day. L-KO—Greed and Gasoline (Comedy) REX—Stronger than Death (Two parts—Drama) | SUNDAY, DECEMBER 26, 1915.  
CASINO—Hunting (Comedy)  
RELANCE—The Decoy (Two parts—Drama)  |
| MONDAY, DECEMBER 27, 1915 | BROADWAY UNIVERSE FEATURE—The Nature Man; or A Struggle for Existence (Five parts Drama) NESTOR—Some Chaperone (Comedy) UNIVERSAL SPECIAL FEATURE—Graft (No. 3, "The Transaction Grab")—Two parts—Drama) | MONDAY, DECEMBER 27, 1915.  
AMERICAN—The Tragic Circle (Two parts—Society—Drama)  
FALSTAFF—Toodles, Tom and Trouble (Comedy)  
NOVELTY—Title not reported.  |
| TUESDAY, DECEMBER 28, 1915 | BISON—When Rogues Fall Out (Three parts—Railroad Drama) NESTOR—Where Three Is a Crowd (Comedy) POWERS—Uncle Sam at Work, No. 1 ("Where Uncle Sam Makes His Laws and Keeps His Relics"—Educational) | TUESDAY, DECEMBER 28, 1915.  
BEAUTY—Kildus, Kids and Kiddo (Comedy)  
GAUMONT—See America First No. 16 (Scenic) —Keeping Up With the Joneses (Cartoon—Comedy)  
THANHOUSER—The Last Performance (Three parts—DrAMA)  |
| WEDNESDAY, DECEMBER 29, 1915 | GOLD SEAL—As the Shadows Fall (Two parts—Human Interest Drama) IMP—No release this day. LAEMMLE—The Evil of Suspicion (Drama) | WEDNESDAY, DECEMBER 29, 1915.  
NOVELTY—Title Not Reported.  
RITAL—A Prince of Yesterday (Three parts—Romantic—Drama)  |
| THURSDAY, DECEMBER 30, 1915 | ANIMATED WEEKLY—Number 199 (Topical) L-KO—A Scandal at Sea (Comedy) VICTOR—Father's Child (Three parts—Comedy) | THURSDAY, DECEMBER 30, 1915.  
CENTAUR—The Terror of the Fold (Two parts—Drama) (Bosworth Animal Subject)  
FALSTAFF—Foolish Fat (Flora) Part 1—Drama)  
MUTUAL MASTERPICTURE—The Deathlock (Five parts—Drama) (No. 53)  |
| FRIDAY, DECEMBER 31, 1915 | BIG E—Babbling Tongues (Drama) IMP—A Tribute to Mother (Two parts—Psychological—Drama) NESTOR—No release this day. VICTOR—No release this day. | FRIDAY, DECEMBER 31, 1915.  
AMERICAN—The Mystery of the Missing (Drama)  
CUB—Title Not Reported.  
MUSTANG—The Cactus Blossom (Two parts—Western—Drama)  |
| SATURDAY, JANUARY 1, 1916 | BIG E—The Honor to Die (Three parts—Drama) L-KO—Pants and Petticoats (Comedy) REX—No release this day. | SATURDAY, JANUARY 1, 1916.  
BEAUTY—Settled Out of Court (Comedy)  
CLIFFER—The Wrath of Haden Towers (Three parts—Drama)  |
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BIOPGRAPH.

THE FAILURE (Dec. 29—Biograph—Reissue No. 20).—The cast: The Clerk (Wilfred Lucas); His Friend (Billy Calhoun); His Employer (Donald Crisp); The Woman (Dorothy Bernard); itself.

Discharged for violating the clerks' hours of work, Billy Calhoun becomes a hobo of a dancehall, where he earns a few pennies and drinks by singing and playing the harmonica. The dancehalls becomes interested in him and urges him to fight in a prizefight, where he is beaten but always a man, for she, but for her, discarded by the boy who gave her all, there is no chance. The man makes an attempt to regain the lost ground, but fails. Again the woman as Packin to another trial.

His chance comes when his uncle in the country, who has recently bought the farm, on condition that he marry and settle down. When he cannot accept because he has just got a railroad ticket, the woman sells her jewels and offers him the proceeds and sorts to the farm. When the money is offered to the "friendship's" sake, the lover of the horse, she accepts, and hurries to the home of his former fiance, in the hope that she will become his wife and accompany him to the farm. But she has another sweetheart, Packin, to the dancehalls and makes a suicide attempt, and, after much pleading the woman, who loves him, but fears to mar his future, consents to be his wife. In their new home they find happiness.

PACKER JIM'S GUARDSHIP (Two Parts—Feb. 3).—The cast: Packer Jim (Ivan Christy); the Child (Zoe Beeh); Indian Chief (W. C. Rogers); Indian Woman (Kate Craig).-Packer Jim, a prospector, recently widowed, lives with his daughter, a young girl in the deep, far country of the desert. The father finds ill, and bids the child go for the doctor. Packer Jim goes farther away and contrives to mount him, and sets off toward Fourflush. On the way she is to be found and is rescued by another passerby, who pursues her. The Indian chief sweeps her off her horse, and, in his turn, is being pursued by an avenger. The newcomer is a frontierman known as Packer Jim by reason of his trade—packing supplies into camp with the aid of his mules.

Packin, seeing the Indians give chase to the child, has followed at a good pace, but as he comes near the Indian, he is hailed as he comes. The Indian chief falls from his horse, but the child remains unhurt. Shortly he gets the drop on the child and drives him off. Then he stages on to his bed and sends the man far from to the furthest. The records of his claim in the name of the man, and he returns to Fourflush, where he is confronted by the leader of the rest of the Indians. The latter gives up the child, staged Packer Jim's claim, and now they warn him to keep off. He denies and he does not care for the family where he learns that possession is nine points of the law. The child just has to have already get off toward the claim, but he hurries after them by short cuts.

To remove all evidence of Packer's possession they set fire to his cable. Packer Jim shoots one of them as he is about to post the claim notice, then downs another, and is himself wounded by the third. Later, he is shot three more times and the Indians are dispersed, and Packer Jim takes the child home. His father, who has been given the map of the frontiersman the records of his claim in the name of the man, and he returns to Fourflush, where he is confronted by the leader of the rest of the Indians. The latter gives up the child, staged Packer Jim's claim, and now they warn him to keep off. He denies and he does not care for the family where he learns that possession is nine points of the law. The child just has to have already get off toward the claim, but he hurries after them by short cuts.

THE TIDES OF RETRIBUTION (Three Parts—Dec. 22).—The cast: Jim Carpenter (Jack Mulhall); Larkin (G. Raymond Nye); Virginia (Bretchen Hartman); the Father (Arthur Maude); the Mother (Kate Bruce).

Seeking to employment, Tom Larkin comes to a little town where Jim Larkin, an inventive mechanist, lives with his pretty wife, Virginia. Larkin, knowing the elder Carpenter, engages him to work on the plans for an engine he is inventing. Carpenter moves into the Larkin's dwelling, and invents a marvelous engine, Larkin schemes to ruin the model and steal the plans. On the day of the test he tampers with the model, there is an explosion, and Carpenter's wife is blinded. In the excitement Larkin gets away with the plans and, assuming the name of Pencer, goes to an obscure village to perfect the invention. Here he meets Virginia Shirley, daughter of a stern old man, and breaks her heart. Thrown on her own resources, she makes a success as a music hall artist under the name of Madame Laverne.

In the course of events she comes to leave Paris and sail for America. Larkin, also, whom the stolen invention has made wealthy, takes the same boat, occupying the stateroom de luxe and having the same time, time, time. Nailed abroad in the hope of having her sight restored. This failing, they have eeked out a wretched existence by taking in wash, and Virginia sends them home. Virginia pities the sad plight of the girl and brings her to her own luxurious stateroom. She has recognized her man, and has started her search of surmise on sight of Carpenter.

Learning from Carpenter how Larkin stole his invention, Larkin's does a double cross and takes vengeance upon his betrayer, who does not recognize the little girl in the posh little mystery girl she woosed. She alights him, planes him with plans, and goes back to her friend's original plans, then brings the two face to face. There is a fight, ended by the capitulation of Larkin, leaves Larkin in the situation and forces Larkin to sign a confession, having made of her name as witness does Larkin recognize her.

LUBIN

OTTOY CABARET (Dec. 20—Unit Program).—The cast: Otto Schmidt (D. L. Don); Clancy, the cop (J. L. Burns); Peg (Dorothy Cassady); Agent (John Delson).

Otto Schmidt finds that his partner refuses in the purchase of a restaurant where files are plentiful, but finances has been obtained for the purpose and the manager has a customer for a certain table. The returns to Fourflush, where he is confronted by the leader of the rest of the Indians. The latter gives up the child, staged Packer Jim's claim, and now they warn him to keep off. He denies and he does not care for the family where he learns that possession is nine points of the law. The child just has to have already get off toward the claim, but he hurries after them by short cuts.

Being without money and still in sympathy with his partner, he decides to discard his tip and be the "cabaret" himself. The influx of patronage and money is phenomenal, and the cabaret is going to be a success when they decide to buy the place. Otto says, "No, he's the strang- er, being an unkink little chip forces the sales. He forgot the cabaret," however, and try as he would he couldn't get another attraction like Otto.

Wise Mr. Buyer realizes position and de- clines to disappoint his famous partner. Otto hearing of his intention and with just a small portion of the money he has coughed over for the place originally, he buys the place back. With the same name of the restaurant, the same old soup and the same old service—Otto being waiter, piano player, and the operator the attraction (between the뿔 and the coffee), he again reaps a harvest of greenbacks.

HEARTACHES (4 Parts—Dec. 20—Unit Program).—The cast: Mrs. Merry (Jessie Terry); Will Cairns (Francis Juyer); Marion (Helen Greene); Phillip Norris (Arthur Forbes); Mrs. Eleanor (Eleanor Barry).

Kate Merr is the daughter of a washerwoman, married Will Cairns, a worthless fellow. Soon she realizes the mistake and leaves him and goes to work in a department store, where she becomes popular as a housewife, and Eleanor, a wealthy partner and who takes Kate into her home.

Meanwhile Kate's husband get a divorce for a theatre Marion Nelson is caught in a jam. From this instant a friendship springs up be-

Lover, avenger. In the course of events she comes to leave Paris and sail for America. Larkin, also, whom the stolen invention has made wealthy, takes the same boat, occupying the stateroom de luxe and having the same time, time, time. Nailed abroad in the hope of having her sight restored. This failing, they have eeked out a wretched existence by taking in wash, and Virginia sends them home. Virginia pities the sad plight of the girl and brings her to her own luxurious stateroom. She has recognized her man, and has started her search of surmise on sight of Carpenter.

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Moving Picture World December 18, 1915

NO SMOKING (Dec. 25).—The cast: Wilkins (Helen Greene); Mrs. Wilkins (Carrie Reynolds); Aunt Joy (Jessie Terry); Janitor (Charles Grif- fiths).

Have You Read page 26/3
December 18, 1915

THE MOVING PICTURE WORLD 2235

Wilkins is a "beet" at smoking, pipe, cigar, cigarette, or anything to an old boot can't get by." Wilkins has a habit of making friends out of coins, but hates smoke and all who use tobacco in a business-like manner. Wilkins has no desire to sell up in his business, and decides Aunt Julia will have to leave him. The little man's "sweetheart" is quite different from the "old girl" to his house for a visit, and then remembers the old lady. Aunt Julia comes to humor her and Wilkins’ tobacco. From his house during her stay, he is left at home and all the while battling with himself to keep from uncomplainingly.

Aunt Julia, with her "Sherlock eye," finds a little lady hiding in the man's room. In answer to her questions Wilkins explains that it is taught but not to the power which, of course, he is willing to explain. The theme is the usage, which involves more than a little, and is spoken of by a young man, who gladly goes off with the girl. After dinner the youngsters from the city, who are friends of the Wilkins’, insert a cigarette in his face, and is forced to swallow it. He is not the man to be seen in the street, explaining it was a lady finger.

Finley, a non-smoking friend of Wilkins, happens in with a choice box of cigars, for which he has no use and which he gives to Wilkins. Ananias is made to look like a piker by the explanations which are offered as to the contents of the hundred boxes. He sneaks away to the "den" to enjoy a smoke. Wilkins watches the street of smoke coming from the keyhole and enters. Wilkins palms off the cigar on Finley, and Finley, as the old man says, begins to smoke. He begins to smoke, but his head's heart is not to be played with. He finds it uncomfortable to the skin against Wilkins’ cells. He is unable to stand it longer. Wilkins lights up, lights it in the dark room, and smokes for the loan. He is cornered and, with no place to hide, he takes off. The boy looks through the window, unable to stand the last. Wilkins ligne up, puts the box on the table, and brings it to the public, and Wilkins takes it from him.

The Convict King (Three Parts—Dec. 20.—The cast: Jared Austin (Melvin Mayo); Arabella Graze (George Routh); George Austin's son (L. C. Shumway); Pearl L. Dye (Addie Gleason).) Jared and Austin are contractors who use convict labor. A bill is introduced in the legislature to prevent and stop the employment of convicts. Austin assures he will speak against the bill when he knows that Wilkins, the bookkeeper, has been accused of the theft, firefox off to the convict camps, and George seeks to quell his consequences by promising money in drink.

Austin and George have convicts labor and bids in a large number of convicts, among them Larry and Orme. Larry leaves the city on business on the convict ship going to his camp. There is a wreck in which Orme is trapped. Larry hates the wreck and is most unsociable. He wanders dazedly to the landing place and finds him, changes clothes with the Uhr. He is cornered and lead to the town. Orme takes up his gun and is not suspected. At the convict camp, the superintendent leaves and is not suspected. For the first time, Austin realizes the crime.

Larry escapes from the camp is killed by the guards. The sight profoundly affects Austin.

George seeks Austin in order to forget his having been on the ship, and his head turned by the time, shoots him in a convicts rage, and is brought before a full confession of his past deeds. The order is given to George. When George arrives at his office the day the bill against the bill, and is brought before the Austin. Gray is about to start on his way to speak against the bill. Austin tells him that he will not be there. The bill has gone through the bill. Gray becomes furious, and when Austin says that he will too, will the legislature, Gray locks him up in a closet and goes off alone. At the state capital, Austin makes a masterful speech speaking against the bill. With the bill, Austin begins anew with Orme, who has returned, as a partner, and is given a chance to reform and become a useful citizen.

A Ready Made Maid (Jan. 1.)—The cast: Billie Bottles (Billie Reeves); Algerman Dovey (Arthur Matthews); Mrs. Algerman Dovey (Emily King); King (Label); Mrs. Dix (Jessie Terry). The story is of a man and what not of the bobe con, is stranded high for dry far name goes steadily up the ladder of promotion in the parlor aquarium of gold fish, Mrs. Dovey assures him a return home that she has secured a treasure, however little it is. The largest is to marry Mrs. Dovey has become Bridget now, and Mrs. Dovey decides to enter into Major’s office, and "right" ad- dots "she" cannot only handle the cooking work, but also the hard work of the place. She will raise "bridget" more than a little, and she can cut their "head" sharpening a pair of carving knives and wood.

At midnight, with the household wrapped in slumber, the "beet" on "bridget" out of slumber long enough to save the "beet" to "death" Dovey and wife, and give chase to the intruder—upstairs and down to the street and straight to the arm of Judas, who takes "bridget" back to the Dovey mansion. Here it is discovered of the brisk, hair-brushed massachusetts and female attire and the secret is out. Mrs. Dovey and friend husband that Brigitte, would be the proper caper as the gardener who takes "bridget" to the minister's, but Sue, arrives at the cook is secured that the Dovey’s might eat and Billy may have one to whom he can tell the love with which his heart overflows.

VITRAGRAPHE

HE GOT HIMSELF A WIFE (Dec. 27.—The cast: Mr. Blythe (Jack Anderson); Mrs. Blythe (Sibbie Allen).)

Blythe and Smith organize for four hours a day. He used to be a big piece of an which is used in a railroad and cold mizzle and he put it down in a hurry. He is a man who is hardworking and goes to a newspaper office and advertises for a wife! Blythe and Smith organize for four hours a day. He used to be a big piece of chisel, but one look into that cold mizzle and he put it down in a hurry. The convention breaks up right there and all the women start for Dick’s house with a rush. One of Dick’s former suitors is able to ask that a convention of school teachers is in town, and he agrees to attend. The convention breaks up right there and all the women start for Dick’s house with a rush. One of Dick’s former suitors is able to ask that a convention of school teachers is in town, and he agrees to attend. The convention breaks up right there and all the women start for Dick’s house with a rush. One of Dick’s former suitors is able to ask that a convention of school teachers is in town, and he agrees to attend.
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H. W. Kress,
Mays Opera House,
Piqua, Ohio.

It is expressions such as these that are being received every day. The number increases in proportion to the number of new theatres opening with TRIANGLE PLAYS.
THE MOVING PICTURE WORLD

2238

(Continued from patje 2235.)
takes up their grievances In person with his
His lather, on learning his
father and "boss."
Identity, is overjoyed and makes him superintendent of the mills. Then Geoffrey secures jusHe marries Hartor the mill workers.
mony, allowing her to think him a poor man
until the very day he brings her into their beautiful

home.

(Dec. 29). The cast:
Mr. Itsky
Bumptious (Albert Roccardi)
Woman (Kate
Mary,
Apple
(Harry Fisher)
I'm e).
Mr. Bumptious, at his office, is pestered continually with all kinds of book agents, apple
women, peddlers, etc., and after bouncing a
;

;

exasperating bookseller he desperately appeals to his inventor friend, Mr. Itsky,
to invent some contrivance to rid himself of the
Itsky is right on the job
troublesome callers.
and sketches out an invention which proves
It is a long
him to be a veritable genius.
board arranged like a table, rigged up with pulleys, ropes and a lever near Bumptious' desk,
particularly

which raises one end and slides whatever is
on the board out of the window.
A book agent is the first victim, and when
he carelessly places his books on the shelf
Bumptious pulls the lever and the books slide
out the window onto the head of a masher. His
antics draw a crowd under the window, and
when the apple woman comes in to pester Bumptious he pulls the lever and the basket of apples
bumps onto the heads of the people below. The
same thing happens with a statue peddler. But
Mr. Bumptious' cashier brings in the weekly
payroll and lays it on the board, then accidentally hits the lever, resulting in a shower of
greenbacks outside. Bumptious is wild, but his
rich uncle, overwhelmed by his nephew's apparent largesse, rushes in and forces a large check
upon him in appreciation.
Then everybody's
happy.
(Dec.

Henry (Sidney Drew);
Sidney Drew)
Big Brother
;

31).— The

wife

(Mrs.

(Donald

Mac-

his

Bride).

Henry and his little wifie are as happy as
two turtle doves until the sad day when "Big
Brother" arrives with a bunch of suitcases,
loud clothes and loud talk, to visit his married
sister.
Henry's wife is delighted to see Big
Brother, but Henry isn't, although he doesn't
dare to show it. Big Brother has a great habit
of expatiating on his boxing accomplishments
at college, and illustrating his discourse by
using poor Henry as a punching bag. His wife
is filled with admiration and Henry with a desire for revenge.
He accordingly visits an old
chum, Tony Trexel, a rich society man and boxing faddist, who is about to give a novelty

gymnasium party.
Henry bribes a huge "pug" by the name of
"Battler," who is to appear in an exhibition
bout, to lay down at the proper time.
Henry
brings boasting Big Brother and wifie along to
the affair, and when "Battler" challenges anyone in the audience Henry jumps up and begins
to put on the gloves.
He knocks the fighter
down with his trusty "right," and walks straight
for Big Brother's chair, with a "you next" expression.
That gentleman beats it, leaving
Henry to the undisturbed love and admiration
of his wife.

SELIG.
HEARST-SELIG NEWS PICTORIAL NO.
(Nov. 29).

San

95

—

Diego. Thousands crowd Panama-California Exposition grounds to see historic relic,
Liberty Bell, on its way to Philadelphia after
trip to Pacific Coast.
Jamaica, L. I. Boy scouts gather at King's
Park, where members of various camps go
through competitive drills.
Washington, D. C. Boy scouts of the District
of Columbia, 1,300 strong, hold their first review along Pennsylvania avenue.
The Capitol
is seen in distance.
New York. Funeral of Father Reaney, for
years engaged on Uncle Sam's big sea fighters,
is held
with military honors.
Escort arrives
at St. Patrick's Cathedral.
Tia Juana, Mex. Syndicate begins work on
million-dollar race course just across California
border.
San Francisco. Novel combination boat and
motor car rolls over road to landing, is christened and then enters water for maiden voy-

—

—

—

—

—

age.

York.

— Sweeping

strikes America's
halts traffic
flying for shelter.

gale

wagons,

out of the east, 68 mile
largest city, overturns
sends pedestrians

and

—

San Francisco. Twenty-four of the 48 monster searchlights of the Panama-Pacific Exposition are sold to the Russian Government.
The
scintillators are operated by marines of the
U.

S.

Navy.
Maine

Boston.

teams

into life nets.

HEARST-SELIG NEWS PICTORIAL NO.
(Dec.

2).

90

—

Red Bank, N. J. The Monmouth County
Hunt Club rides after hounds in fox chase over
and through timber.

—

North
Francisco. Children
troop
to
playground, where they romp on the
Then go to the baths for free bathing
suits and take a December swim in outdoor
pool.
A water fight ensues.
Atlanta. Pony farm owned by Mr. D. O.
Smith furnishes Atlanta children with free
mounts.
Every child can claim and name a
pony and ride it whenever he pleases. "Uncle

San
Beach

slides.

—

Tom"
New

instructs the riders.
York. Torpedo is drawn behind gun
carriage to
headquarters of Navy
Defense
League, where it is put on display as lesson
in preparedness.
Chicago. First Cavalry gallops thirty miles
a day for three consecutive days on the annual
test required by the government.
San Francisco. J. M. Walker completes last
lap of his hike from Boston to the Pacific coast
and sets new world's record for pedestrians.
Boston. Members of Canine aristocracy have
big bench exhibition while throng of fanciers
crowd round to watch the judging.
New York. Brand Whitlock, minister to Belgium, arrives with Mrs. Whitlock to take vacation after arduous labor in war torn Europe.
Boston. Pacific coast suffrage leaders, after
trip across continent seeking signatures to petition for amendment to federal constitution, visit
Massachusetts Capitol to ask aid of Governor

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Walsh.

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Atlanta. Keeper of Grant Park Zoo raises
cub and terrier puppy together in harmony. Marguerite Carlisle is their nurse.
With the Serbian Army. Actual war pictures
of Serbian retreat before Teuton drive by staff
lion

—

BY MIGHT OF HIS RIGHT
cast:

New

firemen give actual demonstration of
life-saving methods when hotel is set ablaze.
Pictures show coming down ropes and jumping

fields

—

THE PEST VAMOOSER

Mr.

watches

—

in

most

inter-collegiate
course, but

over six-mile
over tape.
Atlanta.

wins

— Monster

points

eleven
cross-country race

Yale

of

man

is

first

photographer Varges.

PERKIN'S PEP PBODUCER

("Chronicles of

Nathan), Slim Boggs (Orbie Farris), S'elina
Tubbs (Martha Mattox), Mrs. Plum (Lyllian

Brown Leighton).
Bloom Center is

peaceful, but in Pleasant
Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a marvelous fluid
guaranteed to make one feel like new.
He is
assisted by his pretty young wife and also Slim
Boggs.
The Bloom Center Bugle states that
Bloom Center needs a trained nurse, and Percival Perkin decides that his wife, Lucy, should
supply the demand of a nurse and do the advance advertising for the Producer.
The masculine characters of Bloom Center
are at once interested when a beautiful young
Constable Plum
nurse arrives in their midst.
is taken suddenly ill.
Then Ira Pash becomes
Johnny West is also stricken, and Lucy,
ill.
the nurse, is called to attend them all.
Slim arrives in the village, is taken really
ill
and the doctor pronounces the case smallpox, much to the consternation of the Bloom
Centerites.
In the midst of confusion Percival
Perkin arrives with the wonderful "dope." He
gives Slim a dose of whisky instead of the
Pep Producer, which has beneficial results.
The sales are numerous. When Pickle, Pash,
West and Plum go behind the barn to drink the
they find it quite different from the
stuff,
sample. It is too late, though, for the Perkins
are far down the road toward the next town
they will victimize.

18,

1915

Harder), Rajah Hamurii (Edw. J. Piel), Omah
(C. C. Holland).
Dr. Harris and his daughter, Jennie, incur
the everlasting gratitude of Omah, a native of
the jungle.
Rajah Hamurii wishes to purchase
the doctor's land, but they cannot agree on the
price.
In the meantime, the Sacred Tiger of
Agra, which the Rajah worships, is released
from its cage by a vindictive servant.
Dr. Harris dies suddenly and Jennie is left

with only Omah to protect her.
The Rajah
learns of the doctor's death, purchases the land
from Jennie and plots to secure her for himself.
Omah urges Jennie to flee to the jungle.
The two are followed by the Rajah and his men.
Omah and Jennie come upon the Sacred Tiger, which is put to sleep with a powerful
native drug.
The Rajah overtakes Jennie, and
is about to take her to his palace, when she
thinks of the tiger.
She offers to restore it
to the Rajah if he will provide a guide to
escort her to the settlement.
The honor of the
Rajah forces him to agree to this
Jennie
starts for safety, while the Rajah rejoices over
the recovery of the Sacred Tiger.
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EDISON.
BLADE

GRASS

(Three Parts— Dec. 24).—
The cast
Dorothy Ward (Loenie Flugrath)
Dorothy Ward, as a child (Eldean Stewart)
Emerson Peabody Winthrop (Pat O'Malley)
John Ward (Charles Sutton)
Mrs. Ward (Mabel
Dwight)
Aunt Catherine Van Schuyler
O'

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;

(Mrs. Wallace Erskine)
Catherine Van Schuyl(Grace Morrisson)
David Travers (Guido
Colucci)
Jerome, a guide (T. Tamamoto)
the butler (Joe Bingham).
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er

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Deserted by his wife, John Ward gives up his
rich home in the city, and takes his baby daughter with him.
Retreating into the woods of
Maine, he builds a log cabin to house him and
the child.
Hunting in the forest by day, he
spends his evenings teaching the child, and
reading to her from books he has brought with
him.
The years roll on. Dorothy grows up,
a child of nature, knowing all its secrets intimately.
Emerson Winthrop, a wealthy New
Yorker, comes to the Maine woods to camp. In
a stream, he sees a vision glide by him in a
canoe.
Struck by the beauty of the girl, he
seeks her acquaintance.
She, unaccustomed to
the sight of strangers, is frightened and coy,
but he wins her confidence. Together they roam
the woods, and slowly within her is awakened
strange
a
indescribable
feeling.
Winthrop
knows it also ; but to him it is love. Ward,
realizing that Dorothy is taken with Winthrop,
compels him to return to the city.

Ward is beginning to reflect. A letter from
sister rebukes him for his injustice to
Dorothy.
"Because you have chosen to shut
yourself from the companionship of men, there
is no reason why a sweet girl should be deprived
his

the

of

fullness of life"
so the letter reads.
agrees that his sister is right, and sends
the
to
city for the "polish" it gives.
Dorothy's ways are not the ways of a great
city.
Accustomed to the freedom of the woods,
she cannot live, confronted by the rules and
stinted bounds of a great metropolis.
She returns home to live once more the free life of the
forest.
Winthrop, whom she has met in the
city and for whom her love has grown, follows
her and takes up his camp in the woods again.
Fate seems to demand that Winthrop shall follow her in spite of Ward's warning. After a
fierce struggle, he saves her from the fiendish
attack of a native woodsman, and so Ward is
compelled to bow before the mandates of love.
;

Ward

Dorothy

THE MATCHMAKERS

—

(Three

Parts

—Dec.

The cast:
Mamie Lane (Sally Crute)
Pa Lane (William Wadsworth)
Hugh Hardy
(Carlton King)
Bertie Van Loon (Paul Bliss)
Alice Warren (Margaret Prussing)
Aunt Catherine De Launcy (Leonora von Ottinger)
Mr.
Van Loon (Robert Brower)
Mrs. Van Loon
31).

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HARTNEY MERWIN'S ADVENTURE

—

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(Dec.

Hartney Merwin (Wm. Sto(Edwin Wallock), Grace Dart
(Marion Warner).
Hartney Merwin believes there is no adventure or romance in present-day life, and places
a bet with boon companions that he cannot get
Hal Dart, his
away from the conventional.
chum, plots with his sister, Grace, to give
Merwin the adventure he seeks.
Grace meets Merwin, refuses to give him her
name and conducts him to a cottage that MerThere he
win's clubmen friends have secured.
sees a band of supposed counterfeiters, who are
really Dart and other clubmen in disguise.
He summons the police and after a battle he
The
rescues Grace and carries her to safety.
clubmen explain matters to the police and then
20).
The cast:
well), Hal Dart

to nurse the bruises they sefight.
En route home, Merwin
and Grace visit the club and tell the men that
they were married immediately after Merwin
"rescued" Grace.
The boys win the bet, but
Merwin believes that the real joke is on them,
charming
because he won a
wife.

go to their club
cured during the

THE SACRED TIGER OF AGRA

— Dec.

Zoo Picture

crowd at Harvest Festival

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—

Bloom Center" Dec. 20). The cast: Constable Plum (Wm. Hutchison), Postmaster Pash
(John Lancaster), Chubby Green (Ralph McComas), Johnny West (Sidney Smith), Percival
Ferkin (Wm. Fitchett), Lucy Perkin (Betty

December

ris

(Vivian

25).

Reed),

—The

Joseph

(Jungle
Jennie HarHarris (Mr. Von

cast:

;

(Mrs. Wallace Erskine).
Mamie is the daughter of Pa Lane, postmaster
and keeper of the general store in a little mining town.
Hugh loves Mamie and Mamie loves
Hugh. Therefore, when Hugh wants to go out
prospecting for gold Pa Lane grub-stakes him.
Hugh promises to divide his gold with Pa Lane
providing, of course, that he strikes gold.
In
New York the aristocratic Van Loons are broke.
Work horrors, no
Who ever heard of a Van
Loon working? Their only hope lies in marrying their son, Bertie, to a girl of wealth. Their
friend, Mrs. Catherine De Launcy, agrees to help
them.
But dear little Bertie is not what his
name implies. He loves a girl a poor girl, it is
true, but he loves her.
Then the newspapers announce that Hugh has
made a fortune and, true to his word, divided it
Suddenly Mrs. De Launcy is
with Pa Lane.
struck by a thought. Mamie Lane is her niece.

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S'he

has

it

all

invitation from

planned out.
her to visit

Pa Lane

gets an

New York— and

Kindly Read Page

2263

to


KALEM.

THE CARETAKER'S DILEMMA (Dec. 28).—The cast: Jean (Evel Tread); Roland Way (William Clarke); his wife (Lillian Savage); Bud (Bud Duncan); Mac (Jack McDermott).—About the play: The caretaker's family decides to solve the problem of enjoying themselves. The two are reconciling the events that have taken place in their lives, when Jean, Mrs. Way's cousin, comes to see her. He asks her if she would like to leave with him and she accepts. The play ends with a scene between the caretaker and his wife, who is telling him that she is leaving. A visit from Miss Mac makes the plot more complex.

The TAKING OF STAGARDE (Episode 6. 1898).—The cast: Stargar (True Brandon); Hiram Best (John H. Carr); Iredell (Edward Sales); Inspector Calhoun (Charles Loughlin); Inspector Kilbridge (Frank Jonsson).—Stargar, the notorious bandit, is captured by the police. The outlaw learns that the police also want to arrest his wife, who is being held hostage. He escapes from jail and takes her with him.

The FABLE OF SISTER MAE, WHO DID AS WERE TOLD (Aug. 15).—The cast: Mary (Betty Scott); Lucia (June Keath); Lunch Room Proprietor (Charlies Z. Welles); T. H. Collier (Sydney Alsworth).—Two sisters live in Chicago, the home of Opportunity. One of the sisters, Lucia, is a gambler, and the other, Mary, is a laundress. They become rich and famous, but at the last moment, the money is saved by the laundress, who admits her guilt.

SNAKEVILLE'S CHAMPION (Dec. 16).—The cast: Blugie (Ben Turpin); Hotch, the Champion (Lloyd Bacon); Blugie's Wife (Margaret Jordan).—Hotch, the world's greatest wrestler, arrives in Snakeville. Blugie challenges him to a wrestling match, and when he wins, he is carried away on the shoulders of his admirers.

BRONCHO BILLY'S MARRIAGE (Dec. 17).—The cast: Broncho Billy (Bertie Godfrey); The Girl (Marguerite Clayton).—Broncho Billy, while on a train, learns that his wife is coming. He decides to marry her, but when he arrives, she is already married. A few days later, Broncho Billy finds his wife in her new home. He tells her about his love for her, and she agrees to marry him.

CHRISTMAS REVENGE (Special.—Two Parts.—Dec. 21).—The cast: John Adams (Bernard C. Block); Micah (Wallace A. Carlson).—In this special, John Adams visits the church and interrupts the entrance to the church with the intent of carrying out his revenge. He is stopped by a child who is trying to find his father and who is carrying a gift for his father.

THE WOMAN WITH A ROSE (Special.—Three Parts.—Dec. 25).—The cast: Adele Clinton (Blanche Sweet); Hector (Robert V. Marraine); her husband (Frank Dayton); Anton Cerry, a violinist (Kenneth MacNair); Joseph Lecithon, a detective (Harold Thompson).—This is a split reel containing five hundred different stories. The play opens with a scene on the topic of the day. Among the subjects reviewed this week are Colonel Roosevelt at his inauguration, and the photographs being made for the expected overlook of riders on the 1916 winter wagon. Arthur Ambrus, candidate for the Alabama legislature, makes a speech to rally the voters, and General E. Speaking of the campaign, it is stated that the political campaign is for capturing a lock of wen-slyres from the German commission. The remainder of the reel contains scenes taken in the Canadian Rockies.

The MOVING PICTURE WORLD 2239

December 18, 1915

Bring Mamie. Like all Western millionaires, he is fond of her. But Mamie is the girl that his heart will always love. He is wise and hard-pressed to marry the woman she loves. She, however, is not interested in marriage. In the end, he succumbs to her love and marries her. Mamie is left in sorrow, Alice agrees to give him up.

Jean gets to the city with Pa Lane, Mrs. De Lancy and the Van Loons have all left. Hettie is married. Hettie soothes the pains of the world. She now realizes that the woman is in love with someone else—her husband. Alice's hope rests—not to marry each other. Pa Lane learns the truth. He sends for Hugh. Hugh returns to the city without consulting the Van Loons. Mamie marries. Alice is left behind. The Van Loons try to object to Pa Lane simply imprisoning the girl. He is ready to be respected. Pa Lane takes the two young girls to the city. When the Van Loons learn about Hugh's gold mine, Pa Lane says that no Van Loon or any other fancy-named aristocratic can come out of it—that is, him and his 44-caliber gun.
THE MOVING PICTURE WORLD

2240

Universal Film Mfg. Co.
BISON.
REAL CHARACTER (Two Parts— Dec.

HIS

The cast:

Richard Livingston

(William

daughter lEdythe Sterbis
[rene,
Cllnley)
(Sherman Kainbridge)
ling);
Klint Martin
;

;

Kllnt's Father (Rex
(Lule Warrenton).
111); Mrs.
Richard Livingston, a wealthy cattle broker,
will
is continually haunted by the fear that he
some day have to pay the penalty of. his evil act
ago
Years
partner.
toward iiis one-time cattle
be and a man named .Martin, who, like himself,
bestrike,
had been thrown out of work by a
They
came partners in the cattle business.
prospered and when an alluring offer was made
The knowltor their holdings they accepted it.
edge of being in possession of so much money
who
attacked
Livingston,
of
mind
turned the
Martin with a chair while he was asleep, took
country.
the
and
left
profit
his share of the
The blow rendered Martin a cripple for life, and
his son, Klint, vows to be avenged.
Livingston comes in possession of new cattle
holdings which require his personal inspection
and, with his motherless daughter, Irene, he
Although neither one
starts for the property.
is known to the other, Klint is the foreman of
Klint, while a
Livingston's new cattle ranch.
good man at heart, has developed a dual personality by reason of his nursing the vengeance
to run down the culprit who injured his father.
The men under him admire him for his squareness, but fear him when he is under the influDuncan, a new man
ence of his obsession.
on the ranch and a tough character, breaks one
of the iron-clad rules of the ranch by drinking
He is severely repriduring working hours.
manded by Klint, who takes the bottle of liquor
away from him. Duncan resents and a fight
Klint downs the malefactor just
is the result.
Asas Livingston and his daughter arrive.
suming that the foreman is a brutal person,
Irene rebukes him, and the words sink deep
into him.
A few days later Klint is the unseen
witness of a crooked card deal given to Duncan,
and he stops the men, who are about to shoot
Duncan for having declared it to be a false
Irene observes the action of Klint, who,
play.
in answer to her question why he defended his
enemy, tells her that Duncan was playing a
straight game.
This act on the part of Klint
is the means of Irene dropping her indifference
to him, and she asks him why he does not try
It is then that
to conquer his brutal nature.
Klint tells her of his decision to run down the
man who injured his father.
Irene meets Klint's father one day, and in
the course of the conversation she shows him
Matin at once
a photograph of her father.
recognizes his enemy.
Klint enters and hears
everything.
His hatred for Livingston is uncontrolable and he makes all haste for the latter's home.
Outside Klint encounters Duncan,
who has come for revenge, and as the two are
fighting, Irene, who realizes that she must get
to her father first in order to warn him, dashes
away. Meanwhile Klint subdues Duncan, mount;a horse and is soon on his way to Livingston's
home. Bent on revenge, Duncan follows Klint,
but, being weakened by liquor, he guides the
horse over a cliff, ending in the death of both
horse and rider.
Irene is successful in reaching her father's home before Klint, but not long
enough ahead of him to give her father ample
time to get out of sight. Klint overtakes him,
but as Livingston is weakened by his obsession
he is in no condition to resist Klint and faints
Irene arrives at
in the arms of his enemy.
this time and manages to get Klint to spare her
father.
Through the mediation of Irene the
two enemies are brought together.
Between
Irene and Klint there develops a mutual attraction, and a week later the four leave for
the city and a future which promises to jiUne
for the strife of the past.

Imuran (Norbert Myles)

;

Wells

WHEN ROGUES FALL OUT

—

(Three Parts-

Dec. 25). The cast:
Helen Holmes (Helen
Holmes)
Her Father (Mr. McDaniels) Frank
Hynes (W. R. Weber) Ben White (L. D. Ma;

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;

Ioney).

Holmes, the president of the S. L. Railway,
has been trying very hard to secure a new franchise for his company.
Frank Hynes, an acquaintance of Helen, the daughter of Holmes,
has been a friendly visitor at the house, but,
unknown to Helen and her father, Is trying in
every way possible to prevent Holmes from obtaining the franchise. Hynes, some time later,
learns that Holmes has obtained the franchise
and, with the aid of Ben White, a dope fiend,
and some of the latter's pals, the papers are
stolen that night from Holmes' office.
Hynes is working hand in hand with some
the dissatisfred members of the board, who
are trying in every way possible to oust Holmes
from the presidency. He takes the papers to
them and tells them that he can "railroad" the
one man who is likely to squeal about getting
the papers.
Hynes then phones the police, giving them White's address and telling the police

of

December

18,

1915

White, howthat they can capture him there.
ever, before giving the papers to Hynes had
made a photographic copy of them. The police
capture White and, through Hynes' testimony he
On the way to prison
Is sent up for ten years.
White jumps out of the car window into a
boat and is assisted to escape by two of his

he loved her mother in her youth, but delayed
his proposal so long that she at length married
Tom Lathrop, Junes lather. He tells June of
her mother's dying wish that he care for her,
which request he has so faithfully fulfilled
through all the years.
He now asks June to
allow him to care for her all through life. She

friends.

is

Helen leaves for a trip to the beach and
while there makes the acquaintance of White.
As soon as White is settled in safety he wires
Holmes asking what he will give for a copy of
the franchise, giving a fictitious address for
answer. Hynes learns of this and details detecThey
tives to locate White and rearrest, him.
trace the message back and find that White is
Hynes
stopping at the same hotel with Helen.
hastens to the beach and, confronting White,
tells him that if he does not give him the
papers that he will have him rearrested.
By means of a sleeping gas forced into his
room White is rendered unconscious, but as he
has a presentiment of coming trouble he writes
a note telling where the papers can be found
and drops it out of the window. Helen's maid,
while dusting near the window, sees the note
and gives it to her, and Helen, realizing the
importance of the information to her father,
Hynes
starts out in a car to take it to him.
learns of her mission and goes in pursuit.
Helen, seeing that she is about to be overtaken
by Hynes, succeeds in boarding a moving freight
train, and, riding that for a short distance,
jumps off on top of a street car. Hynes is thrown
the trail and Helen arrives home just as
is about to be ousted from the presidency. White returns and confides all to Holmes.
Hynes is then arrested and during the triai
White is given his freedom. As the story ends.
White is on the way toward leading a better
life with the active assistance of Helen.

off

her father

REX.
THE TERRIBLE TRUTH
cast:

Mary Anne

(Myrtle

(Dec.

package of documents to her and upon opening
it the lawyer and all present are dumbfounded
to find the topmost slip which formerly bore
the promise in the handwriting of June is indeed ashes. June now realizes that her dream
has been a reality and that she is now free to

marry the man she

24).— The

Gonzalez); Dave
Sanford (Arthur

(Mr. Allen) ; Tom
Shirley)
Steve Redding (Val Paul).
Old Dave Phelps and his partner, Tom Sanford, are doing very well with their prospecting.
Mary Anne, Phelps' daughter, is accustomed to bring her father's dinner to him every
day and it has become Tom's habit to bask in
the girl's presence whenever she came around.
It was Phelp's fond hope that his daughter and
partner would come to an understanding, but
Mary Anne thought otherwise and while she
was in love, it was with a man named Steve
Redding, who was a loafer and hard drinker.
Tom asks Mary Anne for her answer, and she
tells him to call that night for it.
On her way
home she meets Steve and tells him, too, to
call that night for her decision.
That night Mary Anne writes a note to Tom
telling him that while she has always loved him
as a brother, she can never come to love him
While she is writing Steve
as a husband.
comes in much the worse for liquor and sees
the note.
He tries to read it and when Mary
Anne refuses to read it to him his jealousy is
aroused.
In the struggle for the note it is torn
and from the portion that Steve gets it appears
that Mary Anne had written Tom that she
loved him only.
He leaves in a jealous rage
and goes to the saloon.
Tom comes in, but
Mary Anne eludes him and follows Steve. She
finds him in a saloon, drinking and carousing
and caressing the girls of the dance hall.
Crushed by the knowledge that Steve is not
faithful, she returns home and meets Tom. In
a moment of pique, she promises to marry him
that night.
He joyfully has the ceremony performed and they return to the house.
Steve learns of the wedding and seeks out
Mary Anne. She is alone in the cabin when he
enters and he calls her to task for marrying
Tom. In the excitement Steve notices the torn portion of the note and compares with the portion
he has. He realizes how much the girl loved
him, and while trying to persuade her to elope
with him, Tom enters.
Steve is thrown out
of the house, vowing vengeance.
Tom takes
down his pistol and seeks out Steve. Both fire
at the same instant and grapple in an effort to
kill each other.
Mary Anne slowly comes to
a realization that her love is for Tom.
She
hurries to the fighting men and tries to prevent
Steve from throwing Tom over a cliff, but in
Steve then tries to take her, but she
vain.
denounces him and tenderly assisting her
bruised husband, helps him back to their cot-

Phelps

at first inclined to refuse, but realizing his
true love for her, she finally consents.
Spaulding does not live long and just before
his death he enacts a promise from June that
she will never marry again, having her make
a written promise to that effect, which is filed
with the other legal papers of the estate. Henshaw calls after Spaulding's death and again
pleads his love, only to learn of June's promise.
Spaulding s spirit hovers aoouc ills wile
and she becomes a victim of sleepwalking. One
night she falls from a balcony while asleep
and suffers concussion of the brain.
It happens that Henshaw, now a celebrated surgeon,
receives the case and he sees that a very delicate and dangerous operation
is
necessary.
While under the influence of the anaesthetic,
June's spirit meets that of her dead husband.
He tells her that he has witnessed her intense
suffering and offers to free her from her promise.
In spirit she follows him to the vault
where me papers are laid, extracts the copy of
June's written promise and it becomes ashes
before her eyes.
He then bids her an affectionate farewell and says she will never be
troubled by him again.
Meanwhile, Henshaw and his assistants have
been working feverishly to revive June from
the influence of the anaesthetic.
They finally
bring her to consciousness. She does not know
whether it has all been a dream or a spiritual
reality.
She orders her lawyers to bring the

;

loves.

L-KO.
FROM BEANERY TO MILLIONS

—

—Dec.

(Two parts

22). The
cast: The waitress
(Alice
the father (Dick Smith).
When Alice's father dies, he wills her to a
cafe owner, to whom he is indebted and Alice
is forced to work in the cafe.
She is befriended
by a young man, who is heir to an immense
fortune, and becomes his wife.
The father disinherits his son for marrying Alice against his
wishes, and they live in extreme poverty. Their
son is injured by an automobile, in which his
father is riding. He takes the child to its home
and there meets his son and his wife. A reconciliation takes place and they go to live in
the father's house. The cafe owner has lost his
money and is working as a butler in the
father's house, and when he sees Alice forces
her to open the safe, steals the money and
jewels in it and attempts to escape.
A ball
is in progress, and when the crime is discovered
all give chase.
The automobile in which the
villain is riding blpws up and when he comes
down the money and jewels are recovered.

Howell)

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GREED AND GASOLINE (Dec. 26).— The
The husband (Reggie Morris); the wife
(Gertrude Selby)
the tramp (Dave Morris)
his fat partner (Fatty Vos's).
Reggie and Gertie, a newly married couple,
have little cash but mortgage their home to
cast:

;

;

buy an auto. Two lazy tramps scheme to make
some money and one pretends to be hit by Reggie's car.
The sympathetic young people bring
him home and nurse him while he runs their
house.
Thinking he is seriously hurt, they
humor his most extravagant whims and sleep
on the uncomfortable parlor chairs while he reposes contentedly in their bed.
The next morning after a heavy breakfast he
demands an invalid's wheel chair and hubby
has to leave his office and hurry home with
one.
He arrives to find the tramp master of
the house, while the little wife runs to obey his
endless requests. Fearing a lawsuit and moved
by sympathy, the young husband dares not protest and tries to bear the excessive demands
with resignation.
Later, the tramp's fat side
partner arrives and they try to rob the house.
The wife telephones to her husband and he
arrives with officers in time to place the tramps

under arrest.

GOLD

tage.

SEAL.

CHRISTMAS MEMORIES

STRONGER THAN DEATH (Two Parts— Dec.
20).

— The

basse)

;

cast:

Rupert

June Lathrop
Spaulding (M.

(Louise CarK. Wilson)
Attorney (Lon
;

John Henshaw (A. Shirley)
Chaney).
June Lathrop, an orphan, under the guardianship of Rupert Spaulding, a rejected suitor 6f
her now deceased mother, meets John Henshaw,
a young surgeon just home from college. Their
June learns of the love
attraction is mutual.
her guardian bears for her. He tells her how
;

(Three parts— Dec.
Robert Harding (Robert Z.
Leonard)
Little Sunshine (Ella Hall)
Reverend Baker (Marc Robbins)
Beppo (Kingsley
21).

—

The

cast:

;

;

;

Benedict).
After the death of her mother, Little Sunshine, a child of the mountains, is left a pen-

Don't Fail to Read Page

2263


HENRY HOWARD'S 

We can handle FIRST CLASS AGENCY at once for multi reel Continuous Productions. World's rights (excluding America). Extensive continental connection. Sound Financial standing.


We Don't Fail to Read Page 2263
has entirely lost the sympathy of his sons, for whom he provides nothing. Young and scanty girls, completely enthralled by Mrs. Bruce Guildford, a lovely boy of the smart set. Tom thinks of nothing but sport. He is an amateur athlete of national prominence. Lemuel longs to see the boys at the track but feels that his way is cut if ever Tom marries Frances Jerrick and Helene with all her half interest in the Bluebird mine, which she supposes is worthless. The Stewords employ Bessie once evening to entertain at an exclusive dinner they are giving, and here Bessie meets Major Lemuel Dwidworth, who offers her half interest for her dinner. Lemuel runs away from her.

Bessie, but, however, she has been taunted that he is old-fashioned, he gets into his evening clothes and enters the store that follows. He encourages him and he cleans up on Dwidworth, as the store is not as he expected. Leaving themazed, Lemuel makes a spectacular exit with Bessie to "flying'nings." Lemuel keeps up the pace he has set.

He goes to the races and there his conduct is so riotous, and his followers, Bessie and a sporting man, so conspicuous that Mrs. Bruce Guildford is scandalized. She criticizes Lemuel to her son. His brothers, his father and the quarrel results in a complete break. Bessie has a telegram from Dwidworth saying he can sell $1,000 for her stock. Lemuel suspects that Dwidworth is planning to rob her and takes the matter in his own hands and Bessie goes off to Nevada together.

On the way to Nevada, Tom has run away to get married to Bessie, and they follow— with Emily, Frances, and the other girls. In Nevada, Lemuel and Bessie find that her half of the Bluebird is worth at least $12,000, and— that of her half of the Bluebird. Lemuel is Bessie's old sweetheart who disapproved of her marriage.

On the way to Nevada, Tom becomes engaged to Emily, who runs away to France—which is ex-actly contrary to what Lemuel planned. They arrive in time to stop the wedding, as they think Lemuel will learn that he has been all wrong, and that Bessie is to be married to Bessie, Lemuel is delighted that he has brought these girls into the family, even though they agree to go back and help the boys run the business.

Universal

An Unusual Wednesday, No. 167 (Dec. 15).

Suffragettes Beg for Peace—Army of women's suffragists, led by Congress assemble-

Washington, D. C.

New Queen of Scars—The "Great Northern" leagued with the "New Scars" in San Francisco, Calif.

Railway Strike—Planned battle freemen at $1,500,000 bequeathed to destitute travelers.

Catalina Island, Calif.

One of the richest oil fields in the world.


Subtitles: "Cylcone" comes into the race.

Labor Chief at Movie City—Samuel Commer, F. L. head, pays visit to Universal City, Calif.

Hail Way Around World—Australian cadet, on globe-firing trial, visit Mayor of Ameri-

New York City.

What Girls Are Wearing—Fashionable cadets shown by Universal stars—New York City.

Hearing Aid for Dr. Fink—The dead, Dora Dora, Gracie Subtitle: For off for treasurers.

By Air from Germany—Receiving wireless messages from 5,000 miles over sea and land.

Chicago, Ill.

Water Mexican Border—Protecting Ameri-


By Air from Germany—Receiving wireless messages from 5,000 miles over sea and land.

Shrinking Fast—A Mexican, a woman with nine children who has lost her cap for him, and knowing she will lay in wait for him, he tries to devise some plan to let her know he is safe. He finds she is his widow. He finds Mary next day seated on the street corner and he invites her, but she seems to pretend not to see him. Theroumbel he deter-

mines to disguise himself as Prof. Von Mun-

sterberg so that she will take notice of him. He has a number of cards printed bearing the name of Carl Von Munsterberg, professor of astronomy, University of Carlsbad. Disguised, he returns to the beach and drops one of his cards near her. Picking it up, she believes he is the light professor, and engages him in conversa-

tion. Next day Peter, in his disguise, finds Mary and asks her to come to the beach to "test The Power of Attraction." He asks her if she has any plans to take a bath. He asks her to tell him her "thought vibrations." She men-

tions her ailment and Peter, in his disguise, tells her to concentrate her thoughts on him that evening. Peter dances with the widow that evening. He sees Mary following the pro-

You Should Read Page 2263

FULL TICKETS PRICES

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Edwin F. Weigle—world-famous War Photographer of The Chicago Tribune, who has risked his life a hundred times on the battle front, whose wonderful pictures of German Battlefields drew such tremendous crowds that 20,000 people in New York were turned away in a single day—will take pictures for THE SELIG-TRIBUNE on the German and Austrian battle fronts and in other war zones of Europe.

James O'Donnell Bennett—war correspondent of The Chicago Tribune in Germany, whose standing with the men of highest rank in the German Empire is such that he is given every facility for instantly securing the most important war news and pictures—will assist in securing pictures for THE SELIG-TRIBUNE in Germany and Austria.

The Greatest Stars of the Newspaper World—men famed the world around for their brilliance, their news sense, their ingenuity, their daring, their ability to get what they go after—such famous correspondents as Curtis Brown in London, James O'Donnell Bennett and Karl Wiegand in Germany, Phillip Kerby in France, Eugene T. Hurd in Russia, John T. McCutcheon in the Balkans, Mark Watson in Mexico, Arthur Henning in Washington, and many others—will assist in securing pictures for THE SELIG-TRIBUNE in every quarter of the globe. Not only war-torn Europe, but every part of the United States, Canada, Mexico, South America, Japan, China, India, Egypt, Cape Town, Australia and the islands of the seas, will be scoured day by day by the indomitable correspondents and photographers of the greatest news gathering organization—all looking for news pictures which will make new patrons for your theater and bring them back again week after week.

The Selig-Tribune

"The World's Greatest News Film"
SHOWS THE NEWS AND DOES IT FIRST
John T. McCutcheon
—the great cartoonist, writer and war correspondent of The Chicago Tribune, who in the Spanish-American War cabled the news of the Battle of Manila to The Chicago Tribune before the authorities at Washington had the slightest inkling of it—will assist in securing thrilling news pictures for THE SELIG-TRIBUNE in the Balkans and at other important points.

“Jack” Wheeler
—trained correspondent who has seen brilliant service with such publications as the New York World, the Washington Post and Collier’s Weekly—a man of the highest attainments and broadest experience—is editor-in-chief of THE SELIG-TRIBUNE.

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Wm. N. Selig, President of the Selig Polyscope Co.—pioneer motion picture producer and foremost in the field since the birth of the industry—directs all the facilities of his great organization, with its film experts, its laboratories, and its modern equipment designed especially for quality and speed, toward the production and distribution of THE SELIG-TRIBUNE.

G. L. CHANIER, factory expert, who supervised the production of the first news film in America—trained in the task of getting the finest photographic results in the shortest possible time—will personally look after the fastest manufacturing known.

“JACK” WHEELER, experienced in news “scoops,” with the broadest grasp of world events, intimate of Presidents and Princes, who has personally visited every corner of the globe in travels aggregating over a million miles, will see that only such news pictures as are most vitally interesting are put in THE SELIG-TRIBUNE.

With news pictures supplied by a world-wide organization of correspondents and photographers, with the finest factory and laboratory equipment, with the highest skill in editing, and all supervised by the originator of the news film in America, THE SELIG-TRIBUNE will attract to your theater the best patronage in your city.

The Selig-Tribune

“The World’s Greatest News Film”

SHOWS THE NEWS AND DOES IT FIRST
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The Selig Polyscope Co.

—with its experts, its great equipment, its laboratories, factories and studios covering an entire city block in Chicago and 35 acres more in California, gets these news films to the exchanges FIRST—and

The General Film Co.

—The World's Greatest Film Distributors—with its 42 exchanges located at the most advantageous shipping points, in the great centers of population—gets these news films to the exchanges FIRST.

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Just as The Selig-Tribune supersedes the Hearst-Selig News Pictorial, so it supplants also the antiquated methods of distribution and release. Every exhibitor can now get this great News Film—no more refusals by the exchanges. If your exchange at any time should not have a copy for YOU, wire the Selig Polyscope Company, Chicago, AND YOU'LL GET IT AT ONCE.

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The only way on earth to do this is to book THE SELIG-TRIBUNE and book it NOW. The first issue will be released Jan. 3rd, 1916. After that it will be released TWICE EVERY WEEK, instantly upon receipt by your nearest exchange. DO IT FIRST.

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SHOWS THE NEWS AND DOES IT FIRST
December 18, 1915
THE MOVING PICTURE WORLD
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Mutual Film Corp.

THANHouser.

AN INNOCENT TAIROR (Two Parts—Dec. 14, 1915)—William H. Hall; his wife (Carrie Nyback); doctor (William P. Stearn); nurse. (Wolf daughters: Marion and Madeline Fairbanks).

Twin daughters were born to the wife of an army officer, who had died, when the doctor, who was called to attend the case was secretly the spy for a foreign government. The nurse was in league with him. They alone were present when the children came into the world, and before the mother had recovered from the anesthetic, the doctor and the nurse had successfully kidnapped one of the twins. A startling idea had prompted their act.

Some twelve years later, they were able to put their scheme into practice. The spies, with their young charge, were sent to America to secure information concerning the country's defenses. They learned that the former lieutenant, now a colonel, the father of their ward, was in possession of the maps and plans that were required. It was arranged that Marion should spy upon his own family. Her resemblance to the girl at the army post was explained to her as a mere coincidence. The wardrobe of Colonel Archer's daughter was skillfully copied, and one day, when Madeline left the house, Marion slipped in, and passed herself off as her own father as her twin. When the officer was called out of the library, this clever young spy copied the plans of the fort, and made her escape.

In a secluded corner of the grounds, however, she was seen by one of the officers, examining the maps, and was accused of intruding to his daughter, for delivery outside the fort, valuable governmental secrets. Meanwhile Marion had discovered the reply of the colonel to his daughter about her twin. At the point of a pistol she drove the two sisters into the courtroom, where her stirring testimony cleared her father's name and restored her to her family.

The Necklace of Pearls (Dec. 19)—The theft. (Thomas A. Carrarn) his wife (Ethyl Cooke); the crook (Sully Esqurt); woman crook (Elsie Jewett); detective (Clayton Lyle).

Two crooks steal a hundred-thousand-dollar pearl necklace from the wife of a banker, while crowding the oceun. They fasten bars around the neck of a big black cat which they have in their statement, and tie a white satin ribbon over the jewels. When the ship reaches New York the little daughter of the banker demands to see the new kitten which his mother has promised to bring her from abroad. The crooks argue, but she is sure that they can hear the weight of the损失 in the neckless. When that is shown and the detective summoned by wireless to find the goods.

Meanwhile, her little daughter has found on that a bank containing a black kitten. She sets through the lines with it to her grandmother. The crooks, by this time, have discovered the loss of their cat. They find another bank, however, containing a
December 18, 1915

If you had a rare painting by an old master you wouldn't frame it in pine. There are photographs being made today that are works of art and demand the artist's touch in their presentation. The most important thing in their presentation is a screen that will bring out the fine shading of their artistic compositions. There is a type of screen picture that is as good as and better pictures there has been devised the law-elect saw the new bearded lady, rescued her from his novel surroundings and brought her to the court room. The new bearded lady was the father was so anxious to see our wedding that he dropped off. Because of his ill health William, being a pravul as well as a stern old officer he was the unsuspected joy in the marriage they contemplated. The photograph was a popular one and was ordered to be framed in the best possible manner. The best possible manner is a screen that is a replica of the original. The best possible manner is Radium Gold Fibre Screen.

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And because pictures are usually shown for profit as well as for artistic effect there was kept constantly in mind the thought that perfect projection need not necessarily be the most expensive projection. The artistic results which the Radium Gold Fibre Screen has made possible are based on which is—because of the saving in electric current—low enough to positively surprising have established the Radium Gold Fibre Screen as the most satisfactory Projection Surface.

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THAN-O-PLAY.

His Majestys The King (Three Parts)

The King was only a boy when he reached the mature age of five; he was only six weeks old when his father, King John, was assassinated. He immediately became the king. His Majesty, the King, was a child, and his Majesty, the Queen, was a princess. He was a king, and she was a princess. He was a king, and she was a princess. He was a king, and she was a princess. He was a king, and she was a princess. He was a king, and she was a princess. He was a king, and she was a princess. He was a king, and she was a princess. He was a king, and she was a princess.
of the convent—telling her secrets. Outside is the young man—alone—walking past the walls of the convent. He goes on and up upon a hill where he looks down upon the convent. The garden can be seen from there. Dorothy can see the hill from the convent. She makes a figure on the hill; it holds out its arms to her; she stands in the garden and then turns back to the convent. And that is how they live their lives—apart.

RELIANCE.

THE BANKHURST VICTORY (Two Parts—Dep. 8.)—The cast: Mrs. Remar (Mabel A. D. Sears); Philip Hanson (Alfred Paget); Reginald Mason (Jack Brammell); Mrs. Mason (Nellie Sweeney); Mrs. Brown (Margie Wilson).

Reginald Mason, manager of J. Jacard & Son, jewelers, compires with Jim Hanson to see if the famous King Diamond, which is celebrated gem recently has been recovered from the vaults of Remar, the jeweler. They are placed in the vaults of Jacard & Son. Mrs. Mason overhears the plot, and pleads with her husband not to commit the theft. Bessie, the servant, slips out that evening and tells to Hanson. The next morning Mrs. Mason's body is found in the shrubbery. Hanson, believing himself safe, summons Remar, who makes a brief examination and then declares that the woman has been stabbed. Her husband is accused of her murder. Hanson's wife is inquiring about his movement at the hotel as "Miss Eleanor Brown." Remar sends a letter to Hanson. Later, Hanson leaves the hotel with Mason. Milton observes the delectable couple. Milton returns later, unseeks to his room. He watches through a hole in which he has been previously made in the curtain, the interior of Hanson's room. He says, "This is Remar." He is seen in the vaults of the Kaffire diamond. That night, Remar tries again to stab his wife, fall of house to be silenced, and finds that Hanson's fit the plotter cast of the footprint. Early next morning he summons his assistant. Scaredly, he returns to his room, when he sees Hanson and the supposed "Brown" leaving in an automobile. He realizes that Hanson is making his getaway with his wife.

Remar dashes to a taxicab and gives pursuit. He overtakes the couple by jumping onto the running board of their machine, points his pistol at the driver's head. Hanson stabs the delectable, and Remar is left unconscious by the roadside. Here he is found and revived by his assistant. The assistant is the Kaffire's racing machine. Hanson and "Miss Brown" are captured, and Remar returns his aide to arrest Mason. The eminent detective seizes the Kaffire diamond and restores it to Jacard & Son before the inspector ever that the priceless valuable has been stolen.

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You Should Read Page 2263
The Spirit of Christmas—

COMES now the time of giving—the happiest of all joys.

And comes, too, a little more forcibly than at any other season of the year, the realization that we get in life what we give.

A man must contribute to the stock of human happiness before he can participate in its profits, because happiness goes out from the heart before it comes in—

It never by any chance stays at home. You can harvest it, but you cannot hoard it. You can lend it, but you cannot borrow it. You can earn it, but you cannot buy it.

To seek it without giving it, is a futile quest, "and all our longings for what we have not learned to give others will be as empty bottles in the wine cellar of the soul."

The happy man is the man possessed of a simple, honest desire to make all those happy whose lives touch him.
And its Practical Application

THIS company was organized with the definite belief that to gain the most was to serve the most. It has never lost sight of this basic principle.

In the production of pictures; in employing aids to help resell those pictures—it has given unreservedly the fullest fruits of sincerity of purpose, wealth of resources and years of experience.

To those who have prospered with us, we extend our felicitations and gratitude for their confidence.

To the many more with whom we hope to work, we extend the hand of fellowship.

To both and all, we extend our heartfelt wishes for ever increasing success and prosperity.

V. L. S. E.

INC.
America's Greatest Play

Ethel Clayton
as Ruth Jordan
and
House Peters
as Steve Ghent

in
William Vaughan Moody's

The Great Divide

The Human Story in
Five Wondrous Acts

Produced in
Grand Canyon
Under the Direction of
Edgar Lewis
Scenario by
Anthony P. Kelly
Released Dec 20th. Book through V.L.S.E. inc.
**MUSTANG.**

THE PITCH OF CHANCE (Two Parts—Dec. 24). The cast: Nan (Helen Benson); Kentuck (Jack Richardson); Kate (Lizette Thorne); Rocky Scott (Frank Borghese).

“Rocky” Scott is a recklessly exuberant character who has a strong propensity for gambling. Kentuck is a calm, mannered, cool headed gambler; a Southerner with a fanatical sense of honor in regard to his business and the rules of the game, but with a dominating undercurrent of hardness in his nature. Nan is a naive member of the cow camp coterie. She shows the marks of finer breeding, but under the demands of the situation and the conditions in which she is thrown, Nan does not know how to break away from it. She is the one who walks with Kentuck and serves as look-out at his faro table. Kate is the leader of the dance hall contingent. She is infatuated with Kentuck, and with dogged persistence attempts to replace Nan in his affections. Nan’s indifference only strengthens her feeling of bitterness toward her, until her heart is wounded by the blow of being put out of the picture. She is touched by Nan’s helpless, unprotected state.

Rocky comes to the camp and enters upon a conflict of wills with Nan. At Kentuck’s table he wins over Nan, Nan becoming infatuated with him. Then, under the excitement of his success and luck, he proposes to Kentuck to stake all of his winnings against the girl belonging to Kentuck, and taunts him into a mood to take the hit. Rocky winks and takes the girl away with him.

This act turns Nan’s indifference into bitter hate toward Kentuck. At this point Kate seizes her chance at last to win Kentuck. Driven by fear, Nan follows Rocky. But at their camp that night she makes a desperate stand and robs Rocky’s armoire into a feeling of disgust and shame. Her winnings are all that is good in Rocky, and the next morning takes her back to the camp.

In the meantime, Kentuck has decided to bust Rocky down and kill him. When Nan is left at the edge of the town she discovers Kentuck’s intention and hurries back to warn Rocky. On the return from the warning engagement, Kentuck starts to the trail and tells him that Rocky is coming down to meet him. The two men hunt each other on the twisting mountain road. Both are wounded but Kentuck is completely disabled. Rocky brings him back. The relations of Nan and Kentuck are at an end; but at this point Kate steps in and seduces the opportunity to express her devotion by taking her place at Kentuck’s side. Rocky takes some encouragement from the fact that Nan would come back to warn him. He states his wish to win Nan in an honorable way. She has seen the real decency of the man at heart, and realizing that she herself has not been entirely above reproach, is willing to encourage the spark of love that has sprung up between them. She tells Rocky that she will wait for him.

**AUTHOR! AUTHOR!** (Three Parts—Dec. 25). The cast: Peter Parvin (Art Acord); Marcellus Peckinpaw (Ren Berger); Peter Lone Wolf (Chief Big Tree); James Montague (Larrington Dime); Jack La Ru (Ashton Darrow); Ben Leslie (Isa Massey); Charlie Dupree (Hardy Gibson).

Marcellus Peckinpaw is the celebrated author of a best seller book, “The Lace of the West.” Peckinpaw is offered a handsome sum by the president of the Titan Motion Picture Company for the film rights to his masterful writing. In addition to the money named, Peckinpaw insists that he be allowed personally to supervise the production of the picture. Accordingly, when Director Montague is ready to proceed with a selection of types for the production, Peckinpaw arrives at the studio and had luck camps on Montague’s trail. Peckinpaw’s knowledge of the West is limited to observations from a Pullman window and a visit to a Wild West show.

Despite his ignorance, the author insists on having things done his way and each thriller that Montague plans to inject in the picture is spoiled by the odious author’s insistence “it isn’t in my book—it isn’t in my book.” Friction between author and director becomes acute and Monty driven half frantic, declares, “I’ll give fifty dollars to the boy of the pestiferous man of letters.” Peter Parvin, cowboy actor, hears Monty’s statement and concocts a plan.

Solemnly Buck tells Peckinpaw of the ferocious bloodthirstiness of Peter Lone Wolf, a real Indian who is a member of the company. Buck fixes it with the Indian, who, in reality, is as civilized as Peckinpaw himself, and Peter Lone Wolf agrees to play the roles of the thoroughly hated author. Buck fills the latter full of wired stories of Lone Wolf’s warpath antics until the writer jumps half out of his skin at the slightest unusual sound.

In the distance is heard a rumbling roar and then a whoop, and over a hill, in full war paint and feathers, comes Peter Lone Wolf. The whole company disperses. There is a mad scramble and all but Peckinpaw reach a place of safety. The Indian single out the author and pursues the little man until he hides up to his waist in slime. Then Lone Wolf returns to the company and he and Buck and others of the company split their sides with laughter at Peckinpaw’s expense.

After dark a weary and bedraggled author crawls into camp and makes his way to the director’s tent, where he hears familiar voices. He listens. Peter Lone Wolf is disarranging Peckinpaw as a writer and his book as a work in progress, and the well-chosen words of English. Peckinpaw hears Peter say, “When I was at Harvard and used to fall down upon him. He realizes he has been duped, and decides to return to civilization. Amid roars of laughter, Buck agrees to split the fifty “fifty Fifty” with Peter Lone Wolf, provided of course, he can collect from the snub-born Monty.

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When installing a theatre equipment why not confine your purchases to a house whose experience and reputation will inspire that confidence? It costs no more—but the feeling of security you have is worth more.

The Kleine Optical Company is the oldest house in the country handling motion picture theatre equipment. We were the pioneers in the business! Ask anyone who has been in the business for years. The name KLEINE to them is synonymous to motion picture confidence.

Write us on any subject concerning the equipment of your theatre. WE ARE DISTRIBUTORS OF EVERY STANDARD MAKE OF MOTION PICTURE PROJECTOR ON THE AMERICAN MARKET. OUR STOCK IS LARGE AND COMPLETE AT ALL TIMES AND INCLUDES EVERY ARTICLE AND DEVICE THAT HAS EVER BEEN OFFERED.

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**THE MOVING PICTURE WORLD**

December 18, 1915

You Should Read Page 2263
The Past is Prologue

What Vitagraph has done in the past
Is our promise for the future

We covenant with you, our exhibitors,
To keep you a little bit
Ahead of the procession.

We covenant with you
To release nothing
Which might in any way
Harm any of you

We covenant with you
To supply a goodly share
Of excellent productions

We covenant with you and solemnly vow
To produce photoplays
Without reserve
Without self-interest
But
For the common good of all—
As it is within our power to produce

Glad are we and sincerely grateful
For the task

Albert E. Smith
J. Stuart Blackton
Were Old King Cole alive today
He would call for
The Vitagraph Blue Ribbon Feature
"WHAT HAPPENED TO FATHER"

Frank Daniels
The inimitable comic opera king
Is featured in a superb vehicle written by
Mary Roberts Rinehart

The story is unique and
Critics consider this production
One of the best comedies ever released.
It embodies new comedy situations
And gives Frank Daniels an opportunity
To utilize the world famous individuality
That enabled him to win the title of
The inimitable comic opera king

The unlimited producing facilities of the Vitagraph
Coupled with Frank Daniels' enviable reputation
Make a combination that will prove to be
A great drawing card
And
Will please your audiences as well.
The release date of this Blue Ribbon Feature is
December 27th.
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Are the best three reelers
In the world.

One reason for this
Is the fact that
The subjects chosen are
Original in theme.
An example of this is
"THE 13TH GIRL"
Released December 25th.
This story deals with
The downfall of a beautiful girl.
The majority of the scenes
Are laid in one of
New York's most fashionable shops.
Professional models display
The present day gowns and lingerie.
The picture features
Arlene Pretty
Robert Whitworth
Julia Swayne Gordon
Lillian Burns
Arthur Cozine and
Frank Currier
And is directed by
Theodore Marston

Without a doubt this three reel feature
Is stronger than the majority of larger features
Presented by other manufacturers.

Stars of this magnitude
And stories of this type make
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The best three reelers
In the world
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In the history of motion pictures
Few incidents stand out with boldness
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Albert E. Smith and J. Stuart Blackton
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The plan is
THE PERSONALLY PICKED PROGRAM

Every subject released under this brand
Will not only be produced under the personal supervision of
J. Stuart Blackton and Albert E. Smith
But
Will be so selected as to compose
A complete evening's entertainment.
In other words, the program will comprise
The harmonious blending of subjects
A combination of good comedy and drama.

The first release of
THE PERSONALLY PICKED PROGRAM
Will be composed of
A four reel dramatic subject, entitled
"ON HER WEDDING NIGHT" and
A single reel comedy
"THE PATENT FOOD CONVEYOR."
The release date is
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Feature stars of the first magnitude—
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EXECUTIVE OFFICES
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NEW YORK - CHICAGO - LONDON - PARIS
AMERICAN.
THE CLEAN-UP (Two Parts—Dec. 29).—The cast included George Prescott (Frank Horazie); Allan Hale (George); Robert Emhardt (Jimmie); James Cagney (Ace); George Obeid (Tom); William B. Davidson (Hoyt); Elisha Cook, Jr. (Durand); Lilian Thorne; John Barke (Al Fordey).
Miriam is the daughter of John Barke, a wealthy Philadelphia newspaper publisher. She is engaged to George Prescott, a young newspaper reporter, who is a frequent visitor at the Barke home. Prescott represents the better interests of the city. Prescott is assured to expose gambling conditions, and he incurs the enmity of his prospective father-in-law, who secretly profits from a vast extension of the gambling, which flourishes in the city. Miriam hears Prescott's denunciation of her father as a graftor, and she withholds her consent to her engagement. Meanwhile, Prescott, in his search for gambling evidence, has come upon the fashionable reformers. A raid is planned and executed, and among those captured is Miriam, who fearfully calls on her father for help. Prescott comes to the Barke home to see her father. Prescott's father is determined to excommunicate his daughter from the family. Prescott tells John Barke that he will go along with the raid to save his daughter. Prescott goes to the gambling house and discovers that Doris, his fiancée, has been captured. He rescues her, and he and she have a reconciliation. Prescottmarried a daughter to the man who was the mayor of the city.

MUTUAL MASTERPIECE.
THE MILL ON THE FLOSS (Thirteen Parts—Dec. 30).—The cast included Maggie Tulliver (Belton; John Marshall); Tommy Tulliver (Hoyt; Paul Stratton); Wawer (Glenda); their father (Eugene Moore); their mother (Annie Otten); Tom Tulliver (Percy; Arthur Hauer); lawyer's clerk (Leoirth; Steven,Russell); the miller (William Foulk).
The Tullivers owned the Mill on the Floss. During the years, the mill was marked for destruction. Tom Tulliver, the impetuous mill owner, was devoted to his wife and two children, a boy and a girl, Tom, the son, had already shown signs of gambling, and his mother greatly, while Maggie, the little daughter, while a Tom, the son, showed no gambling, but was wild and mischievous. One of the sorrows of Mrs. Tulliver's life was the dashing of Maggie's dreams. Lucy, Maggie's cousin, had beautiful blonde curls.

The Tullivers entertained their relatives at dinner. Maggie, who had heard her father say, "One of the greatest dangers of the mill is if it were cut, it would be made, determined to cut off the troublesome hair. She conspired with a woman, who in time, she herself. She committed herself to the mill owners, who were always her friends, until she was betrayed. They receive the blessing of the grateful John Barke.

RIALTO FEATURE
THE ACHER OF CARMEL (Three Parts—Dec. 11).—The cast included Paula Casella (Stella Hamerstein); Ricardo Castellani (Henry W. Pemberton); Gertrude Lawrence (Doris); Gladys Cooper (Paula); Flavia Roff (Doris); Flora Loewenberg; Steve (Sydney Mason); Messenger (Jimmie).
Paula Casella owns two gambling places—one a disreputable den on a back street of an American city, and one underground hole to a more fashionable resort. Finding that her husband, a politician, is too busy to lose money in his fashionable gambling house, she secures Doris Pemberton to preside at the gambling house. Doris is rescued from a suicide's death by Paula. Just after she has warned Doris about the neckless, received at her room in the hotel by mistake, and lost the money at cards. Paula redeems the neckless, and Doris accepts it as a gift once having belonged to her. Putting the neckless in its original package and confessing a woman to whom it belongs. At sight of her Paul's face, identifying the woman is Theresa Castellani, now a woman of fifty and a marionette fleeing. Paula recognizes herself of Theresa, but in her own mind goes over the events which led to the losen of the neckless years ago. Theresa is the mother of Paula's father, Edward. Upon being repulsed her love had turned to hate, and they had caused the Ace of Death to be given him at a meeting of patriots, sworn to save him in the arms of the Armistry. Taken the foarded card, Paula's husband had gone to her. The card was given by a gambler named Beton, who was under Theresa's influence. After the death of Paula's father, Edward, the daughter settled in South America, where she and her husband then lived. First Theresa had set Paula's child adrift at sea and robbed her of the precious diamond necklace. After recovering from the shock of these sever, she was taken to the United States and haunted its gambling houses in the hope that she might find Theresa and Beton. She now determines to use Doris to revenge herself on Theresa. Beton, who is still with Theresa, becomes passionately fond of Theresa and falls madly in love with Doris. Paula stays up nights in love with the man she has seen which seemed accidentally to fall into hands Paul's Theresa to the gambling house. But after Beton has been dealt the Ace of Death at the time of the raid. Just as Paula has declared that either Theresa or Beton must die, leaving the choice to them, Doris enters wearing a locket which has been about her neck when she had been set adrift. Aly can recognize that the girl

Kindly Read Page 2263

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2,000 Cowboys
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Affiliations with Producers are solicited, but every production must pass the "Supreme" test of merit from the standpoints of story, edit-
ing, acting, photography, camera work and drawing power.
showed up in the cafe with the donuts in tow, the reception accorded them was chilly. In fact, the members of the trio were ejected from the establishment.

CENTAUR.
THE TERROR OF THE FOLD (Two Parts—Dec. 30).—Jim Thorpe (William Clifford); Beulah (Althea Merivale); Steve, Jack (Edward Alexander); Tom Walsh (Howard Milner). 

Since Martin, a sheep-herder, has been living happily in the love of his daughter, Beulah, when a shadow of his past looms up before him. Years before he had become involved in a counterfeiting scheme with Tom Walsh, who remained to extort the crime, Steve escaping. Walsh, who alone shares Steve's secret, is now a nefarious character enroled in round-up sheep which he steals and drives over the government lines. When he finds that he and Steve's neighborhood his mind reverts to their common past. One day, the revenge of Walsh prompts him to go to Steve's house and by means of a tool in his criminal undertaking. Steve, to shield his daughter, weakly concedes.

In the meantime, Jim Thorpe, a government ranger, in love with Beulah, senses something wrong and instructs his assistant to be on the lookout, promising to meet him at a certain time. Steve and Tom are rounding up sheep when the assistant appears. Tom kills his assistant, and Steve also fires but believes it was his friend, Jim. The driving sheep and the man argue to slash Tom on the arm in the death struggle. The sheep escape. Jim, according to arrangements, arrives at the spot and finds his driven sheep, and tells how he has slashed his murderer on the arm and to look for him. He then dies and Jim, putting the sheep to bed, returns to his house. A frightful storm comes up and Tom determines to take refuge in Steve's house. Looking through the window he sees Jim examining the sheep, and then know that he is a marked man. The next day, overheard by Beulah, he threatens Steve and also the life of Jim. 

Jim, has conceived a cunning revenge for the ranger. The next day, the captain of a patroon orders several cows to Jim's cabin knowing that the shepherd, Martin, is the murderer. And, in the meantime Beulah goes to warn Jim of the criminal's design. Jim laugues at her fears but on his return when he happens to meet Tom. He is quicker with the gun than Tom, however. His fires and fear that he has killed him Jim carries unconscious form to his cabin and places it upon a couch under which the puma cubs are lying. He goes to a stream to get water to revive him, but while absent the revenge Tom so cunningly planned proves a boomerang, for the puma enters and finds Tom helpless draws his knife, chops his hand, wounds the man. She and her father, coking to the cabin. With eyes of the order of the father has passed and the slash on the arm proves that the murderer of the ranger has been found.

MUTUAL.
MUTUAL WEEKLY. (No. 50, Dec. 16).—San Francisco, Cal.—S. S. Cruizer “San Diego” dashes to Mexico. Leaves here on round orders to protect Americans at Topolobampo.

Water-Madness.—A little journey to toy town. The making of a rocking horse in one of San Francisco's Amusement factories.

Washington, D. C.—Spurred fight for next Convention City. Dallas, Texas, wants the honor of entertaining next Democratic convention, and delegates arrive here with $100,000 check by way of indemnity. Subtitle: The Mayor of Dallas hands the check to Hon. Cato Sibley.

San Francisco, Cal.—Amphibious automobile has first trial. New hydromotor will be offered to the United States Government as a military utility for its preparedness program.

Washington, D.C.—On the road of Suffrage to Congress. Thousands march to the capitol for women's suffrage for rights to vote. Subtitle: They hang a monster sign, over 1,000 sq. ft. in size.

San Francisco, Cal.—Spectacular blase destroys huge grain warehouse. Lumber district is jammed by trains.

Washington, D.C.—President is host to Democrats at White House. Has invited the National Democratic Committee and Mr. Wilson pose for the Mutual Weekly.

New Decatur, Ala.—Movie star tours the South. Irving Cummings, featured in David Horsley productions, on the Mutual's new $3,000,000 program.


Fresno, Cal.—Earl Cooper, road champion of the world, defeats Barney Oldfield, 5,000 persons at the Cooper de 100 miles in 1 hour and 38 minutes.

Pathe Exchange, Inc.

PATHE NEWS, NO. 97 (Dec. 4).—Washington, D. C.—A hundred Ohio farmers, prize winners in a corn-growing competition, march through the White House grounds, headed by a band's. Subtitle: 1—The Marion Ladies' Band serenades the President.

London, England—Contingent of soldiers from Trinidad is inspects by the Lord Mayor in khaki.

Kansas City, Mo.—Children in danger from tuberculosis receive their school lessons in the open air. Subtitle: 1—The children make their own beds, and sleep in the open.

Watts, Cal.—The Parent Teachers' Association, in a new hygienic campaign, carries the gospel of "better babies" to the rural communities.

Subtitle: 1—Baby carriages parked outside a movie theater.

Newark, N.J.—Governor Ferguson of Texas crosses into Mexico to confer with General Venustiano Carnales. Subtitle: 1—General Carranza (with beard) reviews his troops.

London, England.—Crowds welcome the opportunity to cheer British troops as they parade the principal of Lord Mayors procession. Subtitles: 1—Citizens are reassured. 2—They are watching the anti-aircraft gun pass by. 3—A huge searchlight is followed by the marines who keep guard near the metropolitan.

3—The Royal Enforcors fix a big gun from the "Erend" from the public view.

Bubbling Bill.—An animated cartoon.

Northeastern France.—King Georges of England, accompanied by the Prince of Wales, pays a visit to the front. Subtitle: 1—The King, standing by the allied troops. 2—The King talks with General Joffre.

Kansas City, Mo.—St. Louis C. B. C. football team defeats Kansas City 14 to 6 in highly contested game. Subtitles: 1—The men make a touchdown. 2—The game is being played by American College, College team. 3—Kansas City Veteran's College team.

Lockport, N. Y.—Ships ply at last on the Buffalo-Troy canal after 40 years' talk, 10 years' work, and $100,000,000 invested. Two hundred vessels are taxpayers. Subtitles: 1—Fifty-seven locks and 20 dams are little hills as high as the Binger Tower. 2—Canal boats charge 40 cents a ton for freight that used to cost $11.11 by railroad. Watch the cost of living drop.

Mount Wilson, Cal.—An immense casting for the world's largest telescope is hauled six thousand feet new road to be built at the Yerkes Observatory. Subtitle: 1—The observatory at the summit of Mount Wilson.


New York City.—Memorial to Joa are unveiled on Riverside Drive. The French Ambassadour, Jules Jusserand, and many notables are present.

Philadelphia, Pa.—“Lady Worsley” leaves here on special with all a for W. J. Poultry Show. World's champion egg layer is valued at $250,000.

Perfect Developing and Printing
Your negative developed, printed, titled and shipped within TWELVE HOURS.

OVER 9000 THEATRES ARE USING "NEWMAN" Brass Frames and Rails
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New York City.—Memorial to Joa are unveiled on Riverside Drive. The French Ambassadour, Jules Jusserand, and many notables are present.

Philadelphia, Pa.—“Lady Worsley” leaves here on special with all a for W. J. Poultry Show. World's champion egg layer is valued at $250,000.

MR. EXHIBITOR—SOME INTERESTING BARGAINS

1.—No. 6 complete machine, $110.00.
2.—No. 6 A complete machine with new equipments, $150.00 each.
3.—No. 6 A complete machine with new equipments, with 110 A. C. motor and motor driven reel, $125.00 each.
4.—No. 6 A complete machine with new equipments, and 320 A. C. motors, ready to run, $194.00 each.

An Audience of Exhibitors, State Right Buyers and Press Representatives Went Wild!

Regent Theatre yesterday was the scene of something most unusual in motion picture history.
A feature announced without any advertising, thrown on the screen, on its own resources, presented to an audience of the hardest-to-please men, who were figuring dollars and cents, profits, box office returns—went over "red hot."

The scene, as those who were present will testify, was one that reminded the writer of a crowd of school boys at the circus.

Therefore, B. S. Moss has no hesitation in offering to the field at large

"The SALAMANDER"
(Adapted from Owen Johnson's Greatest Novel)

A play that will be rendered immediately popular through the medium of the two million followers of Owen Johnson who read the novel.

A play with a story that's got to go across. Acted by fourteen stars. Directed by Donaldson. "The Salamander" is a play that will go in the city because it depicts the yearnings of those outside its borders. It will appeal to the town because "The Salamander" tells of the fight for right of a woman who gets into the clutches of the "wolfish" elements of the metropolis.

"The Salamander" has already, yesterday and today, received a shower of applause by the press. But greater than this—already offers have been put down for states by men recognized among the keenest buyers of the country.

Wire Options
Preferences will be given to state right buyers who desire now to connect on "One Day" and future Moss Productions.

The Promotion Plan for All Moss Associates

Backing the productions our advertisement department is empowered to spend an appropriation which will dramatically place Moss Features before the exhibitors and the public of America. In addition, a plan of cooperation has been evolved by an expert retained by the biggest commercial concern of its kind in the world.

This will be of extreme help to state right buyers, exchange men and exhibitors.

Paper, heralds, etc., will be different.

Do you want your name down for the Moss Messenger?

A book of suggestions printed once a month.

B. S. Moss Motion Picture Corporation
Broadway & 47th Streets, Columbia Theatre Bldg.
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Coming Moss Productions—One a Month

January—"ONE DAY"—Starring Jeanne Iver, a modern Romeo and Juliet, pulsing with a passionate, resistless love.

February—Eugene Walter's "BOOTS AND SADDLES"—the modern conception of life's greatest problem.

February—Eugene Walter's "THE UNDERTOW"—a drama of the strong man's fall before a woman.

April—"ROSEDALE"—Lester Wallack's greatest success. The sensation of 1870.

May—"CALL OF THE CRICKET"—a fantastic bit of artistic and delicate writing of Edward Peple's, author of "A Pair of Sixes," "Prince Chap," etc.

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300 poor people received a MERRY XMAS in the U.S. by The Salvation Army.

Help us in this way to get close to these people.
GIVE THEM at least one happy day in the year.

Eat 100 Feeds a Family of Five
Send Donations to Commander Miss Booth
118 West Fourteenth Street, New York City

Western Dept., Commissioner East, 108 N. Dearborn St., Chicago

December 18, 1915

MORE DEADLY THAN THE MALE (Starlight—Dec. 15)—Heide and Leslie run afoul of a sort of Utopia in which only women reside. There is not an insect among the female population. It is not the town of the sort they are. Men are barred under pain of death, so when our two heroes observe wandering along the main thoroughfare of the burg they are horrified. Eager to be rid of the men who are terrorizing the town, they plan to make a thousand masks by substituting garden vegetables for the entire police force and captured. After being subjected to the sparkling machines that the water cure, they are locked up in cells, but the novelty of having males in the neighborhood is too much for them, the sheriff and sheriffess, and they take the captives to their homes. In the climax, the circus is to be a floundering men and women, and the lady makes no effect on their guests, and the latter rob their hostesses of the contents of the safe. However, the police men, who are discovered by the cops and they are tracked down on the train. The circus is at last released after a terrific beating and cast to the four winds.

THE RED CIRCLE (Episode, No. 1, "Never—"
"Habba—Two Parts—Dec. 18,"
"Circle"

THE LONE DEATH (Episode, No. 1, "The lone death"
"Feb. 16,"
"SCENE"

The MOVING PICTURE WORLD

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EVERY THURSDAY ON THE GENERAL FILM PROGRAM.

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THEO O. VAN KIRK

THE MOUNTAIN PEN is the invention of Dr. R. E. Hall, a steel pen filled with a receiving ink, which can record messages on thin thousand miles away.

Woolwich, England.—A new steel wastebasket to prevent domestic accidents has been invented. The device consists of a circular rim of iron, almost that of the equipment of every soldier sent to the front.

Arras, France.—British soldiers learned to use bomb and rifle in an aping fire during the war.

Subtitles: 1—A piece of sandpaper is fixed on the bridge on which to ignite the bombs. 2—A derder fire from bomb throwers. 3—Smoke bombs are used as a cover from advancing New York City.—Henry Ford embarked on the Oscar II with 332 other peace-seekers, who are going to Europe to try to end the war. Subtitles: 1—The dove of peace is enshrined in the saloon of the vessel. 2—But Bryan is staying behind. 3—Cheers from three thousand throats ensued the peace ship on its voyage. 4—Henry Ford waves adieu from the bridge. 5—An ardent peace seeker left behind, endeavoring to swim to the departing boat. 6—The strains of tags and steam lighters invite peace as the Oscar II steams downstream.

Parke's Parish Fashions.—Some afternoon dresses Winchendon, Mass.—Santa Claus's sides in Temple are on fake mule teeth, so that Juvenile America can indulge in equestrian exercises during Christmas time.

Kansas City, Mo.—A bridge over the Missouri, for which a million dollars has been voted, is left unfinished. Kansas City, Kas., has builded her half. Subtitle: 1—But this is all Kansas City, Mo., has done.

Portland, Ore.—Some original bifurcated costumes have been designed by Fanny Harper, the well-known actress. Subtitle: 1—Freedom of movement and comfort are claimed for the construction.

Northport, L. I.—Silver Foxes, whose scarce and costly furs are in great demand for ladies' furs, are being raised in barrow-proof pens for market. Subtitle: 1—Two fine specimens, each worth $2,000.

Atlanta, Ga.—In an effort to make this city the largest fruit market in the world, a huge warehouse with a capacity of 250,000 bales is being built. Subtitle: 1—Before the bales are compressed into one-third of their original size.

Kansas City, Mo.—Kansas City, Mo., has quarreled with Kansas City, Kan., about the brown chokers. They have scheduled a "shakedown," a tight-fitting, of all kinds of apparel, and the Wardens have given them the ten cents for taking a drink from his well. Blackie gets a jinx with him and he, too, is assailed. Then, J. Rufus himself runs after Jones for driving his automobile across his property. This angers our hero and he immediately buys the place for $200. He acts the part of a mine owner in boom times and Zeke, the brother of Jones, plants a mine on his property, expecting Wallingford to "fall." But Jones tips him off, expecting J. Rufus to sell him his property for the sum paid in exchange for the information. However, this our hero refuses to do, and Wallingford has to fork over the $200 for it. But what care J. Rufus when he sells it right away for $50,000, and rather slips off to see if he can be of any service. New—Rufus and Wardens get their $50,000, just the amount due them.

CLIMBING MT. BLANC (Globe—Dec. 13).—This great peak towers over a snow-covered summit 5,173 feet feet into the heavens, the highest peak in the Alps, and affords unlimited opportunities for the most daring or fortified who is venturesome enough to attempt to reach its summit.

In this picture, we follow the start of a party of climbers from the village of Chamonix, which is located at the foot of the mountains. The guides for the ascent are experienced climbers, who are well versed in the art of climbing the Alps. The climbers are equipped with the latest climbing gear and are trained to handle any emergency that may arise during the ascent. The climb is a challenging one, requiring great physical strength and endurance, as well as mental fortitude and determination. The climbers encounter various obstacles, including rocky ledges, steep slopes, and ice fields. They use ropes and hooks to secure themselves and progress cautiously, avoiding potential hazards. The climb is a test of their skills and determination, as they strive to reach the summit and conquer the challenging terrain. The climbers are determined to reach the top, and their perseverance and dedication are evident throughout the ascent. The climb is a remarkable feat of human achievement, showcasing the remarkable abilities of the climbers and their determination to overcome the challenges of the mountain.
The charming Mrs. Castle with her equally fascinating husband, has worked for theatrical managers and brought them fortunes. Now in the motion picture, "The Whirl of Life," the Castles are putting over the biggest sensation of the year. State rights buyers everywhere are complimenting themselves on their sagacity in securing the rights on "The Whirl of Life." Exhibitors everywhere are finding box office returns bigger than they have ever experienced before. There is still an opportunity for one or two buyers to procure the rights on

Mr. and Mrs.

CASTLE in the
WHIRL of LIFE

Story by VERNON CASTLE
Adapted for Screen by CATHARINE CARR
Directed by OLIVER B. BAILEY

Wire for details

CORT FILM CORPORATION
JOHN CORT, President
1476 Broadway New York City
While in pursuit of Bedowsa the soldiers are captured and massacred, leaving King Bedowsa and Richard to escape. King Bedowsa and Richard release Destinian, giving him his chance to fight for his life. When the soldiers are all rounded up, Richard intercedes for Dorothea and she is released. Dorothea and Richard are returned to Native America, and they are married. 

THE CHEAT (Lasky—5 Parts—Dec. 31)—The cast: Edith Hardy (Fannie Ward); Tori (Soule Hart); Dick Hardy (Jack Daws); Jake (Oly Cap). 

Edith Hardy is greatly admired by Hshuru Tori, a wealthy young Japanese. Edith tells Tori of her husband's request to economize, and he imagines keeping her, and offering to him for assistance whenever she needs it. At a lawn fete given to raise money for the Belgium sufferers, some $10,000 was turned over to Edith as treasurer of the fund. A friend gives Edith a tip and Edith Copper and she, in hopes of doubling her money, invests the entire fund. The night of the Charity Ball, given at Tori's house, she is informed that United Copper has collapsed and the money is lost. As the fund is to be sent away the next day, Edith hysterically appeals to Tori for his assistance and he gives her the money, but he is this time soTI.}

paramount.

The Unknown (Lasky—5 Parts—Dec. 9)—The cast: Richard Farquhar (Lou Telle-

ge); Mabel Price (Dorothy Davenport); Captain Ar- kham (Hal Clement); First Private (Forman); Second Private (Raymond Hatton); Hotel Proprietor (Herman H. Carpenter). 

Richard Farquhar, the moor-deer-swell nephew of a titled Englishman, after a protracted "good time" finds himself penniless in an Algerian hotel. He expects money from England, but instead receives a telegram stating his allowance has been stopped and that his uncle will have nothing further to do with him. He goes to a native cafe, where he meets Nancy Preston, an American girl. An Arab insults her. Rich- ard protects her, but in the fight he loses his father's Victoria Cross.

Richard returns to England where he is told his uncle has made a name for himself. He joins the Foreign Legion under an assumed name. He meets Richard again and also Captain Ar- kham. Destinian loses in love with Nancy, but she marries Richard and also Captain Ar- kham. Richard meets Destinian, whom he recognizes as Richard's father. Destinian denies the true identity of his son, but is later astounded to see a woman's hand come from beneath the curtan and on his back—the red circle. When he recovers from his surprise the auto is moving away, but he has noted the license number. Inter- esting developments follow in the next episode. It is called "The Poor."
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To the First 1000
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For $10.00
We give you the device
We give you $10.00 worth of deodorizing liquid. We give you quick service. We give you your money back if not satisfied.

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Springfield, Mass.
without a single friend. After a row with a M., Lawrence runs away and goes to Chicago to make his way in the city. He is shot and mortally wounded from his adversary. As he dies, he confides to Lawrence that indirectly he caused the trouble. Lawrence revenges himself and, beware it God's sentence that he be killed for his folly.

A DAUGHTER OF THE CITY (Essanay—5 days—2).—The cast: Margaret Fowler (Marguerite Clavon); Henry L. Bancroft (E. J. Calvert); Dick Conkin (John Junior); Mrs. Bancroft (Camille D'Are); Mrs. Fowler, Florence Oblee; Muritl (Betty Scott); Le Moyne (Frederick Mount). Margaret Fowler is a daughter of the city. Her mother, mean and unscrupulous, ground down to poverty, is willing to sacrifice her daughter's happiness and love for wealth and position. The girl longs for the beautiful things of life. Pursued by her own mother's pleadings, she turns her back on love. But her heart is pure and she shreds back in horror from the lure of evil when she confronts her, although it wears a golden mein. She sees behind the mask of the man who pretends he wishes to befriend her. But she knows not which way to turn.

Her sweetheart, however, unknown to her, steps in to protect her. Through the aid of a good woman he succeeds in saving her. She discovers at last that happiness lies only with the man she loves.

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Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention, and I will give you an honest report as to its patentability and whether I can assist you in selling the patent. Highest reference. Established 25 years. Personal attention.

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Including upper and lower magnetics, electric burner, new Simplex rheostat, asbestos, rubber, redwood, and brass to mount and adjust, everything ready to run a picture, guaranteed first class condition. For $55 will ship subject to inspection. Many other bargains in Simplex, Power's and Mather. Overhalls and Folding Chairs of all kind, new and slightly used, at bargain prices. Roll Tickets, 75c a thousand. Film Cement and Oil, 15c bottle. All makers of Carbons. We are the largest THEATRE SUPPLY CO. west of Chic.

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You Should Read Page 2263

THE WORN EYES OF

Messrs. GROUCH, BLUES and SADNESS

EVERY THURSDAY ON THE GENERAL FILM PROGRAM.

THE COMEDIANS

December 18, 1915

THE MOVING PICTURE WORLD
THE MOVING PICTURE WORLD stands alone among all trade publications by reason of the SPECIAL SERVICE it is rendering to all its readers.

We act as your booking agent, because we print the story of every film and then give you an expert opinion on it; we help you in getting the best light and the brightest picture; we stand at your elbow when you prepare your advertising and edit your program; we have an unrivalled news service; our "ads" tell you at a glance what the market offers to you today and tomorrow; we provide you with regular, competent advice on your daily problems, such as heating and ventilating and questions of construction; we keep you constantly posted on the live topics of the day.

All this we do as part of our GENERAL SERVICE and in doing it we give you much more than a hundred cents on your dollar. You have a right to expect all this general service as a matter of course, but have you busy readers ever stopped to think of what the SPECIAL SERVICE of THE MOVING PICTURE WORLD has been worth to you?

This SPECIAL SERVICE given by no other paper and never even attempted by any other publication in the industry has consisted, and will continue to consist of practical missionary work for the benefit of the whole industry. Do you know who killed Federal Censorship in Washington? Do you know who led the fight against legalized censorship in New York and who secured the final victory? Do you know who aided in taking the sting out of the Pennsylvania censorship law? Do you realize what an amount of local censorship has been killed by THE MOVING PICTURE WORLD? THE MOVING PICTURE WORLD brought about these victories not merely by its editorial attitude, but by getting into the actual fight; in Washington no one spoke against the dangerous Hughes Bill but a representative of THE MOVING PICTURE WORLD; in Albany we stood shoulder to shoulder with the organized exhibitor in killing the Mitchell Bill; in Harrisburg we were the first in the field and fought to the bitter end. In New York we asked the Constitutional Convention for immunity from censorship and when this was refused we went into the campaign against the constitution, we enlisted the aid of the exhibitor, and for the first time we showed the POWER OF THE SCREEN. We appealed directly to the motion picture audiences, both by speeches and by slides. The result is well-known.

The next time the moving picture men in this state ask for a hearing in Albany we believe they will get it.

THE MOVING PICTURE WORLD, through this SPECIAL SERVICE has preserved the exhibitor and the producer from serious losses and grave perils. The fight against censorship is but one feature of our SPECIAL SERVICE.

By subscribing to THE MOVING PICTURE WORLD you not only secure the best and the most useful motion picture journal in existence, but the most progressive and most up-to-date champion of the whole industry, and the most aggressive enemy of everything detrimental to the art.
again. He begs Camille to go away with him. She refuses. This makes her of interest to Val Varville. The two men meet and quarrel. There is a duel, and from a wound de Varville receives, Armand learns that Camille always loved him and that her dying wish was to pleasure the father by preserving Armand's family's good name. In the end Camille dies with a smile on her lips and expressing her love for Armand.

ASSOCIATED FILM SALES CORP.

His Turning Point (Five Parts).—During a reception given by Mr. and Mrs. Carey, the topic of "black sheep" in families comes up, and Mr. Carey makes the remark that he has one of his own. He discovers that there was a thief in the family of the woman he married who would do worse than steal. The next evening, Carey is called away, and Mrs. Carey and her little child are left alone. The child is put to bed, and Mrs. Carey goes to her sitting room to read. She thinks of what her husband said the day before, and a vision of other days comes to her. We find Mrs. Carey a young woman in good circumstances, her father a prosperous businessman. There comes a day, however, when he returns home to inform her son and daughter that his fortune has been swept away. The loss of his fortune and his position causes him much worry, and he dies from the effects. The brother, accustomed to all the good things of life, finds it hard to do anything. He sells his belongings and gets what money he can. Lower and lower he falls, until one day he is able to have the police in the act of leaving a house by a letter sent them some time ago as a warning. The sister, not wishing to live alone, writes to one of her friends, telling her that she is in pecuniary circumstances and asks if she might visit her. At once the invitation is extended, and we find her at the handsome home of her friend. Here, as time goes, she meets a wealthy man who learns her story, and then asks her to marry him. We see her wedding, and after the marriage, she finds herself with a new home and a new life. The marriage turns out to be a happy one, and the couple settles down to a life of quiet domestic happiness.

We refer the readers to the story, "Camille," by the author of "The Little Foxes," for the above account. The story is written in a style that is both simple and effective. It is a story that will appeal to a wide range of readers, and it is sure to be enjoyed by all who read it.

L. A. MOTION PICTURE CO.

Manufacturers of high grade studio equipment at
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Powerful LAMPS Economical
For brilliantly illuminating the outside of every theater.
General Electric Company
4987 General Office, Schenectady, N.Y.
mends the payment of a large forfeit, and she is bound to the stage.

Cyril Marlowe, who has been sent to a sanatorium, starts with her sister for New York, the train is wrecked, and Fenton, when the bodies are brought in, finds one hearing cards which tell him it is Flo Burke. Another woman, not dead, has cards of Florence Burgess. Florence sees in a paper in the hospital the announcement of the death of Flo Burke, and sees a note which means her escape from the stage. She marries Fenton, but is full of remorse over her deception, and plans to use her money, which had come to her through her own will, which had left it to her sister, for the work of Fenton. Morse goes to the church rectory to see Fenton about a problem, sees Florence, she denies knowing him, he returns to his office, finds a diary she had kept, and it reveals her secret. He returns, demands full payment of the contract forfeit, and Florence is up against a dilemma. If she gives the money to Morse, she must explain to her husband; if she gives it to her husband Morse will drag her back to the stage. Seeking a way out of the labyrinth, she promises Morse to read the play, and advises Fenton to favor it for production by Morse. He comes to the house, meets Fenton instead of Florence, who overhears her husband praising the play, and decides to give her husband the money. Morse flies into a rage, threatens to denounce her, and if she gives it to her husband Morse will drag her back to the stage. Seeking a way out of the labyrinth, she promises Morse to read the play, and advises Fenton to favor it for production by Morse. He comes to the house, meets Fenton instead of Florence, who overhears her husband praising the play, and decides to give her husband the money. Morse flies into a rage, threatens to denounce her, and if she gives it to her husband Morse will drag her back to the stage. Seeking a way out of the labyrinth, she promises Morse to read the play, and advises Fenton to favor it for production by Morse. He comes to the house, meets Fenton instead of Florence, who overhears her husband praising the play, and decides to give her husband the money. Morse flies into a rage, threatens to denounce her, and if she gives it to her husband Morse will drag her back to the stage.
Notes of the Trade

"Lord Loveland Discovers America," the story of C. M. and A. W. Ammons, the popular authors, is being produced at the American (Mutual) studios. The setting called for a most elaborate and expensive preparation, and this promises to be one of the most beautifully produced pictures of its kind ever released through the Mutual.

Robert Leonard is at work on the production of another of his own stories, a two reel drama entitled, "The Silent Man of Timber Gulch." The company has left Universal City and is stopping at Arrowhead Hotel at the foot of the San Bernardino mountains and there will get practically all of its exteriors and collector scenes. Ella Hall plays opposite Leonard in this offering.

The Gaumont company plans to release on the Mutual program during the Christmas holidays, a wonderful color photodrama called "A Prince of Yesterday." This film has been hand-colored and is unequalled in its pictorial effect. All the settings have been planned with an eye for artistic excellence and to add to the effectiveness of the story. "A Prince of Yesterday," although unusual in character and an expensive colored film, will be released as a regular Rialto Star Feature without extra charge.

Since finishing "Neal of the Navy" Harry Harvey of the Balboa company has become Jackie Saunders's director. He is putting on an interesting story in five reels in which the "Ming" is to be seen. William Conklin plays opposite Miss Saunders. E. J. Brady is also in the cast.

Sydney Ayres, the Universal star who is once more directing himself, is at work on the production of a three reel story of the Canadian Northwest by F. McGrew Willis entitled, "John of the Mountains." A number of the exterior scenes will be taken in the mountain country back of San Bernardino. Doris Pawn plays opposite Ayres in this production.

Just because he acted so well in the new Pannie Ward picture, "The Cheat," Susse Hayakawa, the Japanese actor who has been in several Lasky productions, has been placed under a long term contract by Jesse L. Lasky. The same goes for Tom Forman also.

The storm pictures taken for the Mutual Weekly at Galveston proved such a hit in that city that they played a return engagement there.

Two interesting new people have joined the playing force of Balboa this week in the persons of Bert Ensminger and Elsie Randolph. The former is a well known young player. Miss Randolph is a charming southern girl.

PICTURE THEATERS PROJECTED

COLORADO SPRINGS, CO.—The Empress theater has been remodeled and a $10,000 pipe organ installed.

COLORADO SPRINGS, CO.—The new Pike theater is the newest addition to the city's string of moving picture houses. It has seating capacity for 400 persons.

DENVER, COLO.—J. B. Wilton has purchased a half interest in the Colonial theater.

CANTON, ILL.—Joseph Ross has leased a portion of the Wilson building, on North Main street, which he will equip and operate as a moving picture house. It will have seating capacity for about 600 persons.

CHICAGO, ILL.—Harris Kusel & Co., 110 South Dearborn street, have purchased the premises containing the theater store and office building, to cost approximately $72,500.

WALKERTON, IND.—A new moving picture theater has been erected by H. A. Giles, with seating capacity of 300.

RICHARDS, I.A.—Coiffin & Brown have leased the opera house here for a term of years.

MANKATO, KAN.—J. P. Fair is having plans prepared for a modern moving picture theater, 25 by 100 feet, with seating capacity for 350 persons. Lessee, N. B. Morris & Son.

TOPPER, KAN.—The Aurora theater, now being conducted by Ewell Shipp, has been remodeled.

NEW ORLEANS, LA.—The Escolar theater is the name of a new moving picture house opened at the corner of Banks and Salcedo streets. It has seating capacity of 760.

ELELLSWORTH, ME.—The Strand theater has been taken over by F. O. Smith, of Attleboro, Mass.

BALTIMORE, MD.—Howard Amusement Company will erect a four-story moving picture theater at 464-66 North Howard street.

WOODSBORO, MD.—Oscar Berick has opened a new moving picture theater here.

DETROIT, MICH.—Ferry Field Theater Co., 1026 Dime Bank building, is planning to erect a commodious fireproof theater building, 109 by 163 feet.

DETROIT, MICH.—J. Greenburg, who operates the Arbor theater at the corner of Woodward and Harper avenues, has made a number of improvements to the house.

FONTIAC, MICH.—O. S. Ammons has leased the Mangny theater at 56 South Saginaw street.

ST. PAUL, MINN.—The building at 1045-49 Hastings avenue will be opened by Joseph H. Masek as a first-class moving picture theater as soon as alterations are completed.

KANSAS CITY, MO.—Extensive alterations have been made to the Empress theater. The house hereafter will be devoted to high-grade vaudeville and moving pictures.

KANSAS CITY, MO.—A new moving picture theater is being erected by Parker & Hinshaw at the corner of 31st street and Prospect avenue.

CASCADE, MONT.—The Pastime theater has been taken over by John Murphy.

HELENA, MONT.—The Princess theater, formerly conducted by E. J. Milch, is now being operated by C. B. Smith.

BLAIRE, NEB.—Henry Jacobson has disposed of his interest in the Empress theater to M. C. Wilcox.

SENECA FALLS, N. Y.—The Johnson Opera House has been leased by Milton Carr. Alterations will be made.

WHITE PLAINS, N. Y.—Paragon Theatre Corporation, care American Film Corporation, 65 West 90th street, New York, is having plans prepared for a one-story moving picture theater and store building, 50 by 125 feet, to cost $14,000.

GOODRICH, N. D.—Thomas Ashley has leased the opera house and will operate it as a first-class moving picture theater.

JAMESTOWN, N. Y.—The Bijou theater has been leased by A. J. Withnell and M. H. Rogers.

SENTINEL BUTTE, N. D.—A new moving picture theater has been erected here by J. H. Kane.

CLEVELAND, O.—Max Solomon will erect a one-story moving picture theater, 60 by 122 feet, to cost $30,000. Lessee Simon Kaplan, Everett, Mass.

BROWNSVILLE, PA.—The Rex is the name of a new moving picture theater opened here. It has seating capacity for 600 persons.

PITTSBURGH, PA.—Michaels & Freeman Company have disposed of their interest in the Palace theater on Carson street, South Side, to William Craig.

ELK POINT, S. D.—A. Rosengarther, Sioux City, Ia., has converted the opera house into a modern moving picture theater.

RAPID CITY, S. D.—W. J. Sparham has disposed of his interest in the Empress theater to Frank Keys.

BOUX FALLS, S. D.—Extensive alterations have been made to the Jewel theater and the seating capacity increased.

Gundlach Projection Lenses

Furnished as the regular equipment of the latest models of Power's, Simplex and Baird Machines

and conceded to give the best results by thousands of theatre owners using these and other makes of machines. There must be a very potent reason why Gundlach Projection Lenses have replaced nearly all other lenses formerly in use and why they are given the preference by the United States War Department, The Lyman H. Howe Co., and the biggest theatre circuits in the country.

Try them and see for yourself how a picture looks made by Gundlach Projection Lenses.

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SITUATIONS WANTED.


CAMERAMAN ASSISTANT—Desires position in or around New York, some experience in "Still" photography. Moderate salary; reliable, steady, and industrious. Address E. L., care M. P. World, N. Y. City.


HELP WANTED.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the country. We are also giving a list of applications for the accommodation of our patrons. Camera men desiring a change are invited to send their names, together with references and complete particulars, for registration. We have plenty of work for this service. Universal Camera Co., 25 East Washington St., Chicago, Ill.

WANT AD—For high class motion picture house seating fifteen hundred. State experience and salary. Address F. I., 16 No. Pearl St., Buffalo, N. Y.

BUSINESS OPPORTUNITIES.

MOVING PICTURE STUDIO for sale or rent. Terms reasonable. Suitable for vaudeville, small company. Address A. Sorgenfreig, Main St., Fort Lee, N. J.

EVERY NIGHT A CHAPLIN NIGHT—My ten years' experience in the moving picture business is of immense help in putting your theater on the highest profit basis. Your theater is entirely different—it's original—it brings results. John R. Coffee, 225 Broadway, New York, N. Y.

LOS ANGELES, CAL.—Information free—why waste time advertising your company? We can show you where to locate. The four seasons and great population make lovely scenes and a good land for sale and lease. One exceptionally fine plant will be put into an established company or one that is being organized. Leonard & Hosoe, with O. E. Fairchild & Co., 333 So. Hill St.

THEATERS WANTED.


WANTED—To lease with privilege of buying moving picture house, town 3,000 to 16,000. Have operated for others over six years, now want to bring home the "bacon" for myself. If proposition looks good, distance won't be considered. Know business from A to Z. Best of references. State everything first letter. R. N. LeFevre, Grand Theater, Lebanon, Ohio.

THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater (not the building) for sale or rent. Capacity about 600. 5,000 population to draw from, fully equipped. In business for three years and ready to show town. Writing unsatisfactory. If interested, express your desire to J. B., Hampton, Washington, New Jersey.

MOVIE—Capacity 470, very best equipment. Absolutely no opposition. Total weekly expenses $4.50, take weekly price $2,000, half cash. Williams, 360 Elliott Sq., Buffalo, N. Y.

MOIVE 10c—Capacity about 600, low rent, long lease. Weekly expenses $175. Weekly receipts $250-$400. Price less than inventory. Address Williams, 360 Elliott Sq., Buffalo, N. Y.

FOR SALE—Only moving picture show or theame in Philadelphia. Main Street, heart of town. No chance for opposition in other place available. Attractive marble lobby, elevated floor, opera chairs, seating capacity 700. Well equipped with cheap and lease building to reasonable party. Owner's other business now requires all his time. Address C. T. O., Broad Street, Philadelphia.

FOR SALE—Leading theater in thriving city five thousand. Sixty miles from Cincinnati, Ohio, on railroad also interurban. Manufacturing center. Fine farming territory. Other house here not required. Exceptional opportunity, care M. P. World, N. Y. City.


EQUIPMENT WANTED.

WANTED—500 opera chairs, upholstered or wooden, will pay any information. Movie, care M. P. World, N. Y. City.


EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving pictures machines, all leading makes, at reduced prices. Crescent Film Exchange, 31 So. Wabash Ave., Chicago.

PARTICULAR EXHIBITORS USE "AMBERLUX LENS FILTERS." 3,000 USED BY BARGAIN HOUSES, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard ashpots and ashpot booths at cut price. J. P. Roddington, Scranton, Pa.


"AMBERLUX" Lens Filters improve projection 100 per cent. Let me prove it. Price 25c per carton. Complete outfits of scenery for picture theaters, furnished for proceeds of advertising on the front drop curtain. Write for particulars. Reen Scene Studios, Hicksville, Ohio.

FOR SALE—Pit Wayne Motor Generator, like new. 220 or 230 voltage D. C. 60 volts for 1,000 feet guaranteed, with starting box. $30. Power's 6 machine complete equipment, price $500. Fred Stelzer, Lincoln, Ill.

SPOT CASH—For your chairs, wherever they are located. Two thousand yards of bridle leather, 400 plush for sale. Empire Exchange, Corning, N. Y.


SHIPPONSON EXHIBITIONS—$30 and up. Type No. 1912 Metropoli, nearly new, $125. Two rolls every 175 each. Every machine guaranteed. W. R. Tech, 261 Sixth Ave., N. Y. City.

CAMERAS WANTED.

CASH PAID for standard machines of making moving pictures. Full particulars and lowest cash price considered. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

CAMERAS FOR SALE.

NEW MODEL No. 4. Pittman Prof. camera ready to go, automatic take-up, both directions, 400 ft. magazine. The most popular camera on the market. Tripods, lenses, etc. Send for particulars. Specialize in repairs and improvements in all makes of cameras. R. W. Loving, 4th and Canal St., New York City. Phone 2601 Franklin.

HEAVY AND LIGHT TRIPODS—Also cameraman and stock pictures. Hove, 10 East 14th St., N. Y. City.

AMERICAN NO. 2—Tripod, new, 300 ft. capacity, for sale. Address, A. Luther Checkett Co., Rosnoke, Va.


CAMERA—200 foot, F. 3.5 lens, one picture on reel. The Tripods $15 up. Ray, 526 Fifth Ave., N. Y. City.

FILMS WANTED.

WILL EXCHANGE—Swell portable type writer for feature Indian, Cowboy reels. Chas. B. Faust, Fauster Co., Va., Ga.


FILMS FOR SALE OR RENT.


FOR SALE—Five hundred comedies, westerns and features with 1, 3, 6 sheet mounted paper. Shipping picture for test examination. Address National Feature Film Co., 408 Jackson St., Saint Paul, Minn.


3 AND 4—Reel features in excellent condition with picture, music, mounted and unmouted posters. Great bargain. Also 2 reel subjects with posters. Have you any single-reel dramas or westerns or subjects that you need posters for? We have thousands of posters, write, may have what you need. Weber's Pictures, 145 West 15th St., N. Y. City.

REELS WITH POSTERS $30 per reel up. Also cheap Chinese, Japanese, Creole, Chinese, St. Louis, Wichita Film & Supply Co., Wichita, Kansas. prices, if you want. We have four reel features, with a punch in every foot. Excellent condition (so junk). Quantity of fancy posters. Just the thing for newspaper ad. Will sell separate or bulk. Room 7, 53 Erie St.

FOR SALE—New copy of "Damaged Goods." Price reasonable, also ten other 3 reel features, also two latest European war pictures. Wanted single reels. Western Film Co., 57 Jersey St., Providence, R. I.


MERRY CHRISTMAS—And Happy New Year trick cartoon, 40 feet 60c, write or telegraph order. Ray, 220 Fifth Ave., N. Y. City.

MUSICAL INSTRUMENTS WANTED.

WANTED—A pipe organ. Must be equipped with electric motor. Humanist, champions. Wanted by owners of second hand instruments and manufacturers of new organs.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films, Crescent Film Exec., 51 So. Wabash Ave., Chicago.

SCENARIOS—Highest prices paid for good films. Write to the Motion Picture Screen, immediately. Malibu Motion Picture Co., Santa Monica, Cal.
December 18, 1915

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In answering advertisements, please mention The Moving Picture World
Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Universal-International Features, Imp, Nestor.
Tuesday—American, Film, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Jockey.

ANIMATED WEEKLY.

Nov. 17—Number 103 (Topical).
Nov. 24—Number 100 (Topical).
Dec. 1—Number 102 (Topical).
Dec. 8—Number 101 (Topical).
Dec. 15—Number 104 (Topical).
Dec. 22—Number 106 (Topical).
Dec. 29—Number 107 (Topical).

BIG U.

Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Carnival of Demons (Comedy—Drama).
Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).

BISON.

Nov. 19—A Desolate Leap (Two parts—Road-Rail-Drama).
Dec. 4—The Colorless Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal Drama).
Dec. 18—His Real Character (Two parts—Western Drama).
Dec. 25—When Rogues Fall Out (Three parts—Western Drama).

BROADWAY UNFEATURED FEATURES.

Nov. 22—My Old Dutch (Five parts—Emotional Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—When the Wind (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man or a Struggle for Existence (Five parts—Drama).

Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idol of the Day (Three parts—Heart Interest—Drama).
Dec. 14—Little Journeys (Adventures No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Big Shadows (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).

IMP.

Nov. 23—When Willie Went Wild (Comedy).
Nov. 30—Man or Money? (Three parts—North American).
Dec. 7—Nine to Five (Comedy).
Dec. 14—Safety First and Last (Comedy).
Dec. 21—Slim, Fat or Medium (Comedy).
Dec. 28—The Winning Road Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 21—The Vacuum Test (Drama).
Dec. 28—When Lena Laughs (Comedy).
Dec. 29—No House (Comedy).
Dec. 31—A Tribute to Mother (Two parts—Psychological Drama).

JOKER.

Nov. 23—Skittles and Chicken (Comedy).
Dec. 7—Lady's Aflame (Comedy).
Dec. 14—Mrs. Prune's Boarding House (Com.).
Dec. 21—Skittles and Chicken (Comedy).
Dec. 28—The Opera Singer's Romance (Com.).
Jan. 4—Lemonade Aide Cupid (Comedy).

K.

Dec. 3—The Devil and Idle Hands (Drama).
Dec. 10—What's This Right? (Drama).
Dec. 17—To the Paradies (Drama).
Dec. 24—No release this week.
Dec. 31—A Great Man (Drama).

VICTOR.

Nov. 19—No release this week.
Dec. 3—No release this week.
Dec. 10—He Was Only a Rumbling Sult Salesman (Three parts—Comedy).
Dec. 17—The Awakening of Patsy (Drama).
Dec. 24—When the Secret (Two parts—Drama).
Dec. 31—No release this day.

UNIVERSAL SPECIAL FEATURE.

Nov. 29—The New Adventures of Terence O'Rourke, No. 2, "When a Queen Loved O'Rourke" (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Two parts—Drama).
Dec. 13—Griz-Griz, "Law and Liquor in the Law and Drama" (Two parts—Drama).
Dec. 20—Griz-Griz, "The Tenement House Evil" (Two parts—Drama).
Dec. 27—Cratt (No. 3, "The Traction Grab"

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Cashino (1), Thanhouser (1), American (2), Falstaff (1), Novelty (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Drama.
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual (3), Welwyn (2).
Friday—Mustang (3), American (1), Cub (1).
Saturday—Clipped, Than-o-play or Mustard (3), Beauty (1).

AMERICAN.

Dec. 6—The Water Carrier of San Juan (Two parts—Drama).
Dec. 10—A Broken Cloud (Two parts—Drama).
Dec. 15—The Reaction of the Mystery (Two parts—Drama).
Dec. 17—Spider Harlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tonic Circle (Two parts—Drama).
Dec. 31—The Mender (Drama).

BEAUTY.

Dec. 11—Nobody's Home (Comedy).
Dec. 18—A Girl, a Girl, a Garret (Comedy—Drama).
Dec. 25—Two Hearts and a Thief (Comedy).
Dec. 32—Making a Man of Johnnie (Comedy).
Dec. 2—That Troubled Girl (Comedy—Drama).
Dec. 26—Kiddos, Kids and Kidlett (Comedy).
Jan. 1—Settling Out of Court (Comedy).

CENTAUR.

Dec. 12—Curing Chronic (Comedy).
Dec. 19—Classy Innocent Wink (Comedy).
Dec. 26—Hunting (Comedy).
Jan. 2—The Girl's Color Scheme (Comedy).

CLIPPER STAR FEATURES.

Nov. 20—The Alternative (Three parts—Drama).
Dec. 11—Early America First (Comedy).
Jan. 1—The Wrath of Haddon Towers (Three parts—Drama).

CUB.

Dec. 10—Dector Jerry (Comedy).
Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Title Not Reported.

FALSTAFF.

Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 13—Clarence Chaos at Croquet (Comedy).
Dec. 20—The Conductor's Classy Champion (Comedy).
Dec. 26—Billy Bunks the Bandit (Comedy).
Dec. 31—When William's Whiskers Worked (Comedy).

G.

Dec. 3—Todles, Tom and Trouble (Comedy).
Dec. 27—Lun's Big Sisters (Comedy).
Dec. 30—Prosper Faye Flora (Comedy).

GAUMONT.

Dec. 7—See America First (No. 13) (Scenic).
Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
Dec. 28—Keep Up With the Joneys (Cartoon—Comedy).
Dec. 29—Keep Up With the Joneys (Car
toon—Comedy).
Dec. 30—Keep Up With the Joneys (Cartoon—Comedy).

(Mutual Releases continued on page 2372.)
WARNING

If YOU miss the unusual announcement on the inside back cover of the Moving Picture World next week, YOU will miss a grand opportunity to hang out the “S. R. O.” sign at your theatre! There’s something GOOD coming, b-e-l-i-e-v-e us!

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BOOKING TO GREATER NEW YORK THEATRES DIRECT AND OFFERING STATE RIGHTS TO RESPONSIBLE EXCHANGES IN EVERY TERRITORY.
## List of Current Film Release Dates

For Daily Calendar of Program Releases See Pages 2230, 2232.

|———|———|———|———|———|
| **BALBOA** | Dec. 9—A Rose Among the Briars (Colored)—(Topical). | Dec. 15—The Red Circle (No. 1—Two parts—Drama). | Dec. 22—The Red Circle (No. 2—"Pity the Poor"—Two parts—Drama). | Dec. 29—The Rose (No. 3—"Twenty Years Ago"—Two parts—Drama). |
| **Rialto.** | Dec. 17—The Acc of Death (Three parts—Dr.). | Dec. 29—A Prince of Yesterday (Three parts—Drama). | | |
| **Than-0-Play.** | Nov. 27—The Vagabond (Three parts—Drama). | Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama). | | |
| **Signal Film Corporation.** | Dec. 27—The Girl and the Gaine (No. 1—"Helen's Race with Death"—Two parts—Drama). | | | |

## Associated Film Sales Corp.

**MUSTANG.**

Dec. 10—There's Good in the Worst of Us (Two parts—Drama—Drama). Dec. 17—The Sunset Country (Two parts—Western—Drama). Dec. 24—The Pitch of Chance (Two parts—Comedy). Dec. 31—The Cactus Blossom (Two parts—Western—Drama). **MUTUAL WEEKLY.**


Dec. 17—The Acc of Death (Three parts—Dr.). Dec. 29—A Prince of Yesterday (Three parts—Drama). **Tianhouser.**


Nov. 27—The Vagabond (Three parts—Drama). Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama). **Signal Film Corporation.**

Dec. 27—The Girl and the Gaine (No. 1—"Helen's Race with Death"—Two parts—Drama). **FOX FILM CORPORATION.**

Nov. 15—A Woman's Past (Five parts—Drama). Nov. 19—The Broken Chain (Five parts—Drama). Nov. 20—The Galley Slave (Five parts—Drama). Dec. 10—The Unfaithful Wife (Five parts—Drama). Dec. 11—Her Mother's Secret (Five parts—Drama). Dec. 16—A Soldier's Oath (Five parts—Drama). Dec. 20—The Destruction of Pekin (Five parts—Drama). **HANOVER FILM COMPANY.**

December—Marvelous Macliste (Drama). **IVAN FILM PRODUCTIONS, INC.**

Dec. —Concealed Truth (Drama). **METRO PICTURES CORPORATION.**


November—The Antique Dealer (Five parts—Drama). **RAVER FILM CORPORATION.**

November—The Other Girl (Comedy—Drama). **RELIABLE FEATURE FILM COMPANY.**

Dec. 15—The World of Today (Six parts—Drama). **SUN PHOTOPLAY CO, INC.**

December—The Burglar and the Lady (Five parts—Drama). **THE ADRIATIC FILM CO.**

Nov.—Fatherland of Italy (Four parts—Dr.). **TRIANGLE FILM CORPORATION.**


Dec. 1—The Danger Signal (Kleine—Five parts—Drama). Dec. 8—The Destroying Angel (Edison—Five parts—Drama). Dec. 15—Bendwomen (Kleine—Five parts—Drama).
MR. EXHIBITOR: START THE NEW YEAR RIGHT
BY BOOKING

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I am accredited with being one of the most successful exhibitors in the West. I will be in New York before you have read this advertisement. Would like to connect with an individual or company that owns one or more modern theatres. I can convince you that my ideas are correct. Am desirous of forming eastern connections. I might be willing to make an investment. If employed on salary the arrangement will be such that I will earn all I receive and it is my wish to receive all I earn. The greater your investment and the more difficult the task the more apt we are to agree on terms. No vaudeville houses will be considered. If your business requires a cheap manager it does not require me. If your theatre has large seating capacity and is in a position to compete, I will tackle it regardless of whether it is located on 42nd and Broadway or in Yonkers. If this advertisement interests you address

EXHIBITOR, care of M. P. WORLD

In answering advertisements, please mention the Moving Picture World
List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 2230, 2232)

General Film Company

RELEASE DAYS.
Monday—Biograph, Essanay, Lubin, Vitascope.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Lubin, Mina, Selig.
Friday—Edison, Essanay, Kalem, Vim, Vitascope.
Saturday—Essanay, Kalem, Lubin, Selig, Vitascope.

BIOGRAPH.
Nov.—Count Twenty (Special—Two parts—Drama).
Dec.—1—The Hungarian Nabob (Special—Four parts—Drama).
Dec.—2—The Emergency Wife (Comedy—Dr.).
Dec.—3—The Head (Drama) (Biograph Release No. 26).
Dec.—7—A Woman Without Soul (Special—Two parts—Drama).
Dec.—8—A Poor Dragoon (Special—Three parts—Drama).
Dec.—9—The Dramatic Hurling (Drama).
Dec.—10—The Painted Lady (Drama) (Biograph Release No. 25).
Dec.—14—Her Stepchildren (Special—Two parts—Drama).
Dec.—15—Divorced (Special—Four parts—Comedy—Drama).
Dec.—16—Cupid Intervened (Comedy—Drama).
Dec.—17—Fate (Drama) (Biograph Release No. 24).
Dec.—21—A Python’s Guardianship (Two parts—Drama).
Dec.—22—The Tides of Devotion (Three parts—Drama).

EDISON.
Dec.—10—Fortune and Faith (Special—Three parts—Drama).
Dec.—11—The Lone Game (Drama).
Dec.—15—The History of the Big Tree (Educational—Drama).
—The Black’s Mysterious Box (Cartoon).
—The Black’s Mysterious Box (Cartoon).
—The Black’s Mysterious Box (Cartoon).
—The Black’s Mysterious Box (Cartoon).
Dec.—17—The Hand of the Law (Special—Three parts—Drama).
Dec.—18—Santa Claus Dares Cupid (Comedy—Drama).
Dec.—21—Bride of Dr. Deere (Three parts—Drama).
Dec.—31—The Matchmakers (Three parts—Drama).

ESSANAY.
Nov.—27—The Edge of Things (Special—Two parts—Drama).
Nov.—29—The Night of Souls (Special—Three parts—Drama).
Nov.—30—The Losing Game (Special—Three parts—Drama).
Dec.—1—The Fable of “The Low Down Expert” (On the Subject of Babes) (Com.).
Dec.—2—Jack Spratt and the Scarecrow of London (Com.).
Dec.—3—The Burglar’s Godmother (Comedy—Drama).
Dec.—4—On the Private Wire (Special—Two parts—Drama).
Dec.—7—The Parson’s Publicity (Special—Two parts—Drama).
Dec.—8—Dreamy Bud in Love (Cartoon—Comedy).
—A Scene Subject on same reel.
Dec.—9—The Story of a Love (Drama).
Dec.—10—The Escape of Bronco Billy (Western—Comedy).
Dec.—11—Blind Justice (Special—Three parts—Drama).
Dec.—14—Reckoning Day (Special—Three parts—Drama).
Dec.—15—The Fevered Sister Mae, Who Died As Well As Could Be Expected (Com.),
—The Fevered Sister Mae, Who Died As Well As Could Be Expected (Com.).
Dec.—18—Sneaksville’s Champion (Comedy).

LUBIN.
Dec.—2—The $49,000.00 Policy (Comedy).
Dec.—3—The Best Gift (Comedy).
Dec.—5—The King of the Circus (Comedy).
Dec.—6—The Money Gulf (Special—Three parts—Drama).
Dec.—10—The Black Hole of Greenwald No. 3 (The Stingarees) Series—Special—Drama.
Dec.—11—The Devoted Wife (Burbank—Comedy).
Dec.—15—The Glory of Youth (Special—Four parts—Drama).
Dec.—16—The Making of Crooks (Three parts—Drama).
Dec.—17—The Secret Message (No. 8 of The Ventures of Margerite) Series—Special—Comedy.
Dec.—18—The Wrong Train Order (Episode No. 59 of the “Hazards of Helen” Railroad Series—Drama).
Dec.—21—The Enchanted Mountains (Burlesque—Comedy).
Dec.—22—A Bushbranger at Bay (No. 5 of the Fables) Series—Special—Two parts—Drama.
Dec.—24—The Charm (Episode No. 9 of The Ventures of Margerite) Series—Drama.
Dec.—32—The Caretaker’s Dilemma (Burlesque—Comedy).
Dec.—36—The Taking of Stingaree (No. 6 of the “Stingaree” Series (Two parts—Drama).
Dec.—37—Two Hunks of Trouble (No. 10 of The Ventures of Margerite) Series—Drama.
Dec.—39—A Day at the Throttle (No. 59 of The Hazards of Helen” Railroad Series—Drama).
Dec.—40—The Caretaker’s Dilemma (Burlesque—Comedy).

VITAGRAPH.
Dec.—1—Huggie of the Circus (Special—Two parts—Comedy).
Dec.—15—The Doctor (Special—Two parts—Drama).
Dec.—16—The Flower of the Hills (Drama).
Dec.—17—The Discoverers (Comedy—Drama).
Dec.—19—A Man’s Sacrifice (Broadway Star Features—Special—Four parts—Drama).
Dec.—20—Loy’s Seven Daughters (Comedy).
Dec.—20—On Her Own (Personally Picked Program—Special—Four parts—Drama).
Dec.—30—The Patent Food Converer (Personally Picked Program).
Dec.—4—Is Cinderella (Comedy—Dr.).
Dec.—25—The Thirteenth Girl (Broadway Star Features—Special—Four parts—Drama).
Dec.—37—He Got Hisself a Wife (Comedy).
Dec.—27—The Making of Geoffrey (Four parts—Drama) (Unit Program).
Dec.—31—By Might of His “Right” (Comedy).

We offer a GREATER VARIETY OF BETTER FILMS in THE REGULAR SERVICE than any other exchange. Our subjects include the one, two, and four reel programs of the EDISON, ESSEX, HOME TEL, KALEM, LUBIN, SELIG, VITAGRAPH, KLEINE and PATHE studios. Our charge is most reasonable. It will be to your advantage to investigate at once.

GREATER NEW YORK FILM RENTAL CO., 126 West 46th St., New York
CHANGE
of
ADDRESS
NOTICE

All correspondents of the UNIVERSAL ANIMATED WEEKLY and all others interested are hereby notified that the business address of the UNIVERSAL ANIMATED WEEKLY has been changed from 573 11th Ave. to the new address, 1600 Broadway, New York City. Correspondents and others who have business with the UNIVERSAL ANIMATED WEEKLY will take note of this new address which took effect beginning on Monday, December 13th, 1915.

UNIVERSAL ANIMATED WEEKLY
1600 Broadway, New York

SEEBURG PIPE ORGANS

The Most
Satisfactory
for
Picture Theatres

THE STAR THEATRE
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Harry Rose
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I feel that I could do no greater favor to any friend in the Moving Picture business than I would be doing him by recommending the Seeburg Pipe Organ.

My business has been better since the instrument was installed, which is proof positive that my patrons like the instrument very much. With best wishes,

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We can give you interesting information

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is a complete—upright electrical unit, that furnishes the best possible direct current light for motion picture projection and may be installed and operated in any projection booth.
Better pictures, bigger profit and perfect automatic arc regulation.
Send for booklet, "The Perfect Arc"

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The Universal Camera
For Motion Photography

The mechanism is as carefully and scientifically constructed as the movement of a standard watch.

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Saves you from 20 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity medium desiring motion picture news. Unaffiliated exchanges looking for features, supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

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Phone 202 Randolph
Addressing Multigraphing Printing Typewriting
HAPPY NEW YEAR
An Animated Cartoon Picture
50 ft. Long—15¢ per ft.

A trick title spells out "TO ALL OUR PATRONS," which fades out. "Old Man Dies" walks in with a suit case marked "1915." Old Man fades away; while he fades away, suit case opens; a guy little fellow jumps out, discovers the mistake and repairs it at once, putting Number & on top of $5, that makes "1916" on the suit case; picks same up, walks out, wishing everyone a "HAPPY NEW YEAR."

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Theatres plans examined and suggestions made as to operating room location. Operating rooms planned, etc., etc. Will personally visit theatres in New York City or within 300 miles thereof. Fees moderate.

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We are LEADING DEALERS in all makes of machines and supplies for the Picture Theatre.

WRITE FOR SPECIAL OFFER TODAY

Amusement Supply Company
6th Floor, Cambridge Bldg.
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Distributors of the Metograph, Power's, Simplex, Edison and other machines and Genuine Parts

The Long Chance—vs. The Sure Thing

The U. S. gold dollar contains 99% of pure gold—4% of other metals to harden.

A pound of gold—troy weight—twelve ounces to the pound—is worth two hundred and forty dollars. So-called gold bronze can be bought at any store, sixteen ounces to the pound, for one dollar per pound—

Now if you have ever used gold bronze you certainly know it oxidizes, loses its brilliancy, turns in color in a few weeks.

The sure thing is to modernize your theatre, your projection by installing a screen that is guaranteed for five years against oxidizing! cracking! peeling! and changing color! The screen that is guaranteed to be made of drill canvas—not window shading. The only screen that will give you true color tone, true perspective regardless of close up or angle view, eliminating that hazy, out-of-focus effect, eye strain, glare and fade-away, so peculiar to other screens—because it is the only rough or matte finish metalized surface screen in the world.

MIRROROID

Machines and a competent operator, and have earned the reputation of showing pictures the best way, without causing eye strain, and without the flicker that so often causes headaches.

Very truly yours,

NEW GLOVE,
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Truly Mrroroid users are Mrroroid boosters. Because—there Know.

If you have a wide house, no other screen will give you Mrroroid results. Besides we protect you against pending patent infringement suits.

Mrroroid is sold by our agencies at $5.50 cents a square foot. Insist upon getting the genuine—The Screen With the Black Back. The screen built and governed only by the limits of human ability. Beware of imitations.

THE J. H. GENTER CO., Inc. - Newburgh, N. Y.

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A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere

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are presented in

“THE MISLEADING LADY”

a photoplay in 5 acts
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GREAT STAGE SUCCESS
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Directed by A. Berthelet.

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YOU couldn't afford to show as big a picture as "The Mark of the Beast" if it was released by any other studio. Edwin Stevens, a great Broadway producer, has worked in the country for years and who knew how to keep the audience coming back. A reasonable rental this great picture will pack your house night after night. Write or wire your Exchange for generous profit. Write or wire your Exchange for generous profit. Write or wire your Exchange for generous profit.

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CARL LAEMMLE, President
December 25, 1915

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YMONDL. SCHROCK
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In 5 acts. By H. S. Sheldon.
The story of a lonely girl, innocent of the evils of the great city. A prey to the vultures of society, she totters to the brink of disaster, but is saved through love.

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(In 5 acts)
Featuring BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEIGH.

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Featuring E. H. CALVERT and RUTH STONEHOUSE.

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(In 6 acts)
Founded on George C. Hazelton's romance of the life of Edgar Allan Poe. Directed by Charles J. Brabin.
Featuring HENRY B. WALTHALL and WARDA HOWARD.

“IN THE PALACE OF THE KING”
(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

“THE MAN TRAIL”
(In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

“A BUNCH OF KEYS”
(In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

“THE BLINDNESS OF VIRTUE”
(In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

“THE WHITE SISTER”
(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

“THE SLIM PRINCESS”
(In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

“GRAUSTARK”
(In 6 acts)
By George Barr McCutcheon.
Directed by Fred E. Wright.

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great western dramas are filled with
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Pauline Frederick interprets one of the most forceful, tender and lovable characters of dramatic history.

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"I WILL SAY FATHER DIDN'T LEAVE THE HOUSE, BUT IT'S A LIE, ISN'T IT?"

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Showing the career of a beautiful girl able tendency to crime. Would her letting the infant die because of the withheld his aid because of the baby's

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born of a family cursed with an ineradicable physical defectiveness? mother's doctor have been justified in criminal taint, just as Dr. Haiselden's birth has been justified in criminal taint, just as Dr. Haiselden physical defectiveness?
timely, interesting and instructive, popular favorite

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From its place at the top of the few whose picture progress in the year 1915 has been upwards, Metro greets the year 1916 with eagerness for even greater pictures, with enthusiasm for more artistic pictures and with the ability to present consistent pictures that dignify the industry, that gratify the public and assure the exhibitor of certain and continuous success. Metro points to its current releases as its best arguments, and Metro, in all modesty and with the utmost sincerity, resolves to continue to present the best motion pictures in the world.

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Released on the METRO Program Jan. 3rd.
METRO Pictures Corporation presents Wonderful Mme. PETROVA in WHAT WILL PEOPLE SAY
A METRO wonderplay of modern society in 5 Acts by Rupert Hughes.
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For Details of Releases
See Following Pages
Following are a few of the releases scheduled for Mutual Masterpictures, De Luxe Edition. Each is in five reels—Each is a sensational feature. Book them at any of the 68 Mutual Exchanges:

Week of January 17th:

**THE THOROUGHBRED**

—A spectacular Mutual Masterpiece, De Luxe, featuring the famous stars, William Russell and Charlotte Burton.

(American)

**WOLVES OF SOCIETY**

—A powerful, stirring, society drama featuring Broadway stars.

(Mutual)

**THE BAIT**


(Horsley)

Week of January 24th

**AS A WOMAN SOWS**

—An absorbing drama of modern life, featuring the Broadway stars, Alexander Gaden and Gertrude Robinson.

(Gaumont)

**LORD LOVELAND DISCOVERS AMERICA**

—From the story by the Williamsons—featuring Broadway’s dramatic star, Arthur Maude.

(American)

**BETRAYED**

—A heart-gripping story presenting popular Grace De Carlton.

(Thanhouser)

Week of January 31st

**"VENGEANCE IS MINE!"**

—The theme is based on Capital Punishment. The play is wonderfully portrayed by a star cast headed by Crane Wilbur.

(Thanhouser)

**THE IDOL OF THE STAGE**

—A costly production full of “big scenes”—featuring the Belasco star, Malcolm Williams.

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**THE WHITE ROSETTE**

—A tremendous feature dealing with the social problems of medieval and modern times. Starring Helene Rosson and E. Forrest Taylor.

(American)

**SILAS MARNER**

—A picturization of George Eliot’s famous novel—featuring Broadway’s distinguished Shakespearian actor, Frederic Warde.

(Thanhouser)
The Eight Million Dollar Mutual Program has been expanded and improved. THREE three-reel features will be released each week. Here are a few of the big features coming:

**IN THE NAME OF THE LAW**

—An inspiring drama featuring the beautiful star, GLADYS HULETTE.
—Released January 11th. (Thanhouser).

**THE SECRET AGENT**

—A play based on the operations of the U.S. Secret Service—featuring the Broadway dramatic star, ROBERT T. HAINES.
—Released January 12th. (Gaumont).

**WATER STUFF**

—Another “Buck Parvin” feature from the Saturday Evening Post stories by Charles E. Van Loan—featuring ART ACORD.

Beside the six big features every week, the Mutual Film Corporation will continue to release the many comic, scenic and topical features that have made the $8,000,000 Mutual Program so popular. Vogue Comedies—new and sensational comedies—featuring England’s foremost knockabout Comedian—are now being released in the Mutual Program. If you are seeking profits—big box office receipts—and an Extraordinary Service, book MUTUAL SERVICE at once. One of our 68 Exchanges is near you. For further details send the coupon for a copy of Reel Life—FREE!

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A STRONG five-part American drama from the famous novel by Lucia Chamberlain, the gifted writer of romance. Book published by Bobbs-Merrill Company. It's a story of the picturesque early days of California—an artful blending of love and adventure, with

Harold Lockwood
May Allison  William Stowell
Walter Spencer  Josephine Humphries
and More Than One Hundred Others

Directed by Thomas Ricketts

This is a tremendous picture! Big scenes—vivid action—delightful romance—played by a cast of worldwide favorites.

RELEASED
JAN. 6th

Book it. It's worth a run of several days.
A Mutual Masterpicture
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The Other Side of The Door" is the first American contribution to the much-talked-about Mutual Masterpictures De Luxe Edition. Now—arrange your booking.

Other American Releases
Matching Dreams
A two-part "Flying A" drama, with
Vivian Rich  Alfred Vosburgh
Director—Reaves Eason
Released January 3rd

Time and Tide
A single reel "Flying A" drama, with
Nell Franzen  Hugh Bennett
Director—Reaves Eason
Released January 7th

Billy Van Deusen's Shadow
A side-splitting "Beauty" comedy
John Stepping  Carol Halloway
Released January 4th

To Be Or Not To Be
A sure-fire "Beauty" comedy
Orral Humphrey  Mary Talbot
Director—Edward Watt
Released January 8th

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

American Film Company, Inc.
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I Guarantee —
a tremendous thrill in every chapter of "The Girl and The Game."

This great railroad film novel, in chapters, starring Helen Holmes and written by Frank Hamilton Searman is built on a series of extraordinary climaxes. Each succeeding thrill excels in daring and intensity, the one before!

I Guarantee —
these specific thrills! Watch for them in the first four chapters!!

Chapter One
(Helen's Race With Death)
Runaway train plunging down mountain grade!
Helen's leap on horse-back into river when her rescue mission seems foiled by open draw!
Terrific collision when Helen, by throwing switch sends runaway freight into siding!

Chapter Two
(The Winning Jump)
Train pursuit of bandits!
Helen's mad leap from engine to engine!
Sensational capture of Spike, the crook!

Chapter Three
(A Life In Peril)
The burning train!
Helen's rescue of Storm by stretching rope across tracks from telegraph pole to tree top and seizing him as burning train speeds beneath!
Explosion of five cars of dynamite—biggest thrill ever attempted!

Chapter Four
(Helen's Perilous Escape)
The struggle on the edge of the cliff!
Helen's plunge into ocean from dizzy height!
Night race between express train and speed launch!

And More and More!

Samuel D. Hutchison
PRESIDENT
Signal Film Corporation
Never before has a film manufacturer given a production such a forceful guarantee—

The Biggest of All Film Productions

Helen Holmes in this new, stupendous railroad film novel, has reached the pinnacle of her astounding career. Former thrills which she has enacted are paled into insignificance by the magnitude of her breathless undertakings in this amazing production—And remember 1000 newspapers are to publish the story.

First Release—Dec. 27th!

The Girl and the Game consists of fifteen powerful two-act chapters. One chapter will be released each week beginning Dec. 27th. Each chapter a distinct release, though all are connected. If your theatre is to show this marvelous photoplay of thrills and suspense—act now. You cannot delay. Don't be one of the disappointed hundreds. Big profits are at stake. Act quick! Now!

For booking information apply to Girl and Game department of any Mutual Exchange in America.

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Publicity Offices: 222 So. State Street, - CHICAGO, ILLINOIS
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The first subject, a screaming laugh, features a new and original Comedian
SAMMY ? ? ? ?
in
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Heroine of "The Adventurer of Marguerite"

Will head a Gaumont Company. Making Big Features to be Released on the Mutual Program always as

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24 Sheets, Two Sizes
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OVER NIGHT

By Philip Bartholomae

The WM. A. BRADY FEATURE with an ALL-STAR CAST

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STAGED BY CONSENT OF THE UNITED STATES GOVERNMENT — AT THE NATION’S CAPITOL — WITH EVERY ATTENTION TO DETAIL.

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"Where the REAL FEATURES come from"
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THE IMMEDIATE RELEASE
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IN FOUR PARTS
ADAPTED FROM
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Featuring
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"BOOTLE'S BABY" and
"BROTHER OFFICERS"
(Disposed of to PARAMOUNT PICTURES CORPORATION)
AND THE
YEAR'S SENSATIONAL SUCCESS
"THE MIDDLEMAN"
(Disposed of to METRO PICTURES CORPORATION)

TO STATE RIGHT BUYERS!! The same superb acting—The same great artists—The same beautiful settings—found in the above SUCCESSES will again please your patrons in

"HIS VINDICATION"

110 West 40th Street, New York
The Sun Photoplay Co., Inc.

Presents

The

Burglar
and the
Lady

with

JAMES J. CORBETT

and

CLAUDE WHITNEY

Think what this photoplay has to offer! A male star with an international reputation; a leading lady whose beauty and charm have made her the idol of theatregoers everywhere; a romantic story with all the interest of a Chambers novel; action that is lively to the point that it heats the blood.

James J. Corbett, who has been before the public for years and has "made good" in everything which he has attempted—no matter how difficult the task—will attract to your theatre people who have never been there before.

The Picture
Produced Under the Personal Direction of
HERBERT BLACHE

STATE RIGHTS SELLING

Everything ready for immediate delivery. All kinds of advertising matter, including several styles of One-Sheets, Three-Sheets and Six-Sheets; Heralds, Photographs, etc.

SUN PHOTOPLAY CO., INC.
218 W. 42d Street, New York City
A. C. Langan, President and Manager.

Highly Commended by the Press

The Morning Telegraph—
"There is not a dull moment in the five reels of 'The Burglar and the Lady,' and it will be surprising if it fails to make one of the most pronounced screen hits of the season."

The Moving Picture World—
"The picture was tastefully staged and notably well photographed."

The Evening Mail—
"A picture built on a very sound theme, containing a wealth of clever situations and spectacular feats by James J. Corbett."

Motion Picture News—
"The plot is wholesome and contains nothing to offend a family audience."

Your Audiences Will Be of the Same Opinion

CLAIRE WHITNEY
The New

IVAN

Success

"Forbidden Fruit"

You yourself have yearned for that which you cannot gain. But the yearning which makes the story of "Forbidden Fruit" is of the shadows, in frightful contrast to the dazzling whiteness of the martyr-woman.

In this new sensational surprise of Ivan Abramson the woman sacrifices and yet the supreme sacrifice of her life comes years later when she is driven with her babes from the home of her husband.

There is not a single feature in the field today which for power of story and direction and beauty of acting and scenic effects is superior to "Forbidden Fruit."

This drama introduces once more to the field Paula Shay, destined to assume a brilliant position in the firmament of photo play satellites.

Private Showing With Music at

Wurlitzer Fine Arts Theatre

120 W. 41st Street

Friday, 10:30 A. M., Dec. 24th

All Welcome

Ivan Film Productions, Inc.

126 West 46th Street,

New York City

THERE are still a few territories open for exchange men on options for all coming Ivan Productions during the next twelve months. Write at once. Exhibitors who desire to book "Forbidden Fruit" and other Ivan Productions communicate at once with the concerns listed below. Exhibitors who wish news of Ivan releases in advance should write the Ivan Exhibitors Information Bureau.

New York and Northern New Jersey—Mint Film Corp., 110 W. 40th St., N. Y.


Ohio—Standard Film Service Co., Cleveland

Michigan—Standard Film Service Co., Detroit


Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Films Co., Duluth, Minn.

Pacific Coast—All Star Features Distributors, San Francisco and Los Angeles.

Texas, Oklahoma and Louisiana—Hubb City Film Exchange, Waco, Tex.


Ivan Film Productions, Inc.

126 West 46th Street,

New York City

She plucked—He ate.

He, too, should share the shame.
Vim Comedies are now on Open Booking at any General Film Exchange.

The Cream of Comedy Output

Vim Comedies are released every Friday through the General Film Company.

Two Coming Releases which will Tickle Even the Cynic’s Funnybone

December 31st:  “Ups and Downs”
January 7th:    “This Way Out”

It has been necessary to postpone the release date of “Chickens,” previously advertised for December 31st.

A Scene from “This Way Out.”

Smiling Audiences Mean Satisfied Audiences.
Satisfied Audiences Call Again.
We Promised You a Winner——“Stingaree” Has More Than Made Good---Are You Getting Your Share of the Winnings?

The Honor of the Road

Is the Seventh Episode in the Series by E. W. Hornung, creator of “Raffles.” It's a baffling mystery, from the pen of a master of this style, in which Stingaree—“for the honor of the road”—clears himself of an accusation of murder. Released Wednesday, January 5th.

Remember, “Stingaree” costs you no more than an ordinary picture. Twelve two-act episodes, each complete in itself, and released one every Wednesday. At any General Film Company office or the Greater New York Film Rental Company. 1, 3 and 6-sheet four-color lithographs with each episode.

KALEM COMPANY
235-239 WEST 23rd STREET, NEW YORK CITY
Pa Zays

"When you do something new do it RITE"—that's why I got Kalem to put me in the movies—

WATCH FOR ME SIR. HOPKINS (MYSELF)
Kalem has picturized the extravaganza that was the sensation of two generations in magnificently spectacular fashion. The fascinating atmosphere of the play has been retained at its strongest, the screen has given unlimited scope to the amazingly beautiful dancing specialties, while the charm of the appealing love story and the weirdly gripping element of sorcery and demonism are blended in a manner that makes it a production befitting the glorious past.

In Five Parts-A General Film Release, January 10

Sure-Fire Advertising Aids
Four-Color Lithographs in two styles of one-sheets, two styles of three-sheets, a six sheet, and a dazzling twenty-four sheet. Also attractive heralds, newspaper cuts, special music, etc.

Kalem Company
235-239 West 23rd Street, New York City
FIVE REEL UNIT
RELEASED MONDAY DECEMBER 27TH

THE FOUR ACT DRAMA
SAVED FROM THE HAREM
WITH GEORGE ROUTH - VIOLET MACMILLAN
AND ADMIRAL HOWARD OF U.S. PACIFIC FLEET

THE ONE ACT COMEDY
THIS ISN'T THE LIFE
WITH D. L. DON

ALSO
THURSDAY DEC. 30TH
THE CONVICT KING
THREE ACT DRAMA
WITH MELVIN MAYO

SATURDAY JAN. 1ST
BILLIE REEVES COMEDY
A READY MADE MAID
ONE ACT
Broadway Star Features are the best three reelers in the world.

"THE WANDERERS" is a story full of heart throbs
A story of the West, a story of love, thwarted with danger.
Produced in the famous Western Vitagraph Studios
This heart drama features William Duncan, George Holt, Mary Ruby
And other eminent Vitagraph Stars.

**Story:**

Clem, a wandering blacksmith, lands in a rough mining camp and in gratitude for saving him from a beating at the hands of the camp bully, an old miner gives Clem some apparently worthless oil shares. These later boom when a big gusher is struck and Clem finds himself a rich man. A former sweetheart turns out to be his partner's sister, and when the bully meets his just deserts in Devil's Swamp, the Wanderer marries and settles down.

The release date of this startling three reel feature
Is Saturday, January 1st.
Stories of this type make Broadway Star Features
The best three reelers in the world.
PERSONALLY PICKED PROGRAM

"WHO KILLED JOE MERRION"—Four-Part Drama
Produced by Tefft Johnson
Featuring Joseph Kilgour, S. Rankin Drew, Rose Tapley
and other eminent Vitagraph Stars

and

"WHEN HOLLIGAN AND DOOLIGAN RAN FOR MAYOR"—Comedy
Produced by Wally Van
Presenting Hughey Mack, William Shea, Kate Price,
Donald MacBride and others

REGULAR RELEASES

"HE GOT HIMSELF A WIFE"—Comedy, Monday, Dec. 27
Dick has to have a wife to clinch a $5,000 job. After an
exciting experience with a school teachers' convention and a
thrilling chase, he eludes the most strenuous one and marries
the right one. Featuring Webster Campbell and MARY
ANDERSON.

"BY MIGHT OF HIS 'RIGHT'"—Comedy, Friday, Dec. 31
Henry puts one over on wife's boasting Big Brother and has a
good laugh all to himself. Featuring MR. and MRS.
SIDNEY DREW and DONALD MacBRIDE.

"THE WANDERERS"—Three Part Drama
Broadway Star Feature Saturday, January 1
The wandering blacksmith strikes it rich. He marries his former
sweetheart and finds he has reached the end of the trail and the
beginning of happiness. An all-star Western Vitagraph cast.

At least the policy established by Vitagraph of "Seeing them on the
screen" has had its results. The exhibitor profits many fold by
this policy, as it is not necessary for him to accept any subject
that does not come up to his expectations.
Exhibitors can secure the best in photoplays by using the OPEN
MARKET system of purchasing.
See the above releases and compare them with what others offer.
You will then book Vitagraph productions.
If you cannot get Vitagraph subjects, write to the service Department
of the Vitagraph Company of America, E. 15th Street and
Locust Avenue, Brooklyn, N. Y.
THE HAZARDS of HELEN
THE ORIGINAL RAILROAD SERIES. FEATURING
HELEN GIBSON
The Most Daring Actress in Pictures

Continue to be the most thrilling pictures on the market. Miss Gibson’s daring is beyond description, and what is more, she performs every one of the sensational feats depicted herself, and challenges any other player to make the same assertion.

In “When Seconds Count,” the release of January 8, Helen braves death in the manner shown in the still above. “The Haunted Station,” released January 15, offers a thrilling story in which the climax is reached when the dauntless Helen climbs thirty feet, hand over hand on a swaying rope to a drawbridge that is being elevated.

1 and 3-sheet, 4-color lithographs on each issue. Newspaper mats also.

THE TRICKSTERS
An Episode in “The Ventures of Marguerite”
An unscrupulous plotter seeks to inveigle Marguerite into marriage, but is exposed in a picture teeming with action.
Released Friday, January 14. Attractive 1, 3 and 6-sheet, 4-color lithographs.

GUARDIAN ANGELS
A Bud Duncan Burlesque Comedy
Bud and his pal, Jack, are hired to guard Doughbags and his “little girl,” who is no other than Ethel Sears. The action never lags.
Released Tuesday, January 11. Catchy posters in 1 and 3-sheet, 4-color lithographs.

THE PURIFICATION OF MULFERA
A “Stingaree” episode by E. W. HORNUNG. Creator of “Raffles.”
A two-act episode in the series that is creating so much talk. Mulfera, the “toughest station in Australia,” is the scene for the red-blooded action of this issue. Bishop Methuen and his chaplain set out to evangelize Mulfera, but they are waylaid by Stingaree and his pal, Howie, who take the travelers’ places in preaching to the “bad men.” Real good comedy is blended with the stirring action that is expected in this Hornung series.
Released Wednesday, January 12. Striking scenes on the 1, 3 and 6-sheet, 4-color lithographs with each issue.

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

Book “From the Manger to the Cross” for Your Holiday Attraction. Direct from Kalem, or, West of Denver, from the Progressive Motion Picture Corporation, 645 Pacific Building, San Francisco, Cal.

KALEM COMPANY
235-239 West 23rd Street New York City, N. Y.
EXT to the friendly attitude of the press the favorable decisions of the courts on the rights of motion picture men are sources of genuine gratification. We are happy to note that the courts in Philadelphia have put a stop to the meddling censorial spies who descended upon the operator in his booth and demanded to see the approval of the censors. The courts have decided that this cannot be done hereafter and that there are other legal ways of ascertaining whether the Breitinger "imprimatur" is on the film.

EVEN more important is the decision of the Courts in the same city upholding the judicial right to review the findings of the censors. The appeals from the Catonian sages to the common sense of the Courts have become annoyingly successful to the censors, and through the Attorney-General they have evolved a new theory according to which the Courts really had no particular right to interfere with the censors. This notion was hit hard by the judicial shrapnel, and now there is nothing left of the censorial hopes.

UNDER no circumstances will we try to guess at the mental processes of the Jersey City officials who continue to persecute the motion picture exhibitors there in spite of the fact that the Grand Jury refused to indict the motion picture men who had been arrested under a literal interpretation of the "Blue Laws." The Grand Jury not only refused to indict, but it went on record as condemning in no uncertain terms the inquisitorial and irrational antics of the police authorities. If representative government and local autonomy mean anything at all the deliberate declaration of a Grand Jury ought to count for something. The voters will get their chance at these arbitrary police officials and at the powers that keep them in office. New York exhibitors have shown what they can do at the polls and how powerful are their means of agitation. If a campaign of slides and speeches will help the exhibitors of Jersey City at the next election THE MOVING PICTURE WORLD offers its services right now.

EXHIBITORS all over the country are crying out for films that tell a simple, coherent story with real human interest. They prefer stories of the American life of to-day, but any simple story which moves swiftly and logically and which tells a tale of the heart is welcome. Too many of the features on the market to-day are complicated and full of digressions and episodes that point away from the central theme. If a story can be told in two reels what in the name of common sense is the use of spinning it out into five and six, putting in a lot of social festivities and dances and weddings and parades and processions and Heaven knows what?

THE battle of "Feature versus Program" is, as the war dispatches would phrase it, "still raging." No one at this time can see the end, but both "belligerents" are putting up a determined struggle. Accounts of the battle vary and are more or less colored by the interests of the observer or reporter. The feature men predict the gradual but certain elimination of the program, while on the other hand the program men are very sure that what they call the "feature craze" is nearing its end. While the struggle is going on the importance of the exhibitor as the deciding factor is becoming more and more apparent. In the development of the industry in our country the exhibitor has so far been led by others and has had little chance to find his own proper stride. With the fermentation now going on he may become as important a factor as the exhibitor in Great Britain.

Facts and Comments

Are we not making a little too much use of "close ups?" The "close-ups" are the italics and the "caps" of the screen. If used with wise discrimination they have a fine effect. Indiscriminate and reckless use cheapens them. Even the megaphone loses its power and emphasis if we use it to excess. Within the last few weeks we have seen "close-ups" that were entirely unjustifiable. The director who tries to bolster up a weak production by a lavish use of "close-ups" does more than merely demonstrate his own incompetency. He ruins a precious tool for other directors, and to that extent he detracts from the art and power of the screen. No one realizes this better than the patrons of the motion picture theater. The percentage of experts in the audience is everlastingly on the increase.
Directors as Artists

By Louis Reeves Harrison.

EXPECTING a director to be an alchemist is a little too much, though he is often called upon to transmute base metals into gold, but it is quite within his province to cultivate the esthetic sense and attempt some perfection of design. It is no longer enough to provide appropriate backgrounds and put the actors through a series of movements for the purpose of story-interpretation—he should learn to perceive the beautiful and express it in artistic forms. There is a live necessity for this improvement growing out of new conditions throughout the whole country, one appreciated by artists themselves.

Under the title of “Art and the American Public,” Joseph Pennell, whose views of New York streets are marvels of beauty and revelation, has this to say, “We have more galleries, more exhibitions, more prizes, more patrons, more encouragement, more painters than any other country.” “There is hardly a town without its art gallery, society or club, while the whole province is directed by central authority. Even the cities tax themselves for the support of art, artists and art galleries. Art education has been given a place in schools and colleges.”

“Murals,” he continues in “The Craftsman,” “are seen on the walls of every public building and many of the private houses one visits. Art has descended upon us and has spread all over us.” In the same issue is another revelation to those not entirely acquainted with what is going on in their own country under the title “America in Bloom,” a story of the tremendous interest in Garden Clubs started by a group of earnest flower-loving women in Philadelphia. “It has spread in ever-widening circles until the farthest shores of our country have felt the gentle motion and quickened into bloom.”

Moving pictures are being exhibited before people who are giving art subjects careful study and before women who are cultivating their natural love of the beautiful in a field of their own choosing. “The women of our land have plunged with characteristic energy into the task of making and maintaining this national garden. The first step was the organization of garden clubs. The number and activity of these clubs indicate that with the American woman to think is to act, for they have already made a noticeable change in our highways and byways, little home gardens and city parks.”

“Deep in every woman’s nature is a native love of flowers. With little quickening this love ripens into a practical working knowledge of plant life. The hundreds of women members of garden clubs, now eagerly and actively working for the beautifying of America through personal gardens, well-planted streets and parks, are laborers, not theorists, for membership in a garden club is restricted to workers, and not merely for lovers of beautiful gardening.”

Much of the charm of what greets the eye when we are travelling through the highways and byways of our country is not the result of professional talent, but comes direct from the hearts of people who are trying to make this part of the earth fair and sweet to look upon. This expression of national character, coming direct from the hearts of people, is fruitful of suggestion or those who are engaged in mirroring national life on the screen. The author of a photodrama can but barely indicate the necessity of beauty of background—it is for the director to formulate the picture and appropriately frame it.

A busy director, on whose shoulders rest many responsibilities, all merging into a delivery of the goods, may not feel that he has time for considering the frame of a screen picture, but if he realized how many fairly scream bad taste from lack of suitable enclosure he might give the matter a second thought. Merely to illustrate, a relief is suggested to the commonplace embrace of the lovers now regarded as THE suitable termination of a photodrama. Suppose it occurs in a hall where there is an artistic stairway adorned with plants. Place the camera on the stairway and “shoot” down amid the plants for a pretty effect.

Suppose the embrace occurs by a lake, usually the gem of a landscape. Again such a camera position can be chosen as will give an exquisite light effect through a frame of foliage. Sunlight is a great painter—there is only a question of ingenuity, or of imagination, involved. Then broken light filtering through a lattice window, or through the artistic tracery of leaves, is music to the eye in this last scene between those whose struggles and adventures of life and love have been portrayed.

It will gradually come to be recognized that the author gives form and soul to a photodrama, the director its treatment and STYLE. Style in literature covers pretty nearly the whole craft of writing. In the New Art it may eventually cover the whole craft of visualizing what the author has written. Whatever the novelist’s views of life, he is compelled to become a skilled craftsman before he can give those views such expression as he would like. The screen novelist is wholly at the mercy of the director. The latter’s peculiarities, whether weak or strong, are bound to crop out and have a powerful determining influence either for success or for failure.

The time may even come when a director will be known by his style, the word including besides scene setting and lighting his method of handling actors. Just as soon as he gets away from the bare incongruities, or the silly superficies, of former stage backgrounds and conventional methods of determining the action he begins to assert his individual taste and acquire a style of his own. The actor’s whole inclination, his determination when highly intelligent, is to BE the character he is to impersonate, but his finest actuality as that character is bound to be affected by a background of unreality.

The living interpreter must have the living scene to do his best. The artificiality which deadens many plays originally headed straight for success is almost entirely due to an inability on the part of a director to preserve the illusion. The weak setting jars the cultivated part of an audience and dissipates attention. The way to fix attention on the story is look closely into it, become imbued with its mood and sustain that mood while designing, supervising and imagining in advance the effects most to be desired.

There is a vast amount of work for a director to do, but he is well-compensated to-day and made the autocrat of a play from the time it is placed in his hands until the negatives are finished, even until the positives are assembled. To be an autocrat of beauty, dramatic emphasis and design, and to be a success at it, the director may express his individuality in all he does, but THROUGH that fine artistic taste which must be gathered by study and nourished by unending cultivation. By the quality he exhibits he passes judgment on himself.

*Copyright, 1915, Louis Reeves Harrison.
The New Departure

By W. Stephen Bush.

As reported exclusively in last week's Moving Picture World, the biggest exhibitors in the country, owning a hundred or more of the largest houses, have organized for the purpose mainly of having something to say in regard to the productions upon the character of which their investments must depend.

We look upon this event as the most important in the history of the American film since the formation of the Motion Picture Patents Company. It is important, to be sure, by reason of the union of the leading exhibitors, it is important because the advantages of organization are clearly recognized by men who have heavy investments in the industry, but it is most important because it asserts for the first time in this country the right of the exhibitor to have a voice in the selection of the subjects of features and because it asserts for the first time the right of the exhibitor to select his films in reliance on his own judgment and in the light of his own experience. The right to select implies the right to reject.

The moment the exhibitor exercises the right to reject a new day has dawned in American film history. The new organization, we understand, has no desire to dictate to the producers. Its members will offer to the producers with whom it deals such advice as is founded upon an intimate and practical acquaintance with the tastes and the demands of the motion picture public. We have no doubt whatever that this offer of intelligent cooperation will gladly be accepted by all producers. The burden of selection, the task of gauging the public's wants will be made lighter through the help of these experienced and successful showmen. The exhibitors come in daily contact with the public. After a man has successfully catered to a motion picture public for a period of years, his judgment is entitled to great consideration, and it ought to be a welcome aid in the studio.

These owners of motion picture theatres are ready to show the faith they have in their judgment by guaranteeing to the producer the full cost of his negative, an advance of ten per cent. and a substantial share in the net earnings.

Unless I am very much mistaken I believe that this new organization will prove a tremendous benefit to the entire industry. It will for one thing stop the growing waste in production and it will reduce to a minimum the evils of over-production. We must give the new idea a little time of course, but there seems to me no doubt possible as to the ultimate results.

One of the best planks in the platform of the new organization is its cooperation with the small exhibitor. The small exhibitor whose demise has now been vainly predicted for the last three years is in spite of all the prophets the backbone of the industry. He cannot be left out of the reckoning in any scheme which aims at the improvement of films and their proper distribution. The new organization promises the small exhibitor generous territory and absolute protection against greedy competitors. Many of the men in the new organization are graduates from the ranks of the small exhibitor and are therefore quite capable of understanding the position and the needs of the small exhibitor.

The fearful waste in production which is going on all around us has heretofore of necessity been saddled upon the exhibitor, whether he owns a five hundred seat house or a theatre of 250 times that capacity. He bore his pro-rata share. The new organization will aim to stop the exorbitant and ridiculous salaries which are now being paid to stars of every magnitude. If the new system grows as we hope it will the incapable director will soon find his occupation gone.

I am not trying to “look into the seeds of time and tell which grain will grow and which will not,” but I firmly believe that the new dispensation, if it prove successful, will be of benefit to the producer and will lighten the burdens of the exhibitor, which under the present conditions are altogether too heavy. He will cease to be “the goat.”

The Exhibitor's Millennium

By W. Stephen Bush.

"SOMEWHERE out West” a film producing and distributing company has drawn a little attention to itself by its starting offer to its prospective patrons. The company which we carefully and conscientiously refrain from mentioning offers to give away the trifle of $500,000 in the manner following, to wit: "Every man, woman or child, that uses our service will get, positively free, a Ford automobile."

The maker of this exceedingly handsome offer concludes his paragraph with this shrewd guess: "You wonder how we can do it."

Indeed we do! Some years ago a man was giving away a plate of ice cream with every admission, more recently an exhibitor put an automobile in his grab bag of premiums. Wonderful achievements in their way, but absolutely outclassed by this prodigious Santa Claus from the West.

We can't wonder enough. This philanthropic interest in the exhibitor's welfare is unheard of in the history of motion pictures. If I dwell on the thing much longer I fear I will give up my job on The Moving Picture World and get into the exhibiting ranks; in fact, ride straight into the ranks on a brand new Ford.

Here is a little more altruistic rage from the pen of the philanthropist: "Show your brother exhibitor that you are making money. They will look at that moving picture man; he is making money hand over fist, see him riding around in an automobile. Look prosperous and you will be prosperous. Get started now and have something to look forward to in the early spring."

To assure any exhibitor who, through bitter previous experience, has become calloused, the philanthropist explains thusly: "This is not a scheme to hold you up.

Certainly not. It is the dawn of a new era. It is the first step in a general distribution on Christmas principles. We have not seen the films which we are supposed to buy before we may enthrone ourselves in our new Ford. Only quibblers and unfeeling skeptics will want to delve into particulars. If particulars are wanted, however, the philanthropist is right there with them. In addition to your Ford you get "the pick of the world's market." To dispel the last lingering doubt you are further assured that "the other fellow will not get it."

Marvelous magicians who have too long remained in obscurity. Only one trifling difficulty may arise. The audience may flee in precipitate haste from the theatre rather than look at the "pick of the world's market."

Seriously speaking, we wonder what the philanthropist really thinks of the intelligence of our exhibitors. We cannot imagine that there is even one single, solitary exhibitor in the United States capable of believing in such preposterous schemes.

The man falling for such sublime altruism would have "to have something to look forward to in the early spring."
Federal Motion Picture Commission

Congressman Hughes Reintroduces His Censorship Bill in the House—Provides for Many Jobs.

The motion picture interests of the United States will be called upon to support quite an army of government employees as well as face all sorts of inconveniences if the motion picture industry is forced to adopt the plan of rigid censorship recommended by Congressman Dudley M. Hughes, of Danville, Ga., designated H. R. Bill No. 456, to create a new division of the Bureau of Education to be known as the Federal Motion Picture Commission, is allowed to be introduced into law.

The amount of money involved in the maintenance of this new division in itself is quite appalling. There is to be appropriated by Congress for its maintenance $40,000 annually with salaries and all other expenses, except the cost of manufacturing seals.

There are to be five commissioners, one of which is to be selected as chairman at a salary of $4,000 per annum, while the other four are to be paid $3,000 each. They are all to be appointed by the President, and each commissioner is to hold office for six years, except that when the commission is first constituted two commissioners are to be appointed for two years, two for four years and one for six years. Each commissioner will thereafter be appointed for a full term of six years. This means one or two fine plums each year to be handed out to the political faithful.

Many Jobs for Inspectors.

The possibilities do not stop here, for the commission is to be empowered to appoint deputies, inspectors, assistant inspectors, examiners, and fix the compensation of each. Actual and necessary traveling expenses are to be allowed to those who travel on the business of the commission, and the commission is to be empowered to purchase, rent, or lease furniture, stationery, supplies, projectors, machines, and appliances necessary for inspecting films and for the manufacture of film seals.

The commission is to have the right to appoint advisory committees of experts and assistants in the examination and censoring of films, who will hold office during the pleasure of the commission. They, however, are to serve without compensation. No person may, however, be so appointed who shall have been convicted of any pecuniary or moral offense in the exhibition of motion pictures, or in any film exchange or firm or corporation engaged in manufacturing motion picture films.

The commission is to license every film submitted to it and intended for entrance into interstate commerce, unless it finds that such film is obscene, indecent, immoral, inhuman, or depicts a bull or prize fight, or is of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults or incite to crime.

No effort is made within the bill to definitely declare what shall constitute indecent, immoral, or obscene. There are more than 57 varieties of each, yet nothing is said to instruct the commissioners as to the application of each.

But the commission is to be empowered to license any films subject to such exceptions, amendments, modifications, disqualifications, and other requirements as the act may direct. The commission may, by unanimous vote, withdraw any license at any time for cause shown.

The commission is to adopt an appropriate seal to be affixed in such manner as the commission may direct to every film approved by it. This seal is not to be attached to any film which has been approved by the commission subject to revision until after the required changes have been made. It includes a record of which is to be kept, and portions objected to shall be delivered into the possession of the commission.

Upon the approval of a film, the commission will issue a certificate in the form to be adopted by it, which shall state the title of the film, the day upon which it was approved, and the number of linear feet it contains. The commission may, if it has licensed a film, issue a seal and certificate for the film, in duplicate, without the necessity of examination of such duplicate, upon the payment of a license fee.

No copyright is to be issued for any film which has not previously received the certificate and seal of this commission.

No motion picture film shall be allowed to enter into interstate commerce except when consigned to the commission for examination or other purposes, unless it has been licensed and a true copy of the certificate accompanying it.

Any film made and exhibited within any single state will be subject to the provisions of the proposed law, for Congress can exercise no jurisdiction over interstate commerce, but no unlicensed film may thereafter be shown in any place of amusement in the District of Columbia, or in any of the territories of the United States, or in any place under the jurisdiction of the United States.

Where the Money Will Come From.

A fee of one dollar will be charged for the examination by the commission of each film of one thousand feet or less, and 50 cents for each film which is a duplicate of any film which has been previously inspected. A certificate of registration is required for each picture on the film after it has been licensed, except the elimination of a part, shall be a violation of the law, and shall also void the certificate and seal of the film.

The maximum fine imposed for violation of the law shall be for not more than $500 or imprisonment not more than one year, or both, in the discretion of the court, and the fines unlawfully changed, exhibited, or transported shall be confiscated.

It is provided by the law that the power to charge such sum as is necessary to pay the expense of manufacturing the seals, and they do not engage in manufacture in the government service in the same manner as is pursued in commercial establishments.

The fees are to be paid into the United States Treasury each month, except such amount as is collected for the purpose of defraying the expense of manufacturing the seal, which the commission will retain and expend for that purpose.

All the money collected is to go toward the maintenance of the commission for the Hughes Bill provides that three months after the commission has begun to license motion pictures, and at any time thereafter, the commission shall have the power to reduce the fees to any amount not sufficient to produce no larger income than is necessary to pay the entire cost of the commission, including salaries and all other expenses.

The general principles of the law are to take effect immediately upon the passage of the bill.

H. R. Bill No. 456 is considered to represent one of the most drastic measures ever introduced into Congress. It is amply so based on the fact that there is absolutely no need for such legislation. There is but one excuse, jobs, for a lot of politicians, and the question is whether the people will accept such a proposition.

Philadelphia Censor at It Again

Equitable the Goat This Time—Puts Absolute Ban on “Sealed Lips.”

The Philadelphia censors are still busy. This time they have taken an exception to a story which in book form, has sold into the millions, and which is in every public library in the world, namely “The Silence of Dean Maitland,” which, under the title of “Sealed Lips,” was released by the Equitable Motion Pictures Corporation December 1st.

It seems that friend censors refused to pass the picture because a minister, responsible for a young girl’s wrongs, has a fight later in the picture with the girl’s father, then allows him to be punished for the crime committed during the fight.

The picturization of the famous Maxwell Grey story is far less frank than the book. It lessens the wrongs of the min- ister, and makes great changes in the story. It changes a scene, in which the minister is to say to him to marry the wronged girl, which is not the case in the original fictional work.

However, the three censors were certain in their own round hearts that a minister should not be held up to this sort of thing. “If the minister in the world was typified in the picture, except a minister, it would be all right, but it holds the ‘clot’ up to ridicule and we cannot pass it,” said the censors—but there is to be a last word. The Miss C. W. Woman announced that the Equitable Motion Pictures Corporation, hastened to Philadelphia, made several cuts, voluntarily, in the picture, secured a review—then decided that a court of law would right the censors’ wrongs and the picture is be released any day now.

“The Silence of Dean Maitland” was published ten years ago, has been printed in almost every language and over one and one-half million copies have been sold. Pennsylvania is the only place the censors have taken exception to the picture.

Mme. Petrova Finishes New Screen Play.

Mme. Petrova has finished the final scenes in “What Will People Say?” a five-part feature produced at the Popular Plays and Players studio in Fort Lee, N. J., and which will be introduced through the Talkies. Mme. Petrova has come to be recognized as the foremost emotional actress on either the stage or screen, and great care is exercised by Metro to provide her with vehicles suited to her remarkable gifts.
Edison Leaves General Film Program

Will Release Five-Feet Features Through the Kleine-Edison Feature Service.

Following close upon the announcement from the Edison studio that it would reduce its output through the General Film Company to five-feet only, comes the most recent one that Edison has withdrawn all releases through that company. This new order of things applies to "Blade o' Grass," in which Leonie Flugrath and Pat. O'Malley were to be featured; to "The Matchmakers," in which Sally Crute and William Wadsworth lead; to "Celebrity of the Ambulance Corps," with the same players as "Blade o' Grass," and "The Duel," all of which were to be released the latter part of December and during the first half of January. This is contrary to the advertised announcements that have appeared stating that the above plays would be released through the General Film Company.

This leaves Edison releasing no new items whatever through the General Film program, but the Edison studio will go on as usual devoting itself to the production of five-feet features, released through the Kleine-Edison Feature Service. Manager Leonard W. McChesney is silent on whether the studio would hereafter produce any shorter films than these five-feet, and is also silent on the cause of the Edison withdrawal from the General Film.

The Edison organization will, for the present, release two five-feet features, the next one being, on January 12, "The Catspaw," in which Miriam Nesbitt and Marc MacDermott are featured; on January 26, "The Invincible," in which Viola Dana and Edward Earle will star; on February 9, Mabel Trunnelle and Robert Conness in "The Crucifixion of Phillip Strong"; and Carroll McComas and Richard Tucker in "At the Rainbow's End," on February 23. The last release of the Edison studio through the General Film was "Santa Claus Versus Cupid," on December 18.

Wardia Howard

Wardia Howard, a leading woman with Essanay, leaped into the icy water of Lake Michigan in the middle of December (December 14) in taking a scene for a photoplay. No, gentle reader, she was not nearly drowned, neither did she take a chill and barely escape with her life, Mirabile dictu! She says that after the first shock was over she enjoyed it.

It was a scene in "The Prisoner at the Bar," a three-part drama, in which, spurred by the man who has deserted her, she leaps into the water to end her life.

With the thermometer at ten degrees above zero, and ice forming in the lake, she jumped off a pier while the camera man ground his machine. She struggled in the water three minutes, reached a Borend, and, sinking several times, to simulate a drowning person, before she was rescued by the noble police officer.

She was hustled into a heated auto, wrapped in heavy blankets and rushed to her home.

"I suffered no ill effects, although I would not care to do it every day," said Miss Howard. "In fact, after the first shock, which made me gasp for breath, I felt a thrill and stimulus from the icy water."

Miss Howard is a daughter of Professor C. H. S. Howard, head of the Spanish department of the University of California, of which institution she is a graduate. She was well known on Broadway before joining Essanay. She has starred in such productions as "The Lion and the Mouse," "The Wolf," "Paid in Full," "The Christian," "When Knighthood Was in Flower," "The Girl of the Golden West," and "Brewster's Millions."

In Essanay photoplays she has played leading feminine roles opposite Henry B. Walthall in "The Raven, Tempe," "The Circular Path," and "The Outer Edge."

At Leading Picture Theaters

For the Week at New York's Best Motion Picture Houses.

"The Immigrant" at the Strand.

Valeska Suratt in a new silent drama entitled "The Immigrant," is at the Strand theater. The play was written especially for Miss Suratt by Marion Fairfax. The story has to do with Masha, a young Russian girl, who comes to America to find her brother-in-law, Levin, who has gone out West, and Masha meets with a number of adventures while looking for him. David Harding and J. J. Walton, are struck by her beauty. To protect Masha from the insults of one of the officers, Harding secures for her a second-class cabin. Walton has noticed the girl in his horse, becomes smitten with her, and Masha becomes Walton's mistress. The blowing up of a dam is the spectacular effect of the picture, which was produced by the Jesse L. Lasky Co. Other features are scenic and educational studies, the Strand Topical Review, new ladies' fashions in colors, and "Animal Movements Analyzed," a striking picture showing actions of a horse and other animals. A new comedy concludes the film part of the program. A new Strand quartet is heard in popular and operatic arias. Martha De Lachman, Margaret Horton and Martin Richardson are the soloists.

Triangle Program at the Knickerbocker.

DeWolf Hopper's debut as a motion picture star took place this week at the Knickerbocker theater in a film from the offices of the Vitagraph Co. "The Hunt" was presented on the support of Fay Tincher will appear as Dulcinea; Max Davidson, Sancho Panza; Rhea Mitchell, Lucinda; Chester Withrey, Don Fernando, and a typical Griffith cast, not forgetting Rosinante and Dapple, the Don's ancient steed and Sancho's clever mule. To complete its Christmas star combination at the Knickerbocker, the Triangle has added Frank Keenan's ruthless exposition of the horrors of war, "The Desperado," and for comedy relief, a Mack Sennett satire called "The Hunt." Ford Sterling is the featured member of the cast.

"The Reform Candidate" at the Broadway.

At the Broadway theater Maclay Arbuckle, the celebrated American actor, is the headliner in a new Paramount picture entitled "The Reform Candidate." Aside from being a fine comedian, Mr. Arbuckle proves himself a dramatic actor of ruggedness and power. "The Reform Candidate" is a political romance, and is acted by a well selected cast. The remaining of the cast is composed of the current events, "Climbing Mount Blanc," a beautiful colored staging "Charlie in Cuckoo Land," a very funny cartoon; selected comedies and overture by the orchestra.

Program at the Vitagraph.

"A Night Out," a sparkling three-part comedy; Mr. and Mrs. Sidney Drew in a James Montgomery Flagg story, "Is a Thing of the Past," a three-part drama taken from the magazine story by Francis Aymar Mathews, "Where Did Lottie Go?" comprise this week's bill at the Vitagraph theater. Arline Pretty, Judd, and Evelyn Cole play "The Tenth Girl," a three-part drama from the magazine story by Francis Aymar Mathews. It is a story to catch the eye of the people. The Vitagraph will present the new stereo players in their last-mentioned picture.

"The Birth of a Nation" still holds the fort at the Liberty theater.

Ohio Censor Stops the Train.

Just to show that he bears no partiality between Shakespeare and "The Hazards of Helen," the Ohio motion picture censor sharpened his shears up last week and snipped a scene from "The Ten Little Indians," from the railroad series. "They all tried to figure the reason for the elimination, notice of which they received in the following letter from D. W. Phillips, manager of the Columbus branch of the General Film Company. The letter ran: "We cannot allow that the following censure has been made on your release of Saturday, December 25, 'The Boy at the Throttle,' an episode in the 'Hazards of Helen' series: Cut "The Ten Little Indians." It might be said in passing that if picture productions must have a moral, the one that could be found in the above offering is a warning to youngsters of the dire fates that befall youngsters who chew tobacco, pull railroad engines when no one is looking and pull the throttle open.
THE MOVING PICTURE WORLD

December 25, 1915

G. McL. Baynes Visits New York


RINGING over two recent examples of the work of the studios of the Hepworth Manufacturing Company of London, G. McL. Baynes, director of the company, has for two weeks been looking over the film situation in the United States, with an eye open for studio plans and some of which personally he considered superior to the two shown.

The company's determination to vigorously to enter the American market has been indicated as the result of the invasion by American subjects of the English market. The Hepworth decided it would be necessary to reach out in order to hold its own patrons. The discovery came that the British were many others coming some of which personally he considered superior to the two shown.

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"We are contracting for the works of famous playwrights and authors," said Mr. Baynes to a World man. "You have today seen an illustration of how well this policy is working. We have the play of the British theatre, theHolden and the novel 'A Welsh Singer' by Allen Raine. We have already completed Thomas Hardy's 'Far from the Madding Crowd,' featuring Florence Turner and Henry Edwards, and probably our most expensive film, 'The Great German Army,' and I have every hope it will be liked as well in the United States as it has been in England. So, too, we have finished Trowbridge's 'The White Hope,' and I don't mind telling you, Mr. Baynes, it is going to be enjoyed.

"It is one of our established rules that everyone in our plant shall have knowledge of what the other fellow is doing. In the case of Hepworth safety is no longer a problem, as the films are shown three evenings a week to the employees. It is practically compulsory for every person in the factory to do at least two evenings a week. It is the duty of the London office to assure that there the larger productions are being shown on given evenings and arrange for the staff to reach these theaters. Then again, once every fortnight the entire staff is assembled for viewing the latest films at the Studio and following their own work and seek out any weak spots that we may fortify them.

"As to photographic difficulties encountered in outdoor work in England it is impossible to give any concrete facts, for one thing there is no such thing as a true production is more expensive, perhaps twice as much, because we have to wait for the sunshine. But understanding these conditions we minimize the expense to a great extent; we follow the different conditions which prevail in California, for instance. In our photographs we are striving for artistic effects, for definition, for half-tones. When the present war tax was under discussion one suggested to the Chancellor of the Exchequer that England was dependent on the outside world for its pictures, that good photography could not be obtained in England, and that if the impost was too high there might be no pictures. Pictures produced by the Hepworth Manufacturing Company have been used by the Chancellor as an argument that these taxes should be direct.

"The way the tax works out, the importer pays about twenty per cent, and the English manufacturer about forty-five per cent. Don't misunderstand me. This is merely stating a fact, but, to sum it up, we are completely taxed out. We are only too anxious to pay out every penny we can get hold of to support our small way the great cause of our little country, and I as an Englishman have yet to hear a British grumble taxation. The imposition of the tax has not been beneficial in unexpected ways. For instance, where formerly it was possible to import a worthless bit of film and make a profit if two copies were sold, that can be done no longer. The tax is an added barrier to the American manufacturer. We have not got to have American pictures; there are not enough English manufacturers to supply six thousand houses."

Mr. Baynes was speaking about advertising pictures to the general public and to the interest of the residents of the great great metropolis. Posters were placed each week in the many traffic stations in and around London telling where Hepworth subjects could be seen. Few words were used in the text, it being the idea literally to permit a man to read and, if he so desired, to write it down in his own words. Of these announcements. So thoroughly did they do the work that if by any chance the weekly billeting was delayed complaints would come in.

The great war in Europe was hardly two months old when the Hepworth Company inaugurated the policy of sending films to the men in the trenches. These are shown in 'picture palaces' fited up by the soldiers. Not always have the situations been favorable. A few miles from the firing zone to prevent their destruction by bombing. They were quickly rebuilt, however. There have been sent from fifty to sixty thousand feet a month, every subject different. The Hepworth Company has been able to continue to supply this demand alone. There have been many occasions when other companies have been called on for contributions. Mr. Baynes said in every instance there had been prompt response, and the Americans have taken among the first. After the viewing of the pictures by one division, they are sent on to the others. A charge of admission is sometimes made, either two cents or four cents, all of which goes into the pocket where it is used for the purchase of minor luxuries for the soldiers.

So keenly have the soldiers appreciated the opportunities of seeing these pictures that generals in command were moved to write to the company. Mr. Baynes quoted in substance from one of the letters he had received: 'It is the only remotest idea of what it means to these men, you would feel more than repaid. Here are soldiers who have been weeks in the trenches, many of them in the first line; they have not seen the sky for any time. They have looked upon the battlefields and now they will have 'Sowing the Wind' and 'Coming Through the Rye.' We have also Mrs. Humphrey Ward's 'The Marriage of William Ash.' Henry Arthur Jones and Temple Thurstone are two more noted men whose works will be adapted by Hepworth.

Mr. Baynes said for England on Wednesday, December 22.

Vernon Becomes Gaumont Director

Specially Engaged to Handle the Company Which Will Feature Miss Marguerite Courtot.

The magnitude of the Gaumont expansion on the Mutual stage has been partly verified by the signing of important starts. It is announced that Miss Vernon will feature at least two Mutual pictures to be released as Mutual Masterpieces, edition de luxe, and now Gaumont announces the engagement of Vernon as a director of one of these Master-picture companies.

Mr. Vernon returns to the company which brought him to America. In 1911-12 he was a director of a Gaumont company in Paris, 1912-13 he held a position in the Studio, and in 1913 he went on his own account and set up on his own and used all the good qualities of its pictures, that good photography could not be obtained in England, and that if the impost was too high there might be no pictures. Pictures produced by the Hepworth Manufacturing Company have been used by the Chancellor as an argument that these taxes should be direct.

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THE Buffalo Times Motion Picture Syndicate has opened office on the twelfth floor of the Times Building, 128 Broadway, New York City. John F. Miller, representing Norman F. Mack, editor of the Buffalo Times, is in charge. Mr. Miller, whose picture experience has been extensive, has been associated with Mr. Mack for several years. The Buffalo Times was one of the first of the great newspapers to take cognizance of the increasing importance of the motion picture, and the department has been under the guidance of Mr. Miller from the first.

Two large serials have been exploited by the newspapers connected with the Buffalo Times syndicate, "Lucille Love," by W. C. De Mille, and "Fish Hook Posse." Both serials are being extensively covered. Of these is history. Mr. Miller is now concluding arrangements for a serial which he promises will exceed in public interest any of which he has knowledge. The formal announcement will be made within a few days.

The Buffalo Times also has gone extensively into the exploitation of war pictures and has been successful. Two of these subjects have been "Warring Millions," or the Battles of a Nation," and the "Psyche of the People," the latter being extensively covered in the American Correspondent Film Company. Mr. Miller intends very soon to put on the former picture in one of the large downtown theaters in New York City. "One thing about these subjects," he said, "is that they are guaranteed battle pictures."

The Buffalo Times has one of the largest publishing plants in the country. In the big establishment in the lake city there are about forty weekly newspapers, as well as black and white and colored supplements for many other newspapers. On the staff of the Times are some of the best syndicate men in the country. There are forty-seven newspapers of the first-class, and seventy of the second class. It is this engine of publicity through which Mr. Miller will exploit his coming subject.

Mr. Miller said: "Mr. Mack is very interested in the motion picture industry," said Mr. Miller. "He is a partisan of good moral pictures, and his influence is not only on the side of these, but also strongly against all subjects that do not come under this classification."

Cameramen Direct a Ball

Scenes at Palm Garden Are All in Focus During Third Annual Festivities of the Cinema Club.

DIRECTORS, actors, scenario writers, exhibitors and, of course, the cameramen, representatives of every department of play-off production in fact, were the guests of the Cinema Club of America at its third annual ball in Palm Garden, New York, on December 18. There were well over 700 guests, representing the executive or acting forces of producers in the east. Practically all of the boxes overlooking the dancing floor were occupied by parties from the various studios—Edison, Thanhouser, Vitagraph, Kalem and others, without point of numbers.

Conspicuous in an attractive scheme of decoration were the illuminated letters spelling "Cinema Club" above the platform occupied by the orchestra. Strips of white bunting flecked with stars were suspended about the hall in an artistic design. The surprise of the evening was the delightful dancing of Doris Booth, a child of about six years, who in two solo numbers revealed a surprising grace and an instinctive sense of rhythm. These exhibitions and the grand march were the only interruptions in a long dance program. Shortly before dawn on Sunday morning, Leon J. Rubinstein, of the Thanhoiser, was still engaged in his immediate flock and a few others at a supper served in Palm Garden.

Leaders in the grand march were: Anita Stewart and Augustus Phillips, Carl Gregory and Virginia Norton, Mabel Trumelle and Herber Prior, Edward Earle and Leome Flugrath.

The box parties included: Edison—Richard Ridgley, Edward Earle, Mr. and Mrs. George Wright, Herbert Prior, Mr. and Mrs. Augustus Phillips, Virginia Dana, Leome Flugrath, Richard Tucker and John Collins; Thanhouser—Glady Hulette, Herman Deering, Eugene Newland, Leonard and Harry Warren, Katherine Walker, Alice Seacoed, John Lehmbn, Cecelia Doherty, Otto Brautigam, Gladys Leslie, William Hall, Charles Goerke, Lawrence Fowler and Eugene Moore, J. B. Warner, Mildred Denning, Mr. and Mrs. Wray Physioc, Joseph F. Physioc, J. Thomas Mc Knight, Frank Crane, Frank Berresford and Mary Charleson; Peerless—Lucien Andriot, John Van Den Beroack, Alec Fries and Lucien Thoughts; Universal—Mr. and Mrs. Harry Keepers, Philip Massi, Marion Heath, Mildred Mason, Mildred Tag, Jack Harvey and William Harvey; Liberty—Players—Searle Dawley, L. Broening, Gladys Marshall, Frederick Thomson, Dorothy Green, J. M. Wheeler, Mr. and Mrs. Leo Jacobi, Mr. and Mrs. E. M. Gatte, Malone Chappell; and Mr. and Mrs. Will S. Davis, Mr. and Mrs. Arthur Vaughn and William Tooker.

Among others present were: Lee Ochs, Samuel Trigger, Mr. and Mrs. George Lessey, Edith Storey, Shannon Fife, Irish Cummings, C. W. and Robert Gariey, Victor Vin ton, Edna Vinton, George De Carlton, Jesse J. Goldburg, Joe Farnham, Joseph Smiley, Marshall Farnum, Howard Tobias, Paul Scardon, Arline Pretty, Alice Lake, Thomas Moore, Elizabeth Lloyd, Walter L. Chappell, et al.

The entrance committee comprised: P. E. Rosen, chairman; Walter K. Scott, A. L. Losbacher, Arthur Edeson, George Lane. Reception committee: Emmett Williams, Edward Wyndam, Hal Young, John Theis, William Hall, B. Struckman, R. Lyons, Arthur Todd, A. Martinelli and Lewis Physioc. Mr. J. A. Arnold was the floor manager, assisted by George Lane and A. Lloyd Lewis.

Protest Against Ordinance

Board of Trade, Local Exhibitors and Moving Picture World Heard by Aldermen.

MOVING picture interests were largely and vigorously represented before the General Welfare Committee of the New York City Board of Aldermen at its session on Friday last.

An ordinance had been introduced requiring an increase of $50 in the license of all motion picture theaters in New York City with a capacity of more than six hundred seats. The same ordinance also contained a curious provision forbidding the presence of a stage in any motion picture theater. Among those who appeared to speak against the passage of the ordinance were F. H. Richardson of the Moving Picture World; Samuel Trigger, former president of the local exhibitors' league and still actively interested in the councils of its organization; J. W. Binder of the Board of Trade, and others. Lee A. Ochs, president of the local and state exhibitors' organization of New York, made an eloquent address in opposition to the ordinance.

Mr. Richardson declared that there was absolutely no reason whatever for wanting to abolish the stage in the motion picture theaters. On the contrary, he said, the stage was useful in more than one way. He pointed to the fact that the presence of a stage always assured the screen was a good distance away from the front seats. He thought it was bad to have the screen too close to the audience, as it often meant a severe strain on the eyes. The man, he continued to sit in the front row was so compelled to take in the whole picture to follow it with any satisfaction, and this involved a hard strain on the eyes.

Mr. Trigger spoke against the adoption of the ordinance as a piece of persecution and questioned whether there was any real and honest public demand for it. In the course of the hearing the question was brought up whether License Commissioner Bell was behind the ordinance, but no proof was offered or attempted to show that he was. Mr. Binder called attention to the excessive taxes and burdens now upon the shoulders of the exhibitor and declared there was neither reason nor justice in any of the provisions of the proposed ordinance. William Seabury, counsel for the Board of Trade, also made a telling argument.

The numbers of interested persons and the exposed considerable interest in the arguments submitted to them and seemed, on the whole, little disposed to defend the ordinance. While no decision was announced at the end of the hearing, the impression prevailed generally that the ordinance would not be reported favorably and that in all likelihood it will not come up for further consideration.

MOSS CALLS GENERAL CONFERENCE

B. S. Moss, president of the B. S. Moss Theatrical Enterprises, the Amalgamated Booking Agency and the B. S. Moss Motion Picture Corporation, has issued a broadcast appeal to independent motion picture producers.

Mr. Moss desires that all producers and exhibitors submit a scheme to be operated during the coming year for the mutual benefit of all independents.
New Feature Organization Announced

Bluebird Photoplays, Inc., Will in January Begin Release of Notable Foreign as Well as American Subjects.

A NEW feature organization will enter the feature field shortly after the new year has been ushered in. This is Bluebird Photoplays, Inc., formed by several men prominent in filmmod. Those at the head of this newest aspirant of the feature field frankly declare it is the dawning of what they consider really meritorious big productions that has caused them to enter into competition with the feature organizations now in existence. Quality, they will point out, will be the predominating characteristic of all the productions which bear the trade-mark of Bluebird Photoplays, Inc., and it is emphatically asserted by one of the founders of the organization.

We fully realize that the feature field is regarded by many industrialists as a big business field, but it has been declared: “At the same time, here is one important fact which those who are complaining of this condition are overlooking. The market for good features is not overcrowded—never has been, in fact.”

Sol. Berman has been elected as temporary head of the new organization and will shortly take up his new duties. The general policy of Bluebird Photoplays, Inc., will consist in presenting the world’s most famous stars—this to include film stars as well as stars of the legitimate stage—in productions averaging five reels in length. These subjects will be released at weekly intervals, commencing with Monday, January 24, when “Secret Love,” based upon Frances Hodgson Burnett’s “The Lass of Lowsrie’s,” and featuring Helen Ware, will be issued.

Of particular interest is a statement made to the effect that some of the foremost foreign producers have asked for the privilege of contributing the best of their efforts to the Bluebird’s program of releases. As an example of what may be expected in this direction are “Rupert of Hentzau” and “Shulamite,” directed by George Loane Tucker, the man who produced “Traffic in Souls,” and “Jeanne Dore.”

W. Warren Kerrigan has made his last appearance in Universal subjects and henceforth will be counted among the Bluebird stars. Hobart Bosworth is another player who will confine his activities to those subjects, as will Ella Hall, Lois Weber, and many others of equal popularity.

“Bluebird Photoplays, Inc. will maintain only two exchanges of its own,” said Mr. Berman. “One of these will be at 1600 Broadway, New York City. The other will be in Chicago, where we are even now negotiating for suitable quarters. An announcement concerning its location will probably be issued next week. The remainder of the country will be supplied by existing exchanges.”

The first Bluebird release will be “Undine,” based upon the wonderfully dramatic mythological story by De La Motte Fosquet, and released Monday, January 31. The February 7 release will be “The Shulamite.” Then comes, on February 12, W. Warren Kerrigan’s intense dramatic story, “The Flirt,” produced by the Smalleys and featuring Marie Walsh. On Monday, February 21, will be “Jeanne Dore,” in which Sarah Bernhardt once more makes her bow to photoplay patrons.

“We have adopted the name of Bluebird Photoplays, Inc.,” Mr. Berman stated, “because this company is to be the harbinger of the coming of the very best that can be produced in features. Unless a production is 100 per cent perfect, it will not be issued. There will be no fair or passable Bluebird releases—the exhibitor has our definite promise on that!”

ADDITION TO BIG FOUR PUBLICITY DEPARTMENT.

The advertising and publicity department of the V-L-S-E was enlarged this week, when Victor M. Shapiro was made assistant to E. L. Masters, the head of that office. Mr. Shapiro was for some time associated with Wid Gunning when Mr. Gunning conducted the Motion Picture Section of the New York YMCA. Mr. Shapiro has been transferred to the Detroit sub-office of the V-L-S-E. He has had a practical advertising experience, having been Mr. Masters’ assistant in the promotion and service departments of the Hearst magazines; he has also been associated with Mr. Masters in the advertising agency field.

The Preno Feature Film Corporation announces that it has taken the building at 11 East Fourteenth street, New York City, formerly the Kleine and Biograph studios, as its executive offices and studio.

Hugh Tighe Retires From Willis Wood

His Interests in Big Kansas City Picture House Are Bought by H. O. Martin and E. L. Estes.

ANNOUNCEMENT is made that H. O. Martin and E. L. Estes have purchased the interest of Hugh Tighe in the Willis Wood theater, Kansas City. Henry Lappe, who with Mr. Tighe converted the old “legit” house into one of the finest motion picture theaters in the country, will retain his ownership in the Willis Wood. Mr. Estes conducted the Empress theater in Kansas City as a picture house and has state rights in Missouri, Kansas, Iowa and Nebraska for several big feature films. They will continue this activity, and have moved their exchange office from the Gumbel Building to the theater. Mr. Estes will be manager of the Willis Wood. Joseph H. Gilday, who has been with the house since it began its new policy, will continue as resident manager. The Willis Wood will use big feature plays and has for its offering Christmas week “The Battle Cry of Peace.” A big advertising campaign has been started for the film and the governors of Missouri and Kansas and numerous army officers have been invited to view it as guests of the house.

Paul Dickey a Lasky Director

WHILST known as a dramatist, actor and stage director, Paul Dickey has left New York for the Jesse L. Lasky Feature Play Company studios at Hollywood, Cal., to begin work as one of the Lasky directors. He will commence a production on his arrival, his first photoplay being a picturization of the big stage success, “The Trail of the Lonesome Pine.” Miss Charlotte Walker will be the star and the feature will be released through Paramount Feature Corporation.

During the past few years Mr. Dickey has come rapidly to the front among the younger successful dramatists of America. In collaboration with Charles W. Goddard he wrote “The Misleading Lady,” “The Ghost Breaker,” which has been produced in photoplay form by the Lasky Company; “The Last Laugh,” and “Miss Information,” in which Elsie Janis appeared this winter on Broadway. With his own company of players Mr. Dickey toured the vaudeville circuits of the country, and continues as the star in his one-act farce entitled “The Come Back. A graduate of the University of Michigan, Mr. Dickey has been steadily forging ahead in the theatrical world. For some time past, however, he has been devoting himself methodically and carefully to the study of the art of motion picture producing. He has studied the craft as a guest in some of the leading studios of the country and he will take with him to the Lasky studios a fund of knowledge and experience.

Mr. Dickey is a native of Chicago and some eight or ten years ago was rated among the best high school athletes of the city. He has continued his activities along these lines.

GEORGE SPINK, NEW LUBIN PRESS AGENT.

George Spink, the present publicity promoter of the Lubin Manufacturing Company of Philadelphia, was formerly attached to the scenario staff, his specialty having been one-act comedies.

Mr. Spink is the author of the one-act screamers, “Otto’s Cabaret,” “This Isn’t the Life” and “The New Janitor,” in which Dave Don, the celebrated comedian, is featured. He has already an armful of international reputation who contributed many successes to the vaudeville stage and is a musician of marked ability.

Mr. Spink succeeds Joe Farnham, who is at present with the Ocean Film Company, New York.
Massachusetts League Election
Officers to Be Chosen at Meeting to Be Held in January—President Horstmann to Retire.

The annual election of officers of the Motion Picture Exhibitors’ League of Massachusetts is scheduled to be held next month. Ernest H. Horstmann, who has been the head of the league during the last three years, has stated that he is not a candidate for re-election and that he will not accept the office under any condition for another term on account of the pressure of his private business.

The other officers, all of whom have been in office for two years, have also stated that they are prepared to retire and display the same attitude as Mr. Horstmann regarding another term.

In the refusal of Mr. Horstmann to accept the office for one more year, the Massachusetts League is losing an able executive who has always had the interest of the league at heart and has worked untiringly for its success and has accomplished many things that have been helpful.

During his tenure of office he has succeeded, one might say, in personally defeating several proposed censorship bills, and also repealed the bill, which provided for a five minute intermission between every reel of pictures. Through the endeavors of Mr. Horstmann, one of the worst censorship bills that has ever been offered to a legislature was defeated last year.

The bill was backed by most of the leading women’s clubs and social organizations throughout the state. At every hearing over 200 women were present. The proponents of this bill will not be dormant this year. They will endeavor to rectify their weak arguments of last year. When the league elects a leader for 1916 they should have a man who is willing to work and not only that, every member should pledge himself to co-operate with him in his work.

The work in the Massachusetts League has always been done by a few, who have neglected their own business ventures in order that the industry might not be subjected to any hostile legislation.

It is now time for the legislative committee of the league to get together and prepare their anti-censorship campaign. This is a fight that cannot be waged at the last minute, and if they wish to avoid censorship there is only one way to defeat it and that is by preparing an advance campaign.

The screen is their best medium of publicity and they ought to secure the co-operation of all newspapers if possible. The police members of the legislature fear the power of the screen and they realize that it exerts a great influence over the moving picture lover. They displayed this fear last year, when it was rumored that the league intended to use every moving picture screen in the state in an endeavor to defeat any legislator who voted for censorship.

Call for Chicago Meeting
Secretary Delves Issues Official Invitation for Meeting of National League Executive Board.

The following invitation to the exhibitors from James Delves, secretary of the Motion Picture Exhibitors’ League of America, is self-explanatory:

Dear Sir: A two-day session of the semi-annual meeting of the Executive Board of the M. P. E. L. of America has been called by President Fred J. Harrington for January 5 and 6, 1916, at the La Salle Hotel, Chicago, Ill., the first meeting to convene at 10:30 A. M. Wednesday, January 5.

“Our prospects are bright for fairly good attendance of exhibitors at this meeting as several state leagues have already declared the intentions of having a representative present, and I take great pleasure in extending to you, by request of President Herrington, an urgent invitation to be with us if you can possibly make it convenient to do so.

“Several matters of vital importance to you as an exhibitor and to the best interest of the organization will be taken up for consideration, including the selection of the next national convention city for the next national convention which will be held in July, 1916. Special care and due consideration should be given to this question as it is of vital importance to the future of the national league. Several cities have already made very liberal offers and are very anxious to secure the convention—namely, Chicago, Detroit, Pittsburgh and New York.

“We must next turn our attention to the organization of the exhibitors, as it was never more needed than at the present, and unless something is done in the very near future in combining these forces and putting the organization on a more solid foundation the exhibiting business will, I am afraid, be past redemption, as you no doubt know that in many sections of the country, and in particular those where organization is lax, the business is in a deplorable condition.

“We as exhibitors should get together for the protection of the industry as a whole. We have the power. Why cannot we use it for our own protection against the petty politicians who are responsible for the greater part of our persecutions?

“Hoping that we may be favored with your presence and your valued counsel and assistance at this meeting, and also the pleasure of meeting you and as many others of your state exhibitors as can be present. I am,

Yours truly.

“(Signed) JAMES DELVES, National Secretary.

Farewell Dinner at Copley-Plaza to Doris Grey, Thanhouser’s Boston Prize Beauty.
"Sis Hopkins" a Kalem Star

Announcement Is Made of Important Capture for Pictures in Persuading Rose Melville to Place Her Unique Rural Character on Screen.

S PECULATION aroused by the unique announcement in the advertising pages of last week's Moving Picture World that "Sis Hopkins" would be presented on the screen is satisfied now that the name of the inimitable Sis, probably the best-known comedy character of the American stage, had been lured to the screen by the Kalem Company. Miss Melville has signed a long-term contract that practically insures her being a permanent screen fixture. Following the general Kalem policy, she will be presented in comedy vehicles written especially for the sweetly absurd star around the famous rural character. The star will arrive in New York within a few days from her Lake George home and start almost immediately for Jacksonville, where the pictures will be produced.

Some of note in the pictures, and of prominent stars is found in the Kalem announcement that in addition to a multiple-reel feature a series of one-reel Sis Hopkins comedies will also be offered. These short films will be released in regular service, replacing the "Ventures of Marguerite" in February as the Kalem Friday release through the General Film Company. An extensive publicity campaign of unusual proportions will be built around the character of Sis Hopkins, a radical step in connection with regular program releases.

Kalem officials are now busily engaged in recruiting an all star company to appear in the Sis Hopkins comedies. Though conditions are not yet ripe for a definite announcement of the supporting players, a surprise is promised when the news is finally issued. Seeking to escape the danger of having a "one-star" organization with mediocre support, Kalem has already practically placed under contract a number of players who are themselves listed as stars with large personal followings in the comedy field. It is expected that further announcement in this regard, as well as the name of the director and details of the initial offering will be made within a few days.

No other character creation of the stage has ever taken so complete a hold on a player's identity as that of Sis Hopkins. Though well known as a dramatic actress and musical comedy favorite before the character of Sis Hopkins leaped into country-wide fame that unique character became so popular that Rose Melville has never since been allowed to be anything but Sis Hopkins. Without the possibilities for universal popularity presented by the screen, the Sis Hopkins character took the country by storm a decade ago, and the pig-tailed hair and gingham-aproned girl of the farm reached the heights of becoming a fad. Sis Hopkins dolls, Sis Hopkins aprons, and Sis Hopkins hair-ribbons were among the many crazes of the time. She is the only player known to have had a national publication named after her, when the quaintly humorous sayings of the character inspired the establishment of "Sis Hopkins Library of Fun," published by the Leslie-Judge Company.

It is remarkable to note that the character of Sis Hopkins was the creation of Miss Melville and not the work of an author. Born in Terre Haute, Ind., and educated at St. Mary's of the Woods Convent and Franklin College, Ind., Miss Melville made her first stage appearance in 1889, playing child roles with a repertoire company under the management of her brother-in-law. Her initial role was Arthur Sydney in "Queen's Evidence," and during the next three years she played such parts as Topsy in "Uncle Tom's Cabin," housewife in "The Two Orphans," Fanchon, the Cricket, in the play of that name, etc. Later, with her sister Ida, she formed a traveling stock company, and when a play called Zed was produced, Miss Melville introduced the character of Sis Hopkins.

Originally this was a small part which she so elaborated that it became a feature of the performance, with the result that when she came to New York in 1894 she was immediately engaged to introduce the character of Sis Hopkins in "Little Christopher," then playing at the Garden theater. In another famous Rice extravaganza, "1492," she appeared with her sister in a similar specialty called "Two Little Jays from Indiana." A two year engagement in "The Prodigal Father" was followed by the appearance that made her famous overnight when Sis Hopkins was made a prominent part of the Matthews and Bulger presentation of "By the Sea." At the conclusion of this piece's long run a vaudeville sketch, "Sis Hopkins' Visit," was given, and the popularity of the character and its long run on the Keith time the act included the unprecedented feat of eight weeks consecutive engagement at the Union Square theater, then the pinnacle of New York vaudeville.

The play "Sis Hopkins" was then written, and following its opening in Buffalo in September, 1899, it has been played almost continuously ever since. Though on different occasions she had to play a play written and prepared to her by managers and the public demanded the popular "Sis Hopkins," and she has never been able to play in any other attraction. In response to many requests a revival of the play to appear throughout the Midwest was arranged for this year when Kalem induced the star to cancel the contracts by offering her a large figure for appearances on the screen.

QUESTIONABLE FILM SUPPRESSED.

A film production of Philadelphia origin which had been booked for a four-week run at大厅's theater, has been stopped by License Commissioner Bell. This production, which is said to be very stupid and amateurish, had been brazenly advertised as something "which would outdo the Seeley dinner." That dinner, it will be remembered, had been raised by the police and some of the performers sent to jail.

The Moving Picture World refused the advertising offered by the promoters of the film.

A temporary injunction against License Commissioner Bell was dissolved by Supreme Court Justice Platzeck. The style of advertising used in connection with the picture was introduced as evidence against allowing the display of the film. Justice Platzeck wasted little time in dissolving the injunction after he stated that he had no connection with it. Louis J. Vorhaus appeared for the promoters of the film and assured the Court that the picture was a moral one.

"KID" HOGAN TO MARRY.

Danny B. ("Kid") Hogan, head property man at the Rolfe-Metro studio, and a former champion lightweight pugilist, who has just finished playing a prominent role in "Rose of the Alley," a forthcoming Metro picture of life in New York's underworld, will be married New Year's Eve to Miss Frances Silver, a non-professional. Mr. Hogan's friends are arranging the marriage in an elaborate church set, which Edward Shulten, the technical director, has agreed to build for the occasion. Little Mary Miles Minter, who is starred in "Rose of the Alley," and other prominent members of the Metro, have signed their willingness to be present for the event.

A NANKIVELL PICTURE AT THE STRAND.

The Strand theater announces for the week of December 19, an attractive and timely program. They have the showing of Frank A. Nankivell's cartoon taken from the poem, "Twas the Night Before Christmas," entitled, "A Visit from St. Nicholas." This is not Frank A. Nankivell's first effort at animated cartoon work, as he made a number of pictures for the Edison company. His paintings and illustrations in all the magazines and dailies are known all over the world. The fact of the Strand theater showing his work gives it the stamp of quality.
Coming Triangle Plays

Offerings of the New Year Will Be Unusually Rich in Story Material and Good Acting.

The Triangle Film Corporation announces among the new feature plays of the early part of the new year the following:

Orrin Johnson in "D'Artagnan"; William S. Hart in "Hell's Hinges"; Willard Mack in "The Conqueror"; Bessie Barriscale and Bruce McRae in "The Green Swamp"; Mac Marsh in "Hoodoo Ann"; Wilfred Lucas and Mary Alden in "Ac-

Scene from "D'Artagnan" (Kay-Bee).

...quitted"; Norma Talmadge and Seena Owen in "Martha's Vindication"; Sam Bernard in "The Great Pearl Tangle"; Chauncey Junior in "Dizzy Heights" and "Daring Hearts". These are only a few of a long list of thirty or forty plays that might be named.

It is believed that "D'Artagnan," an Ince Kay-Bee production, will prove genuine surprise in its fresh and un-hackneyed treatment of "The Three Musketeers" theme. Those who have seen the film say that Dorothy Dalton as beautiful Anne of Austria and Walt Whitman as Cardinal Richelieu share honors with the star.

"The Green Swamp" will show Bessie Barriscale in the somewhat novel role of an extremely jealous wife, one who hounds her husband and prevents him from attaining his complete success in his profession, For the filming of "Hell's Hinges", starring William S. Hart, a complete village was built near Inceville and burned down to make the hazy climax of the piece. It takes its title from the name of a frontier town in the far west.

"Acquitted" presents Wilfred Lucas and Mary Alden in the featured roles, a deserved promotion when their much good work at the Griffith studio is considered. Miss Alden was the mulatto housekeeper in "The Birth of a Nation". The story is of unusual interest. It was adapted from one of Mary Roberts Rinehart's mystery novels. There is a large cast, including Sam De Grasse, Elmer Clifton, Spottiswoode Aitken and D. W. Griffith's new ingenue find, Bessie Love. "Martha's Vindication" was a small town romantic drama in which both Miss Talmadge and Miss Owen have congenial parts. As to the remaining two, "The Great Pearl Tangle" gives Sam Bernard his first big opportunity at Keystone, while "Dizzy Heights" is replete with aeroplane thrills and winds up with the dynamiting of a smokestack 200 feet high.

Money Talks

Ethel Barrymore Signs for Series of Pictures at Record High Figure, Says Metro.

WHAT is probably the highest figure yet paid to a stellar attraction for a series of pictures, even in this era of fabulous salaries in the motion picture firmament, was the feature of a contract entered into this week between Ethel Barrymore, the celebrated stage star, and the Metro Picture Corporation.

Under its terms Miss Barrymore is to receive the flat sum of $40,000 for each picture in which she is featured in a series of claptrap in motion picture productions now being planned by the Metro Pictures Corp.

The contract provides that these shall number not less than four annually, although this number may be increased at the option of the Metro officials.

In return Miss Barrymore agrees to appear in Metro pictures exclusively during a period of three years. She will also arrange such stage work as she may engage in during that time with reference to its non-interference with her screen labors. Metro also holds an option on her services at the expiration of that time under the same terms as those provided in the contract for the previous productions.

While other stars have in rare instances received considerations in excess of this sum paid Miss Barrymore for a single picture, it is thought that this is by far the highest contract ever entered into with any star by any motion picture corporation for a series of pictures. The minimum amount involved, $160,000 a year, for three years, or $480,000 in all, is a figure that certainly surpasses anything in the recent history of the screen.

Although the contract did not receive its final signatures until Tuesday, December 14, it had been under consideration for several weeks. On that date Miss Barrymore, President Richard A. Rowland of Metro, Joseph W. Engel, treasurer of the corporation, Maxwell Karger, general manager of Kay-Bee Photoplays Inc., and the attorneys for both, met at the Rolfe-Metro studios, 3 West Sixty-first street, New York City, and after a few final formalities were arranged Miss Barrymore and the Metro officials appended their names to the paper, which will call for the expenditure of close to half a million dollars during the coming three years.

DUSTIN FARNUM ILL.

Dustin Farnum, the Pallas-Paramount star, recently passed through the first serious illness he has ever experienced. For five days he was confined to his bed in his home in Los Angeles with malignant tonsillitis. Mr. Farnum was expected to make the trip with others to a ranch of 289,000 acres near San Diego, where $3,000 head of cattle roam, for the filming of scenes in "Ben Blair," the latest Farnum Pallas Pictures production. The others had departed and Mr. Farnum was to follow immediately, but he was attacked so suddenly that even while he was planning to leave he was forced to take to his bed. Consequently, the scenes were held up for several days.

LESSER—CONTINENTAL COMMUTER.

Sol. L. Lesser, president of the All Star Features Distributors, Inc., operating on the coast and through the middle west, left San Francisco Sunday, the 12th, for New York City to close contracts for several large feature productions. This is Mr. Lesser's third trip this year. He estimates that ten per cent. of his profits are paid out annually for railroad fares. In fact, he spends as much time in New York City as the success of his office in San Francisco. Exhibitors in California can look forward to his return with some of the biggest productions that the open market affords.

NEW ASSISTANT TO MR. PARTRIDGE.

F. F. Hartich, who since last July has been in charge of the Booking Department of the New York branch of the V-L-S-E, has been promoted to become assistant branch manager of that office. This promotion is unusually interesting for the fact that until his affiliation with the Big Four Mr. Hartich had had no experience in the film field. He has introduced many advanced business methods in the conduct of the Booking Department of the New York branch, and the efficiency of the service of that office under his supervision has won for him high approval from exhibitors everywhere.

As assistant to Mr. Partridge, Mr. Hartich will devote most of his time to the furtherance of the interest of exhibitors and matters pertaining to advertising aids, etc.
Real Stories from Reel Studios

By Thornton Fisher.

A. KESSEL might go into the florist business after receiving all the bouquets the screeners handed him at the Screen Club's beefsteak dinner Saturday night, December 11.

Listen to a Boston moving picture man and a New York picture feller begin a discussion concerning the relative merits of the ball in Boston and the one in New York—then go home and get some sleep.

Hughie Mack might say as the late Mark Twain once remarked a few years ago: "The report of my death has been grossly exaggerated." Many of the public have been led to erroneously infer that Hughie had shuffled off, one program to my knowledge having contained that information. A Hughie Mack did pass away, but not Hughie of the Vitograph.

Incidentally while driving through a Boston street on the way to the Hub ball a herd of street urchins ran alongside an auto containing some Vitagraphers. One of the youngsters called out to Sam Spedon: "Who are you?" "Hughie Mack!" called back the resourceful Samuel.

The only date Billy Quirk remembers is the date of his birth, sometime in November, and the result is that Billy is apt to think that the Fourth of July and New Year's and every other important day comes in November. Screeners who mangled beefsteak at the Screen Club recently will all say "Aye" to this.

George Beban speaks beautiful Italian. It's so good that not even a guinea pig can understand it. Mr. Beban told a humorous story the other night to the film men and injected some Italian and everybody fell for what seemed a fluent command of the language, but George afterward admitted there wasn't any sense in the bloomin' thing.

Leon J. Rubinstein, purveyor of publicity for the Thanhouser Company, has a gift. He can sight a newspaper man in the offing (whatever "offing" is) without the aid of binoculars. "Ruby's" first intelligible words, they say, as he grasped the air with his baby hands were "See! See pretty newspaper man!"

Marquis Serra Sale

Special Cines Representative on His Way Here Aboard "Ancona" Writes to Moving Picture World.

A MEMBER of the staff of the Moving Picture World has received a letter from the Marquis Ugo Serra di Cassabia, special representative of the Cines Company. The Marquis had been on his way to this country and was due in Naples on board the ill-fated "Ancona." He says in his letter, dated November 29, and mailed from Naples:

"On the fifth of November I left Naples for New York on the steamer ‘Ancona,’ as you undoubtedly know, the ‘Ancona’ was torpedoed in the Mediterranean on November 7. My escape was a true miracle. There was gun-fire and ship-wreck. I have only been wounded on my left foot by an explosion, while I was still in the upper part of the steamer. I am back to my home in Naples among my people, although forced to remain lying in bed."

Though the Marquis had only been in this country a short time before he went to Rome to get two important negatives, he had made a host of friends here. These friends will be happy to learn that he is on the high road to recovery. He will, upon his recovery, go to England, and from there he will return here in the latter part of January.

Fania Marinoff With World Film

FANIA MARINOFF, who has scored personal successes in many notable Broadway productions, is the latest recruit to the World Film Corporation banner. Miss Marinoff assumes the difficult and trying role of Trina in the forthcoming production of "Life's Whirlpool," an elaborate and deeply dramatic film version of the famous play and novel "McTeague," by Frank Norris, hailed till his recent death as the greatest American realist. Miss Marinoff in appearance and temperament is ideally suited to the character of Trina, which she plays opposite Holbrook Blinn, who appears as McTeague, her evil genius. Miss Marinoff made a pains-taking study of the part of Trina before she would undertake it as the character presents unusual angles and is distinctly out of the ordinary.

Born in Russia, Miss Marinoff's early stage experience was in her native country, but she was ambitious to appear on the English-speaking stage and after assiduous study finally came with her parents to America, where her rise was rapid once she had mastered the language, the rudiments of which she learned while playing in Russian in London. She created the role of Esther in J. Hartley Manner's "House Next Door," and was also in the original cast of "Within the Law," scoring a great impression. She was Arnold Daly's leading woman for three seasons, appearing in all his successes, since which time she has devoted herself to the screen, being featured in many famous productions and successes.

SPECIAL MUSIC ON "BLACK CROOK."

"The Black Crook," Kalem's five-part picturization of the extravaganza of the same name, will have specially written musical accompaniment. The arrangement is now being made by Walter C. Simons, well known as a specialist in music for screen productions. Besides many original compositions, it will include the best test songs of the kind that were a part of the famous stage production. Every foot of the screen offering will have its specially synchronized musical accompaniment. The score will be supplied to exhibitors at fifty cents.
Spokes from the Hub  
By Marion Howard.

REMEMBER what a long run “The Great Divide” had and how popular it was everywhere? Remember the fine work of Henry Miller and Margaret Anglin, and how they played it off for all it was worth, when the playgoers saw the filmed version believe me they will have a treat, for, in addition to the excellent work of House Peters as Stephen Ghent and of the supporting company, there is, best of all, real scenery, taking one right into Arizona, showing those wonderful cliffs in their natural formation. It must have been quite an effort for the actors to fit into the atmosphere as they did so well. In my privilege of seeing the film with the cast this afternoon I was the guest of George Balson. Another reel was shown, “A Daughter of the City,” and it had a pretty good lesson for overambitious mothers been and gone. It was a sweet story and not something too good in these two and I hope “The Great Divide” will be seen by many young folks if only for the scenery in this our own country. It suggests the most picturesque section of the States of which we might have the wonderful coloring of Colorado and Arizona.

To see some big star I go to the Modern—when I have the price—because it has always been the home of big productions and we are not afflicted with loud music, their organ being just right. So I was surprised the other day to have sandwiched between Mantell and Roberts one of the worst slapstick pictures yet seen, outclassing Chaplin and Dressler. It was called “Get-Wise While You’re Young” but it should be amended to “Rot,” etc. Still, any number of persons roared and really thought it a comedy. I claim that there are real comedies minus vulgarity which might better be presented and which would cause as much laughter. Mantell’s art is certainly being preserved in the films, but oh, the pitiless camera! Fortunately, the play, “The Unfaithful Wife,” called for a middle-aged man and the white hair softened his lines wonderfully. It is not a cinema and a tragic end! We hope to see him soon in another release. There was a wonderful child in it, Runa Hodges, and nothing finer has been done than the meeting between the father (Mantell) and the daughter. He is hardly a girl of contrasting ages, so that large audience on gazing at the tear-drenched face of that father in his agony. It was the acme of art.

On the same program was “Mr. Grex of Monte Carlo,” with a fine company including Theodore Roberts, James Neill, Frank Elliott and that dashing Carlyle Blackwell who can put his work over so effectively, especially when playing a young American as in this play and in “The Puppet Crown.” The men outshine the women in the cast as to good looks. As to the plot it was great, showing intrigues in our own time and illustrating how cleverly the spy system is worked. The yacht scene was certainly a thriller in the expose of the schemers and the clever checking by the Englishman and American. Such films are sure winners and appeal to both sexes.

The Film Club had an opportunity of showing courtesy to the stars and managers who remained over “The Next Day” (as the titles say), for we had several of them at the Brunswick Hotel for awhile, and having met them all at the ball it was a pleasure to see them at still closer range. It was my privilege to serve the league as one of the commissioning Fishing Postmaster-General, who is a film fan and also an eligible bachelor. The regular meeting of the club on Sunday last Mrs. Mary Maurice and Clara Kimball Young were made honorary members. Several others were present. The meeting was addressed by the Rev. Charles Fleischer, a devotee of the films and a firm believer in the educational side of the pictures, predicting that in a short time the public schools will wake up to their value in teaching geography, history and other necessary things not to be got out of the printed book.

It is he who went before the Massachusetts legislative committee and so ably defended “The Birth of a Nation,” referring to the protest as “graded hysteria” on account of the many political leaders lining up with the “cullud pussons” whose votes are sometimes desirable.

I have ceased to make many votes of the errors seen on the titles, but one is recalled right here, accompanying a pretentious five-reeler, “Attention is detracted.” Any excuse for that? What must the school children in front think? A nothing brought up as a “New Club” that has never referred to the printed past not being held long enough for us to see who is in it. These matters are remedied.

We are getting some excellent Paramount Newspictures (that way) showing us certain industries, events of current interest and theatrical political propaganda, a little booming the films are giving South America ought to be effective, for they are “eye-openers” to those who think North America is quite “it.” I fancy John Barrett, head of the Pan-American Bureau in Washington, D. C., is rightly pleased with all this free advertising for the countries he champions and rightly.

“The Fifth Commandment” proved to be an excellent World Film offering at the Exeter Street theatre on Sunday night and again introduced that sterling actor, Forrest Robinson, in a more pretentious part than hitherto seen in the moving pictures. Steger was most artistic, and his pathetic career in life had caused a sensitive audience to weep. The play has virility, pathos and a bit of tragedy in the untimely death of the wife. The company was especially well balanced and the acting of those participating were Wally Van in “The Fortune Hunter”; “Yardville Folks,” an Edison offering introducing barnyard fowl, etc. Best of the short reels were the many scenes picturing Niagara Falls from different angles, in winter and spring, and a new and most interesting film for the cameraman goes “where men and angels (usually) fear to tread.” “The Bluffers” was funny enough, and for a change we had the irascible father with a change of front on observing the bluffs of the young couple whom he had seemingly put out of his life.

Of course we are on the qui vive to see “A Price for Folly” with versatile Edith Storey and that capable actor, Antonio Moreno, for, according to the advance announcements, Miss Storey, who made a distinct hit at the ball here, will make us sit up and take notice. We hope she will escape our City Hall censor.

I dropped in to see Julia Dean in “Maritonym,” a Triangle offering, and came out in love with that wonderful child, Viola Rossmore, as played by Thelma Slater. Nothing finer has been done than the scene where she dresses in her mother’s clothes and arrives at the theater with a cigarette, the child having left her couch the night before to overlook a scene bordering on an orgy in which her parents participate. This so impressed itself on the mother (who really was only acting a part) that she came to her senses. The finale of that film with the three united made a beautiful picture for the eye and soul.

“Armstrong’s Wife” again disclosed the conscientious work of Thomas Meighan playing opposite Edna Goodrich. We liked “The Galley Slave” because it introduced us to Lilian Lorraine for the first time in the films. There is no more popular actress round here than this former leading woman at the Castle Square last Spring. There was a picture and wore her fine feathers well. It is good to know that her clever young daughter, Ethel Grey Terry, is such a screen success, and we are anticipating her here in “Bought.”

I am telling everyone not to miss “The House of Tears,” feeling sure that in Emily Stevens we have an artist of great merit. She made a big hit in “Her Soul, Her Woman.” Like her relative, Mrs. Fiske, she has temperament and genius combined. We congratulate the Metro Company on the personnel of its stars. According to what I hear, “The Yellow Streak,” with Lionel Barrymore and handsome Irene Howley whom David Griffith early recognized as one to fill the bill, will be extremely likable.

Boston is soon to have another moving picture house in the Back Bay to be named the Fenway theater. It is well
THE MOVING PICTURE WORLD  December 25, 1915

located in that thickly settled district—a marsh in 1875 and now made land. It will be another Triangle house.

I wonder if Ann Held in "Mme. La President" will be able to compete with Fanny Ward (who created the role for the speaking drama) in that undress scene. She certainly will fill the eye anyhow, and we trust Oliver Morosco to do the rest.

"A Broth of a Boy" is of course for young folks to see and I hope it will have wide publicity for the wholesome lesson taught by the little hero and the big-hearted Irishman, Joseph Sullivan, who became interested in the lad when defending himself in a street row from a bully nearly twice his size and winning out.

Dustin Farnum is, to my mind, a big drawing card in any theater, so we enjoyed "The Gentleman from Indiana" hugely in all details. I cannot say the same about the Triangle film, "Stolen Magic," with Raymond Hitchcock releasing all those snakes. I was driven out by the awful sight from many others left for the lobby. It was the most hideous infestation along snake lines ever seen here, and many condemned it and warned their friends in advance, for such a sight is undurable and inexcusable.

Schools of Acting
One of the Meanest Forms of Fraud That Barnacles the Picture Business.

By Epes Winthrop Sargent.

EVERY business has its barnacles—parasites that attach themselves to its fabric and are carried along; and it is not that the picture business should have brought into being a host of fraudulent attachments. The earliest form was the fake school for photoplay writing, but the most widespread now seems to be the school of acting.

It is comparatively recent that a man was sent to jail here in New York not for conducting a school but for making false statements about procuring positions for "graduates" of the school. The same man who alleged a fake school also told Edwin August that he could make a good actor out of him for $30.

In Denver, about a year ago, a professor of the art decamped, leaving behind a load of debts and a few young women in an unenviable frame of mind; and only lately a negro, for a time employed by the Lubin Company in its negro troupe, was gently but firmly persuaded to let go his grip on a school for colored players.

In Canada for a long time a film company advertised for players and not only charged for a school course but sought to sell stock in the enterprise to ambitious applicants. In Los Angeles there are a dozen. These advertisements were all clipped from a single issue of the Los Angeles Times, the names being suppressed:

WANTED—

MOTION PICTURE ACTING

sucessfuly taught by able director of much training, facial expression, make-up, comedy and all requirements; have more pupils successully pllying parts than all other schools combined; no class instruction; strictest investigation invited.

WANTED—BY MOVING PICTURE STUDIO, ARTISTICALLY INCLINED PEOPLE NEEDED NOT ABSOLUTELY NECESSARY, YOUR CHANCES TO PLAY PARTS WITH A BIG COMPANY JOIN US. WE WILL GIVE YOU AN OPPORTUNITY TO PLAY PROMINENT AND LESSER ROLES AND A CHANCE FOR PERMANENT EMPLOYMENT FOR YOUR SERVICES AND A SMALL INVESTMENT. ADDRESS TIMES OFFICE.

WANTED—LADIES AND GENTLEMEN TO JOIN classes in photo drama, camera work. The chance of a lifetime to become identified with the best paying industry in the world. We have our own studios. Terms reasonable when high standard of instruction is considered. Come in and talk it over.

WANTED—WE TEACH MOTION PICTURE MACHINE operation, camera instruction, picture acting, elevator operation, scenario writing, dancing.

The second advertisement is not that of a school, but a twin scheme. This is investigated in good faith by a correspondent, who writes:

I "fell" for the one marked with star and soon I got a letter asking me to call. I did and met a man with chin whiskers and a mustache and he had his hair on his upper lip. He was of very nice and asked me what I knew about moving pictures. I told him that I had said a script or so and worked an extra for two weeks. Then he stood me up in a corner and had me to show pleasure, horror, fear, anger and rage. He then said, "You're the very man I want; come here." He then asked me how I was fixed for money. I replied that I had some. He told me all about his play that he was going to produce. It would require some twenty people and they would have to take five weeks to make and during that time I would have to work without pay. As soon as I inquired about this he told me that if I was to be let to put it on the state right plan or which ever way the actors might desire. Next he told me that before I went to work I would have to give him $50. I was too proud to take him until the picture was finished and as soon as it was sold I was to get $2,000 and $3 per cent on any advance. One night I asked him where the studio was and found out that there was no studio, but he had two in sight, which were advertised for $250 each in the New York Times and as I left the Broadway Central Building I said to myself, "Now, if I put in $100 with nineteen others that will make $2,000 and on the second day Prench will not show up at the studio nor the next, the day following."

A scheme of this sort to a person of sense is obviously fraudulent, but it is convincing to the uninformed and stage-struck aspirant, and many of the schools are said to work the same scheme.

In a Kentucky city there is a school which announces that it has obtained the consent of motion picture corporations to corruptly graduate students at a few dollars. The instructors, called "prospective staffs." The heavy type is our own, but since one of the members of the office is connected with a local film company, which is not known to have made a release, it is probable that "prospective" is more in accordance with the facts than "respective," and yet the apparent error may be presented in proof of good intent should the post-office authorities become too curious. It is easy to name prospective schools of acting. Setting aside all others that have already been made. The instructors come into personal contact with the pupils, mostly of them young and impressionable women, and pupils are robbed not only of their money but their morals in many instances. These schools are manifestly fraudulent and sustained for the greater part by transient and unscrupulous adventurers.

It does no good to print the facts; it is of no avail to tell honest men the truth. The reason is that the subject is so highly charged with emotion that the salary is nearer $30 a week than $60. She is going to be a star like Mary Pickford and need not worry about the rank and file. It does not serve to tell of the hundreds of experienced actors who are unemployed. She has the same answer. She will be in demand. It does no good to say that only the experienced are desired. That is precisely why she goes to the school; not to learn acting, for she is certain that she is a better actress right now than Miss Pickford. All she needs is a little coaching in the usage of the stage.

And so the sharpers ply their schemes and cannot be molested until the commission of some statutory offense. Some women will be ruined by such companies forever, and by that time the professor is gone. Some man must be robbed of his savings before a warrant can issue, and the sharper has keen perceptions of trouble. The law presupposes a man to be innocent. If he has a school, it does not matter what sort of a school he conducts so long as he does not make fraudulent promises for the sake of obtaining money. The buyer must beware, but the buyer does not, and so the schools increase. The authorities can do nothing until it is too late. But exhibitors can help by giving advice. It is up to them to explain that something more than an alleged professor with a soap-box camera is needed to win success.

MARIE DORO MARRIED

THOUGH a romance was long suspected by their many friends, the news has just flashed across the continent from California that Marie Doro and Elliott Dexter are man and wife, and Mrs. Doro is a typical Fifth Avenue shopkeeper of modest means. The ceremony took place in the Fifth Avenue Christian Church, and Dr. John J. Meikle, a pastor of the eighty-fifth street, New York City, after Christmas, when Miss Doro returns to the east to star in the Famous Players Film Company's adaptation of Sardou's great drama, "Diplomacy."

BILLIE BURKE TRIUMPHS AS PEGGY

Word comes from Los Angeles that at a private showing at the Majestic theater on December 16 of "Peggy," the Kay Bee-Triangle subject, in which Billie Burke was starred, the distributors agreed the picture had triumphed in her screen debut. Mayor Sebastian and a large representation of the official and social life of the southern city congratulated Thomas H. Ince on the production.
Vitagraph Offerings

Several Interesting Subjects for Release in December and January.

THE Vitagraph program of releases announced for the week beginning December 27, is one that will close the old year in triumph and open the new one in a blaze of glory. The regular releases comprise two reels of comedy and a three-part drama. The “Personally Picked” program consists of a one-part comedy and a four-reel drama.

“He Got Himself a Wife,” the first of these comedies, announced for release on Monday, December 27, is a delightful one-part laugh-getter that brings forth the efforts of the players from the Western Vitagraph studio. The story was written by Edwin Ray Collins and produced by George Stanley with a cast including Mary Anderson, Webster Campbell, and Aileen Allen.

“The Making Over of Geoffrey Manning,” the four-part drama for release with the “personally picked” program, was written in co-operation by Charles T. Dazey and William Adisson Lathrop and produced under the direction of Harry Davenport, with an all star cast including such popular players as Harry T. Morey, L. Rogers Lytton, Ned Finley, Belle Bruce, Eveline Jensen, Marion Henry, Tom Mills, Logan Paul and Jack Brown. The plot is written around the life of a young clubman brought up in idleness.

“The Pest Vamooser,” which completes Monday’s releases, is a one-part comedy written by C. Graham Baker and produced by C. Jay Williams. This side-splitting comedy brings before the public a cast of fun-makers notable among whom are Kate Price, Harry Fisher and Albert Roccardi.

For Friday, December 31, “By the Might of His Right,” a one-part comedy featuring Mr. and Mrs. Sidney Drew, is listed for release. The story was written by William B. Courtney and produced by Mr. Drew. This comedy deals with the wife’s brother paying a visit. He thinks himself a puncher of ability and demonstrates his hooks and jabs on “friend husband.” Such treatment goes along until hubby becomes vexed and makes up his mind to even things with brother. Assisting Mr. and Mrs. Drew, Donald MacBride will be seen at his best.

The three-part Broadway Star Feature announced for the close of the week and the start of the New Year is “Tried for His Own Murder,” written by Agnes Johnston, and produced by Van Dyke Brooke. This heart interest drama is one that employs an acting cast of such stars as Maurice Costello, Leah Baird, Van Dyke Brooke, George Stevens, Harry Fisher and Mrs. Phillips.

For the Actor’s Fund

All Branches of Picture Trade Asked to Assit—To Name a “Benefit Day.”

A THI need of the million dollar endowment in behalf of the Actors’ Fund of America to save it from disruption will require much co-operation, the Board of Trustees of the Fund have empowered its president, Daniel Frohman, to obtain the aid of the moving picture industry of this country. Mr. Frohman has, therefore, invited the assistance of all the big producers, the exchanges to participate, and will issue invitations to a meeting with the Board of Trustees a little later for a conference in which it is hoped that all of these interests can be secured and that the results will produce at least $500,000.

The Fund takes care of all actors of the stage connected with the screen industry who become disabled through illness and other causes as well as stage professionals. Though this is a large sum, the burden, it is expected, will fall very lightly upon each company or theater. A special day in February is to be set to be called “The Actors’ Fund Movie Day,” when it is expected that the 20,000 picture theaters will unite and send a small percentage of their day’s receipts that the other industries concerned will also help to make that day a memorable one.

The so-called “menace of the movies” against the prosperity of the theater will be somewhat offset if it should turn out that the moving picture industry has saved the Fund.

Thomas A. Edison has accepted the honorary chairmanship of the committee, which also has on its list the names of President Wilson, William H. Taft and Theodore Roosevelt. A meeting of all the heads of the picture departments will be called early in January to unite upon a settlement of a date for “Actors’ Fund Movie Day.”

Australian Notes.

D URING the last month, several fine features have been shown in Sydney. These include that remarkable photoplay “Hypocrites,” which began an unlimited run at the Palace theater at prices equivalent to your 25, 50 and 75 cents. It is the highest priced picture ever shown here, the maximum price before being 2/6 (60 cents) when “Cabiria” was shown about eight months ago. The Palace theater was formerly a “legit” show house and holds about 750 people. It is now crowded twice a day and advance bookings have been made for many weeks to come.

Other pictures shown include “The Cottage Widow” (V-L-S-E), “John Glayde’s Honour” (Frohman), “The Conspiracy” (P. F. P.), “The Ghost Breaker” (Lasky), “The Shulamite” (London) and several three-reelers. The Frohman feature was continued to be C. Aumely Rogers, already appeared in two pictures to date, but is already very popular. “Shanghaied,” the latest Chaplin comedy, favorably impressed film critics here, as no vulgarity was apparent throughout its two reels. The Theater Magazine, a conservaive publication here, has led an attack on Chaplin and his methods. They have also started a picture page in their paper, edited by a lady who knows no more about photoplays than the man in the moon. She should subscribe to the World for a period. It might teach her something.

Everyone here is looking forward to the new Triangle plays, though it is doubtful whether Griffith features will be shown here. Australian Films, Ltd., has the sole exclusive rights for Keystone and Ince films. A new photoplay theater has been opened in Newtown, a suburb of Sydney. It has a capacity for 3,500 people, and is one of the largest in Australia. Many others are in course of erection.

Pictures advertised for show next month include “Buckshot John” and “Wild Olive” (Morosco), “Midnight at Maximi” (Kalem), “My Old Dutch” (Hepworth) and “The Crucible” (F. P. F.).

WILLIAM J. BUTLER WITH GAUMONT.

A face long familiar upon the screen in Biograph releases will now be seen in Gaumont Mutual Masterpictures, edition of August 1915. William F. Butler, of whom the Biograph, has gone to the Gaumont winter quarters at Jacksonville to act under the direction of Richard Garrick. He is an actor of the old school, embodying in his methods the best traditions of his profession.
Selznick on Distribution

Vice-President and General Manager of the World Film Would Place Pictures at One-Fourth of Present Cost.

THERE are few in the motion picture business, on a big scale, today who have reduced the industry to such a scientific point as has Lewis J. Selznick, the vice-president and general manager of the World Film Corporation and the vice-president and advisory manager of the Equitable Motion Picture Corporation. Mr. Selznick has been made by any of his sub-directors and he has bent his talent toward the most vexed problem that has so far confronted manufacturers and distributors of film—namely, economical distribution.

"As I see it," said Mr. Selznick, "the most important question confronting film men in the coming year resolves itself down to the matter of distribution—on the most economical basis. I think I may say, without being thought egotistical, that I have in a measure 'blazed the trail,' so far as the distribution problem is concerned, for other manufacturers in the field. I started the Equitable, in fact, to prove that my theories in regard to distribution were sound and thorough. It may sound like a Utopian dream, but I am convinced that eventually pictures can be distributed for one-fourth the present cost. It is all a question of system and careful observation. So far the giant strides of the motion picture industry have been made by individuals who have embarked the entire fortune of the producer in a venture to keep pace with the amazing growth of the industry that we are only just beginning to get facts and figures upon which we can base our future plans.

"It is my constant care to concentrate upon this question of a distribution, for there, to my mind, lies the weak spot today in the motion picture industry. With economical distribution we can furnish the exhibitor with better pictures. The trailer of the product is of vital importance to the past. In fact, it is hardly too much to say that the exhibitor who first solves this problem will reap the cream of the harvest."

Concentration of talent that solves the distribution problem will therefore be the firm that will attract the producers, lining them up for a solid program so that the exhibitor will have to come to the one distributing firm to select a program from the vast array of variety and merit on offer. This is the crying need of every exhibitor today. As things are, with the exception of a few distributing centers the exhibitor doesn't know what he is getting.

"Concentration, economy, co-operation with the exhibitor—these are the watchwords of the World Film Corporation and the Equitable Motion Picture Corporation. I believe that I am not unduly optimistic in saying at this time that it is my desire to have embarked this firm so soundly to keep pace with the amazing growth of the industry that we are only just beginning to get facts and figures upon which we can base our future plans."

D. W. Griffith's Flying Trip


D. W. GRIFFITH, the famous Triangle director, and most widely known as the producer of "The Birth of a Nation," arrived in New York Tuesday evening, December 14, accompanied by his secretary, A. E. Bidwell, and J. J. McCarthy. The object of Mr. Griffith's visit was, as he expressed it, "on business connected with my big new picture." Mr. Griffith, however, also had business in his own right. He was going to talk over with the officers of his lamented mother, Mrs. Jacob Wark Griffith.

While in the metropolis Mr. Griffith spent much time with H. E. Atkin, president of the Triangle Film Corporation, and in the executive offices of the Triangle at 27 West 23d street. He impressed himself as pleased with the way large numbers of new theaters are being signed up for the Triangle service. Among other things he remarked that "Don Quixote," starring De Wolf Hopper, was one of the best pictures ever made. He also paid high compliments to Edward Dillon who had charge of it. From the fact that "The Birth of a Nation" closes at the Liberty theater, New York, on January 8, to be followed by a musical production of "The Hasty Pudding Man," it is thought that Mr. Griffith's new personal production, "The Mother and the Law," will not be disclosed here until spring. It is understood that further work will be done upon it on Griffith's return to the West Coast about December 22. The project of staging "The Holy Grail" by Mr. Griffith is only tentative as yet, he declared.

Refuse Insurance to Kalem's "Helen"

Action of California Company Teaches "Railroad Girl" That She Is Engaged in "Hazardous Pursuit."

HELEN GIBSON, the daring "railroad girl," learned last week that there is something in a name after all. About a month and a half ago Mrs. Gibson was induced to take out insurance policy and was wondering over the delay in securing it until she received a formal notification last week that her application had been rejected on the ground that she was engaged in a "hazardous" occupation. This was consequently "an unsound risk." As the series in which Miss Gibson is featured by Kalem is known as "The Hazards of Helen," the legal phraseology of the insurance firm seemed singularly appropriate.

The player's friends shrewdly suspect that during the month that the application was held in abeyance an investigator might have visited the studio of the company and watched the making of a picture without disclosing his identity. If this is so, then the decision of the company seems only natural. Miss Gibson was working during that period on "The Haunted Station," a coming release in which the climax of the action shows a drawing-room being invaded by a ghost, and allowing a ship to pass. She is escaping from a demented telegrapher who climbs the rope after her and while the pair sway in mid air a struggle follows that must have sent the insurance agent to his office with a few gray hairs as a moment of the occasion.

Another picture being made during that period shows Miss Gibson engaged in the sedentary occupation of allowing a train to run over her head. It is "The Next Second Count," scheduled for release in the series on January 8. The plucky Helen, lashed to a handcar, is sent speeding down grade in this episode, while a train is tearing along and she stretches a hand as if to grasp her beribboned hat before it is smashed to the past.

In fact, it is hardly too much to say that the exhibitor who first solves this problem will reap the cream of the harvest.

Christmas Greetings From Selig

NOT only does the Selig Polyscope Company wish every man, woman and child in the film industry a Merry Christmas and a Happy New Year, but Mr. N. D. Selig, president of the company, in an interview, forecasts a daily continuation of merriment and prosperity for Filmland during the year 1916.

"I am of the opinion that the new year will be a momentous one for the film industry," said Mr. Selig. "Advancement in every line of the industry will continue and the pictureplays will show more improvement, if that were possible, than has been noticeable for the past two years. The greatest need of the manufacturers of motion pictures must put forth interesting and artistic material, and, in my opinion, all are striving for consistent improvement."

The Selig Company will not be found wanting along the lines of artistic endeavor during the coming year. Every effort is being made to produce unusually good pictureplays, and no expense is being spared along lines which will result in highly meritorious productions. The best actors, the best stories, the best productions is the slogan for the Selig Company during 1916, and we feel that the trade in general will appreciate the force of this slogan when forthcoming releases are seen."

CAREWE COMPLETING "THE UPSTART."

Edwin Carewe, who is directing the new Metro feature production "The Upstart," in which Marguerite Snow is starred and George Le Guere is featured, has returned from Savannah, Georgia, where he took his company of players to make about thirty exterior scenes. "The Upstart," a comedy of the stars, will be produced by a famous New York director.

It is a picturization of the play of the same name by Thomas Barry which enjoyed a successful run at the Maxine Eliot theater in New York last season and afterward in Chicago. The play had a satirical and amusing plot, and a strong cast of prominent stage and screen artists is seen in the production. The interior scenes are now being photographed at the studio of the Rolfe Photoplays, Inc., the producing company releasing exclusively on the Metro program. "The Upstart" is scheduled for release in the Metro program January 24, 1916.
Universal City's New Head

H. O. Davis Outlines His Policies and Talks of Plans for the New Year.

H. O. DAVIS, formerly director general of the Panama-California Exposition at San Diego, and recently elected second vice-president of the Universal Film Manufacturing Company at a meeting of the directors in New York, assumed a complete charge of the Pacific Coast section of the Universal Film Company in June. Henry McRae, who has been the director general of the Universal company for the past six months and who has made many improvements at the motion picture city in the San Fernando Valley, and George E. Kann, business manager of the company, gave Mr. Davis a hearty welcome and spent the day in the company of the various directors and heads of departments of the institution.

In a letter Mr. Davis said: "I have been especially gratified to find a perfect condition of harmony at Universal City. Wherever I went around the plant I found nothing but the heartiest cooperation. My coming to Universal City is not for the purpose of retracement by any manner of means. It costs money to make motion pictures of quality, and wherever it is necessary to spend money, the Universal company stands ready to do so. The increased demand for Universal pictures has made it necessary to reorganize this huge plant and to thoroughly systematize its numerous departments. The growth of this institution has been so fast and so remarkable and the demand for the output has been so great, that both the Eastern and the Western plants have found it almost impossible to keep up with that demand."

"Mr. Carl Laemmle, president of the Universal company, and the other officials of the company for some time have realized the necessity of reorganization and systematization, not alone at the Pacific Coast studios, but at the studios in New York and they have delegated to me the task of bringing about a satisfactory reorganization and installing such system throughout the entire institution as will result in an improvement of the quality of the production at both ends."

"President Laemmle, who has been closely studying the entire motion picture situation during the past year, has developed many new ideas which will soon be put into effect and I am certain will create a stir in the film world. A number of these ideas I am going to carry out in connection with my work. All of them I am certain will have a salutary effect."

Mr. Davis believes that many wonderful things can be done for the benefit of the public through the medium of the motion picture. He is a great believer in the educational film and he has already inaugurated plans which will result in the production of films of this character, entirely different from any that have thus far been made and which he believes will be heartily approved by educational leaders in this country.

"The remarkable support that has been given to photo-plays by the public," said Mr. Davis, "enables the public to the very best that can be made. I believe that no picture should be shown on the screen that is not perfect in every detail and henceforth such will be the policy of the Universal Company."

"In order to give the public the perfect picture, the directors must be accorded intelligent and hearty support by every part of the organization. The directors are the heart of the organization and their efforts, intelligently and energetically used, make for most satisfactory results. The directors are seeking the most perfect presentation of their pictures—pictures that will be satisfactory to and entirely beyond criticism by the public. To that end it is absolutely essential to assist the directors in every possible way, and the Universal company intends that its enforcement of these policies will be placed at the disposal of these men who direct the productions."

"Henry McRae is already busily engaged in making his plans for taking a company to the Orient in accordance with the desires of President Laemmle. Mr. Laemmle long has felt that China, Japan, and the Philippine Islands offer a splendid field for the making of motion pictures that not alone will be of an interesting character but instructive to a large degree. The development of recent years of the countries of the Orient has been so remarkable and so little has been known of these countries by the United States, that President Laemmle decided to send a company to the Far East to tell the rest of the world in motion pictures of the Orient's strides in advancement."

"In addition to picturing the life of the people of the various countries, elaborate photoplays in Oriental settings are to be made and no expense will be spared in producing these pictures."

"President Laemmle decided that the best man in the Universal service for this purpose," said Mr. Davis recently, "was Henry McRae, on account of his long experience as a theatrical manager and director. Mr. McRae will take a notable collection of stars with him on this trip, and his mission will keep him away for nearly a year."

Lena Viola Brown

IT IS the province of few girls in this old world to have had such a fascinating career as has had Lena Viola Brown, the popular comedienne, who plays leading feminine roles with the "Heine and Louie" comedies on the Pathé program. Miss Brown was born into a dramatic life. Both her father and mother were stage people, and her father was managing a stock company at the time of her birth. Up till the time Miss Brown was ten years old she played many children's parts in dramatic stock. Then her father decided to go into the circus business. This opened up a new outlook on life to the little girl. She was given a pony and taught how to ride. She was given a gun and taught how to shoot, and at eleven she was the youngest expert sharp-shooter in the country. Her special feat was to shatter the bowl of a pipe held in the hand of an assistant. She never failed at the first shot.

At fifteen she abandoned the circus, and went into vaudeville as a dancer, being featured in Orpheum time. She soon left the vaudeville stage, however, and headed a stock company of her own, which visited all the principal cities of the East. Later she was with Harry Beresford in dramatic stock, in fact she was with him when an excellent opportunity came to go into the motion pictures.

Miss Brown has been with the Mittenthal Brothers, producers of "Heine and Louie" comedies for two years, and has appeared in both dramatic and comedy leads. Aside from her artistic propensities and abilities, Miss Brown is a philosopher and a very delightful person to meet. Life, itself, has been her teacher. She has lived out of doors in the wilds of Canada. She has lived in cities. She has lived on the road. But her mind has always been open and she has picked up a fund of knowledge and an understanding of life which is possessed by few girls of her age.

While she finds comedies most amusing, dramatic leads are her aim. Those who have seen "Heine and Louie" comedies will remember her for her clever portrayals of the leading feminine roles.
Death of Popular Universal Exchangeman
Clarence G. Thompson, Manager of Victor Office in Cleveland, Succumbs After Sudden Illness.

I t is with extreme regret that the Universal announces the loss by death of Clarence G. Thompson, who for the past eight years had acted as manager of the Victor Film Exchange in Cleveland, O., one of the largest exchanges owned by the organization. Mr. Thompson died on December 12, after an illness of but two days. He was twenty-eight years of age.

His death came as a severe blow to the moving picture industry, especially in Ohio, where he was known and respected by every exhibitor in the State. He died before many of his friends learned of his illness. His death was a shock to P. A. Powers, under whose guidance Mr. Thompson had been tutored in the film business, and who gave him his first position with the Powers company about ten years ago.

It seems that Mr. Thompson was taken ill on the Friday previous. He caught a severe cold a few days before, and thinking it but a trivial illness continued at his desk. Pneumonia set in and he died early Sunday morning. The body was taken to Toronto, where the interment took place.

The following resolutions have been drawn up by the exchangemen and exhibitors in Ohio:

Whereas, The grim messenger of death who respects neither age nor condition has removed from our midst Clarence G. Thompson in the prime of his manhood; and

Whereas, In his death we have lost a loyal worker and a faithful member; and

Whereas, The film industry has lost one of its great characters; a young man who started at the bottom of the ladder and climbed round by round until he stood a peer of any in his chosen work; one ever loyal to those for whose success he labored, yet who at all times was ready to help and assist those in trouble; one whose tireless energy and undaunted courage overcame every obstacle, who arose in a few years from the desk room and seven reels of pictures to one of the largest film exchanges in Ohio; one who was relentless toward his foes, yet ever ready to forgive and forget, loyal to his friends, proud yet humble, ambitious but unselfish, willing to yield and sacrifice when in the wrong; one who, gifted with a clear conception and a power of analysis, was able to push forward every enterprise to which he bent his energy; and

Whereas, In his death the film industry has lost one of those rare characters who was ever ready to fight for the right, regardless of consequences and without compromise; therefore,

Resolved, by the Motion Picture Exhibitors’ League of America of the District of Northeastern Ohio, through its officers, extend the sympathy of said league to the wife and mother across the border of our land of peace, to brothers and sisters, relatives and friends, be it

Resolved, That we tender our sympathy in the full knowledge of the loss they have sustained; and be it further

Resolved, That we emulate his virtues and forget his faults, that a copy of these resolutions be sent to the family, to the Universal Film Manufacturing Company and to the proper publications, and that a copy of these resolutions be spread upon our minutes.

THE EXHIBITORS’ LEAGUE OF AMERICA,
DISTRICT OF NORTHEASTERN OHIO.

H. J. Sawyer, President.
W. H. Halsey, Secretary.

BLIND SEE "THE BATTLE CRY OF PEACE."
One of the most remarkable instances of progress in the history of motion pictures was the "showing" of the Vitagraph patriotic masterpiece, "The Battle Cry of Peace," to a blind audience, recently. One thousand unfortunate, charges of the Massachusetts Commission for the Blind and the Perkins Institute in Boston, attended a showing of the film as guests of the management of the Majestic theater in Boston.

OCEAN FILM DINNER.
The Ocean Film Corporation, with its board of directors and officers as hosts, and with General Manager and Vice-President Jesse J. Goldburg departing from his usual role of "business creator" and masked under the guise of toastmaster, entertained their visiting exchangemen and representatives, who had been in attendance at the Ocean Film Corporation convention during all of Saturday, December 11, at dinner at the Hotel Astor in New York City. In attendance were President Dudley, Vice-President and General Manager Jesse J. Goldburg, Secretary George S. Brown; Francis R. Masters, Paul E. Rasor, William D. Judson and R. C. E. Brown of the board of directors; George DeCarlton, manager of productions; Joe Farnham, director of exploitation; Joseph Smiley, director; Marshall Farnum, director, and George Fawcett, star of the Ocean Film Corporation; A. B. Laddick, representing Sol. Lesser of California and adjacent territory; Ben Friedman of the Western Kriterion Film Service of Minneapolis; Frank Frayne, representing the Greene’s Feature Photoplays of the New York and New England territory; Joseph Friedman of the Celebrated Players Film Company of Chicago; Harry Schwalbe of the Electric Theater Supply Company of Philadelphia; W. C. Betts of the International Cinematograph Company, Ltd., of London; Robert Herring of the Quality Film Exchange of Pittsburgh; Philip Adler of the Alliance Film Exchange of Cleveland; James Lee of the American Feature Film Company of Boston, and Thomas Tristam of M. H. Blackwell Features of New York City, and George Gilbert of the Ocean Film Corporation staff.

Ocean Film Corporation Dinner to Exchangemen at the Hotel Astor, New York City, Saturday, December 11.
Equitable Forecast

Good Outlook for Productions for Immediate and Future Release—Many Players and Directors at Work.

A S IS customary with a newly-formed company like the Equitable Motion Pictures Corporation, many changes were necessitated and have been made during the past month or since the recent announcement by President Spiegel of the forthcoming activities of his company. With the staff of directors now almost completed, a sufficient number of stars and noted players under contract and option to safely carry the production activity through an entire year, even if nothing further in the way of plays and stories were secured. One fact that Rachel Crothers, Harriet Ford, Russell Eddie Smith, Marc Edmond Jones, Richard Le Gallienne and C. Haddon Chambers are regular contributors of original material precludes the possibility of a shortage of fiction if the production department is enlarged.

The tentative program as issued a short while ago is now definitely rearranged. The long list of stars, embracing a great number of tried and proved players and a few who are debuting in film work, will be seen either at intervals or in one production specially suited to their particular personality and ability.

The list of players of stellar roles now either playing or already cast is: Gail Kane, Brandon Tynan, Marguerite Leslie, Carlyle Blackwell, Emmett Corrigan, Teddy Sampson, William Courtenay, Henry Kolker, Frank Sheridan, Thomas A. Wise, Lily Cahill, Muriel Ostriche, Molly McIntyre, Mary Boland, Clara Whipple, Howard Hall, Gerda Holmes, Cyril Scott, Marie Empress, Lillian Lorraine, Lenore Ulrich, Arthur Shelby and Julia Dean. Of these a number have already appeared and are under contract for further productions.

Of the unannounced stars and plays, Frank Sheridan and Carlyle Blackwell in picturizations of virile dramatic documents, "The Struggle" and "The Clarion," lead in importance, as they will be in work within the week, Directors John Ince and James Durkin being busily engaged now in assembling the casts and selecting locations.

Marguerite Leslie, late leading woman with Equitable Motion Pictures, and other stars, will star in "The Pain Flower," a unique and picturesque romantic tale, which will be under the directorial auspices of Harry Handworth.

An adaptation of "The Law of the Land" and "Bought and Paid For," is completing "The Ransom" at the Triumph studio, and Marie Empress, late star of several Famous Players and Metro releases, will be seen in a sensational production entituled "Behind the Golden Doors." Miss Empress will be supported by Marion Swaine, William Huntington, Paul Irving, Thomas Tracy and Regan Hughston. "Behind Closed Doors" is also a Triumph production and comes on the Equitable label.

Emmett Corrigan, who recently renounced allegiance to the spoken stage in order that he could fulfill his contract with the Equitable, leaves for distant points in company with Frank Powell, the noted director, within the forthcoming fortuit. Mr. Corrigan will be seen in Le Gallienne's vivid and图上 tale, "The Children's Hour.

Gail Kane in her second Equitable picture, "Her God," is now at Eaco, Arizona, on the edge of the American desert, where E. Mason Hopper is gathering local color and atmosphere. Miss Kane is the star. "Her God" will be the regular Equitable release during one of the early February weeks.

Margaret Fischer, who completed "The Dragon" last week, under the supervision of Harry Pollard, will be on the program January 3. "The Dragon" is, without the shadow of a doubt, the most unusual picture yet released by Equitable and opens a wide avenue of possibilities in the unconventional.

Director S. E. V. Taylor is completing the final details of the first picture work of the popular Scotch star, Molly McIntyre, which will be to the picturization of Mr. Taylor's original work, "The Story of Nan Perrine," but which has been retitled "One Night." Not a few strange and weird effects will characterize the first Taylor-McIntyre Equitable play. "One Night" will be released January 17.

"The Senator," in which the inimitable Charles J. Ross makes his initial bow on the Equitable program, will be seen December 17. The chief situations and principal scenes of this "Washington, D. C., with the cooperation of the federal government.

Thus the forthcoming four weeks will see eight stars in four serious plays of exceptional production elaborateness and special blendings of stars and shows and in the month to follow Mary Boland, Teddy Sampson, Gail Kane; Brandon Tynan, Julia Dean and Frank Sheridan will be seen in famous plays or novels or original material of greater force.

Changes in British Condition

Emile Wertheimer, of London, Well-Known Film Buyer, Here for the Fourth Time in Less Than Year.

E MILE WERTHEIMER, of London, a steady and gen-erous buyer in the American film market, is in this city for the fourth time within less than a year. Mr. Wertheimer was here last September, and now is here about the changes that have taken place in the British film market in the last few months.

"I am taking back fourteen American productions this time," Mr. Wertheimer, a representative of The Moving Picture World, declared. "I have bought scores of American films in the past and I have had a good measure of success with all of them. Ninety per cent. of our programs in Great Britain are American in origin. The changes are the changes in our market across the water. We are beginning to feel the effects of over-production. While in the past a large number of prints could be sold today a sale of ten copies is considered good. The sales of all two and three reelers are a thing of the past in Great Britain."

"What has been the effect of the duty on films?" Mr. Wertheimer was asked.

"It has not affected the import of good American films" was his ready reply. "Of course a duty of two cents per foot on positives and 16 cents per foot on negatives will keep away the cheap and inferior productions. Nobody in Great Britain is sorry about that."

Mr. Wertheimer declared that our conditions here are wholly different from the conditions in England. "I won't take any man's $2 pictures for a year. It is too dangerous a gamble. It may be all right for the first three months, but how do I know whether the producer has the money in six months; as much money, I mean, as he ought to have. I make first-class pictures. American methods of combination of producers are utterly distasteful to British sentiment and will absolutely not be tolerated. Within the past four weeks the British exhibitors have combined and they will not be dictated to by either producers or renters. Let me point out another thing: Any American producer who intends to educate our British public to an appreciation of 'classics' and to an understanding of good business methods will find himself as you say here 'up against it.' The threatened invasion of one producer noted for his spic;y films will be met by the censors and by the police authorities. If he should take the Scottish Players to Chyrdalis of Scotland Yard. Recently the police have been rather active in dealing with indecent films. One of these films had been passed by the censors but had been summarily suppressed by the police.

Mr. Wertheimer expects to close a few more contracts, after which he will sail home.
Modern Theater Construction

Pertaining to Medium-Sized Theaters Adaptable for Smaller and Better-Class Audiences.

By Edward Barnard Kinsila.

Article IV.

The previous article on "Modern Theater Construction" treated of commodious theaters suitable for popular-priced audiences. The present article deals with houses of a smaller type intended for more select audiences; theaters adaptable for small cities or larger towns, where perhaps one playhouse serves for visiting attractions once or twice a week, showing motion pictures the remainder of the time.

Character of the Audience.

Here, also, much depends on the character of the audience. A select audience—and the audiences of small communities are far more discriminating than the mixed patrons of a popular-priced theater, requires smaller and more artistic housing, finer music and more polite attention. Here the manager may not appeal to the primitive senses by the portrayal of sad tears and coarse laughter. He must assail his audience by clever surprises, artful feints and realistic make-believe, produced by natural or forced situations replete with witty assaults and adroit flank movements. On such battlefields of conflicting emotions, tears mean conditional surrender, while in unrestrained laughter the audience surrenders unconditionally, and each auditor on departing experiences a pleasurable satisfied sensation.

Clean Stories Essential.

The nobler the sentiment appealed to, the more certain the triumph. Plays dealing with salacious subjects should never be presented to an intelligent gathering. In the history of the stage no play of a salacious nature has ever endured, and the same is true of the screen. Stories of human interest, dexterously treated in a decent manner, are far more certain of enduring appeal.

There is another bad feature about the presentation of foul plays. Already censor boards have been created in small communities for the local censorship of screen plays, because of the occasional appearance of sensational risque screen plays. Ambitious film manufacturers seem to forget that Americans are naturally prudish, particularly so in small communities where each one knows and criticizes the actions of his neighbor. These smaller cities constitute the backbone of the film industry. The universal establishment of local boards of censors will be a severe blow to film manufacturers.

Mr. and Mrs. Livewell Visit the Theater.

Perhaps it might give a better impression of the effect of a visit to a modern theater of this class if we follow Mr. and Mrs. Livewell, an intelligent couple who live alone in a quiet neighborhood, on an imaginary trip to such a theater and note their impressions.

Mr. Livewell, having enjoyed a hearty dinner at home after a hard day's work in the office, leans back comfortably in his chair and, addressing his wife, inquires: "Well, my dear, what shall we do this evening? I feel like being entertained," to which she replies: "They have just built a new theater near the Boston Dry Goods store, why not go there, it is so handy?"

Mr. Livewell nods assent, and, donning their outer garments, they sally forth to attend the new theater, less than five minutes' walk distant. Approaching the theater, they comment on the chastity and beauty of its design. Mr. Livewell, who prides himself on his knowledge of architecture, extols the Doric order of its architecture, and Mrs. Livewell, ever practical, lauds the selection of so convenient a site: "It's so handy, you know. One never needs to specially prepare to attend the theater, as is the case when one visits the regular theater district." Impressed by the inviting and specious appearance of the theater lobby, Mr. Livewell proudly enters to be confronted with fresh surprises. Courteous liveried attendants direct him to the cloak room, where a goodly number of polite maids assist the couple to divest their outer clothing. Madam's prized new hat and coat are safely and neatly put away. Mr. Livewell, unaccustomed to such conveniences at a theater, timidly asks about the charge for such service, and when told there is no charge, is in a contented frame of mind. Both then enter the auditorium with a happy smile upon their faces.

May Not Interrupt Those Already Seated.

Unfortunately they arrived while a picture is showing, and are urged to await an intermission. During the brief pause following the close of the picture, they are ushered to their seats. To their utter astonishment, it is not necessary for anyone in their row of seats to arise to permit their passage. This so pleasantly affects Mrs. Livewell, that when

Orchestra Floor Plan.
seated, she remarks to her husband: "What a comfort it is to feel that you have disturbed no one." He replies that he has read something about it in the papers; "that it is all accomplished by increasing the passage width between rows a mere trifle of four inches beyond the usual width, all of which is done at the small loss of two rows in the entire auditorium, something that should have been done long ago. The increased comfort will bring increased patronage that will more than offset the loss."

Appearance of Security Essential.

Mrs. Livewell nods approval and observes that the walls are of hewn stone, or are they clever imitation, relieved by the brightly-colored upholstery of the chairs and hangings. She observes to her better half: "That it certainly gives one a sense of security to feel that they are surrounded by walls built of stone. I shall enjoy the play with no thought of ever having to escape through fear of fire."

Good Music Necessary.

Mr. Livewell, a lover of good music, does not hear this remark. He is completely absorbed in the renditions of a string orchestra concealed in an orchestra pit beneath the first row of seats. He cannot even see the leader and wonders how that personage attunes his music so well to the action on the stage. He turns toward his wife and says: "By jove, that idea of hidden music is most entrancing. It gives an idea of music in the distance that is absolutely alluring. I hate these blatant brass bands that blow their music at you in chunks. In most picture theaters the bands are
placed on the stage before your very eyes so as to constantly distract your view from the scenes on the stage."

A Receptive Mental Attitude Secured.

Before Mrs. Livewell can signify her approval, the curtain is up again, and their interest instantly shifts back to the action on the stage. Everything is metamorphosed into the precincts of a temple whose god is being worshiped in

tion of the events pictured are gauged by the mental barometer of the auditor. How astute this manager who has regulated everything to render the minds of his auditors sensitive to the slightest impression!

Our couple have both forgotten their slight inconvenience at waiting for an intermission before entering the theater, the absence of the glare of light, the blare of brass and the comfort of sitting without one's wraps, undisturbed by any-

one, with everything calculated to fix their attention on the performances, has done its work better than any pen can describe. At the end of the play they leave the theater. A half dozen maids have distributed the belongings of all without vexatious waits, and Mr. and Mrs. Livewell walk homeward, arm in arm, delighted with their evening.

A Revolving Stage Has Good Effect.

Mr. Livewell states in his own authoritative way that there must have been a revolving platform fitted in the stage similar to those employed in garages, for it to have so quickly and quietly changed the stage settings. They finally decide that one night a week shall be set aside to visit this playhouse.

Trusting that the visit of Mr. and Mrs. Livewell has fit-

tingly illustrated all the merits of the theater that is here-

with illustrated, we will close, promising next to illustrate a theater designed by the firm of Arabian Nights. The same number of people and built on a plot that ordinarily

would not permit of erecting a theater of more than three-

fourths of this capacity.

Flickers.

J. P. SEEBURG, president of the J. P. Seeburg Piano

Company, Chicago, is in New York for a few days. Vanderbilt Hotel is his address.

Our friend, Jack Moore, is looking for an opportunity to make good as publicity man for some reputable company. Jack has had quite some experience and will honestly and competently fill the gap, large or small, with any reputable concern. Address him at this office.

Joe Farnham packed his eight trunks and several suit cases with his extra suit of clothes, and said goodbye to Philadelphia last week for good. The Ocean Film Company gains what the Lubin Company misses by the change. A good press representative.

The employees of the Universal Film Company got a good scare last Saturday when the fire fighting apparatus pulled up in front of 1600 Broadway. After the fire that started in the After Film Company's offices extinguished to holide by the

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fourths of this capacity.
A Merry Christmas
A
Glad New Year
to all
Our Readers
Far and Near;
of Health
Wealth and Wisdom
a Greater Store
and
Love and Contentment
as never before

Christmas, 1915
Christmas Greetings

True to its old custom the Moving Picture World once more wishes all its friends and readers A Merry Christmas

This glad Season always will proclaim "The Good News," a message of cheer, a harbinger of human progress and a deathless renewal of hope and faith.

The Christmas Days of 1915 and the coming New Year have a special meaning. They remind us that the hopes of humanity are more than ever confided to "this new nation, conceived in liberty and dedicated to the proposition that all men are created equal."

The motion picture in the past year has grown in power. It has fairly met its moral responsibilities. It has increased its usefulness to humanity. It has cheered and helped greater multitudes than ever before. It is still on its upward course.

Let us hope it will ever grow and flourish.

Vivat Crescat Floreat
Baby Jean Fraser

BABY JEAN FRASER possesses an unusually attractive screen personality. She is a native daughter of California, having been born in Los Angeles about two years ago. Her parents are non-professionals and have never been connected in any way with stage or motion picture work. A member of the Selig scenario staff lived in the same apartment house with Jean and was so impressed by her winsomeness that he wrote a story around the child and introduced her to the director who was to produce the picture, and since then she has seldom been idle.

Baby Jean Fraser is known to the Selig studio and her friends as "Sieve," a name bestowed on her at birth by her father, who underwent a period of keen disappointment when he found the newly-arrived infant was not a boy. He remarked philosophically, "Well, I'm going to call her 'Sieve' anyway," and "Sieve" it is to this day. It is doubtful if her associates at the Selig plant know her by any other name.

Her first appearance in motion pictures was in a Bengal tiger and she talked lovingly to the animal, calling the beast "my big kitty." Jean is absolutely fearless and has played in a number of animal pictures. Her eyes are blue; she has a wealth of sunny golden hair and an enchanting smile. Some of the later Selig pictures she has appeared in include "Jungle Lovers," "Orders," "The Baby and the Leopard," and she scored a hit in the Selig Red Seal play, "Sweet Alkyms," released through V-L-S-E. She is exclusively engaged by the Selig Company.

ANN MURDOCK IN "CAPTAIN JINKS."

Ann Murdock, one of the best-known actresses of the American stage, lately leading woman in "A Pair of Sixes," and before that in leading roles in some of the most successful comedy triumphs of recent years, will appear as the feminine lead in "Captain Jinks of the Horse Marines," with Richard C. Travers, who has the title role in Essanay's film version of Clyde Fitch's historic comedy which is now in production at the Chicago studio under the direction of Fred E. Wright.

"Captain Jinks," was first produced in 1900 and was the first starring vehicle of Ethel Barrymore, who appeared in the role in the play which Miss Murdock will fill in the photoplay version. The scene of the story is laid in New York in 1872 at the time of the campaign of Horace Greeley and General Ulysses S. Grant.

Many of the first scenes of the play are laid in the Republican Club in New York City, and an exact replica of that famous structure is now being built under the eye of Mr. Wright who has several photographs and ground plans in his possession.

Costumes of the period call for the slightly looped skirts with the big bustle in the women's dresses and the tight trousers, cutaway coats and black and white stocks for the men. These were made especially for the picture.

BESSIE LEARN GOES TO MIRROR FILMS.

Bessie Learn, after a long association with the Edison Company as a star, has left that organization and joined the Mirror Films. She will appear in five-reel features after the first of the year and be one of the most featured members of the company.


THE accompanying photograph shows building construction on the laboratory and studios now being erected by the Industrial Moving Picture Company which expects to occupy them on February 1, 1916. The building is 124 by 129 feet, two stories, and fireproof throughout. It contains a vault capable of safely holding more than 2,000,000 feet of film. The studio will be able to comfortably and efficiently handle six sets at one time and will be equipped with swimming pool and the most modern of lighting equipments. The carpenter shop and paint shops will be models of their kind. Ample provision has been made for proper and thoroughly-equipped dressing-rooms.

Adjoining the building proper is an outside yard of 124 by 48 feet which will be enclosed in an eight-foot concrete fence. This area will be used for garaging and for storage tanks. The roof has been built so as to carry a very heavy live load, and the electric elevator runs up to the roof so that in the event of an extraordinarily large set being used an officer can be arranged on the roof and by light diffusion a setting can be made of more than 150 feet in length.

Unquestionably the plans of the Industrial Moving Picture Company call for one of the finest, most modern and most completely equipped laboratory and studios in this country. As Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, states, the present factory of that concern will be kept in full operation until the new plant is "hitting on four," so that there will be absolutely no interruption of business. Detailed description of the new place will be given to the public some time in January.

WILLIAM WEST, EDISON, DEAD.

William L. West, the veteran Edison character man, died Thursday, December 9, at the age of 62 years. While Mr. West had not been in rugged health for some little while, his end came rather unexpectedly, as he persisted, almost to the last, in appearing at the studio as he had for over six years. His last appearance was in the Kleine-Edison five-part feature, "The Magic Skin," as the old family servant and friend, a character he always did capably.

Born in Wheeling, W. Va., and raised in Camden, N. J., Mr. West spent thirty-two active years in theatricals. Before he went to Edison, he was for a number of years in stock with Mrs. Spooner in Brooklyn. Previously he was for five years in "The Danger Signal" with Rosabel Morrison. He left a wife and two sons, Director Langdon West and Forrest West. Of Mr. West was considered one of the best old men actors in the business and was loved both in the studio and on the screen for his gentleness and amiability.

BLANCHE SWEET RE-ENGAGED BY LASKY.

The Jesse L. Lasky Feature Play Company has re-engaged Blanche Sweet for a long term, according to announcement made this week by Samuel Goldfish, executive head of the company, on the eve of his starting for the Lasky studios at Hollywood, California.

Miss Sweet has just finished her latest Lasky photoplay, "The Raganufin," written and produced by William C. De Mille. It will be released through Paramount Pictures Corporation on January 17, and will reveal Miss Sweet in the role of an urchin girl whose regeneration forms the basis of the theme.
Making Animal Photoplays

Raymond L. Ditmars, Curator of the Greatest Zoo in the World, Talks of Films Produced for Paramount Newpictures.

By Tarleton Winchester

[url:W]HEN an animated motion picture newspaper starts out as a "Celluloid Magazine," as the Paramount Newpictures feature was the first to do, it is not hard for the journalist to imagine the difficulties its editor will meet with in obtaining interesting and amusing stories. Nevertheless, John A. Sleicher, Roger W. Babson, J. R. Bray, and other national figures are among those who have joined Paramount lately, and now it is announced that L. L. Ditmars, curator of the greatest zoo in the world, at Bronx Park, New York, and most famous expert on animals, has also become associated with the big company, and will produce "Zoo Pictures" to be booked solely through Paramount.

As assistant editor of Paramount Newpictures in charge of the Natural History department, Mr. Ditmars will produce films of entertainment value for this new Paramount addition. Aside from this, another arrangement is likely to be made, in which the company's great animal motion picture public in a manner that will prove of intense interest. Just what Mr. Ditmars is doing with regard to animal pictures can best be gleaned from a talk the writer had with him at his home in the Bronx, New York, where, according to him, the Ditmars School of Dramatic Arts for Animals is now open.

"Our pictures will be produced through an arrangement which will give the exclusive use of the Bronx Park Zoo to us. Among our film will be great bonus for the zoo and children who see them in the best motion picture theaters. Our students have been gathered from the four corners of the world, but their attendance is not voluntary. I am the director and my stage manager is Charlie Snyder, head of the animal department. The star of the school is not one of the monkeys, as might be expected, but a sober-faced old porcupine, who can portray every emotion of the animal world, and on the Rialto would be called a born tragedian."

"In taking our pictures, it is necessary to exercise great patience, for it is mostly a waiting game until the right moment comes and the camera gets into action. After waiting the best part of a week to get a few feet of film showing several monkeys playing a royal game of hide and seek, we figured out that it would be much better to spend the time wasted in waiting, in teaching the animals to do just what was wanted.

"Meeting with success in teaching monkeys several easy tricks and débuts, a monkey was given the scope of the teaching, we also admitted other species to the classes. The next were the trumpeter birds. It took two weeks before 'Trumpeter's Romance' was rehearsed well enough to start the camera. The scenario for this playlet was written by Snyder, though designed would be a better descriptive word. The scene represented a living room. In a chair at a table sat the husky trumpeter. (Husky is part of its real name.) In a rocking chair was the white-backed trumpeter."

"Mr. Trumpeter, that is, Husky, yawned and registered, leaving a good home to go out to the club. Exit Husky. There comes a knock at the door, and Mrs. Trumpeter flips out of the chair to the door. 'Enter the Canadian goose, who represents Snyder, some Sunday afternoon.' They engage in entertaining conversation, and when Mrs. Trumpeter turns her head, slyly steals a necklace from a drawer. The bird opposite sees the theft, and demands that the goose return the jewel. There is an attempt at flight, but the trumpeter holds on until the arrival of Husky. Then the curtain.

"To make these birds go over their parts after time required work from the wings, and coaching was more exacting in a work of this sort. In making such animal scenes have always been spoiled by the obvious fact that the animals were being shoved about, and off and on, by the use of poles. This we are avoiding. In filming the subject, the stage ranges from a twelve-foot platform, to a base of a postage stamp."

"One of the first experiments was with impersonations by monkeys to register moods of the human race—mirth, rage, despair, and sorrow. These have been filmed to portray such enormous faces that to the spectators looking at the screen the effect will be much as the ogre appeared to the youth in 'Jack the Giant Killer.'"

"The monkey used in rehearsals, and in the porcupine we have found a real film star. In monkey drama, we have taken real scenes, and the principals have flirted, held hands, and spoofed in the most approved fashion. We even tried 'Cinderella,' but that was too much of an exception in the present season."

"The second successful play put on at Bronx Park was 'The Great Marathon.' It showed the exciting scenes attending the arrival of the smaller animals for the great jungle race. For a monstrosity that was prepared and much care had to be taken in teaching the animals what not to do, as well as what to do. For instance, it took a week to teach the blue fur monkey that it must not try to climb the wall in the picture.

"Along the course were side shows, refreshment stations, and other adjuncts of a county fair. Fully 100 varied participants and the other atoms of a big picture did not only excite the audience from the grandstand, and toward the end the more excited spectators would climb the grandstand railing and enter the race.

"Press, and the dramatic school of the Zoo and Science, had united to get over in the Zoo, and to saying nothing of grown-up folk. I am attempting to do with the actual subjects what Kipling did in the 'Jungle Tales, for the benefit of the enormous motion picture public."

"Snyder waited until Mr. Ditmars walked away. "Gee! said. "Ain't the Professor great? Why, he's that much in earnest that he tried for a week to get the peacock to take the part of Cleopatra. These are great days in the part of the drama. The blonde dragoon may ask the keepers to play blood hounds while a chimpanzee Eliza escapes over the ice. Say! Art is great."

Hearst-Vitagraph News Editor

He Is Ray Hall and Had Come to New York to Build the New Photo News Reels.

RAY HALL, news editor of the Hearst-Vitagraph News Pictorial and motion picture technician for the Hearst film interests, has arrived to establish the offices of the new weekly in Flatbush.

Mr. Hall, for many years in the general newspaper and news service field, including important assignments for the United Press and International News Service in various capacities from coast to coast, was made editor of the Hearst-Selig News Pictorial when it was founded in Chicago two years ago.

The newspaper head style of titles for motion picture topicalos was invented by Mr. Hall, together with the slogan made famous by the Hearst-Selig News Pictorial—"The World Before Your Eyes."

It was due to Mr. Hall's enterprise that the Hearst News Pictorial carried the famous scoop the Eastland disaster at Chicago, shipping prints to every exchange receiving the service within seven hours after the great lake ship settled at the bottom of the river.

Mr. Hall is known the country over among newspaper men. His last big news assignment was covering the national conventions of 1912 for the International News Service. Notable among his newspaper performances was the Hearst scoop on the confession of the McNamara at Los Angeles. He chanced to be hanging around the courtroom when it happened.

Mr. Hall's offices will be at the Vitagraph plant in Brooklyn.
OBSERVATIONS

BY OUR MAN ABOUT TOWN

TWO important decisions have been handed down by courts in New York and Pennsylvania which recall some of the agencies at one time used by the grafters. In the New York case, the court ruled that anyone who pays the required admission fee to an open air event may take all the pictures he pleases notwithstanding it is shown that the management gave, by contract, the exclusive privilege for taking pictures. The case hinged upon an application by the party holding the privilege to restrain a company from exhibiting pictures which their representative took without even the formality of asking permission to do so. This is the first time the question has been passed upon by a court, although it has been frequently discussed. It presents many novel phases which do not appear to have been passed upon in the case just decided and it would not be surprising if, on the strength of the decision just rendered, some very interesting litigations should follow other open air events. It was claimed that the ticket of admission simply licensed the photographer who did not have the photographic privileges to entrain ticket, as the spectators, and there being none to pay. The violation of the contract was by the court rejected this contention. For several years the managements of open air affairs have been reaping a revenue that has in part enabled them to recoup expenses by selling out exclusive privileges to photographers. This eventually led to a system of graft. In some instances, people related to or intimately acquainted with influential members of the companies promoting the affairs would obtain photographic companies exclusive privileges for a certain price and a bonus to the party making the overtures for his influence in securing a contract. A number of cases arose in which the particular branches of the game and tells of this picture men were mulcted for additional payments on technical grounds. In others, the events proved so inferior that the pictures were valueless. Promoters of prize fights became parties in the cases and the ground on which it became known that moving pictures of such events were money makers. This was before the Interstate Commerce law affected them. But they became so aggressive in 'the chase for the coin' that they disgusted not only the picture people but the whole sporting world. It became a glaring fact that prize fights and boxing matches were arranged solely for revenue from the motion pictures. The grafters had become so daring in their operations that when the Interstate Commerce law was presented to Congress many of the most prominent and influential supporters of the boxing game went to Washington to urge its passage. But the boxers and their backers were not alone in reaching out for such graft. Schemers became busy in all parts of the country playing one picture company against another to raise the prices for exclusive privileges for such advertised events and for a time many concerns allowed themselves to be victimized.

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While the court decision on the exclusive privilege question comes too late to be of the value it would have been a few years ago as a rebuke to people who manipulated such privileges for graft, it serves as a reminder to such that the operations cannot be renewed by them with profit because they cannot satisfy any careful photographer of protection under his contract. If it is as the spectators, and there being none, that the court held that the admission ticket allowed the spectators to the event, the courts have decided that the public is in the same situation as the man who pays an admission fee, and the company having the privilege is assured that everything will be all right because if anyone else attempted to operate machines, an injunction could be issued to prevent the operation.

This case was a because it was claimed, the infringers would take and get away with sufficient pictures before the injunction could be obtained from the court. The management then promised to have papers ready for completion and a judge upon the ground to sign them as soon as anyone other than the privileged company should attempt to take pictures. Still the contract holders were not satisfied. "Well, what in thunder do you want?" asked the management. The answer came on the day the event took place. Representatives of the management were numerous of the privilege and the work was allowed to take cameras into the place (moving picture cameras) and those who protested against the order were "persuaded" to the idea of safety first.

* * *

This brings us to a point which the New York decision does not resolve. If one who has a camera and pays his admission to an open air event may take all the pictures he chooses, can the man with a camera offer his admission fee and demand admission? It is very evident that on account of the New York ruling the next step to protect the exclusive privileges will be to try and prevent people taking cameras into the places. This phase was discussed by an amusement manager who claims, as a notice: "No moving picture cameras allowed, except by permission of the management," would justify refusing admission. "Well," asked a listener, "suppose a man got into the grounds and afterwards got hold of a camera, having paid his admission fee, what would be his standing under the decision?" Another said be thought the legal status of the whole question hinged on due notice. If a management makes a contract to convey exclusive motion picture privileges, it cannot legally prevent a spectator from using his camera. If photographic and all other rights are reserved before the event and no question of personal rights was involved, except hinging upon the license to be enjoyed by the ticket purchasers. No issue of theft which could only be raised by the management of the park, which was not involved in the suit. Zoological gardens, art and other galleries have rules prohibiting the use of cameras and there is no reason why managers of private places should not make and enforce such rules if they wish to do so. But if timely action is not taken, there can be no complaint.

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Which reminds us of an incident in which the late John Bunny figured a short time before his death. A photographer who was about to "squat" on a "show" ran away, exclaiming, "Don't you dare snap me. My face is my stock in trade. It is copyrighted. You steal a snap of it, you steal my personal property and stand ready to answer for it." The photographer desisted with an apology.

* * *

A decision rendered in Philadelphia holds that under an order of the State Fire Marshal only licensed operators are allowed to enter motion picture booths from which pictures are being projected. The manager of a house refused to allow an inspector for the Board of Censors to enter the booth while the camera was being operated. He was prosecuted for a charge of interfering with the inspector and fined $25 by the lower court, but on appeal the fine was remitted and the judge ruled that the inspectors must call for the certificates of approval issued by the Board of Censors. And so another exhibitor with backbone enough to stand by his rights has curbed the arbitrary methods adopted by the official censorship boards. The rule that the operator is master of the booth has proved beneficial to both operator and manager. Before it was made the booth was the one place sought by grafting members of the various municipal departments whose visits were frequently made for the chief purpose of exacting an exorbitant price for favor or favor from the house. It was while the operator was busy that a bullying inspector found the best opportunity to work his game. Such rules were put in force to prevent fires by not having the operator's attention diverted by visitors or others. Many operators at first felt aggrieved, but have
since joined with the managers in exchange of congratulations that the rules had an effect some of the promoters did not anticipate. An old operator tells a story of an experience he had with a manager shortly after the rule went into effect in New York. The manager was one who kept unnecessarily running to the booth with orders and suggestions. One night the operator said to him: "You must not come in here. I am liable to prosecution. I am a licensed operator and you are not." The manager resented the rebuke and told the operator his services would not be required after the show, but acknowledged his error when the operator replied: "If that is the case, I shall be obliged to notify the authorities that you persist in violating the fire ordinances regarding the booths. You are the boss of the show, but I am the boss of the booth while working in it."

**Bernhardt Now Partly American**

**Actress Takes Unto Herself an Artificial Leg Created by an American Craftsman—Already Had Twenty-four Others.**

The leg which Sarah Bernhardt wears in the Universal production of "Jeanne Dore" is an American model of 1915, according to the circumstantial account of its architect, John R. Clarke, who has just returned from Paris, where he has an atelier for artificial limbs. Mr. Clarke is an artist, he is his own sculptor, and when he speaks of his work, his face brightens. He has but one leg of flesh and bone, and is fitted by experience for his vocation.

With the member created from fabrics brought from this country and modeled by American craftsmen, the distinguished actress may be able to walk through "Camille," except in the last act; that is, as Mr. Clarke said to-day, if she practices sufficiently.

President Carl Laemmle, of the Universal Film Manufacturing Company, stated that in his opinion Mme. Bernhardt makes her last public appearance in the film production of "Jeanne Dore," the play in which she was appearing before the operation. But Mr. Clarke seems to think that such a woman would, with muscles of wire, a release in which of iron, will be able to show the very spring of youth in her step. Now that she is partly American, he thinks she will again reveal the very goddess in her gait. All the twenty-four other artificial legs in Mme. Bernhardt's wardrobe are French, and in that fair land of France the making of wooden legs is not yet an art.

**PETROVA WITH POPULAR PLAYERS.**

Announcement is made this week that Lawrence Weber, president of the Players' Players, has signed a long-time contract with Mme. Petrova to appear exclusively in Metro feature productions. Under the new arrangements Mme. Petrova will practically abandon the speaking stage entirely and devote all her time to the making of motion pictures.

Mme. Petrova has met with remarkable success since she made her debut in the silent drama. Critics have declared her to be even better in motion pictures than she was on the spoken stage. The Petrova pictures have proved to be among the most attractive productions on the Metro program, and there is an ever increasing demand for them.

Mme. Petrova is now working in the big five-part feature, "What a Woman Says," which will be the usher in which this inimitable emotional actress is starred. Among some of the big Mme. Petrova features released on the Metro program, are: "My Madonna," "The Vampire," and "The Heart of a Painted Woman."

**MARGARET GIBSON ON LONG CONTRACT.**

In recognition of past performances David Horsley has placed Margaret Gibson under a long term contract, one of the clauses of which is that she is to be the featured feminine player in all productions for which she is cast. Miss Gibson joined Mr. Horsley last September. Her first picture was "The Protest," a three-reel Centaur Feature with Crane Wilbur. Following this she appeared in "Can I Man Do More?" another Centaur Feature with Mr. Wilbur. In both of these her work was of such a high class nature that Mr. Horsley tendered her a contract so flattering in its terms that Miss Gibson readily accepted.

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**BRITISH NOTES**

**LONDON** exhibitors are contemplating the emulation of the praiseworthy scheme initiated in Liverpool last week of a Kinema Management Benevolent Society.

Apart from the primary object, viz, the practical assisting of necessitous cases, the Liverpool society intends to embrace an informal social club for its members, employment bureau, and independent reports on current releases.

The Union Jack Film Company has opened its career as a productive unit with a half reel pantomime subject, entitled "Harlequinade," release at Christmas. Davison's Film Agency is handling this line for them (with a new film to be released by the British and Colonial Company under the trade-mark "Pal Mall Films." The first, written and produced by its old director, Harold Weston, is entitled "Motherhood."

Topicality is an element irrepressible in some producers, and upon the few occasions when it lends itself to proper picture-play construction it proves doubly attractive. The Phoenix Film Company, in collaboration with Edgar Wallace, is shortly releasing a most successful and convincing illustration of this precept, one which deals concretely but reverently with the passing of Nurse Cavell. It was shown to the trade on Sunday under the title of "Nurse and Tyrant." Its freedom from caricature of military methods on either side was a noticeable feature of the piece.

Larry Trimble, whose recent successes as "My Old Dutch," "Carrie," and "Far from the Madding Crowd," have been among the British produced events of the year, is "bringing out" next week his assistant producer, Henry Edwards. Edwards makes his debut in Turner Films with the "The Welsh Singer," a three-reel drama.

The British Government, it is freely stated among renters and exchangemen this week, seriously contemplates the total exclusion from the English market of films produced in Denmark.

George L. Tucker is being credited by the reviewers with having produced a new masterpiece for his company—the London Film Company—in the shape of a screen version of Hall Caine's play, "The Christian."

The Exhibitors' Association is still on the aggressive against the Essanay Company—is daily exhorting its members to maintain the boycott policy. Doubtless with the object of rounding up the hundreds of exhibitors who are determined to have Chaplins at any cost, a new manifesto is issued by the committee today (with a new feature) the following extract may interest American manufacturers: "By reason of the fact that American manufacturers produce primarily for the American market (out of which they are able to make a substantial profit), they are able to sell in this country at a much lower price than the British or Continental manufacturer, who is practically excluded from the American market. This state of affairs was beneficial to the exhibitor and would continue to be, so long as these films were on the open market and the exhibitor, through his renter, was able to pick and choose, but a large and increasing number of these subjects are now being handled in this country as exclusives and at a lower price than those of British or European manufacturers."

J. B. SUTCLIFFE.

**FREE TO EXHIBITORS.**

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its Free to Exhibitors, "Moving Picture World," the Sunday law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of the Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.
Motion Picture Educator
Conducted by REV. W. H. JACKSON

VALUABLE WILD LIFE PICTURES FROM OREGON.
The Oregon State Naturalist Photographs Birds, Animals
and Fishes for Use in Educational Kinematography.

THIS new series is fully equal, and in some points perhaps superior, to many films of a similar character. Mr. William L. Finley, Naturalist of the state of Oregon, is to be congratulated upon producing such an excellent series of pictures taking up some 25,000 feet of film.

While the primary object of this great work is the educational value of the films in their illustrative and teaching power, there is a most worthy secondary object in the desire to protect these birds and animals from ruthless hunting and destruction.

The protection of all these wild creatures is one of the most noteworthy character, and the attractive and educational nature of these films will go further to secure these ends than either state laws or Audubon societies can possibly do. Although enthusiastic in his work as a naturalist, Mr. Finley is no less enthusiastic in his use of the moving picture camera as a perfect means of securing and recording details of animal and bird life, and in showing them to the public. The bird films, from which the illustrations on this page are taken, are very wide in their scope, also most elaborate in detail; it is easily noticeable that, to secure these results, time, skill and patience have been used to a valuable degree.

Among the birds filmed will be found great colonies of murres or guillemots, the huge-billed puffins or sea-parrots, gaunt cormorants and white-winged gulls with their mottled chicks; all photographed with great difficulty from the barnacled rocks of the Oregon coast. Of the inland birds there are the shy water fowl and wading birds of the southern Oregon swamps, jack-snipe creeping through the grass and sitting on their eggs, ducks, geese, terns, herons, pelicans, grebes and many other unfamiliar birds of this wild country, which are never seen by the ordinary person, making their appearance in life upon the screen of great interest.

One phase of Mr. Finley's work which he considers of great importance is that in which he seeks to interest children in the love and protection of our song birds. His reels showing children of the "Junior Audubon Societies" building bird houses are exceptional from an educational standpoint, as are also those of children mothering orphan bluebirds and thrushes, after their parents had been killed by a cat. Later these same birds are seen bathing and feeding

Humming Bird Nesting.

Humming Bird Nestlings.

Humming Bird Nesting.

Colony of Murres, or Guillemots, Taken Off the Oregon Coast.

A Colony of Gulls in Flight Taken in Northern California.

A Cougar Kitten, Central Oregon.

A Wild Cat or Lynx Treed for the Cameraman.

Cormorants, Pelicans and Gulls on Lower Klamath Lake in Southern Oregon.
from the hands of the children after they are full grown and able to fly—forming a most intelligent and instructive humane film.

Of the animal series Mr. Finley has many of a most remarkable nature, chief of which is the home life of the wild antelope, in the desert regions of southern Oregon. He has discovered a water-hole where these animals were accustomed to drink, Mr. Finley and his companions built a "blind" of sage brush in which to hide the camera. Entering the "blind" before daylight, they spent four days in these cramped quarters, photographing the wary animals as they came within range. By this means gaining pictures of herds of them were secured, as were also those of hundreds of sage grouse which can be seen daily to the water-hole to drink. The lamentable fact is that through long and cruel hunting the antelope has been nearly on the verge of extinction. This picture will undoubtedly tend to secure their preservation as being one of the most beautiful of American animals.

Mr. Finley has added a splendid and valuable addition to the growing series of natural history films, thereby increasing the greater value of educational cinematography which will be highly appreciated everywhere; it will be impossible to show these pictures without causing interest to become enthusiasm.

OPINIONS OF AN IOWA PEDAGOGUE.

"Incessant seeking of an 'emotional jag,' or 'a chance to laugh,' has just about eliminated thought from the motion pictures of today and the teachers of Iowa must do something to correct the present condition of the educational branch of motion pictures. It would give the producers expert suggestion as to the subjects to be filmed. It would take from the dusty corners of storehouses pictures of wonderful human events. Without education, pictures have been slow in development, or not used at all. The schools would benefit by this orderly use of material already at hand. The producers would finally gain some earned returns from investments so far disappointing."

"It is easy for the Iowa army of education to continue its march forward with backward gaze fixed upon Herbert, and Comenius. But let us this year call in the scouting party and of the general armament of the Cinematograph."

GOVERNMENTAL.

Having fully realized the supreme value of the pictures, the United States Government is not only helping forward every possible educational use, but is also encouraging the proper setting of pictures intended only for pleasure giving purposes. Recently the Secretary of the Navy has allowed the use of a battleship and also a submarine for a perfect and practical representation of educational presentation. In this connection perhaps one of the strangest suggested use of the screen is to instruct election officers in their duties, and thus secure a purity of the ballot system. Both the Navy and Marine forces are assigned to the government service, and are arranging for travelling exhibitions wherever a suitable outdoor spot can be used, hoping thereby to familiarize and attract young men to the varied benefits offered in each branch of the nation's service.

The Chicago Livestock World, declares that even the most advanced and practical farmer is going to school again with the moving picture as the instructor. Already the demand is greater than the government can meet.

WHAT AND WHERE NEXT.

As an educator it most certainly seems that the moving picture has been universally adopted. To imagine in what way, or where it can find new channels of usefulness, seems beyond the human mind. There is, judging from reports and appearances, no avenue of instructive thought in which this country's hope of illustration is not already entered, or making preparation to enter. When it was predicted that cinematography was destined to become a great auxiliary to pedagogical work, the most sanguine minds were contented with the hope that it might possibly become world wide and unlimited. In school work of all kinds, secular or religious, the teaching power of the moving picture is an established fact, making the time not far distant when it will be used when and where it may be of possible advantage, and where it is not possible then at least because of want of means or lack of interest. In the larger world of all other activities the greater growth of the value of the picture is daily being demonstrated.
Ventilation for the Small Theater

Helpful Suggestions When the Question of Proper Ventilation Has Been Overlooked.

We outline here the usual methods employed to ventilate the small theater. It is readily possible to install such equipment after the theater has been built, but in most large houses the ventilating system is usually designed by an architect or by a heating and ventilating engineer and is installed when the building is erected. Necessary ventilation should receive careful study, no matter how small the theater. When considering this subject, ventilating fans must not be confused with wall fans which create drafts more or less pleasing to the audience, but which in no manner improve the air in the theater. Real ventilating fans either remove foul air or supply fresh air.

In ventilating there are two main processes; first, removing foul air, second, supplying fresh air. For removing foul air in a small theater propeller fans will usually be found satisfactory. These are installed in the wall, window or ceiling, a hole being cut and the fan being bolted in place. These fans should generally be installed as near the ceiling as possible, where the heated and foul air rises and where the fans can accomplish the results in drawing off the impure air and thereby increasing the volume of fresh air drawn in through doors, windows or ventilators.

Where it is impossible to use this type of fan, the foul air may be removed by centrifugal fans in connection with wall openings and ducts. The air escapes from the room through registers in wall or ceiling and passes to the fan inlet through galvanized iron ducts and is discharged out of doors. In most small theaters the foul air is removed, but no fresh air is supplied to take its place. This must leak in through doors, windows or other openings.

Where fresh air supply is desired the outlet of the fan is connected with a source of air and ducts are run from the fan outlet to various registers through which fresh air is forced into the room. To make this arrangement satisfactory in the winter time, it is necessary to install steam heating coils over which the air passes. This, of course, complicates the installation and adds to the expense. It is adopted, however, in all theaters of any size.

In all buildings where a sufficient supply of fresh, pure air is being secured, additional comfort is afforded to patrons by wall fans, which circulate the air. Care should be exercised in placing all fans so that the currents of air are not directed against any part of the audience.

RILEY HATCH WITH WHARTON, INC.

Riley Hatch, whose stage experience numbers over thirty years, has returned to the financial lure of the pictures and joined the Wharton Incorporated Company, at Ithaca, N. Y., who release through Pathe. He will star as “Dunstan in “The Hawk.” Hatch began his career with the Spofford Company which later became Wharton, Inc., Company’s first “Gold Rooster” picture. His stage career embraces many huge successes. Among them Taby-wan-s, the Indian in “The Squaw Man,” for which he was especially engaged for the London production; supporting the recently deceased Lewis Waller. Mr. Hatch played the entire London run of the play of eight and one-half months at the Lyric theater, London, England. He returned to America to take up the splendid role of Capt. Williams in the New York production of “Paid in Full,” playing for two years in New York. He was then especially engaged for the character leads with Mr. Wm. Gillette in his farewell tour of all his plays, playing nineteen weeks at the Empire and Criterion theaters, New York, and runs in Chicago, Philadelphia and Boston; then followed as Capt. Hatch in “The Bird of Paradise” at the Ethel Marotti theater, with Laurette Taylor for the New York run. The following season he played John Blount in “The Master Mind” at the Harris theater, New York. In the pictures he has many notable successes in the feature production, some of them being the title role of “The Plunderer,” “Bully Presby,” with William Farnum (Fox Feature); Donovan, the trainer, with Lillian Russell in “Wildfire”; Captain Williams “In Full,” All Star Company, “Shubert Acres,” in which he and Charles Stevenson were starred, another All Star Feature; Luke Martin in “Lady Audley’s Secret,” supporting Theda Bara; Galbraith in “Pierre of the Plains,” All Star Company, “Bells of the Little Gypsy” (Fox Film Feature); George Rand in “The City,” a Shubert release, etc., etc.

THE BELOVED VAGABOND,” PATHE.

In “The Beloved Vagabond,” the five-part Pathe Gold Rooster release of December 17, Edwin Arden, the distinguished actor, adds another success to those of his brief picture career in an entirely different type of characterization.

This time he plays the role of Paragot, the vagabond, the delightful, human, faltering Paragot of William J. Locke’s romantic novel. Before he had appeared in “Simon the Jester,” and in “The New Exploits of Elaine.”

With the Pathe production of “The Beloved Vagabond,” Mr. Edwin Arden is permitted to create for the screen one of the most dearly loved characters of modern fiction. The pictures allow settings for the life of vagabondia, real outdoor settings along the road, which could never be seen on the legitimate stage.

“The Beloved Vagabond” tells the story of how Paragot, disappointed in love, loses himself to his life of luxury and becomes a vagabond. With his fiddle, and Blanquet and Aistic, players of the zither and tambourine, they go north on the highway. When at length Paragot learns that his disappointment has been a mistake he goes back to his early life, but not for long. The simple life calls him and he returns to the broad highways.

“The Beloved Vagabond” has been very ably handled by the director, Edward Jose, and enjoys the distinction of being the first Gold Rooster play, the first, a notably beautiful picture in story, acting, settings, and above all, the readiness with which it lends itself to the incomparable Pathé color.

UNIVERSAL DOING A BRETT HARTE STORY.

Under the direction of Lloyd Carleton, Hobart Bosworth is working in the stellar role of a film version of Bret Harte’s play, “Two Men of Sandy Bar.” The picture will be complete in five reels. Olga Printzlau is the author of the scenario and in its production Hobart Bosworth, Emory Hunt, Frank MacQuarrie, Jack Hickman, William Mong, A. E. Whitting, Jack Curtis, Jean Taylor, Yona Landowska and Gretchen Lederer play the principal roles. It is one of the finest companies the Universal has ever gathered for one feature.
Come On, All You Fellows.

L E T ' s start something, or rather let's permit Leon T. Osborn take up the ball. In a recent issue Mr. J. W. Midgley, of the Franklin, Oakland, Cal., writes he was getting out the first paper published by an exhibitor. Taking "publishing" in the sense of issue and Mr. Midgley a few things. Comes Leon T. Osborn, now of the Balloon forces, to accept the statement in the sense of "issue" rather than print, and he sends in some of the early issues of the lamented Isis News of Trinidad, Col., to prove that he was first. The initial issue is dated January 6th, 1913. The paper, after a few issues, passed to Jack Nash, who took over the house and who later seems to have contracted a chronic case of writer's cramp in both hands and feet. His stenographer has it, too, apparently. Anyhow Mr. Osborn writes:

I claim the distinction of being the first in this country to adopt a regular weekly paper devoted solely to my house interests, which has since been used by many others; Grand Junction for one.

Now then, all together.

Who Was the First??

Under date of December 11, 1911, this department says:

Sax Amusement Guide, published by the Sax Amusement Enterprises, Milwaukee, in behalf of its numerous ventures, is something more than a program booklet. It's a theatrical news paper. ** * The Amusement Guide gives the current attractions and several pages of well edited news items seems any other publication in the theater scene.

This was partly a theatrical paper as well as a picture sheet and was put out in the interest of a circuit and not a single house. A week later, in another one of his bulletins, he calls an exhibition to unite it sixteen pages and on January 6th, 1912, we speak of a sixteen-page sheet gotten out by the Hulsey theaters, and the next week the Liberty, Salt Lake City (then managed by Mr. Midgley), sends in a sixteen-page letter with comment as well as films stories. None of these are precisely a weekly paper, properly speaking, but the difference is not very great. On January 27th, the Saxe publication is again reported, showing continuous publication.

It is interesting, by the way to note that Mr. Midgley cut down his sheet to a folder twice a week along in March and then wrote that he thought the folder had it all over the weekly program for results.

Time does not permit us to go through the files to get the record of the first paper in the semblance of a weekly issue, and of the palm will go to Mr. Osborn, after all, but we think that some of the earlier issues will turn up. Certainly no one will seek to traverse the claim of Edmund G. Reid, then of Milwodville, Ga., to having issued the first daily paper in the interest of a picture theater.

If you had a regular weekly paper prior to 1913, send in the first issue. It will be returned to you, if you desire it, but it would be interesting to know who was the first to change from the straight program to the chat weekly issue.

Returns to Programs.

The Iris, Salisbury, N. C., has returned to the program style of program, using a Hemagen cover and an eight-page insert. They carry two pages of foreign advertising and keep the rest for house use, but they do not make any marked difference between their own advertisements and the outside announcements. They should adopt a more distinctive form of house announcement and give a page or a part of a page, preferably the third or fifth, to the entire program for the week. At present they use from a half to a double page for each attraction, but without any semblance of complete program form. They make a good selection of clip matter and use a little good house stuff. They should have a chat with the printer and see how they can make their advertising distinctive from the notices of the tradesmen.

"Rotten."

Sometime ago we said that J. W. Llewellyn, then of the Vaudette, West Point, Ga., had done a good thing for the business in teaching his patrons to say that a film did not appeal to them instead of pronouncing it "rotten." Along the same line we clip this from Reel-ism, the house organ of the Orpheum, Nampa, Idaho:

Because one person does not like a thing it is necessarily no good or "rotten"! This question was brought forcibly to our attention a few days ago by the disapprobation expressed by two Nampa business men in regard to one of last week's attractions.

One man said, "that was undoubtedly the rottenest show I ever witnessed at your theater." Another man, as he went out after the performance, stopped to inquire if the same show would be repeated the next night. If it was he said that he wanted to "come and bring his family, as it was one of the best of the kind he had ever seen."

Who was right? We ourselves thought the offering was "fair," someone else called it "mediocre," but another thought it "one of the best he had ever seen." Maybe Solomon in all his wisdom could have decided the question, but we doubt it. This is one of the times when the shorter manager is up against when he tries to please everybody. In the words of Shakespeare it would seem that "it can't be did."

In our view, however, would it not have been better if, instead of saying that the show was "rotten," if the first man had said "it did not appeal to me."

This would be a funny world if we all liked the same things and "it did not appeal to me" certainly sounds better and MIGHT sometimes be more nearly correct than just plain "rotten."

Try this in your own program. No film ever pleased all classes of persons or even all persons of one class. Teach them to realize this. This paragraph merely puts into printable form Mr. Llewellyn's policy, but it is so well put that it will stand reprinted.

Very Near.

If we lived in Baltimore and received in the mail the postcard program of the Parkway theater, we would plan to attend the performance, if for no other reason than that the program is so attractively gotten up we would argue that similar good taste had been shown in other departments of management.

And yet the program is not at all elaborate, nor is it costly above the regular job. It is merely that it is neat and well prepared, the rule work and panels are lined and separate the facts each to its own compartment, there is not too much type and what there is, is well balanced. Any printer should be able to do as good a job if he is driven to it.

But the face of the card bears a "booster" stamp; a "Boom Baltimore" postcard stamp. We do not know what the post office regards now is, but it used to be that anything pasted to the front of the card rendered it liable to letter postage and it would be embarrassing in the extreme if the entire bulk of postals should be delivered, each with a further decoration in the shape of a one-cent due stamp to be collected from the recipients. There was no due stamp on this card, but more than this you would have had to dig for a penny for a card we did not particularly want.

Jusso.

A Philadelphia correspondent sends in some advertising for the Arcadia and the Ridge Avenue. Of the former he says:

The Arcadia program is curious in that it looks cheaper than anything I've seen in a long time—and the Arcadia really is a classiest motion picture house in town and something.

That is what probably impressed others. The "program," if it is intended to be a program, is cheap and nasty, and not at all typical of the house. It is in black, printed on one side and that in a black that might be better. It is largely the stock that offends, however; a cheap card in a deail, billious yellow that cracks if it is bent or folded. Good paper stock probably could have been had at the same price, but the card is anything but portable, and effective.

The other samples are for the Ridge Avenue and show Jay Emanuel to be investing in two-color printing and colored heralds. He sticks to his regular form—which is a good form—a sheet 4½ by 10, and he does not yet date his days, though he has been asked to. If he doesn't pretty soon——!

Doesn't Match.

In a recent issue of the Orpheum Herald, Aberdeen, S. D., Editor Walker announces that "on account of limited space, a number of news items have been left out of this issue. You can look for something good next week." That being the case he should have fired the printer's devil who took nearly two columns on the back page for a lot of second-hand jokes, which are not as good for the sheet as newsy items by a whole lot.

Positively No.

An exhibitor, who may be writing in good faith, suggests "Photos" as a substitute for "Movies." Don't let's.

Not Often, But—

It is not often that we get stuff from the Kehrlins, but when we do it is certain to be good. Oliver Kehrlin sends in a four-page folder for Carmen that is a treat. It is to be regretted that red and yellow are so nearly alike in photographic values that the front page will not reproduce, for they take a most effective use of red, yellow and black
on the front page, which shows Carmen and the ballfighter, a horse's head and shoulders in black being introduced to hold the figures apart, and the horse's eyes are blindfolded, a touch of accuracy that many writers of books and page two is a peddled reproduction of Miss Farrar as she appears in the role and a few words of explanation, the third page announces the first showing simultaneously in Boston and Fresno, and the last page, which is signed and dated, though they run the color form for both sides of the sheet, they do not overload the pages with color. That is a characteristic Kebrlein touch. Just one eighteen point type face on the ads and a six point black. If you use two colors, employ the brighter merely to “touch up” the darker instead of so overload the page that the rest is obscured. It may seem hard to pay for a color run and then get so little of it, but it pays.

Likes the Change.

In sending in some card programs, Carol A. Nathan, of the Actographs, Sacramento, Cal., writes.

We are happy to have your advice that we will receive THE MOVING PICTURE WORLD on Mondays instead of Wednesdays and assure you that this is good news to us. We cannot begin to tell you how your criticisms are in composing our newspaper publiccy.

The change in publication date is one that is decidedly helpful to all users of early dated film, which is why the change is made.

The programs are a French gray stock three by five inches, printed in green and well printed in that somewhat difficult ink. The back carries the same printing, which should be changed weekly, unless, as is probably the case, the cards are printed upon the back in long runs, sufficient for several weeks. This saves money, as once the press is prepared the additional work to the run, but a change should be made each time a fresh supply of backs is printed up. The front carries the program for the week, three changes, with dated days and a two-week day between the days, which is sufficient in so small a card. A cut heading gives individuality to the card, about 10,000 of which are distributed each week. About the only suggestion to be offered that the changing of each weekly feature be set in eight or ten point display instead of machine work. A slightly fancy letter would make a decided difference in the general appearance of the card and every line will add little to the cost of the job and bring much in return.

A New Wrinkle.

For its anniversary week, the Claremont theater, New York, used the film book marks invented by an English exhibitor and described in this department a couple of years ago. But Fred J. Delligner added a new wrinkle when he required a coupon to be filled out with name and address by those who wished the film. Of course most persons did want the film and took the trouble to fill out the coupon, which Delligner sent in real mailing list. The text is adapted from that in Picture Theater Advertising, but the mailing list feature is Mr. Delligner's own. If you have a copy of the book (and you should have), paste this coupon at page 107.

WOULD YOU LIKE SOME MOVING PICTURE FILM FOR A SOUVENIR?

At considerable expense the management of the Claremont theater has secured a lot of moving picture film to present as souvenirs to patrons of this theater. If you would like a piece of this film, which is not only unique as a souvenir, but which will make an excellent book-mark, fill in the coupon below and send it to us.

MANAGER CLAREMONT THEATER
135th Street and Broadway, New York, City.

Dear Sir—Please send, without cost to me, your souvenir moving picture film.

Name ____________________________
Address __________________________

The program, which is sixteen pages, brown ink on cream stock is nicely done and is suited to the screen of the cuts used, which makes it look still better.

Had a Lot.

Lately Sharp and Vahi, of the Orpheum, Nampa, Idaho, spoke of a competitor who gave away dinner sets. W. J. Howell, who runs the Unique theaters, says:

In a recent issue I noticed an article in answer to comment from my competitors, Sharp and Vahi, of the Orpheum, regarding the idea of three dinner sets one night each week. During the latter part of July, when business was at its lowest ebb, I contracted for a car load of dishes direct from the pottery, an exhibitor in a neighboring town taking half, the dishes being of a quality that retail for from nine to ten dollars here for seven or eight. Once a week I distribute a set and pack house to capacity, drawing people who have become regular patrons. My pictures are good, projection and music first class and the theaters in my territory is largely in the gift of the night, a gift which I appreciate the performance and come again.

Half a carload is a big order, but if it makes business for Mr. Howell it is good business, though he should get a copy of Picture Theater Advertising, both to read up on premiums and to read about drawings. Presents should be used only when they must be used to get the audiences, and new exhibitors are coming a new scheme of distribution should be adopted.

Mr. Howell sends in a copy of his house program. He should write a house story with the latest parade. It is the house talk that makes such an issue really worth while.

Bigger and Better.

Out in Seattle Tom North has boosted the size of the page of his Pals, then added four more pages, and now he is talking about secondclass entry. That's going some. He has about half a column of subjects in the last issue that the good enough to print, note a disposition on the part of exchange organs to urge their patrons to advertise. You have to these days if you want your exchange and other like, and now the exchange organs are getting the help of George Editor Carpenter, who was talking advertising when other houses were talking about shows. You can't get a good moving picture theater. You must keep it open, and the best way to get the trade is to advertise what you have to sell so attractively that it sells.

A One Side V. P.

Ben S. Meyer, of the Queen, Tyler, Texas, sends in some vest pockets and this note:

Passed herewith we hand you a vest pocket program which we consider is in keeping with the extent of occupying space in your department. We will be pleased to have you review the good points and the bad, and make any suggestion for improvement of the advertising matter.

We realize that your department is to help exhibitors, and that no man in the field of business that can reasonably understand the kinks of all the phases of the business. We have the opinion that the proposal made in this advertisement is a suggestion from a fellow exhibitor or a man who reviews advertising in a whole and who is in a position to understand wherein improvements could be made.

That Frank Richardson is trying to argue that his department is a full half of the paper. This must be the other half, perhaps. At any rate we have our own opinion as to which is the upper half, but you have to take a lot from a man who owns a motorcycle. When he can work up a Ford there will be no living with him.

Anyhow, we appreciate this letter as we do any that show an appreciation of our desire to help. We cannot help Mr. Meyer much, other than to talk of color advertising in the trade, but we will try for a small issue. But he seems to have the usual trouble in getting cheap stock of a good color. He has an excellent red, but the pink looks a bit funny that he is using. We have been discussing the program on account of the color, which is no way to do and yet the way a lot of people do. If you cannot get a good colored stock in the grade you want, use white until you can. Do not use sick looking colors.

The program is straight six point, thirteen em column, on a card 1 3/16 by 2 1/4. It is a handy pocket size. The top carries two trade mark cuts, one on each side of the type name, and one date to cover the entire program. As this is straight machine work, it will cost no more to date the dates. It would pay to have the hours of performance and the prices also appear. Cutting out four lines will do it neatly. The program should be so printed as to be cut out of the coming hill and it would pay to turn this over and print the other side. If the two pages are printed on a sheet at one time, and then cut apart, the impression cost will be no more than it is at present and the composition not very heavy. That will give the opportunity to use some house talk that will make more business than the extra composition. For one sheet should cost less to print with your own face, and it will save money and is a trick most printers know. You get stock double wide but only half as many sheets. You print A and B, on say 500 sheets, turn over and print the other side so that you get A at the back of B, and B on the back of A. Then cut apart and have a thousand sheets, printed on two sides with only one thousand impressions instead of two.

Copy, please.

The Movie News, of the Majestic, Grand Junction, Colorado, published announcement from this paper on censorship and the attitude of churches toward the pictures. Do you follow suit in your program now and then? You should, for there is no telling when some wild eyed reformer will use a hynernic to fall in your town and proceed to make trouble for you while he makes an ass of himself. Bent it to him by educating your patrons in advance.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising
by CLAYTON WRIGHT SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It will give all about types and topics, colors and pages, how, and paper, how to run a house program, how to frame your news- paper for maximum effectiveness, how to write form letters, posters or throw- aways, how to make your house an advertisement, how to get in a trade! business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred suc- cessful managers have told him. The book is 170 pages long and then 256 pages of solid text. All practical because it has helped others. It will help you. Handy small clasp binding. By mail, postpaid, $2.00

THE PHOTOPLAYWRIGHT
Conducted by EPES WINTHROP SARGENT

Inquiries.
Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully stamped return envelope. Questions must be typewritten or written with pen and ink.
Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstances will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Booхs.
CURIously enough, two letters come in one mail, in one a correspondent wants to know what a book is and in the other the writer argues that the word is offensive. It is. So is a book. To a reader it is about the most offensive thing there is so long as he or she keeps on reading it, and most always they persist in their boohishness.

In the first place a booh is a person who is not an author and in all probability never will be. A booh is a person who wants to buy a book or a course and right off be an author by virtue of the investment. A booh always has a dime or two whipped up and he is an author. He writes a script, doesn’t sell it and declares all stories dead of thieves and all others connected with the business, and he wants to show us how to play it, and he wouldn’t play it if he knew. He thinks that some one asked him to get rich quick writing plays and if he does not sell all he knows that it is because there is a plot in the business to get good stories—his good stories—free.

If he writes a bromide and a company hard put for stuff uses a story on the same lines, he knows that they stole his story. If some other author, as a story of a ten cent dime novel, moved to his own brilliant plot, the booh throws stones at the local picture theater and tells every one that his story was stolen and passed along to another company to divert suspicion.

A booh demands that editors and other authors teach him the business of writing, but he does not want to study. He wants the instructor to make some mystic passes and mumble some strange words so he can go right out and get a hundred a reel. He does not want to be told that work is the only way to win. He does not want to pass through initiation. He wants to have the degrees communicated instead of conferred.

A booh, too, is not grateful for good advice. He doesn’t want advice; he wants to write plays, but he doesn’t want to write plays badly enough to earn money. Very likely, he knows that there is a short cut and his advice could tell him, if he would, what that short cut is, and he writes the prize winner of contests and any one else whose name he sees mentioned. If he finds that the books that most successful script writers follow the form, but does not look back of the form to see the thought that makes the form of value. If he uses one style of writing and finds another, he tries that because this may be what the matter is. If you tell him that his scripts will not sell unless they are indented ten spaces, with five lines of space between scenes, he will thank you and believe you. If you tell him that his scripts will not sell unless his plots are good, he will know you for a liar, because his plots are good. He knows it and his friends have upheld him in his belief. They all say they are better than the stories on the screen.

Another sign of boohism is that he cannot understand that any one but he can think of a certain thought. If he thinks of a story that Adam told Eve and if some one else has the same story, and gives it a new twist, he knows that it is his stolen story “spoil’d in the chang’ing” because he knows that no one else could think of the same story or one so good.

The booh would be harmless and even, at times, slightly amusing were it not that he harmed others. It is he who loads the studios down with scripts and gives them a task it is impossible to fulfill. It is he who steals copyrighted stuff and offers it as his own. It is he who abuses the editors when they offer advice and makes them wonder what is the use of trying to help people. It is he who steals copyrighted stuff and offers it as his own. It is he who gives us the idea of giving one of ourสาธารณรัฐ known authors. It is he who sends from five to fifteen scripts of all sorts and descriptions to editors who venture to remark that they are in the market for five reel material. He is he who abuses the editors seldom make any announcement and the man who might be able to sell does not hear of the opportunity. The booh is a dog in the manger who cannot succeed because he is too jealous and who does his best to make success impossible to others. He writes technique instead of plots, he seeks pull instead of push and is a clog and a detriment generally. He cannot help it, but he must not complain if now and then we express our dislike for him.

Comfort Pays.
You may not be able to afford a workshop of your own, but you can at least plan to work under the most favorable conditions possible. It will pay you to keep a desk and chair that do not make you cannot expect to do the best possible work, for you cannot type with ease if your position is wrong. If you put your machine on a table and sit in a comfortable chair, or with your arm's reach of your machine, or with a block of keys, or with your head lower than the top of your hand. If the chair is too low, build it up. When you are seated before the machine with the forearms resting on the arm rests, and with your eyes level with the top of the machine, the back of your hand should be lower than the top of your hand. If the chair is too low, build it up. In newspaper offices there are few desks chair. Either the reporters have peculiar chairs or they are almost in the same plane, and such chairs are a temptation to sit under the chair and raise it to the proper height.

In the same way have your first and second sheets handy that time may be saved in getting what you want. Have the little conveniences that make for comfort or your story will suffer. Be comfortable and you can do better work and more of it.

Studying Scripts.
Approaching the question from a new angle, an inquirer wants to know if study of photoplay scripts will help her to advance. As a rule they will, unless read in quantities. The study of a single well-prepared script will be interesting as showing the form in which to write. A deeper study will show the manner in which one writer has handled certain problems. Could a sufficient number of scripts be obtained and studied to cover all of the problems of photoplay, then the reader would be in possession of a one-sided solution of those problems, but even then this would not be enough, for a dozen authors approaching a single plot vary enough in the problems presented by that plot so that another dozen might get still other results.

EPES WINTHROP SARGENT.
In short, professional scripts rarely follow exactly the precise rules of technique, and what is really a fall from grace may be regarded by the student as a fixed and rigid rule.

A script’s rules are the result of the trial and error from photoplay scripts, then develop your own rules for handling situation and you will have scripts with a personality. In the long run it will be the style of treatment of the theme that will sell the story, the style of handling photoplays. It is this that makes you a better writer than another, or one less competent.

Another thing, professional scripts rarely follow exactly the precise rules of technique, and what is really a fall from grace may be regarded by the student as a fixed and rigid rule.

How to Sell.
William Farmer, who is an Essanay prize winner, gives this concise history of himself:

Just a word as to my experience which may be interesting to you. Two and one-half years’ work and study. Two hundred and sixty-four rejection slips in my collection. One hundred and seventy-two complete scripts in my notebook. Not a single sale until August 16th, this year. And that was the prize winner ($100.00) in the Essanay Contest. Two doubles since at $50.00 each.

Although these rules are not found in current photoplay scripts, then develop your own rules for handling situation and you will have scripts with a personality. In the long run it will be the style of treatment of the theme that will sell the story, the style of handling photoplays. It is this that makes you a better writer than another, or one less competent.

Another thing, professional scripts rarely follow exactly the precise rules of technique, and what is really a fall from grace may be regarded by the student as a fixed and rigid rule.

Each one hundred and seventy-two scripts without a sale seems a lot, but we’ll venture the prediction that Mr. Farmer will find that the writing and selling of his twenty scripts makes knowledge thus gained will enable him to sell many times two hundred dollars’ worth if he continues to keep his ego in proper subjection. That was the real lesson to learn: that it is not what seems good to you, but what seems good to the editor that sells, and that only the unusual seems good to him. Hundreds of you who think you are writing great stuff are gridding out real talent; you do not know it. When you do, you will improve the grade of your work, if it is in you, and then you’ll sell.

Changing.
Lately Roy McCordell got all “set up” because his stuff was rushed through. He studied his work almost to the point of extermination, but we expected it. At the same time Mr. McCordell calls attention to the greatest evil in the business, the gnawed-to-shreds exciton of entire stories. Some directors have a passion for improving and cannot and will not leave a story alone. Almost all of them overproduce footage. They are sure to be trim if they get a good start. Some are said to contribute about, but that he didn’t. He could not be charged with lack of understanding, either, for two one-reel stories had been trimmed down to let the pictures work. He was editorial and we would know what it was all about, either.

As to footage, it is seldom that a subject is made within the limits unless it is very weak. An average full length story of 2,500 to 3,000 feet and will either trimmed to about 900 to let in the leaders or will be padded to get a two-reel story that must be druggy. It is not so long ago that we overheard a director remark that with nine reels they still to make he already had 1,200 feet, and as though that were not
Deeds, Not Words.
Don’t sit in the theater and tell yourself that you can write a better story than the one you are looking at. Don’t sit there. GO RIGHT HOME AND DO IT.

Similar.
If you went into a grocery store to purchase a pound of lamb and the grocer had none, would you buy a quart of sweet pickles you didn’t want just for the sake of buying something? Then why do you send one reel-stories to a company that advertises that it does not want anything but three to five reel stuff?

Your Library.
Build up a little library of working books if you are going to stick in the game, but spend your money judiciously. Try and see a book in the library and decide whether you should order a copy. A man may have a reputation as a writer and still be unable to communicate his methods to others and he may lack utterly the teaching quality. Most clinicians of books know about the good libraries, and you can see them there.

And do not merely get playbooks. Get a Thesaurus to enlarge your vocabulary, get a good dictionary, a geography or better still, a good atlas, a couple of books on story writing and one or more on the drama as an art. Build up slowly and carefully, and presently you’ll have a shelf of books that will help you and will not merely represent money spent for junk.

Titles.
Some day when ideas will positively not come and you don’t know what to do to occupy your time, take a few pounds of back numbers and sit down and read the manufacturers’ advertisements. See the titles they use and how they use them. See how nicely a short title can be worked up in the advertising. See how another is too long. See how catchy this one is and how dead and uninteresting its companion may be. First thing you know the day will be gone and you’ll have an entirely new idea of title writing as an art. If titles do not interest you, you can better understand that perhaps your titles may not interest others and so work a title with a new and not a "cute" one or a "clever" one but a good one, will set the editor reading your synopsis more than half and will make him want to buy the story.

Maybe, too, the study of titles will suggest some plot ideas to you. It certainly will not be time wasted.

Making Action Work.
Don’t get the idea that any old action that tells your story is good enough action. Get the best, for that is apt to be none too good. Each scene is supposed to advance the story one point, but you can tell this point in action that will have also a direct relation to things to come and bolster up or emphasize what has already happened. Write each scene, not once but many times, using practice paper, before you select that version that will give you the fullest value without adding to the footage.

Comedy.
Don’t think that your story is going to be funny just because you have written a lot of funny scenes. Make the action amusing, the action of the players and the action of the plot, and you will not require so many leaders and your written play will look less like the manuscript of a book.

Heavens! No.
Lots of times we have had to tell authors it will not add to their story to have all the amusing things done again. A certain impatient would want to know if we think that the purchase of a picture camera selling for $15 will help him to understand camera limitations. It will in a way. He will find that the camera mentioned has more limitations than even Carl Gregory ever heard of, but to try and run one of those boxes is more apt to qualify the operator for the insane asylum than authorship. If you pay from $50 to $200 for a box you will, in the course of a few years, learn three or four things that will be useful from the writing end, but those toys are not going to help in the least.

Technique of the Photoplay
(Second Edition)
By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of the stage and screen and several sample casts.

One hundred and seventy-six pages of actual text. In cloth, two dollars. Full leather, three dollars. By mail postpaid. A remittance for the amount due including the registration is desired.

Address all Orders to
THE MOVING PICTURE WORLD
12 Madison Avenue, New York City
Projection Department

Conducted by F. H. Richardson

Manufacturers’ Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 117.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What is the ideal shutter? What test would you apply to determine whether or not the outside shutter of your new machine was of the right proportion? Is shutter proportion altered by local conditions? How would you proceed to determine the best place to place the outside shutter—how far from the lens?

Roll of Honor on Question No. 111.


I have selected the reply of Brother Griswold as best suited for publication.

Reply to Question No. 111.

By John Griswold, St. Louis, Mo.

The Question: What do you understand by "undercut" sprocket teeth? What do you understand by the intermittent movement? By momentum? What effect have these two on projector construction? What are the effects of undercut and hooked intermittent sprocket teeth?

The Answer: "Undercut" sprocket teeth mean that the film has cut a groove at the base of the sprocket teeth on the side which comes in contact with the film. If this wear continues long enough it will gradually wear the metal away until the tooth becomes "hooked," or, in other words, loses the form of a rather straight hook. Put another way, the side of the tooth next to the film becomes curved, the amount of the curve depending upon the amount of wear. I understand the term "intermittent movement" to comprise those parts most intimately connected with imparting movement to the strip of film between the two loops, viz., the star and cam, their shafts and the intermittent sprocket. In some cases the oil well and casting upon which the parts are assembled must also be included. Inertia is the application of the law which says that a body continues in a state of rest or in uniform motion in a straight line until compelled to change that condition by some outside force. Applied in practice to the intermittent movement this means that inertia represents or is equal to the force expended in starting the intermittent sprocket, star and shaft, and bringing them up to full speed (neglecting the item friction). Momentum is known as the "quantity" of motion, and is measured by the product of the mass of the body and its velocity. Applied to the intermittent movement it would mean the tendency of the intermittent sprocket and the various moving parts to continue moving. The flywheel produces steadiness of movement by reason of the fact that it has momentum. The intermittent sprocket has momentum, and as applied to the intermittent movement this momentum represents the force, including friction, expended in bringing the intermittent sprocket and the film to rest.

The effect of the two on projector construction is that a balance wheel of comparatively large mass must be connected with the cam shaft in order that the inertia of this heavier mass will tend to maintain the mechanism in uniform, even motion, with the least possible amount of unsteadiness. But for the fly wheel, due to the alternate inertia and momentum of the intermittent movement, the motion would be very unsteady. Another practical effect is that it compels the construction of an intermittent sprocket with the least possible amount of weight consistent with rigidity.

The practical effect of undercut and hooked sprocket teeth is unnecessary wear on the sprocket holes of the film, probable unsteady picture, and to create a tendency for the sprocket teeth to climb out of the sprocket holes, and thus lose one of the loops.

New Automatic Stop.

D. D. Daniels, Richmond, Virginia, has presented to the department an invention of his own, designed to automatically break the motor circuit of motor driven machines, and to automatically cut off the light from the aperture should anything go wrong with the film.

Mr. Daniels does not want the device shown in illustrated form at this time. However, I have carefully examined the device, which is remarkably simple and quite positive in its action. It will instantly operate should anything happen, such as the breaking of the take-up belt to cause the film to hang between the lower magazine and the lower sprocket, or should the film break or stop by reason of ripped sprockets.

This department has had at least twenty-five inventions of this character presented to it during the past six years, but that of Mr. Daniels’ is the "simpler example" in the item of extreme simplicity and positiveness of action. We recommend it to the fraternity, and trust that a little later on we will be able to show you through drawings and photographs, exactly how the thing operates.
Projection in St. Louis.

Verner Hicks, Marion, Illinois, says:

"Some weeks ago I visited St. Louis and, knowing that you like to have reports on projection, here is what I saw. On my first visit to the Lyric, a nice little picture house, there was brown light at the bottom of the picture, which kept creeping up until it reached the front of the picture. When I inquired, the operator would feed his carbons. This not only happened once but several times. (Blame it on the manager.—Ed.) I went in the Strand and found projection was much better, but they had two breaks in one reel. The pictures were run in something like thirteen or fourteen minutes per reel. (Much too fast.—Ed.) The curtain seemed to be in bad condition. At the Strand I found better projection, with a fair curtain, and the speed approximately seventeen minutes. The Grand was good, but the operator himself seems to be all right, but he stood in need of a new machine or a lot of repairs, or at least that is what the picture and racket indicated. Nevertheless after I had seen the number of St. Louis theaters and after serving the work, I did not find a single one of them where I felt I would like to transfer my pictures to my own screen here in Marion. Of course that sounds statistical, but it is not meant that way. It is just a statement of fact. As far as the projection department is concerned it is the first thing I turn to when the work arrives, and I have been reading it for more than five years.

I hardly think the report can be fairly said to represent the conditions in St. Louis. I don't believe the houses mentioned are representative St. Louis theaters. St. Louis is one of the foremost cities in the country and, while this is the first direct report I have had, it is my reason to suppose that projection in that city is not up to the average. The St. Louis men are, I understand, pretty thoroughly organized, and I also understand that conditions are very good. Aside of being outside of a big city, projection in that city is not up to the average. The St. Louis men are, I understand, pretty thoroughly organized, and I also understand that conditions are very good. Aside of being outside of a big city, projection in that city is not up to the average.

If you check and you try to rock with your finger, and you set it up tight when the machine is cold, the expansion of the parts as the machine warms up will produce undue friction. It doesn't necessarily follow, however, that the problem of the intermittent sprocket will produce an unsteady picture, but it "leans in that direction," and will do so if the tension is the least bit slack.

New Ordinance Introduced.

On December 7th the following ordinance was introduced in the Board of Aldermen, New York City:

"A law providing for license fees for license to operate any moving picture apparatus and its connections in The City of New York.

"The following ordinance was submitted by the Board of Aldermen of the City of New York as follows:

"Section 1. Any person applying for a license to operate any moving picture apparatus and its connections in the City of New York shall, at the time of his application, pay to the officer authorized by law to examine the applicant and to issue the license, an examination fee of two dollars and fifty cents ($2.50), and if after such examination a license be granted, the applicant shall pay in addition, upon the issue of such license, a license fee of two dollars and fifty cents ($2.50). The fee of two dollars and fifty cents ($2.50) paid by the applicant before taking the examination shall be retained by the officer authorized by law to conduct examinations of applicants, whether the said applicant passed the examination or not.

"Sec. 2. Every moving picture operator of moving picture apparatus and its connections in The City of New York shall pay an annual renewal fee of one dollar ($1) for each annual renewal of his license.

"Sec. 3. All fees received by the officer authorized by law to conduct examinations of applicants for this ordinance shall be returned to the Comptroller at the end of each month, and by the said Comptroller paid into the City Treasury to the credit of "Moving Picture License Fee," to be reduced at the rate of one dollar ($1) per month.

"Sec. 4. This ordinance shall take effect immediately."

This ordinance was prepared by Commissioner Williams of the Department of Licenses and is to go into effect on the 1st of January, 1915, as was announced by a letter, from which the following is an extract:

"Under date of April 6, 1914, I submitted to the President of the Board of Aldermen a proposed ordinance to provide for fees for examination and licensing of moving picture operators. These duties are imposed upon me by Section 232A of the Charter, but no provision is made therein for the cost of the service.

"The proposed ordinance, which I now resubmit, failed of passage, perhaps was not clearly understood, was not strongly supported. The work itself is mandatory, and cost the city some $6,000 or $7,000 per annum. We license each year from 1,500 to 2,000 operators, and in addition we examine over 1,000 applicants who are rejected because they fail to prove their competency. Many of these are non-residents of the State.

"If we are permitted to collect the fees now proposed we may make our work of examining and licensing self-supporting.

"The operators are quite generally in favor of the plan I propose, and the only serious objection may be expected from those who wish to be at liberty to take examination after examination at the city's expense in the hope of ultimately securing a license.

"This department believes that the position of the Commissioner is correct, and that the proposed fees are, under the conditions, reasonable. As has already been pointed out, we would prefer an ordinance which placed all the cost, except the renewal, on the incompetent, but that, I am told, would be impossible to bring about at this time.

No More Books Needed.

J. H. Marchand, Baton Rouge, Louisiana, sends stamps for the last question booklet, and says:

"Hurry up the new Handbook! Can you refer me to some good electrical works?" I have the Hawkins' Guide and the Handbook. Have been operating for almost three years in the same house, after spending one year as an operator. Have charge of an 8x10 engine with a 12 K. W. direct connected generator, and I believe I may say that I understand both thoroughly. I think I have been doing what many others have, viz.: letting the other guy answer the questions. The department is great, and the M. P. World a great aid to the whole theater.

Yes, I can recommend lots of works on electricity, but, in my judgment, the Hawkins' books (send and get volume No. 9, just out; price, $1.00) and the third edition of the Handbook, which we are rushing along as fast as we can, will meet nearly all the real requirements of the operator.

From Lincoln, Neb.

T. C. Shipley, Lincoln, Nebraska, writes:

There seems to be a general shaking up down here. Two of the houses have been remodeled and redecorated, and one was installed two modern projectors. Projection is, as a rule, good, and in two of the houses it is excellent. Is it not true that a great many operators overlook the matter of circumferential play in the intermittent sprocket? I have noticed that many have a continually jumping picture, and when asked why they don't tighten their eccentric bushings they reply the sprocket should have circumferential play. I have always kept them set pretty close and have never experienced any wear above the ordinary, also have been perfectly satisfied with the resultant steadiness, I believe an operator cannot pay too close attention to his intermittent movement. I thoroughly appreciate your attitude with reference to high class projection, for not until the operator is classed and looked upon as an expert, who is skilled in his line, will we get really satisfactory conditions and high class results, or the best possible monetary return. The operator should have not only a good working knowledge of his machine, but also of photography, electricity, optics, physics, and mechanics.

Yes, it is entirely possible to overdo the matter of circumferential play in the intermittent sprocket, and doubtful a great many operators do that very thing. The intermittent sprocket is only one of the cases of FULL circumferential play, but only enough so that when the machine is cold you can just barely feel the movement of the sprocket when it is on the gear, and when you try to rock it with your finger, and you set it up tight when the machine is cold, the expansion of the parts as the machine warms up will produce undue friction. It doesn't necessarily follow, however, that the problem of the intermittent sprocket will produce an unsteady picture, but it "leans in that direction," and will do so if the tension is the least bit slack.

Labor Day Parade.

Local Union No. 173, I. O. T. S. E., Toronto, Ontario, sends in the accompanying photograph of the local taken on Labor Day. The photograph graph the turn-out they made in the parade—a very creditable one. It will be noticed that the banner bears the names of ten members who have exchanged the crane of a moving picture machine for the crane of a machine gun—in other words have gone to war.
Film Mender.
Mr. William Kunert, Minneapolis, Minnesota, has presented to the department for examination the first of a line of mending devices, which is herewith illustrated.

This little device, I am told, costs less than $2.00. The splicer is entirely practical, and we certainly would recommend the operator to make a far better splice than is ordinarily made by hand. At the end is a knife with which the operator may run the stub end of the proper length. The scraping is then done over the lower knife, and the reason for the thing is ready to make the splice just right as to width. Taken altogether the mender is compact, practical, and, above all, appeals to the trained man.

Made in quantities, Friend Kunert should be able to sell them very reasonably, and, that, in the past, has been the trouble with most film mendders—they cost too much money.

Right You Are.
San Francisco, California, requests the department to place him in communication with a dealer who can supply him with high grade lenses, as his manager has instructed him to get the best there is, with cost a secondary consideration. He also wants a supply of house hold cinema. Yes, a piece of inflammable film placed between N.I., using ordinary cement, will hold for several days. With regard to the projection department, why when the public schools, the libraries and colleges close, do we expect to close the department also? We can no more stop work of the kind you are doing than we could stop other educational works, nor should we wish to. Only those who understand how much work does and want us to go back to the dark ages method of doing things. Go as far as you like with this letter, as I must deliver the goods or look for a new job, and I surely need the $37.50 per week the manager hands me.

I have not given this brother's name because, whereas the projection department has a great many warm friends in San Francisco, still I am told there are a few who take the trouble still to hold to the right minded view, and object to the dissemination of knowledge pertaining to projection. I don't like the idea of having the community lose any possible controversy the name is suppressed, and names from that city will continue to be suppressed, unless I am specifically instructed to use them. I have an abiding admiration for the San Francisco local, because it has "done things." I am glad to have the friendship of such men as Woods, Dolliver, Hoye, Freddy, and many other men of the City of the Golden Gate. I would like to be able to call every single member of Local 162 my friend, and some day I have not the least bit of doubt but that I will be able to.

From the Town a Certain Thing Made Famous.
Identifying the title a little more clearly, since Wisconsin comes the following notes with regard to projection.

"Majestic," Grand Avenue, runs vaudeville, with one reel of pictures to start. It has excessively oblique projection from the upper gallery. So that makes objects on the screen appear absolutely tiny; also a portion of the picture is out of focus, and a chorus slide must be focused as the song is sung. The light is good and the screen unusually large. The screen is rather too long. Prices, 25, 35, 50 and 75 cents. "Orpheus," Weils and Third streets, runs vaudeville and pictures. Has excessively oblique projection, but a good light and a fairly sharp picture, considering the steep angle. Prices, 10 and 25 cents. The "Alhambra," Grand avenue and Fourth, has oblique but good projection. Uses a string of announcement slides for this and other theaters in the circuit. The screen movements are well timed. Excellent music, consisting of an orchestra and pipe organ. Price 10 cents. Tried 10 and 20 cents a year ago, but soon went back to ten. The "Strand," Fifth and Grand, has fine projection, with the exception of an occasional racing of the film (five reels in 38 minutes). Good orchestra and pipe organ, although of late the orchestra is somewhat remiss on quick cue, and at times too loud. Admission 10 cents. "Vaudette," on Third, is a low, narrow house with fine projection, and good music; the "Sound Man" is half the show. The "Move to the West," theater, beautiful square front wind certainly would enable the finest in the city. Admission 5 cents. "Princess:" Third street, opposite the "Vaudette," has the machine square with screen. Projection and good music; but fan arms are row near screen partially obstructs the view. Prices 5 and 10 cents. The "American" is long and narrow, projection being from upper right hand corner, which produces an obliging stone effect. The results are, nevertheless, good, as is also the music. Five-cent house. The "Toy," Second street, is owned by a vaudeville man. It is both narrow and well ventilated. Has a good rather sombre oriental effect, and is cozy. Good square projection and music. Operating room ports, however, are vertical, instead of horizontal. Fifty cents from 8:30 P.M., which will soon be changed to 20 cents from noon to 11 P.M. The "Jackson," Jackson street and Ogden avenue, costs 800. Its manager

was, for twenty years, manager of the Pabst theater. Good square projection; professional piano player, but somewhat lacking in martial music and quick cueing. Its rotary converter, or whatever it is, can be heard by the audience much of the time. A rather long string of announcement slides. Price, 10 cents. The 'Butterfly,' Grand avenue, has good projection. Of late there has been some alteration in the projection, as the spirit, orchestra and pipe organ. Front now being renovated. Price 10 cents. The "Theatortum," Grand avenue, is one of the oldest houses, having good projection and good music. Prices 5 and 10 cents. The "Liberty," 27th street, has a very cozy interior for an 800 seat house. It is one of the best managed theaters in the city. Good sound projection and fine three piece lady orchestra. This house has set the pace for many of the M. P.'s in this section of the city. Admission 5 and 10 cents. The "Colonial," 15th street, is a very cheap and cozy 800 seat house with good projection, though the light might be somewhat improved. It runs too now and then a little off on cue at times. Prices 5 and 10 cents. The "Comet," on North avenue, has good projection, good music, and is one of the most comfortable in the city. Prices 5 and 10 cents. The "Violet," 24th street, has good projection and good music. Running a race with the Lexington, which has the whole theater light and good projection in all the downtown theaters, but they all race the films many times of late, making marching columns step like puppets. Average time of reel 17 minutes. We have read some comments of the theaters on the north and south sides. The foregoing sounds like a very fair statement of conditions, and aside from the racing of the films it is distinctly creditable to projection in the mysterious city made famous through a liquid process.

Good Conditions.
William Sweeter, Syracuse, New York, says:

Dear Old Friend of the Operator: It is about a year since I last wrote, but I am still again. Since that time things have improved wonderfully for the Syracuse operators. We are organized, Local 574, A. T. M. E. O. D., 1, A. T. M. E. N., and are getting this for the gala.

Good wages, good times. I believe we are all pleased with our scale, hours of work, etc.—at least I know I am. As a result of the better conditions projection is improving, we have yet to remember that fellow takes more interest in his work when he feels he is being treated fairly. Have just overhauled one of our Powers Six machines, and it is running fine. Want to get one of the "Handbooks" as soon as they are published. We have our old one yet, but I hope the new one will soon be off the press. Don't see any answers to the questions from Syracuse, so I see I will have to get busy.

Go as far as you like brother—with regard to the questions, I mean. I am very glad indeed to know that Syracuse operators are enjoying good conditions. It is improving, and I have not had time to get around much. My compliments to the members of your local. If at any time the department can help them they have but to let us know. I am glad to see the spirit lives. We are rushing the book as fast as possible. It's going to be SOME book.

Union School.
M. Nosti, Tampa, Florida, sends in card which is self-explanatory. Many thanks for the information.

On the back of the card is the following notation, written in ink: "Lessons from Mr. F. H. Richardson's Motion Picture Handbook and the Hawkins Electrical Guide." This is a good stunt—the union school, I mean. Presumably the punch marks represent attendance.

We will ask: Can you recommend other books besides the Handbook and Hawkins' Guides? Almost every member of our local is of more than passing interest, but it is not a work which would help the operator to any considerable extent in his practical everyday work.

In addition to this, "Optic Projection," by Simon Henry and Henry Phelps Gage, is an excellent work, in that it is well thought out. It is well done but not a work which would help the operator much.
December 25, 1915

THE MOVING PICTURE WORLD

2365

Many Thanks.

We are in receipt of a fine large package of pecans and the following letter from Sherman, Texas:

operators at this city (Local No. 250, I. A. T. S. E.) have sent you a dose of pecans by Wells, Fargo Express. Get the Mrs. to build you a good fire in the fireplace and present you with a little pecan cracker (Whooops my dear! no Fireplaces in N. Y.—Ed.) and rest easy for a few cool evenings thinking of the boys of 250, who are all waiting for the new edition of the Handbook. Everything is progressing nicely with the men of Sherman, being 100 per cent organized. We wish both yourself and the department the greatest possible measure of success.


For all of which accept the editor’s most sincere thanks. The pecans are good, but what is worth to me at least a thousand times as much is the spirit of cooperation and understanding which has united the men of local 250 to send them. You boys don’t and can’t know or realize how hard I have worked, or the opposition and even abuse I have withstood in the effort to try to benefit the craft, but such things as this go far toward re-establishing my faith in the common sense and good judgment of operators as a whole.

As to the new Handbook I am mighty proud of it, but I fear it is going to cost considerable more than I wanted it to. The manuscript and cuts begin to look up to eight hundred pages at the very least, and I don’t see where I can cut anything down without doing injury to the work as a whole, and that I won’t do. However, I think even the most skeptical will be satisfied that, if it takes from eight to nine hundred pages to cover the subject of projection and the things allied thereto, then projection really must be quite some proposition after all.

What Nonsense!

From the Sterling Camera & Film Company, New York City, comes a letter signed “Harpo.” It reads as follows:

In a recent issue of your department the question of the speed of the projection machine was referred to by an operator. All modern projectors are geared for standard action, and nothing has ever been said about variation of speed. (Guess you didn’t read the department or the Handbook very closely.—Ed.) There is and always has been a simplified standard of speed regulated by the action of the hand crank, but the motor arrangements are adjusted for almost any speed. All pictures are made to be projected at this standard speed, there being no change of speed for action at any time, no matter what the action of the picture may call for. The motion picture cameraman judges the action varies the speed of his camera on that when projected to the screen at standard speed perfect results are developed. The average speed of the cameraman when photographing is 104 turns of the camera crank to 52 feet of negative, two turns of the camera handle being equal to one foot of film, or eight pictures to the turn. Perhaps you have noticed on the screen the rapid movements of some of the objects in a comedy when people almost fly. The speed of the projection machine has nothing to do with this, it being supposed to be run at standard speed. There seems to be too much of this projection machine operator trying to regulate the action of the picture, and in many cases they completely spoil the effect. Let the projection machine operator study and stick to the profession of projection, and use standard speed, and the picture will always be right. If the light, focus, lenses, and condensers are O. K. there will be no trouble.

Well, I have given this letter space, although it is sadly jumbled, and written by one who, however well acquainted with camera practice, has a wealth of things yet to learn about, and appreciation. I am not prompted to comment, but leave Friend “Harpo” to the tender mercies of our correspondents, who will, I am sure, “fix his clock” for him good and plenty. I will, however, say that the operator is very much “sticking to the profession of projection” when he regulates speed, and that, at least, to some extent, helping to eliminate the mistakes of cameramen.

Inspect Your Apparatus.

J. Schuch, Jr., Whiting, Indiana, says:

Referring to inspection of operating room apparatus, ambitious and energetic operators realize it is important, but there are, nevertheless, others who apparently work under the impression that a little oil now and then will, until finally the apparatus bucks. Recently, I made a test of the electrical equipment in an operating room and found the leads of one lamp to be heating, while those to the other, though of the same size and carrying the same ampereage, were not. This heating was later found to be due to a loose connection at the auto-transformer. After tightening the connection the leads no longer showed excessive heating. This is the case where inspection could have prevented the trouble. I believe every operator should make periodic inspection of all his apparatus.

Well, Brother Schuch, I have suggested this same thing to these many times, but once more probably won’t do any harm. Certainly operators should look their apparatus over carefully at stated periods, and those periods ought to be not longer than twelve a week where the show runs from eight to ten hours a day. I was rather amused at your statement about operators not using enough oil. Possibly some of them don’t, but I am sure for every operator who uses something like five times too much. There is a happy medium in the matter of oil, and that medium is one drop on a projector bearing, and that drop repeated (assuing good oil to be used) for about every three hours’ run.

What Would I Suggest?

Fred Smith, Toledo, Ohio, says:

I am 69 amperes A.C. through Fort Wayne compensator; % blue carbons; 25 E. P. objective lenses (markers name not on it) and two 7½-inch plano-convex condensers; 18 inches between front condenser and film. My conditions do not jibe with Table No. 3 in October 10th issue, because the effective opening in my objective is 1½ inches, and its back focus 4 1/2 inches. What would you suggest in a case of this kind? I have one of your Handbooks; it has been a great help to me.

Why, my brother, the answer is obvious. Put a sheet of white paper inside the mechanism 4 1/2 inches from the aperture and see how much light the lens sawed-off lens lets get. That will be your answer—an objective of larger diameter and I would suggest not less than 2½ and preferably a 2 1/4-inch opening, which latter the Gumbusch-Beck and 3 1/2 P.E. lens boss—I am not sure about the Bosch & Lomb. If the old Handbook has been a great help to you, the new one ought to help you five times as much.

Coghlan an Operator.

Joseph Coghlan, a member of the New York City Examination Board, who does a large share of the actual examining of candidates for licensing, is an electrician. I have just discovered, however, much to my surprise, that not only is Friend Coghlan an electrician, but he is also a moving picture machine operator, being first licensed in New York City in the year 1908—even before the days of the license card. His original license was written on the Department letterhead and signed and sealed by Mr. Wynkoop. It bears the date November 5, 1908. Mr. Coghlan was at that time employed by the Cameraphone Company, demonstrating their machines. He has, as I understand it, done some operating in theatres.
Inquiries.

QUESTIONS in cinematography addressed to this department will be re-answered by mail only, and answers in stamped envelopes will be charged to the inquirer. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recom- 
mended editorially until the value of such appliances has been demon-
strated to its editor.

Motion Picture Photography for the Operator.

M
otion picture operators are, I believe, interested in one way or another in motion picture photography. I have met many opera-
tors who were very much interested in photography and the work they have shown was almost always on a sufficiently high

grade. Especially fine have been some of the lantern slides which I

have seen turned out by operators who are amateur photographers. Many of them were artifically toned or colored by the men themselves,

and generally depicted places or events of local interest, which they

had exhibited in their shows as added attractions.

Many operators have purchased motion picture cameras for them-

selves and have added materially to their income by filming local events for exhibition in the theatres of their home town. All of the topol

ical or newswEEKLYS are ready to purchase negative films of subjects of national interest and, while we do not all live in localities where pic-
tures of such events may be obtained, except at very long intervals, yet many ingenious camera men have discovered common things in their own territory which, when carefully taken and titled proved of general interest and saleable to some of the big producing concerns. Beautiful scenery and places of historic interest are in greater demand than ever before. The European war has cut down the supply of available foreign scenic stuff and awakened an interest in the American public to the extent that the American First! is a slogan that should stir a thrill of real patriotism in the breast of every American citizen, and the motion picture is pre-eminently the medium of showing to the great masses of our people who, for one reason or another, are not able to travel, the almost unknown grandeur of our own United States.

Everybody who has had the good fortune to see the wonders of America enjoy the many memories recalled to them by a picture of their past travels.

Motion picture cameras are costly pieces of apparatus, it is true but the operator who wishes to begin modestly and is willing to start with a camera that, while being a long ways from a profes-
sionally made appliance, is a very remarkable machine an operator can purchase one of those amateur instruments for less than a hundred dollars.

It is not necessary that the owner of a camera should develop and print his own pictures, although, doubtless, many of the ingeniously

and mechanically inclined among you would be highly interested in doing your own work. If you can take and finish pictures with an ordi-
nary camera, you can do the same with a motion camera.

You may say that the motion camera is a mystery to you and that you do not know where to get the necessary instructions. If you are a

conscientious operator, you must read some of the leading trade peri-
doicals. They carry advertisements of motion picture cameras and apparatus, and the Moving Picture World publishes each week this page devoted to motion picture photography. That department is devot-
ed to the advancement of the art of cinematography and the instruction of its devotees. It is not intended as a school to train aspirants for camera jobs; the field of work for professional camera operators is a very small one, comparatively, and calls for men of highly specialized training and unusual ability. But there is, however, a big and broaden-
ing field for local talent that need not in any way conflict with that of the strictly professional studio camera man.

The enormous development of the motion picture industry has aroused the interest of millions of people and there are thousands of subjects of purely local or sectional interest which, while they are entirely outside the range of work of the big studio or factory, yet would be a profitable employment for the man who has the preliminary training that the motion picture operator must have acquired.

Consider such things as a parade, a cornerstone laying, a football or baseball game, anything that brings out masses of people to see and hear men of great local importance, arrange to take a picture and, unless you are a man of considerable sum, or, better yet, in certain instances, play it for a certain percentage of the box office receipts. Get as many of the local people in the picture as possible; most of them will come to see how they look on the screen.

Some camera owners have been very successful in making arrange-
ments with local papers to conduct a popularity contest, after which

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Music for the Picture
Conducted by S. M. BERG.

A Word of Warning
By S. M. Berg.

I T WOULD indeed be fitting at this time to approach a topic that is without doubt of utmost concern to a great many musicians who are engaged in the motion picture industry by playing for the film. It is entirely safe to say that the majority of these are unaware of the fact that they have been "marking time" since they entered into their present profession. Now that the opportunities which are theirs for the taking will have ceased to exist unless they break away from the lines of least resistance which they have been following. It is to this majority that a word of warning must be directed.

Conditions in the United States for the past five years have not been very good for musicians in general and many turned in desperation to motion pictures, realizing that, although the salaries were small and the hours of service long, the positions were fairly steady. Many of the foremost orchestra directors playing in the largest motion picture theaters of today are from those pioneers who years ago swallowed their pride and took up a work they had previously despised, bringing to the picture some of that experience garnered in the hard school of the spoken melodramatic days. It is not to such men that this warning is addressed, however, but to the younger generation.

Music for the motion picture has opened up an enormous field of opportunities to the musician who will attempt to adapt himself to its requirements as he is not limited to one character of composition as might be the case were he playing at some mediocre restaurant, cafe or dance hall. In a musical score lately prepared for an important feature film there was incorporated part of the Uvarak New World Symphony, a movement from Tchaikovsky's Pathetique Symphony, II Guarany overture by Gomez, etc. For the successful execution of such a work qualified musicians must be engaged or the result will be disastrous. How many musicians at present leave their instruments at the theater at the end of the day's work or when they do carry them home never open the case until they return next day? Let these men be warned.

The day past when a person just able to touch an instrument can find a job in a picture theater orchestra. Continued study will be needed on his part to fit himself for this work, and if he will concentrate his efforts no difficulty will be found in securing a satisfactory position. Musicians must realize that in this day of mechanical players and reproducing instruments everyone is acquiring a knowledge of the highest grade of musical compositions and how they should be interpreted. In every audience there is always a large percentage of patrons that are acquainted with some of the numbers played and will express their dissatisfaction if they are crudely rendered.

There has been lately released a film dramatization of "Carmen," for which the operatic score of Bizet was rearranged and adapted. But when a certain theater's orchestra, which we shall not name, attempted to perform the same they found it was beyond them, and something easier, but inappropriate, had to be substituted. The result was, of course, that the entire orchestra was discharged, though this combination played certain pieces with which they were acquainted fairly well and with expression and at times handled a picture with some taste. Proving conclusively that they had experience in the work, and if they but had the forethought to attempt to improve themselves technically, their positions would have been permanent and secure. No theater manager or proprietor desires to make changes in his staff, as he appreciates the difficulty in breaking in new men.

Just as the architect of today incorporates the artistic ideals of the ancient Greeks and Romans in his work to suit modern taste and requirements so must the musician who would keep in the vanguard of the rapidly-rising standards of moving picture study to become proficient in the intelligent interpretation of the works of the masters.

Musical Setting for "Rosemary"


This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play and in overcoming that chaotic condition encountered when the film is not as available an hour before showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitionists in general and wish to be prepared to present a musical score that will contribute to the success of the feature picture, the following suggestions are offered to "Rosemary" were prepared by the photo-play department of the Yew Musical Society of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or the descriptive action (marked D). Further inquiries concerning any phase of the work of the orchestra leader for the photo-play theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Dorothy Cruikshank is secretly in love with Captain Westwood, so the Jagram and Gomez are among the players to take with them at his wedding. Jasper Thorncliffe, who falls in love with Dorothy. Realizing their disparity in age, he gains the parents' consent to the eloping couple's marriage. Years later, Sir Jasper Snds in an Inn a page of Dorothy's diary, and a sprig of Rosemary, which he had secreted there long before.

The period of action is old England. A pleasing love story with several scenes of comedy.

Note particularly: Two comedy struggles between two aggressive old men at 84 and 30. Storm scenes from 171 to 29%. Coach gallop at 47%. Filming carrots from 2% to 62. S. M. Berg is conducted at 70%.

Scheduled Time: Five reels (about 4,500 feet), 72% minutes.

The theme selected is "Rosemary for Remembrance"—Lady Arthur Hill Mant.

Time: Sub-title or Descriptive Cue.

D O Opening. (Piano only).

Music. Rosemary for Remembrance. (Ballad) (Theme) "Lady Arthur Hill Mant"

31⁄4 T Jagram's book on navigation, agitated Cruikshank.

31⁄4 T Minnille's Inn.

84-D When Jagram and Cruikshank see each other. (Dora Jagram)

9 T Dorothy consents to an elopement. (Repeat: Rosemary for Remembrance) (Theme) "Dora Jagram"

11 ¹⁄₄ T When Cruikshank comes to Dora Amoureux. (Dora Jagram)

23⁄₄ T "I am William Westwood, Bat de Noce—Burgemein Sir." (Allegretto sostenuto) (Theme) "William Westwood"

23⁄₄ T "Daddy, I can't go further, etc." (Storm effects continue) (Theme) "Dora Jagram"

26 T "I, sir, am Capt. Cruikshank." (Theme) "Dora Jagram"

28 T After many sea tales over the greg. (Theme) "Dora Jagram"

29 T The best boat seeks rest. (Theme) "Dora Jagram"

30 T A spring of Rosemary. (Theme) "Dora Jagram"

30 T Off for London. (Piano only)

31⁄₂ T They stop at Minnille's Inn. (Theme) "Lady Arthur Hill Mant"

31⁄₂ T To the bride's health and happiness.

20⁄₄ T When horse knocks candle Fire agitato No. 1. (Fire scene) (Theme) "Lady Arthur Hill Mant"

20⁄₄ T Epilogue, Happiness of years. (Cunonettone—Burgemein) (Allegro Moderato) (Theme) "Lady Arthur Hill Mant"

21⁄₂ T Rosemary, that's for Remembrance. (Theme) "Lady Arthur Hill Mant"

21⁄₂ T "Don't be silly, William. I repeat: Rosemary for Remembrance, or you are just behind the door." (Theme) "Lady Arthur Hill Mant"

25 T "She's not indifferent to me, Jagram." (Theme) "Lady Arthur Hill Mant"

25 T "There, it's gone. Strange Souvenir—Germans hands, etc." (Theme) "Lady Arthur Hill Mant"

28 T "To the bride's health and happiness.

28 T Fire agitato No. 1. (Fire scene) (Theme) "Lady Arthur Hill Mant"

28 T The End. (Theme) "Lady Arthur Hill Mant"
Heavy Work for Two Stars

Thorton Fisher Does His Best with Two Heavy Problems Which Both Essanay Players. By Margaret J. MacDonald.

IN CASE you don't believe it, the wild-eyed young woman sitting in the box car in the accompanying cut is Edna Mayo, trying to relieve a weighty situation after a man nerger suggested by the artist. The young lady has lost none of her piquant charm at the pen hand of Mr. Fisher, but she has, as you will see, assumed the expression of a hunted fawn, and there's a reason.

Between New York and Chicago stretch several hundreds of miles. At one end of the road lies the Essanay studio and the director endeavours to produce a “second to none” film edition of “The Strange Case of Mary Page,” while at the other end is Miss Mayo’s modiste demanding the young actress’s appearance at the Lucile establishment every Friday, come what may. Lady Duff Gordon “waits for no man” or woman either; and so Director J. Charles Haydon from Thursday until Monday of each week for the next month must be content to cultivate the virtue of patience, while his leading woman and the New York modiste confer at far end of the trail as to the style and fit of the gowns to be worn in this particular production. And what of Miss Mayo? The problem would be impossible save for the clever suggestion herein illustrated and conceived by Thornton Fisher.

Problem No. 2 is of even a more aggressive type and bids fair to baffle all the scientific remedies that in the accompanying illustration sometimes in tears and sometimes in wonderment confess their inability to be of use to the suffering leading man whose name you will easily guess, even through the haggard lines of worry.

Why such a task should be imposed upon the “Little Colonel” no one knows. At least perhaps the author who designed that in the same production that occasions the wild and woolly chase for Miss Mayo he should appear in the first part of the play with the smooth lip of a bashful boy, with a “presto” change to a full-fledged and mustached attorney in the latter part of the story. Of course, there is always the artificial to be resorted to; but Henry Walthal scowls at the idea, and wagers against heavy odds to have the real article in harness two weeks after he has stepped from the threshold of bumbling manhood.

CANADIAN EXHIBITORS VISIT UNIVERSAL CITY. Thomas Morris and W. J. Liscombe, owners of theaters in Toronto, Canada, spent several days at Universal City recently and were greatly interested in the making of the pictures.
I.

Quality of Program, Not Prizes, Must Count.

In the issue of "V-L-S-E Pals" of December 11, edited by Tom North, the live-wire manager of the Seattle office of V-L-S-E, Inc., I have noticed on page 6 that the "old country store" plan of increasing attendance (in a new garb) is advocated by Manager Maysmith, of the Columbia theater, Victoria, B. C. Mr. Maysmith explains his plan as follows:

Instead of having the usual drawing of numbers and using coupon tickets, we insert forty orders in the programs which are handed out at the door and those securing the winning orders come on the stage to get prizes.

The advantage of this system is that it does away with the lottery, saves time and does not keep the people in the house thinking their number may be called at the second show. Otherwise the store is the same as usual.

This is a copy of the order:

The management of the Columbia theater will present to the bearer of this order one article from their Country Store. Good only on date of . . . .

Then follows the name of the theater and underneath the name of the manager.

It has now been several years since it was necessary to stamp such a plan as the foregoing as being distinctly against the standing of the moving picture. No legitimate amusement and action requires to be bolstered up by such methods; and surely least of all does the V-L-S-E product need such means to commend it to patrons of moving picture theaters.

To me such methods of securing business are degrading to modern pictorial amusement and entertainment. V-L-S-E is being offered at admission prices far below its real value.

Such expedients as this, and the "Night Program" scheme, also advocated by Manager Maysmith in the same issue of "Pals," should be severely left alone. They are undignified and unnecessary, since "quality" of the program is the only thing that counts for permanence. Besides, this method of competition never fails to bring its just aftermath. No matter their good the program may be, when such offers are made intelligent patrons they immediately begin to suspect that all is not right.

If the exhibitor has such money to spare, let him by all means put it into his service. That is the best place to invest it, as has been proven thousands of times.

Exhibitions of "Non-Inflammable" Films in Churches, Schools and Homes by Unlicensed Operators in Chicago

An ordinance intended to permit the use of non-inflammable films in churches, schools and homes in Chicago was shelved by the city council buildings committee on Friday, December 17. The measure was defeated by a vote of 8 to 4.

Organized labor took a hand in the discussion of the proposed ordinance, in the persons of John Fitzpatrick, president of the Chicago Federation of Labor, and E. D. Miller, business agent for the Chicago Moving Picture Machine Operators, Local 110, I. A. T. S. E.

It was argued against the ordinance that the "non-inflammable" films are not non-inflammable, and that they would not bear using for any extended length of time as they are non-pliant and break easily. On the other side, ministers asserted that tests had shown them perfectly safe, and advocated that their use by unlicensed operators should be allowed, to further the cause of education.

Alderman Dempsey moved an amendment to the ordinance to strike out "homes" as a place where such films could be used. It was held that moving pictures at home would tend to ruin the business of some of the smaller theaters. The amendment was carried by a vote of 6 to 5.

John C. McDonnell, chief of the Fire Prevention Bureau, voiced the opinion that the "non-inflammable" films were safe, and suggested that hotels should be added to the list of places mentioned in the proposed ordinance, since they are now violating the present ordinance, as they are not employing licensed operators nor using properly constructed booths.

Business Agent Miller said that the "non-inflammable" films were expensive in the first place and would become still more expensive, because of their short life. He also made a statement to the effect that account of these churches and schools would soon be slipping in the regular inflammable films in their shows.

The Rev. Mr. Williams then said that something must be done to make possible the use of films for educational purposes. He stated that he represented an organization of over 500,000 people.

Under the ordinance just passed only licensed operators will be permitted to operate in Chicago.

Universal Commends New "Bluebird" Brand of Features.

On Friday evening, December 17, in the Hotel Sherman, I chanced to meet H. H. Hoffman, general manager of the Universal exchanges; Rex O. Lawhead, manager of the Universal booking office in Chicago; C. R. Plough, manager of Laemmle's Anti-Trust Film Exchange, this city, and R. C. Cropper, manager of the Universal office in Kansas City.

I learned from Mr. Hoffman that he left New York December 10 on a ten-day tour of Canada and of eastern and middle western territory in the United States in the interests of a new brand of films that will be known as "Bluebird" photographs. The object of his trip was to secure the co-operation of Universal booking offices with the offices of the "Bluebird" product, which are being established throughout the territory mentioned and all over the United States.

Mr. Hoffman was careful to explain that the "Bluebird" product, while backed by the directors of the Universal, is not a Universal organization. The policy of Universal in co-operating with the producers of "Bluebird" films is only carried, President Laemmle's expressed wish to "Give the exhibitor what he wants." Mr. Hoffman felt disinclined to give further particulars at the present time, as the first release of "Bluebird" films will not be made until Monday, January 24. He stated that the "Bluebird" product will consist of strictly high-class dramatic features, of five reels or more.

Mr. Hoffman left for Buffalo, on his way to New York, on Saturday, December 18.

"The Birth of a Nation" Will Close Its Chicago Run on January 15, After 452 Presentations.

In the suit brought by the Epoch Producing Corporation against the Mayor of Chicago, Chief of Police Healy and Sergeant Deputy Fund, a mandate of the superior court to permit the showing of "The Birth of a Nation" was heard. Judge Foell of the Superior Court held that the film owners' petition was in error and dismissed the suit; but he granted permission to the film owners to file an amended petition for unrestricted privileges.

Charles J. Trainor, counsel for the film owners, informed the court that a new petition would be ready on the following day.

Clifford G. Roe, Assistant Corporation Counsel, whose contention was upheld by the court's ruling, stated that he believed the city would be able to score a decisive victory at the next hearing.

The 400th presentation in Chicago of "The Birth of a Nation" will be given on Monday's matinee, December 20, and Manager George Bowles will commemorate the event by giving handsome souvenirs to all who attend. The souvenir is an artistic bas-relief plaque of the head of Abraham Lincoln, with the inscription "The Great Heart."

It has been announced by the management of the great spectacle that the Chicago run will end Saturday night, January 15, 1916, after 452 consecutive presentations.

Who Are These Offending Exhibitors?

The Chicago Tribune exposed last week a crooked game in some and promoters, collaborating with certain owners of moving picture houses in outlying districts, are fleecing, or trying to fleece, unwary investors.

The scheme is the "lot" game, in which the prospective property owner is "promised" with a lot—away up somewhere in the wildest of Michigan, almost inaccessible. But the
pleased recipient of the gift finds it in the end that he pays for it many times over. "The little pleasure ground," as the local newspaper refers to the will of the proprietors of the scheme, would cost more to pay it a visit than any of the purchasers could afford to spend during a vacation.

A number of these land companies are now flourishing in Chicago, but the Michigan Developing Company, through its exploitations, has brought many inquiries and complaints to the Tribune than any of the others.

At quite a number of outlying moving picture houses it is charged that when the plot is thickest the following announcement is flashed on the screen: "Great free seats are distributed, valuable lots. Preserve your coupon. You may be a 'winner.'"

The coupon is a neatly printed pasteboard, which is procured at the box office, and the holder is instructed to fill out the coupon and mail it. The coupon may be purchased Monday or Tuesday of every week, and the coupon holder is pressed by the agent to buy the "adjoining lot" at a bargain of $25 or $50.

Three obliging gentlemen in the Reaper Block form the land company, which, by the way, is not incorporated. As the lucky coupon holder comes into their presence he is congratulated on gaining a "beautiful summer resort." They tell him that the land is his, and then show artfully that a string has been tied to the valuable lot and the beautiful summer resort, in this fashion:

"Now, we have gone to a vast expense in surveying and platting the property, making out and recording the deeds and completing the road work, and, in the operating room of the theater, we have cut this suite of offices, etc.—are heavy and we are obliged to ask you to contribute your share of the actual cost. The lots that we give you are all your own for a small sum of $8.60. You pay $1.60 down and the loan in installments of $1 each, or you can pay the whole $8.60 down, or within ten days.

The offending exhibitors in this fleecing game are a disgrace to the moving picture business. It is to the interest of every reputable man in the exhibiting business that the offenders be exposed. They have evidently nothing to lose except their freedom, and that is in imminent danger, if they persist in their practices.

-Chicago Film Brevities.

Plans have been completed at the Chicago offices of the Selig Polyscope Company for the release of "The Ne'er Do Well" company in the near future. It is probable that the motion picture exhibit ten reels in length, and it is expected that it will prove a strong successor to "The Spoilers." "The Ne'er Do Well," like "The Spoilers," will be released on the state right plan. General Manager M. Rosenberg has been instrumental in the making of the picture, and it is expected that the sales are already under way. Sol. Lesser has purchased the rights for California, Nevada and New Mexico, and there is a probability that the picture will be released in other States. M. Rosenberg has purchased the rights for Washington, Oregon, Montana and Idaho. It will be remembered that William N. Selig, president of the Selig Polyscope Company, escorted a company of his players to the Panama Canal Zone some time ago, when scenes giving the proper atmosphere to the story were filmed. Kathryn Williams, Wheeler Oakman and about nine other actors and actresses from the Los Angeles studios engaged in the filming will be remembered. The pictures of "The Ne'er Do Well" and "The Spoilers" were written by Rex Beach, and those who have read both stories have little choice as to which is the better. Colin Campbell, who directed the Spoilers, also directed "The Ne'er Do Well," and many of the favorite players in the former appear in prominent roles in the latter.

At the last regular meeting of the Motion Picture Exhibitors' League of Illinois, held Friday, December 10, in their hall in the Masonic Temple, this city, the following resolution was presented: "That the motion picture exhibitors of Illinois desire to go on record as unalterably opposed to the contemplated charge of tax on gross receipts of moving picture theaters." To me it seems unjust that the tax should be charged on the basis mentioned, as the gross receipts would have to be guessed at. No matter how honest an exhibitor might be, he would be liable to state figures that would be either above or below the actual receipts for the year under consideration. It is obvious that the better plan would be to base the tax on the number of seats and the admission prices charged.

Richard C. Travers, Essanay's popular leading man, has decided to go into the mountains of Canada for the holidays. He has given out that he will either bring back a mountain sheep as a trophy, or stay there a year. Mr. Travers has been up several times in this difficult feat, but this year he is starting out with a good chance of success. A personal friend of Mr. Travers, a well-known guide in western Canada, wrote him recently that he has located two deep, and Mr. Travers will try his best to get at least one of them before he returns.

George A. Blair, of the cine department of the Eastman Kodak Company, spent a few days in Chicago last week. He visited St. Louis from this point and returned to Rochester, N. Y., Saturday evening, December 18.

A private advance showing of the first two chapters of "The Girl and the Game" was given in the exhibition rooms of E. E. Fulton, 154 West Lake street, this city, Friday morning, December 17. A large gathering was in attendance and the opening chapters gave great satisfaction.

The Supreme Film Company, owners and distributors of "The Cowpuncher," a six-reel production which was made some time ago by the Reel Plays Corporation, will move to larger quarters in the College Building, 207 South Wabash avenue, on or about January 1. The company formerly occupied offices in the People's Gas Building. "The Cowpuncher" is now being handled on the state rights basis, Illinois and Wisconsin being retained by the company.

Information has been received at the Chicago offices of the Selig Polyscope Company that "The Rosary" showed to 20,000 paid admissions in two days at the American theater, Bellingham, Wash. The theater has a seating capacity of 2,200. This shows that two-thirds of the whole population of the city saw the picture, and establishes a new record for the percentage-of-population attendance at a moving picture theater, so far as is known at present.

F. C. Aiken, division manager for middle western territory of the General Film Company, informs me that M. Milder, whom he recently appointed manager of the Cleveland branch in the place of H. E. Schild, was formerly connected with the General Film Company's offices in Cleveland and Columbus and that he is very well known and popular among exhibitors in Ohio. Mr. Milder at one time was manager of the General Film Company's office in New York. Mr. Milder came on from the Pittsburgh branch, where he was manager, to accept his present position.

Gabriel A. Pollock, technical director for the Selig Pacific coast studios, was in Chicago last week, where he renewed acquaintance with numerous friends.

The members of the Reel Fellows' Club celebrated the regular ladies' night in their clubrooms, 17 North Wabash avenue, at a dinner given Wednesday evening, December 15. About 30 guests were present. Plan were made for enlarging the clubrooms in order to accommodate the growing membership, which has now reached 116. At the dinner a statement was issued announcing that the club had no part in the "The Moving Picture Ball" to be held at the Coliseum on New Year's Eve. The members expect to give their annual midwinter ball later in the season.

E. M. Newman, the well-known travelogue lecturer, completed his season at Orchestra Hall, Saturday evening, December 11. Mr. Newman, who has traveled extensively in South America, has been very well received throughout the course and have been largely attended by the best people in the city.

The City Council of Fulton, Whiteside County, Ill., recently passed an ordinance permitting moving picture shows and theaters to open on Sundays. The town has been closed tight for several years past.

Alfred Hamburger has arranged to give special Christmas
matinees at the Langley theater, Sixty-third street and Langley avenue, and the Revere theater, Prairie avenue and Fifty-first street. A Christmas tree duly loaded with presents for every child in attendance has been provided at each house.

A United Press dispatch from Rochester, N. Y., states that the directors of the Eastman Kodak Company have declared a wage dividend of nearly $1,000,000, payable to all employees who have worked a year or more. Payment will be made on the basis of 3½ per cent. of a year's salary multiplied by the number of years, not exceeding five, each employee has been with the company. The maximum dividend, therefore, will be $175 per year, or approximately three weeks' salary. The distribution will be made July 1, 1916. The company employs nearly 11,000 people. Of these almost $8,000 will be entitled to participate in the wage dividend of $3½ per cent. or more. Only those who have worked in the employ of the company at least a year on January 1, 1916, are included in this year's dividend.

E. Q. Cordner, managing director of the New Strand theater, after a brilliant term of work has resigned. Warde Johnston, assistant to B. A. Rolfe, managing director of the Strand theater, New York, has been brought on to Chicago as assistant to Mr. Johnston, and the operation of the New Strand theater. Mr. Johnston succeeds Arthur Dunham, who has resigned. Eugene Quigly has been appointed house manager to succeed Mr. Cordner, and President E. C. Divine will personally take charge of the selection of programs and of presentations.

All is not peaceful in the village of Winnetka at the present time. The autocratic action of the one hundred members of the Winnetka Women's Club, about a month ago, in securing the passage of an ordinance prohibiting the licensing of all forms of amusement which are for profit, has raised a storm among the other residents. The opposition is circulating fifteen petitions, to which six hundred names have been signed, asking the village board to issue a special license with restrictions. The petitions will be brought before the Council at a meeting in the near future, when it is expected that justice will be done to the great majority of residents in the little burg. Let us hope they will succeed.

A recent Associated Press dispatch from Washington, D. C., shows that the Supreme Court has held constitutional the law of 1912, under which it is unlawful to import moving picture films of prize fights for public exhibition. The decision was announced in a suit arising over the exclusion, at Newark, N. J., of a film of the Willard-Johnson fight at Havana.

Miss Marguerite Courtot, who has been engaged at the Niles studio, California, in leading western parts, has come on the Chicago market. The eastern paper is that she lived all her life in sunny California. Miss Clayton views with delight her first experience of cold winter months. Miss Clayton announces that the weather in Chicago cannot become too cold for her; but just wait.

The old Michigan blue law of 1852 was resurrected recently in Grand Rapids, when every theater in the city was closed on Sunday, December 12. At least they were ordered closed, but they kept open under threat of arrest. Prosecut or Barnard is acting against the mayor and police force of the city, and the outcome will be a test of strength between the opposing factors.

Little five-year-old Marian Rice recently sang several child solos and popular selections at the Pickford theater, Thirty-fifth street and Michigan avenue, this city, and her fame reached the ears of Mme. Schumann-Heink, the noted opera star, who lives a few blocks away from the theater. Mme. Schumann-Heink attended the Pickford one evening specially to hear little Marian, and was so pleased with the child's efforts that she presented her with a beautiful bouquet of American Beauty roses. Marian is preserving with great care the card which she found attached to the bouquet, on which is written in the opera star's handwriting, "To my little colleague, with best wishes." Marian is a pretty and attractive child and expresses the opinion that she will be a musician. She is the daughter of D. E. and Mrs. Bertha Rice. Mr. Rice is the capable manager of the Pickford, which is forging ahead under his skillful care.

Marguerite Courtot.

TO AVOID CONFUSION OF NAMES.

Caryl S. Fleming, formerly assistant chief-director of the Dra-Ko Film Co., Inc., wishes to announce that he is in no way related or connected with any other person of a similar name now engaged in the motion picture or theatrical business in the east. Henceforth he wishes to be known by his friends and business acquaintances as C. Stacy Fleming. He does this in order to obviate any further confusion which might be caused by the peculiar similarity in names.
News of Los Angeles and Vicinity

By G. P. Von Harlemen and Clarke Irvine

CENSOR'S END IS APPROACHING.
Abolishment of all Local Censor Boards Predicted.

That the moving picture art will soon be as free from local censors as the book and newspaper industries and the stage, is the outlook from Los Angeles for this week; for the last shot fired was in the long battle against local censorship.

All that we have heard here for the past eight weeks or so have been arguments against the unnecessary and foolish expense of maintaining a local censor body to throw out what some other city might use, allowing a man in John's City, or Small-town, to be satisfied that he, or she, would not be disapproving if they had been guilty of doing something that they should not have done. Then, in the absence of the board, Quinn ran the picture. He was backed up by the best people in town, and the film is in its fifth week. Now the agitation against a permanent local board, inaugurated by slow and persistent work on the part of Quinn and his associates, is under way. Many prominent persons signed a petition to the council asking that no board be maintained and that one man be on salary to see that the proper cuts were made as ordered by the National Board. That matter is still hanging fire.

This week, at a luncheon of the Traffic Association, Thomas Dixon, noted author, told in a few pointed remarks, why the city of Los Angeles should be the first to set an example to the country by totally eliminating its board, and substituting one man, as aforesaid. Considerable interest was manifested by moving picture people in the talk and, also, in what Cranston Brenton, chairman of the National Board, said.

Mr. Dixon's talk was brimming with true interest, and his argument for free films, which went to the root of the matter, was as follows:

Free Speech?
The principle is the same as that for which patriots in all ages have been contending. When Gutenberg invented his press and the world was furnished at last with the means of multiplying ideas on pieces of parchment, the tyrants, large and small, or that satiated out "This shall not be." They saw in it, the ruin of the church and the world and the destruction of the fundamental rights of a free people, but just wait until I make these over into a moving picture.

Books Never Censored.
If I write a book, no censorship board goes to my publisher and says to see the proofs. If I convert the same ideas into a play and keep within the bounds of decency provided by the common law, no censor can interfere with my "I forbid." Book, play or lecture is safe by the unalienable rights of a free people, but just wait until I make these over into a moving picture.

Censors Bugaboos.
The theory is the same for book or picture. The parchment is exposed to a slightly different process and instead of the word "This shall not be," we have a "This shall not puncture." And so, the human and humanity itself are imprinted upon it. Yet a board of seven passes on this and is the last court of appeal. Get rid of the bugaboos and realize the brilliant future that in all right should lie before you.

Cranston Brenton, chairman of the National Board of Censorship, arrived in Los Angeles this week and immediately got in touch with the World office. He was present at the luncheon, at which Mr. Dixon made this interesting speech. He is here, as has already been announced, to look over the film situation, and also, as he says, "to bring about a closer feeling of co-operation between producer, exhibitor and censors, in an effort to gain for the industry of moving picture projection a recognized position as one of the finest of our arts—that is the purpose of my visit to this coast."

Dr. Brenton is visiting the nearby cities, while making his headquarters in Los Angeles and working with the local exhibitors and the Freedom League. He made a visit to Pasadena with Dr. W. B. Taylor, chairman of the board of that city. The two heads of the boards were visitors to one another—J. C. Nelson, of Clune's theater in that city, who knows a great deal about the exhibiting end of the industry. Mr. Brenton said that the "criticism" has been made that wherever local city or county boards of censorship have been established, an unhealthy spirit of warfare between the exhibitors and censors has arisen, which resulted in many cases in the expulsion of really valuable films on purely personal and prejudicial grounds. It is to obviate this condition that the large board is constantly working. We believe that type of board to be entirely superfluous."

"Do not misunderstand me," he continues, "I am not for the total abolishment of local boards. My idea of a local board is not to work in co-operation with a national board in seeing that all ordered eliminations of objectionable films are made. In the other types of board, which will not accept criticism or suggestions, I have absolutely no faith and will be glad to see them legislated out of existence."

"There is being carried to a successful culmination in Los Angeles a new fight of the people," says the Out West Magazine, and continues: "It is a parallel of the centuries-old contention for freedom of speech and freedom of the press and will go on and on until the quack who instinctively fears that which he cannot understand, and therefore considers the films an insidious evil, has been drowned in a deluge of public opinion. This is but the beginning of the fight for free films and elimination of local censorship everywhere. The film manufacturers, because it is to their personal advantage, have been fighting censorship in the courts; but now the American people are beginning to see that censorship of the screen is an infringement upon their rights as individuals. And when enough of our people realize this truth there will be an end to censorship," which is very well spoken and is the truth.

The censor situation is culled down to the one thought, "What will Los Angeles do?" True most of the big things come West, but it looks as if the censor situation would start something here and work East, and if the fight is maintained as strongly and as persistently as it has been waged here for the past two months, the near future should bring forth something very material in the way of total abolition of the unnecessary local board and bring about the ultimate freedom of the films.

MAKES LONG TOUR UP COAST.

Guy Price, whose name is well known to every film man up and down the Pacific coast, has just returned from a two-thousand mile automobile hike to San Francisco in his big car. Mr. Price writes a moving picture page in the Evening Herald, and his sayings are known to the actor, producer and exhibitor.

The trip was for business and pleasure. He reports the showing end of the film industry along the coast towns as having been very good, with the exception of eliminating most of his everywhere. In Santa Barbara, he says, the American company is very busy, and in Palo Alto the film men were turning out much work. San Francisco itself was a busy place and the showmen are doing wonderfully well.

The machine covered exactly 2,050 miles and not a puncture
or mishap marred the journey which was made in fairly good time, considering that all the mountains and resorts and side and by ways were gone over. Two rivers were forded at night.

**LOS ANGELES LABOR ORGANIZATION TO PROTEST.**

The Los Angeles Labor Council will be asked to protest against motion pictures which show laboring men as drunkards.

It has been noted that many moving pictures depicting scenes of drunkenness and excesses, show their principal characters in such scenes as workingmen and toilers. The labor council will be asked to consider the following resolutions:

Whereas, it is a familiar practice in making pictures to ex-
bloit scenes of drunkenness, and whereas principal actors are
represented as workingmen; and,

Whereas, the constant parading before the minds of the
people of the United States the untruthful scenes that drunkenness
and debauchery are common among the toilers and the poor,
is a stigma upon the entire laboring element of the United
States; therefore, be it

Resolved, That the Central Labor Council of Los Angeles,
in regular session assembled, disapprove and condemn such
pictures as described above and protest against them as being
unfit to receive the admiration of sober and industrious men who
form the ranks of the labor unions of the United States.

**Los Angeles Film Brevities.**

From Albuquerque, N. M., we are informed that Rollin D.
Dixon, a representative of the Roman Wannamaker expedi-
tion, is in the city filming scenes for an Indian picture. This
film is intended to show the Indian as he was and as he is at present, in contrast, and to be used as part of a propaganda for friendship between the Redman. Mr. Dixon is traveling over the country in a wagon and photographs scenes wherever there is any Indian activity worthy of being recorded.

The expedition had carried on educational work at the Panama-Pacific exposition and the Atlantic City for the benefit of needy school children.

One of the features of the evening will be Dr. Leonard S.
Sugden’s Alaska motion pictures in eight reels, with Dr. Sugden himself before the curtain in a complete lecture descriptive of the scenes. In volunteering this presentation of his work, Dr. Sugden makes an appeal to the people of this city before going to Washington, where he will show his films by request to President Wilson and the National Geograp-

**The Uplifters of the Los Angeles Athletic Club will give a show at the Hollywood at Saturday this week, and donate the gross receipts to the Los Angeles Federation of Parent-Teachers’ Association, a charitable organization for the benefit of needy school children.**

**Fred W. Blanchard, a prominent business light and clubman of Los Angeles, has purchased controlling interest in the Kellum talking picture machine, and it is stated, in association with several prominent capitalists of this city, will form a company to manufacture this device on a large scale and build a big plant in Edendale. The Kellum talking picture machine is something entirely new and built, we are informed, on different principles from the old time talking picture machines. The synchronisation is said to be perfect and the tone of superior quality. Entire plays and operas will be produced. The productions are to be trademarked “Phono Films.” E. O. Kellum, the inventor, is a Los Angeles man.**

**George Broadhurst, the noted playwright, the author of “The Dollar Mark,” “The Man of the Hour,” “Bought and Paid For,” and other big stage successes, arrived in the city this week. Mr. Broadhurst asserts that he is only making a visit here, but the expectation here, as in New York, where it is reported, do some scenario writing for the Morocoso Photoplay Company. To a representative of the Moving Pic-
ture World Mr. Broadhurst voiced his opinion with regard to moving picture business. He expressed the belief that too much money is being spent in the production of motion pictures. “The Clansman” was the most wonderful production ever filmed, he said, but as time goes on the producers of moving pictures will come to realize that so much money cannot be risked in production of film features.”**

From the standpoint of the playwright and author, Mr. Broadhurst’s opinion of moving picture directors is not compli-
cent. Mr. Broadhurst states that they sacrifice everything for pit-
torial effect. They cut and butcher plays unmercifully, he complains.

**Attempt by the Cuauhtemoc Film Company to film the Indian snake dances at the annual San Xavier fiesta at Tucson, Ariz., this week, for a picture which they are produ-
cing, came to naught according to a Tucson paper, when the Indians who performed the dance, refused to permit the camera crew to approach them. The Indian film company officials deplored the happening and stated that they would try to use the red men’s way without regard for the other “Red Men’s Way,” which is the name of the feature the Cuauhtemoc Film company is producing.**

**After the picture men had departed the feast continued as usual, and the Indians who were selected to do the Fancy dancing came forth from their shelter and performed before a large crowd.**

As far as can be learned only one picture of the fiesta has ever been taken. It is now on exhibition at the Chamber of Commerce. It is said that the picture was made by a local man who went to the feast with a pocket camera, with four companion Indians who were natives and held the picture taken with the four men acting as shield.**

When the Eclair company was in Tucson they endeavored to get a picture of the fiesta, and offered every inducement to the Indians, but it was in vain. In explaining to the Cuau-
htemoc film officials yesterday, just why his people would not allow a picture to be taken, one of the chiefs said that if the white man caught them they could never die. If that is true, how many women would go into the camera’s eye?**

The new board of censors has lifted the ban on “The Nigger,” the Fox feature which was condemned in its entirety by the former board and confiscated by the police about three months ago at a local theater when run without a permit. The censor board has decided that the film may be exhibited in the city, providing the title is changed and no reference whatsoever is made to the old name in any advertising. The Fox Film Company has agreed to these stipulations by the board and the picture will be exhibited this week at a Los Angeles theater.

“Damaged Goods” is now in its fifth big week at Quinn’s Superba and the outlook is for several more. With eleven o’clock special milkman’s matinees, and all night shows on Saturday, this house is the busiest on Broadway.

**Arthur Shirley, in his costume and make-up of Colonel Von Batory in “The Vagabond,” returned Saturday last from a

journey into court one morning last week as witness in an accident

case. Five hundred extra men in soldiers’ uniforms were not to be led by Mr. Shirley in an attack on an enemy, with 450 strong for it. But he took over and transplanted Mr. Shirley from the battle-
field to the court room. Thomas Dixon, director general of the picture, regretfully recognized the authority of the law, saying Miss Shipman was not satisfied with the title, “The Son,” which she had given the scenario and suggested that**

The Rolin Film Company announces that they have just added to their forces Lee Lampston, the fattest boy West of the Rocky Mountains. The management state that they should charge transportation against the youthful proddy, and gives up space in any fair sized machine equivalent to four passengers. This necessitated the adding of another machine to the Rolin Film Company’s rolling stock.

**Manager Hicks of the Twin theaters in San Diego was a visitor this week at the World office. Hicks reports good business in the exposition city and the Fox Features are packing them into his adjoining houses on the plaza.**

Here is a record for copies of a scenario: When “Wanda of the Red Street,” the first five-reel picture made by the Palo Alto Film Corporation was completed, work began on the second Neil Shippman feature written for that company. Miss Shipman was not satisfied with the title, “The Son,” which she had given the scenario and suggested that
the choice of a title be left to the students of the Leland Stanford University at Palo Alto. Accordingly, three thousand copies of the synopsis of the script have been printed and distributed among the students, the choice of titles to be submitted not later than January 31st.

Invitations for the first of a series of monthly dinners were issued yesterday by the directors of the Press Club and the moving picture members will be on hand to enjoy the fun. At the first dinner, Francis J. Henry, the noted draft prosecutor, will be the chief speaker. The subject upon which he will discourse is not yet announced, but it will relate to some issue which is of interest to newspaper men, moving picture producers and professional men.

Other members who appear upon the program are Walter J. Tatum, who will tell brand stories; Cecile B. de Mille, director general of Lasky's, who will explain how scenarios are written; A. Bismark Cusacken, who will sing, and Mme. Ellis and Professor Ellis who will demonstrate mental telepathy feats, and Otis, Thomas Stevens.

In an auto wreck the other evening Jack Dean, leading man of Fanny Ward in "Tennessee's Partner," developed into a real, as well as a film hero. While returning from several nights ago an automobile, driving in front of the automobile containing the Lasky party, overturned, pinning the two occupants underneath. Dean crawled under the over-turned car and managed to lift it up enough to drag out the injured. Both occupants of the truck were seriously injured, and were rushed to a nearby hospital in the Lasky machine.

The war in Europe is not the only battle now in progress. Captain Cudip is waging a fierce onslaught on the film people of the West. This week Crane Wilbur remit a society girl he once knew short time in the North, wooed her, and in forty-eight hours Wilbur had cast off his bachelorhood and became a benedict.

The next was Francis McArdle of the Fine Arts, who married Miss Mae Busch of the Triangle studio.

"Fighting in France," the sure enough real war pictures, are running this week at the Mason with seats going at 25 and 50 cents, and shows times for 1, 3:30, 7:30 and 9. These which were made under the auspices of the Republic are really good, if good can be called a sight of slaughter.

Henry "Pathe" Lehrman, L.K.O. manager and well known director, was shown up and would have been seen off another night on the country road, but for the presence of mind of his chauffeur, who speeded up and escaped when a car loaded with men, caught up with Lehrmann's car while one man on the running board made a move as if to board the film man's car.

Making last time to make big time is what Weber & Fields did in order to finish their last picture for the Keystone Film Company.

The famous comedy team worked steadily for eighteen hours without even a halt for meals on the day their contract expired. Cloudy and rainy weather made it almost impossible to photograph but a covered stage was hurriedly set up and several banks of lights arranged, and the work proceeded in spite of the elements. Mack Sennett personally directed the comedians through the long siege, and his tireless efforts result in a work long due which has at last fallen. At the last minute the tired pair were hustled into an automobile and rushed to the train with their make-up still on. A crowd of Keystone, including Mack Sennett, Mabel Normand, among others, rode in with a matinee the next day, leaving just fifteen hours to make the trip from Los Angeles and be ready in time for the performance. The members of the Keystone company, and their relatives and friends, reserved the entire theater and arranged a unique welcome for Joe and Lew on the first night of their Los Angeles engagement, a week later.

We had two days of rain this week, which is not bad considering it is only the third siege of the season, and remember what they had in New York last week.

Herbert Rawlinson, featured with "Big U" productions, made a speech this week to members of the Ad Club at their luncheon. He told all about how films were made and the value of the industry to Los Angeles.

The Lasky Company is consistent in development and again the large studio has been improved by the addition of a new stage 300 by 60 feet, which is being erected on the lot immediately back of the dressing rooms. Part of this stage will be glass enclosed, and will be in use in a few weeks.

Another writer has been added to the Balboa scenario staff in the person of Miss Bess Meredith, who is exceptionally well equipped for her work. After years of experience on the stage she went into pictures and relearned the art of acting from the camera's standpoint. Possessed of a lively imagination she was attracted to the studio by the game. Hence, she writes from actual studio experience. Balboa's productions of Miss Meredith's stories are taking high rank.

Burton Holmes With Paramount
Lecturer Finds a Way to Be in a Hundred Places at Once—To Give Paramount Benefits of Traveling

HAVING often wished that he were twins, so that he might be here and abroad at the same time, Burton Holmes, the most famous traveler and lecturer on travel in the world today, has found that it is possible for the results of his work to be seen in a hundred places at once, through the contract he has just signed with the Paramount Pictures Corporation, and it is now announced that in January the Paramount-Balboa Travel Pictures will be released and booked solely through the Paramount Exchange. Mr. Holmes will personally edit, assemble and manufacture these films, which will embody the same kind of interesting and comprehensive views that he has been showing in connection with his "Travelogues."

"It is our aim to make these pictures short, to offer plenty of variety, and to bring out the human interest in the life of the country to be visited in what we might call 'Our Easy Chair Journeys,'" said W. F. Hodkinson, president of the Paramount Pictures Corporation, after the meeting at which the arrangement with the noted traveler was consummated. "Mr. Holmes has fully realized the high standard of excellence which must be maintained by our pictures and he has declared himself greatly in favor of the system by which our exhibitors are given a voice in shaping the policy of the program. We feel that in capturing Mr. Holmes for Paramount we have won another victory for the photoplay, and we are glad to add his name to those of Roger W. Babson, J. R. Bray, Raymond L. Ditmars and the others." Holmes has always been a pioneer along the lines of artistic progress; love of travel has always been and still is, the motive of his very existence. He comes by the "Wanderlust" naturally, as his ancestors for generations have been great travelers.

Burton Holmes has always been a pioneer along the lines of artistic progress; love of travel has always been and still is, the motive of his very existence. He comes by the "Wanderlust" naturally, as his ancestors for generations have been great travelers.

He was the first lecturer to introduce an entire program of colored views, and was the first to realize the value of motion pictures in the illustration of books. Besides this, he was the first of his profession to realize the advantages to be derived by making his own motion picture.

Further details as to the exact nature of his first releases and the dates on which they can be seen will be announced soon.
Donald C. Thompson Home From War
Young Free-Lance Photographer Has Faced Death in Many Countries, but Got His Pictures—Wounded Only Once.

I

The office of Arthur S. Kane in the Candle Building, a World man met Donald C. Thompson, a slight young Kansan. Mr. Thompson had just returned from Europe, where he has seen war as it falls to few men to observe it. He has passports literally by the dozen, which attest as only official documents can attest that he has been where he modestly says he has been. He also brings with him copies of such great journals as the Illustrated London News and The Sphere, of England, and L'Illustration, of Paris, containing pages upon pages of photographs, many of them of actual battles, under which appears his name. Mr. Thompson also has contributed pictures to the columns of the London Daily Mail, the New York World and Leslie's Weekly.

Mr. Thompson has returned to this country just for a vacation—he expects to go to his home in Topeka, Kan., for a week's visit—and also to arrange for the marketing of motion pictures he secured while away. He has completed negotiations with Arthur S. Kane for the exploitation of five reels, which Mr. Kane plans to distribute through exchanges in the United States. Some of his work will likewise go out to the public through Paramount Newspictures. The first showing of the pictures to be distributed by Mr. Kane will be in Topeka during the coming week.

Mr. Thompson has been a globe trotter for a dozen years. He has been a free lance, too, a regular employer being an accessory for which he has nothing but abhorrence. He has taken pictures in all parts of the world. When the war broke he started for England on a trapm steamer. He carried a toothbrush and three cameras. All were large ones. "to prevent the possibility of any one accusing me of being a spy," as he explained. In spite of prohibitions, he pursued his profession in France, Belgium, Germany, Russia, Serbia and Turkey. He "thinks" he was arrested something like three-score times. On eight occasions he was arrested and as many times detained in a guardhouse before he finally got out of Paris. When he finally started toward the front it was under a tarpaulin with a fieldpiece for a bedfellow. He awoke at Mons. With the English soldiers, who had become his abettors on account of the credentials he bore from Sam Hughes, head of the Canadian militia, he marched for two hours, and off into the trenches. The work was done and he took photographs all day. When the British retired he waited only to get a snap of the charging Germans and then ran. How he got his pictures back to England makes a story stranger than fiction. There is not space here in which to tell it in detail, but they were conveyed by a temporally impoverished Russian countess. In return Mr. Thompson loaned her 250 francs and many United Cigar coupons, the latter of which, by the way, she returned to him with the money borrowed when in England she handed him his film.

Mr. Thompson was in Antwerp during the siege. On the bridge of his nose are powder marks, on his forehead is a scar, and he says on his back there are sundry marks, all made by a shrapnel shell which unkindly exploded in the house where he was living. He said he was all right, however, in three weeks. He has a photograph of what remained of a house across the street after the visit of a messenger from one of the forty-twos. The photographer was the bearer to the outside world of the first authentic news of the bombardment. He still has the safe-conduct of the United States consul in hand, but what he was the bearer of official messages to Uncle Sam.

One of the gems Mr. Thompson brought back with him and which is contained in the film to be distributed by Mr. Kane is a film of an aeroplane of the rapid shooting machines. The American had ascended as a photographer to do some work for the British. When he and his companion were 12,000 feet up they discovered the battle between two machines of the British and two machines of the German. He then took the scrap which ended with the German landing on the British side of the lines. Later over Belgium he was the object of attack in which he estimates 180 shells were fired at him. He returned the fire in which he estimates 100 shells were fired at him. A photograph shows the leaves close to the machine the suction will cause it to loop the loop.

Mr. Thompson went into Russia and was through the campaign in the Carpathians, and along the Russian front generally. He has photographed some of the crack Bulgarian and Roumanian regiments. This summer he was with the Turkish troops and later photographed battles in Serbia. His many passports, with their seals and stamps and hieroglyphics, tell a story in themselves. He said it was his intention to return to the war zone shortly after the first of the year, and strongly he thought likely he would go to the front—in any event, wherever there seemed a likelihood of getting the most action.

It is a pleasure to meet this quiet man, who, in his passports is described as twenty-eight years of age, modestly in height. He is of a kind we sometimes read about but rarely collide with in the flesh. Every cameraman and, for that matter, everyone in any way connected with the motion picture industry will be proud to read what was said of Mr. Thompson by E. Alexander Powell in his book "Fighting in Flanders":

"...all the horde of adventurous characters who were drawn to the Continent on the outbreak of war as iron-fillings are attracted by a magnet, I doubt if there was a more picturesque figure than a little photographer from Kansas named Donald C. Thompson. I met him first while paying a flying visit to Ostend. He blew into the consulate wearing an American army shirt, a pair of British officer's riding breeches, French puttees and a Highlander's forage-cap, and carrying a camera the size of a parlor phonograph. No one but an American could have accomplished what he had, and no American but one from Kansas. He had not only seen war, all military prohibitions to the contrary, but he had actually photographed it.

"Thompson is a little man, built like Harry Lauder; hard as nails, tough as rawhide, his skin tanned to the color of a well-smoked meerschaum, and his face perpetually wreathed in a contented smile called by some a flower smile. He affects riding breeches and leather leggings and looks, physically as well as sartorially, as though he had been born on horseback. He has more chilled-steel nerve than any man I know, and before he had been in Belgium a month he had become a synonym throughout the army for coolness and daring."

FIRE IN THE MECCA BUILDING

Fire broke out in the chemical room of the Atlas Film Trading Corporation on the fourth floor of the Mecca Building, 1600 Broadway, at 11 o'clock on Saturday, December 18. The damage from flame was confined to the vault in which the fire started. From water, however, the offices of the Universal company, on the floor below, suffered much. P. A. Powers was chased out of his office by the rapidly descending flood, and so was Maurice Hoffman out of his. The walls of the Universal's fine projection room were soiled. Many of the carpeting and machines were damaged, and a few new machines were ruined. One of the worst phases of the fire was the accompanying gas which penetrated to many parts of the building. Several firemen were overcome and had to be carried out. There were the usual panics, in spite of the near panic which ensued throughout the building. The Universal offices were practically closed for the remainder of the day.

HEARST-VITAGRAPH THROUGH V-L-S-E.

Although it was announced at the beginning that the new Hearst-Vitagrapih news service would be distributed by means of an independent line of exchanges, plans have been changed, and the retardation of the first installment going out January 3. Tom Powers, the well known cartoonist, will contribute animated cartoons for the new service.
SMALLEST MOTION PICTURE CAMERA IN THE WORLD.

Clarke Irvine Designs Miniature Moving Picture Machine.

The latest interesting offer from the west coast producing center is the "Movie Mascot," a small motion picture camera, seven inches high, which the photographers and film people are using as the emblem of the industry. The nifty little ornament fits neatly on the top of the radiator crown of an automobile, and already a large number of players, exhibitors and exchange men are using them around the country. The tiny ornaments are symbolic of the business, and create interest as well as look good on the automobile.

The tiny camera box is made of highly varnished mahogany, with a lens that a pencil eraser will fit into, and a crank that Tom Thumb only would be able to grasp, while the little film meter with its pointing hand no larger than the sharp end of a pin is but a quarter of an inch in diameter.

Only a mouse would be able to squint through the tiny finder, and the little leather handle on top is only an eighth of an inch wide. So you can see how small the mascot really is, and this is why it attracts so much interest and attention.

Anywhere anyone goes with the film kodak a crowd gathers to inspect and admire it, and also to laugh. They know what it represents, for the camera is the life of the industry. Already exhibitors and exchange men and others are sending to the World office in Los Angeles for the mascots to use on their cars or to attract attention in their lobbies, in the box office, or just to carry around and have fun with, and they all express their admiration for the neat little emblems of the great industry.

The inventor of the newest craze among the film men is Clarke Irvine, the Moving Picture World correspondent at Los Angeles. At every studio he has visited the film people have been greatly interested. Irvine built the camera originally for his small roadster, but everyone expressed so much delight at seeing it and also a desire to have one too that he was urged to make ten, then more requested them, and a hundred was turned out, and now the film men all over the country will have a chance to enjoy the little fun-makers from the big producing center.

The nifty little mascots are very durable, and the tripod is quite strong, being made of brass and steel nickel-plated, and will last as long as any automobile. See advertisement in this issue for further details.

Edward Lyell Fox, M. P. Correspondent.

Edward Lyell Fox, the noted war correspondent and author of "Behind the Scenes with Warring Germany," is back from Europe, where he acted as special envoy for the American Correspondent Film Company. Mr. Fox is the first motion picture correspondent to take pictures depicting the German side of the operations in Serbia. Previous to this he had followed in the wake of the Teutonic drive through Poland and had been present at the fall of Warsaw and Novo Georgewask. Early in October he was tipped off that Bulgaria was to enter the war on the 14th of the month.

He immediately left for Sofia by way of Roumania. At Bucharest he experienced great trouble with the military authorities and narrowly escaped having his camera outfit confiscated. The Roumanians have not forgotten the middle-class activities of certain war correspondents during the last Balkan war, and consequently a correspondent there is about as popular as the plague. Fox, however, finally managed to make his way to the Bulgarian capital, where he obtained permission from the foreign office, through the German minister Micheless, to accompany the Bulgarian forces in their mighty effort to crush the Serbs.

Armed with a military pass and accompanied by Jack Everets, cameraman, and a Bulgarian who was unfit for military service and who acted as combination cook, valet and interpreter, Fox set out for the front, the camera equipment and provisions being carried along on an antiquated ox-cart. Some striking scenes were taken in connection with the fall of Pirot and Nish. Later Fox left Everets to continue the work of taking pictures in Serbia and went to Constantinople. Here he received permission from Enver Bey to picturize the campaign in the vicinity of Galipoli. From there he returned to Sofia and thence to Berlin. After filming a number of interesting scenes depicting prison life in the detention camps near Berlin, Fox proceeded to Vienna, where he made arrangements to get pictures showing the fall of Belgrade and scenes from the Isonzo front and the Tyrol. These pictures he brought back to America with him.

The later Serbian films are expected here within a few weeks, the delay being due to the Bulgarian censorship rules. Still picturing the scenes of war pictures until a sufficient time has elapsed as to render their military value negligible.

CRAFT OPENS "DUPLEX" THEATER IN DETROIT.

On Wednesday, December 15, P. F. Craft, who has gone to Detroit, Mich., to handle the Triangle program in that city, wired the information that on that date the Detroit "Duplex" theater was opened. He says that the idea is a revelation and predicts that every city of importance will soon have its "duplex" theater. He has arranged to show the Triangle program at the Duplex.

MAURICE COSTELLO OUT OF VITAGRAPH.

Maurice Costello, who has been with the Vitagraph Company for many years, and who was until very recently the most popular male player appearing on the screen in this country, is no longer one of the director-players of that company. Mr. Costello has not made known his plans for the future.

GOLD KING SCREEN COMPANY INCREASING SALES AGENCIES.

President S. H. Jones, of Gold King Screen fame, has left Altus for an extended trip through the north and east. While away he will call upon the heads of the leading motion picture theater supply houses with a view of establishing new distributors for the Gold King Screen.
Carroll McComas, Edison Star

E DISON has captured the star of the Kleine-Edison five-part feature, "At the Rainbow’s End," released February 23; Carroll McComas for her first appearance in motion pictures. Miss McComas has long been sought, both by Edison and other leading companies, but her busy life making successes on the stage always prevented. Her vivacious personality, beautiful brown eyes and a certain captivating manner, make her an ideal subject for the camera, and should the lens catch but one-half of her charming sprightliness, her success will be pronounced.

Beside her natural vivacity, her next most marked characteristic is her remarkable versatility, which has enabled her to succeed equally as well in dramatic roles as she did in musical comedy, and in vaudeville as a whistler and singer.

Four seasons were spent with Frohman and her recent work in the lead in the stage play, "I n s i d e the Lines," was a personal triumph. Critic and public agreed that she shared honors easily with John Drew in "The Single Man," while her delightful work in the musical comedy success, "The Dollar Princess," and "The Marriage Market" made some box office records. Miss McComas also appeared with Billie Burke in "Mind the Paint Girl," with Donald Brian in "The Siren," "Miss Dot," and in "The Salamander."

Charles Frohman thought so much of her unusual ability as a whistler that he had that specialty written into "The Marriage Market." At that specialty, in vaudeville, Miss McComas started on the stage at twelve years of age, and traveled the country over, the capitals of Europe and South Africa, later adding songs, Miss McComas is the type of girl who never grows up and laughingly states that she has done everything from concert work, both ways, with the exception of circus, and lives in hopes of doing that yet. Miss McComas is the daughter of Judge C. C. McComas of Los Angeles, the brilliant prosecutor of the McNamara bomb plotters.

Lubin Making Big Feature


ONE of the greatest multiple-reel subjects yet conceived will shortly be released by the Lubin Manufacturing Company of Philadelphia. It is entitled "The Crash" and is from the pen of Daniel Carson Goodman. "The Crash" is an epic of labor, and deals with the struggles of a man against seeming overwhelming odds. Richard Buhler and Rosetta Ilrice, who played the leading parts in "A Man’s Making," will be seen in the leading roles. Francis Joyner and a competent cast will add materially to the success of the picture. Director Jack Pratt is producing "The Crash" and is incorporating new and novel effects in this picture that promise to overshadow any of his previous efforts. "The Crash" embodies a powerful love story, together with a series of thrilling incidents that deal with the stern side of life, the whole making an intensely interesting and appealing subject.

"The Crash" will be released on the V-L-S-E program early in January, and it is the opinion of those concerned in its production that it will exceed in popularity any of the feature pictures thus far released by the Lubin Company. "The Crash" embraces all the salient features so eagerly sought for by both exhibitor and patrons, and was selected by the Lubin Manufacturing Company from among sixty odd other stories submitted, as being the best type of feature story pursuant with the policy lately adopted by the Lubin Manufacturing Company to release only the biggest and best of the subjects submitted to them.

NEW YORK METRO SERVICE STAFF.

E. M. Saunders, general manager of the New York Metro Film Service, Inc., was the host at a "get together" luncheon at the Hotel Astor, in which members of the executive staff and the "ginger squad" that recently went into the field, participated. There was a lot of the "ginger crew" who reported the result of their efforts in that direction. Through a brief campaign of local advertising in the interest of Metro feature productions, the "ginger squad" said they were able, in many cities throughout New York State, to increase the local exhibitors’ business on Metro night, from thirty to fifty per cent. Plans were laid to increase the efficiency of the new squad, and carry on a more extensive campaign. Those present at the luncheon included Chief Saunders, C. W. Glimm, assistant manager, H. W. Kahn, branch manager, Albany, C. A. Taylor, branch manager, Buffalo; Joseph Lynch, New York outside representative; W. J. Neely, traveling publicity representative, A. W. Carrick, traveling publicity representative, and P. H. Smith, New York outside representative.

New York Metro Film Service Staff at the Hotel Astor Luncheon.

Top Row (left to right)— W. J. Neely, Joseph L Lynch, C. W. Glimm, P. H. Smith.

Bottom Row (left to right)— A. W. Carrick, E. M. Saunders, H. W. Kahn, C. A. Taylor.
Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

NEW THEATER, BALTIMORE, MD.
Vaudeville Structure Converted Into First-Class Photoplay House—Has Seating Capacity for 1,700—Managed by Louis A. DeHoff

Among the many attractive motion picture theaters of which the city of Baltimore, Md., well may boast is the New theater, at Park avenue and Lexington street, which was some time ago transformed from a vaudeville house. Many problems confront the architect in seeking to adapt a building already existing to meet the entirely different requirements of the motion picture business. In the case of the New theater it was necessary to rearrange the sight lines and the heating, lighting and ventilating systems.

New Theater, Baltimore, Md.

Upon the proper carrying out of these main points is dependent much of the success of a theater. In this theater the ventilating and heating systems may be said to be a part of each other. After the heat is generated it is blown to the top of the building and there distributed through ventilators and grilles. The foul air is withdrawn from the building through ducts placed at various parts of the house in such manner as to insure an even temperature at all times without overheating. The arrangement of the system gives the opportunity for changing the air in the auditorium every four minutes, without creating draughts of any kind. During the hot weather, this same apparatus is utilized to force cool air through the theater and even on the warmer days of last summer the difference between the outside air and the auditorium was on an average about eighteen degrees. The air is kept fresh at all times and one does not experience the heavy sensation which is so often brought about by improper ventilation.

The lighting system was changed over to a direct-indirect one, and by this means it is quite possible to have the auditorium almost brilliantly lighted without any resultant ill effect upon the showing of the pictures. It has been found that such installation does away entirely with the uncomfortable effect upon the vision while a patron is viewing the pictures. The mechanical features of the installation permit of its complete control.

The rearrangement of the sight lines has added greatly to the comfort of the patrons and a clear and full view of the screen and the stage is possible from every seat in the house. The original stage is now utilized as the station for the orchestra which is in daily attendance. At the edge, near the footlights, a balustrade has been arranged. About twenty-five feet back of this is the Gold Fibre screen. At its right is the organ console, while in the space between are the musicians. An orchestral organ completes the musical equipment.

The house is equipped with a balcony and a gallery and has a seating capacity of 1,700. The house occupies an area of 75 feet 6 inches in width by 120 feet in length. The interior has been lavishly employed in its construction, and it is as fireproof as money and modern ingenuity can make it. The operator's booth is located on the third floor. It occupies a space 10 by 14 feet, with an 8-foot ceiling, and is equipped with a Simplex projection machine, motor driven, using direct current, 50 amperes on arc. The throw is about 100 feet.

Red is the predominant color in the decorative scheme, and the furnishings and fixtures are very attractive. Uniformed girl ushers escort patrons to the seats. Luxurious rest rooms are a feature of the house, while a spacious lobby is strewed with easy chairs which invite the people to come in and rest. The orchestra in this theater is another of its fine features. It is under the direction of E. V. Cupero. In addition there is a magnificent choralude string instrument. The new theater is under the management of Louis A. DeHoff, who is well known in the motion picture industry. He is popular with those who patronize the house, and is ever on the lookout for that which will tend to increase the attendance and the box office receipts.

GLADSTONE THEATER, KANSAS CITY, MO.
“Picture House, the Nucleus of a Business District,” Theory of John G. Hiatt—Mails Weekly Program to Patrons.

“Where people go there is certain to be business,” is a fact that cannot be disputed, but Kansas City has a man who believes that occasionally this can be reversed to read that where a business is started people will come. Although the Gladstone theater is not at present surrounded by a thickly-settled neighborhood, the theory of John G. Hiatt, owner and manager, is that a moving picture show is the soundest nucleus of a business district, the best means of convincing the people. But Mr. Hiatt has an advantage over the average man, for he is the owner of considerable property near the theater and on this property he is erecting a large number of cottages and houses. To quote Mr. Hiatt, “They said this part of the city would never support a fine moving picture show, because there were not enough people close to it. I said, well, I’ll put people close to it then. I am building houses close to my place here, that in three years will increase the population of my territory over three thousand, and I will have the only theater any place near here, and people will come to my show.”

And Mr. Hiatt, if for no other reason than mere pride in his neighborhood, has certainly erected a classy moving picture theater in Kansas City at the corner of St. John and Elmwood avenues. Mr. Hiatt is the kind of man that can do a thing of this sort and get away with it. It was he who succeeded in getting four new schools in a hitherto neglected part of the city, including a high school that is ranked as a leader among high schools in the city. It was Mr. Hiatt, who, after serving five continuous years on a civic improvement committee, at last managed to get a rerouting of street cars, of which all hope had been given up, and it is he who is responsible for the great deal of the improvement of the northeast part of Kansas City. This is the kind of man who has erected for the benefit of his renters and all in the immediate neighborhood one of the finest moving picture theaters in Kansas City.
The Gladstone is situated in an aristocratic part of the city, within close proximity of the Independence Avenue car line and on the northeast line. The building, 68'x127 feet, was completed in February, 1915. It is built of the most modern materials and is absolutely fireproof, the heating plant even being located in the basement of the adjoining building, so as not to interfere with the safety of the theater patrons. The roof is steel trussed, thereby eliminating all posts in construction, and the supporting walls are made of reinforced concrete and steel. The front of the theater is of very pretty red brick with a large glass canopy over the entrance. This canopy is studded with a row of 20 dimmed lights, while above and in the middle of the building are two large arc lights, spreading a powerful light over the entire street front. The lobby is a very spacious one. On the right is the ticket office, while on the other side is Mr. Hiatt's private office. The floor is of mixed tile, while in the center of the lobby is a beautiful granite bowl full of natural flowers on a granite pedestal. From the lobby to the theater are three large double doors, and one entrance to the balcony, which is of concrete.

The walls of the interior are furnished in circassian wood, all trimmings being done in a two-tone finish of steel gray and old gold. A stage, with a forum of 30 feet, has an arch of old gold fresco plaster, harmonizing beautifully with the interior decorations. There are four exits, not including the main entrance, while along the side of the theater, instead of the usual dull wall, there is a series of fourteen large sized stained glass windows, producing an effect which has caused much comment and compliments. The floor is a sloping one, concrete, and the wide aisles are covered with carpet. The seats are regular theater seats, 900 being on the first floor and 300 in the balcony. The screen used is one painted on the wall of the stage, the color being a goldish hue, instead of the common white. Five clusters of lights, four 250-watt lights and one 500-watt light, spread a dull glow over the house when lighted. The illumination is augmented by eight 20-watt lights, with green glass bead fringes extending a delightful flood of light over the auditorium. The proscenium arch has fifty 20-watt lights and the balcony arch is light with forty of the same type. The individual lighting system is used and the resultant effect is one of delightful harmony and pleasing to the eye. The operating room, 7'x12 feet, is a metal one, built in the rear of the house. It contains two Power's 63D machines and the throw is 85 feet. A motor generator is also used.

Until the first of November, Mr. Hiatt has been using only a play or two for his music, but he is now installing a Kimball pipe organ. Madame De'Armond, one of Kansas City's piano artists, is the presiding person in charge of music in the Gladstone, and to her will fall the lot of playing the new organ. Mr. Hiatt is so proud of his music and the ability of Madame De'Armond that he has a standing offer of $50 to anyone in the city who can follow the pictures as she does and play them as the various scenes are being enacted. He leaves the judging to the audience. Six employees are kept busy providing for the comfort of the patrons, including a uniformed negro, who maintains watch over the automobile of the patrons.

Mr. Hiatt started the middle of October a mailing list of about five hundred people in his section of the city to whom he mails the week's program. He has asked advice on this question and has found that this method of letting his program be known to the public, the best way, although he advertises heavily in the daily papers.

People receive this house program and keep it in front of them and know just what nights they want to come, and save those nights for those particular shows, whereby, with the program of each evening appearing in that morning's paper, some people might miss shows they desire to see,' said Mr. Hiatt.

Mr. Hiatt is the kind of man who would succeed where others might fail. With a genial face and an attractive personality, he is to be seen every night greeting his patrons as they enter the house and bidding them farewell as they leave. A further evidence of Mr. Hiatt's value to the neighborhood is shown by the fact that once every year he gives the theater over to the churches in the neighborhood, donating all the proceeds to the churches, he paying all the expenses. Mrs. Hiatt is a good partner and works as energetically as does her progressive husband. The people of the northeast section of Kansas City are fortunate, indeed, in having such a theater and manager as the beautiful Gladstone house and the genial accommodating Mr. Hiatt.

PICKFORD THEATER, PORTLAND, OREGON.

Honoring the popular screen star, the Peoples' Amusement Company has renamed its house, located at Park and Washington streets, Portland, Ore., the Pickford theater. This house, formerly the Star, has been remodeled and fitted with a marble trimmed lobby, a marquee front and other modern improvements. The seating capacity has been increased to 1,000. L. B. Christ is the manager.

CLARA WHIPPLE TO COACH AMATEUR PLAY.

Miss Clara Whipple, the charming leading woman of the Equitable Motion Picture Company's stock organization, has been requested by one of the juvenile dramatic organizations of Flushing, N. Y., to coach a play which is to be given in the near future in connection with a big bazaar held in that city.

Miss Whipple's excellent training in dramatics stands her in good stead, and she is devoting her evenings to the play.
Biograph Comedy and Drama

“The Skating Rink” and “The Avenging Shot” Are Pictures of Good Quality Soon to Be Released.
Reviewed by Lynde Denig.

In a three-reel picture called “The Skating Rink” the Biograph company used the roller-skating craze of a few years ago as the foundation of an entertaining rural comedy that is pleasingly out of the ordinary. The story is slight, but in lieu of a complicated plot we find a quantity of cleverly arranged scenes, thoroughly amusing in themselves, as acted by Gertrude Bambrick, Bud Ross, Madge Kirby, Fred Nolan and other members of a large company. Most of the action is centered in a village where roller skates are introduced by an energetic salesman. Before long all the farmers and the farmers’ families, irrespective of age or physical proportions, have become devotees of the new sport and a barn is transformed into a rink.

Particularly humorous is the playing of Miss Bambrick in the role of a maid-of-all-work, who adopts the new fashion and even performs her household duties on the treacherous skates. Mr. Nolan makes a typical country character of Tubbs, the father of two pretty daughters, who meets the flashy salesman under the most embarrassing circumstances. There is good comedy in the scene showing how the young women are surprised while in swimming, and how the man from the city, in turn, is seriously discomfited by the loss of his check suit left on the bank of the river. Miss Kirby and Louise Owen are an attractive pair in the parts of the farmer’s daughters.

The climax of the photoplay is presented in the improvised rink on the night of a masquerade. All of the villagers assemble in ludicrous costumes to see a race which is to decide the fate of the mortgage on the farm and, at the end of a spectacular fire nothing remains but charred timbers. Altogether “The Skating Rink” is a very acceptable comedy film, especially for small town audiences.

“The Avenging Shot” is a tense two-part drama acted by Charles Miales, Clara Sisson, Jack Mulhall and Raymond Nye. The development of the first reel is especially effective in the action preparing for the scenes in which an elderly dealer in antiques shoots the man who years earlier had stolen his wife. He has been waiting twenty years for an opportunity to avenge the wrong, and finally the chance comes through an unexpected, though logical, sequence of events. His daughter and a young playwright, who has rented a spare room in the house, figure prominently in the action. In the second reel, after “the avenging shot” has been fired, the old man relates the story of love and deception over which he has brooded for years. Mr. Miales is a sincere and sympathetic actor in a part of this description, and Miss Sisson is appealing, first as the daughter, then as the betrayed wife.

“Forbidden Fruit”

Serious Subject Is Presented in Five-Part Drama Written and Produced by Ivan Abramson.
Reviewed by Lynde Denig.

The title of this picture, made by the Ivan Film company, will be misleading if an exhibitor interprets it to mean a risque photoplay. “Forbidden Fruit” deals with a variation from the moral code and the possible consequences; but an

Scene from “The Skating Rink” (Biograph).

flashy salesman under the most embarrassing circumstances. There is good comedy in the scene showing how the young women are surprised while in swimming, and how the man from the city, in turn, is seriously discomfited by the loss of his check suit left on the bank of the river. Miss Kirby and Louise Owen are an attractive pair in the parts of the farmer’s daughters.

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Scene from “The Skating Rink” (Biograph).
"Iris" and "A Welsh Singer"

Hepworth Shows Two Notable Productions—They Are Adaptations from Pinero Play and Allen Raine Novel.

Reviewed by George Blaissell.

TWO notable productions from the studio of the Hepworth Manufacturing Company, Ltd., of London, England, were shown to the trade on Wednesday, December 15. The two subjects are the vanguard of many others from the same source slated to follow. If those to come match in all-around quality the subjects shown Wednesday the position of Hepworth pictures in the American market should be secure.

"Iris."

Two characters bulk big in "Iris," yes, three characters. Patrons of American picture theaters will be charmed by the personality of Miss Alma Taylor, who, with high skill and unusual acting intelligence, carries the name role in this adaptation of the play by Sir Arthur Pinero. Henry Ainley is Maldonado, the man of wealth, who devotes his great ingenuity as well as his money to winning Iris, with her affection if possible, but without it if necessary. Stewart Rome is Trenwith, who loves Iris as she loves him, but who lacks means to provide for her in comfort let alone luxury.

"Iris" is a tragedy of the soul, of the soul of a woman continually surrounded by circumstances that impel her to violate her keen sense of honor; her love of the material things to which she has been accustomed and her lack of equipment with which penniless to fight the world combine to aid in the compromise of her conscience; to her it is the obvious action to make use of the checkbook Maldonado persistently places within reach, preferable to bear present ills than "fly to others" that must be worse. Women may sympathize with Iris; men will pity her.

Mr. Ainley's characterization of Maldonado has great strength. Singularly enough, censurable as are the tactics of the Portuguese, Maldonado never entirely alienates the sympathy. It is a tribute to Mr. Ainley's naturalness, to his magnetism, and to the red-blooded persistence with which he imbibes his interpretation that this is so.

Cecil Hepworth is the producer of "Iris." Mr. Hepworth has made much use of restraint in the 5,800 feet the subject comprises. It may be the elimination of a few hundred feet will sharpen two or three spots with benefit to the action. However, this is a minor matter and likewise debatable. What stands out is the production as a whole. Many of the background are of the Windermere lakes, in Northern England—a location of rare beauty. The photographer has added to the picturesqueness of his lakes and mountains by the artistry with which he has placed his camera. He brings to us a rare bit of Old England. The laboratory by its judicious tinting has enhanced and supplemented his work.

"Iris" holds the interest even as it divides in turn the sympathies among the three principals. There are times when it moves. For instance, the visit of Trenwith returned from his successful battle with fortune in the wilds of Canada only to find his fiancee in an apartment financed by Maldonado; or the reconciliation of the two lovers on the beach, where Iris had gone on self-destruction bent after Maldonado had thrown her out.

"A Welsh Singer."

In a "Welsh Singer," the five-part subject adapted from the novel by Allen Raine, Florence Turner shines with her old brilliance. And a splendid medium she has, too, through which to shine. The tale is located in the Welsh hills, and it is easy to believe it has been photographed there. It is a story as strong as it is simple, one that strikes much and always interests deeply. Its beginning is among the borderlands of sheep. Its ending is the reunion of two childhood lovers whose paths cross after long separation. Time each has succeeded—the man as a sculptor, the woman as a singer. "A Welsh Singer" is wholesome romance with a modicum of villainy.

Miss Turner is Mifanwy, the shepherdess, happy to tend the Squire's flock for a penny a day. Henry Edwards is Tuan, the lad raised by Mifanwy's parents from the day when, as an infant, he was found in the highway beside the body of a woman. Mifanwy, at the crest of a hill, her figure outlined against the sky, sings Tuan, with her as a model, works in clay. The statuette is responsible for Tuan being taken under the protection of a patron. Before he goes to the city he learns his father is the squire.

There is a wealth of incident in the story. While by no means is it gray in color, there are not many lighter touches. It is life, in aspect a bit stern perhaps, but progressing steadily to better days.

Those situations near the denouement where Mifanwy is not recognized by Tuan may strain the credibility a bit, but the novelist may be forgiven much more than this. It is a hypothesis on which he builds consistently and with dramatic force.

The direction is skilful. It is said Mr. Trimble, who has heretofore directed Miss Turner, gives Mr. Edwards the credit for it. The acting is excellent. Several of the cast stand out. Campbell Gullan portrays the circus man in love with Mifanwy, who later sacrifices his life for her. It is a good interpretation of a most likable character. Then there are Malcolm Cherry, the squire, and the music master. The circus scenes brought hundred of persons into the field of the camera and they were well marshalled. There were thrills in the fire in the theater. These spectacular incidents are always closely allied to the main theme. They are naturally a part of the story, not kicked into it.

To sum up, "A Welsh Singer" is a strong story, and it is well played, well directed, and well photographed.

"Mr. Grex of Monte Carlo"

A Lasky Production Which Features Theodore Roberts and Abounds in Thrills and Atmosphere.

Reviewed by W. Stephen Bush.

THEODORE ROBERTS is a host in himself, and when he is featured in a production its chances with the public are presumed to be good. In this particular feature Roberts is at his best. The plot deals with a timely theme—involving the adventures of the secret service of all the great nations of Europe. To avoid any possible suspicion of partisanship the nations intriguing against each other on the screen are aligned quite different from the present constellations in Europe.

There is much that is excellent in this play and the general average is high. The types of the various pretending nationalities are chosen with great skill—they all look to the manner born. The Englishman is not the least successful type, and he enlists the sympathy of the audience from the start. Theodore Roberts is the Russian, and he has shown what he can do with such a part in his splendid impersonation of the Russian
Grand Duke in "The Man From Home." There are plenty of thrills and thrushes but in an instant does the director depart from the probabilities. The feature is sin-
gularly free from padding.

The possibilities of the California landscape again come into play in this production, and it really took an expert to tell that this was not the famous Monte Carlo on the Blue Coast. The background looked exactly like the road from Nice to the famous gambling hell.

Mr. Roberts had excellent support, the cast being well balanced and working together with intelligence and obvious en-
thusiasm and sincerity.

"Bondwomen"

A Domestic Photoplay of Commanding Interest in Five Parts by George Kleine, with Miss Maude Fealy in a Strong Emotional Role and a Capable Cast.

Reviewed by James S. McQuade.

W

ITH an appeal as wide as the world in which civilized women live, "Bondwomen," a photodrama of home life, in five parts, by George Kleine, gives fine promise of suc-
cess and an excellent share of the theme one cannot fail to be impressed that interest is consid-

erably heightened by the art and talent displayed in the pro-
duction. There is sustained dramatic strength throughout and several stirring climaxes. Moreover, the sidelights on the underworld, in which some of the characters move at times, show us that life in respectable surroundings is only a small fractional part of the sum of human existence and experience; also that life in the slums is hideous and, horrible, and that it is seldom, if ever, redeemed except by influences from with-
out.

The scenes showing the resorts of the unhappy victims of the cocaine habit and of other drugs are most realistic. The attack on Belle Jordan by Snowdrop, instigated by a drug-poisoned
brain and frenzied jealousy, could not be more faithfully depicted in real life. The culmination of the frenzy, which is reached by the binding of Ned Ellis—the only link in the photoplay that connects the slums with respectability, unless it be good David Powers, who has devoted his life to discover a remedy for the drug habit—is a powerful scene, and, followed by that showing the ridding of the dive by the police, creates a revulsion and a nervous shrinking very closely akin to that which would result from viewing the real.

But it must be remembered that these are only sidelong glimpses along the run of the main story, which has to do with domestic infidelity in a home of refinement, where the master of the house attempts to wear both petticoats and trousers. With this master, Dr. Hugh Ellis, there is no place for the queen of his home. He carries the purse and insists on paying the household bills, and on his good wife asking him for money when she needs it. Needless to say, this prac-
tice leads to the humiliation of Norma, his wife, on more than one occasion, and finally to rebellion on her part and to serious unhappiness for both of them.

The part of Norma offers fine opportunity to Miss Maude Fealy, a well known and favorite screen star. Norma, in the early scenes, is shown as a docile, unobtrusive, good-natured, young wife, who dotes on her only child, Roy, and who is inclined to look up to her lord and master, Dr. Hugh. But the turning point for the worm comes; still the lord and mas-
er, while much perturbed, continues his course—not with great joy, however. When Norma is taxed with being unfaith-
ful to her husband by that worm itself, through the lying of his drug-addicted brother, Ned, Norma, in the person of Miss Fealy, becomes innocence, strength and defiance personifi-
ced. It is only when the brutal husband tears at her heart-
strings by unmercifully punishing her child, Roy, that the mother confesses to a guilt that is not hers. That scene where Norma begs piteously outside the locked door, through which

the screams of her boy wring her heart with anguish, is one of fine emotional strength. Indeed, throughout the imper-
sonation, Miss Fealy never strikes a note in behavior or action that disillusionizes the spectator that she is not Norma herself.

John Sainpolis is a worthy opposite in the part of Dr. Ellis. He is masterful to the point of cruelty, and afterwards con-
triteness to the depths of humility. David Power, the bene-
factor of drug fiends and a close friend of the Ellis family, is manfully represented by David Lendau. Harry Knowles is

happy in the role of Professor Bowe, Norma's father, and Har-
mon McGregor is so ardent in depicting Ned Ellis, the drug
victim, that he creates abhorrence in the mind of the spec-
tator.

Mr. McGregor has remarkable facial control. His face

is in study in the scene where Ned Ellis is confessing his wrong-
doing to his brother, the Doctor. Miss Iva Shepard as Belle
Jordan, the redeemed drug slave of the underworld, rings true
to her judgment. In strong contrast to the Snowdrop innocence
Miss Mildred Gregory, a characterization that seems the epi-
tome of underworld life that has neither hope nor desire for the good, little Maurice Stewart is convincing by the part. Roy Ellis, and Miss Shirley De Me as Mary, the Ellis kitchen-
maid, furnishes amusement in her apats with the butcher'soy and other boys.

The release date was December 15, through Kleine-Edison service.

Scene from "Bondwomen" (Kleine-Edison).

"The Senator" Drama of Washington Life with Charles J. Ross in the Title Role—Released by Equitable.

Reviewed by Lynde Denig.

A

UDIENCES that enjoyed "The Gentleman From Missouri" will find "The Senator" equally engaging and interesting. The two pictures are not to be compared in plot substance, rather in their general tone, for the scenes of both are laid in Wash-

ington and most of the characters are recognizable. Joseph A. Golden, director for the Triumph Film Corporation, the concern responsible for the production in question, may be congratulated upon his choice of locations and the correctness of the interiors, all contributing materially to the pleasing impression left by a wholesome, entertaining
story.

The romance, conceived by Sydney Rosenfeld, author of the scenario, is engagingly handled by Charles J. Ross, in the character of Senator Rivers, and Constance Molineux, as the
dughter of an aged man who for twenty years has tried unsuccess-
fully to have a claim recognized. Mr. Ross appears much as he does on the stage, giving a performance marked by dig-

nity and poise, whereas Miss Molineux makes a likable partner in the love passages. Den Graham supplies a natural character sketch as Elias Denman. The foreign court, employed in various
villainies, is played by Phillip Hahn according to melodramatic conventions, and for the rest, the cast was judiciously selected, with Thomas Tracy in the role of the Secretary of State, Gene
Luneska as his foolish wife, and Dixie Compton as a vivacious and graceful young widow.

Much of the opening reel is devoted to the introduction of the characters and a clear presentation of the conditions out of which the story grows. Once in a while the action is interrupted to permit the showing of Washington scenes that will give the picture atmosphere. Nor is there need to find fault with this feature for the views are interesting enough to justify themselves. Presently the story quickens, become more dramatic, and in the last two reels realizes its possibilities. Then in an expanse of suspense in the situation
confronting Senator Rivers in the last hours of the session of the Senate, when so much depends upon the passage of the Denman claim. Among scenes deserving of particular men-
tion are those in the senate chamber and at the embassy ball, where the count plans an elopement with the wife of the Secretary of State.

Scene from "The Senator" (Triumph).
"Black Fear"

The Drug Evil Is Made the Subject of a Strong Rolfe-Metro Drama Produced by John Noble.

Reviewed by Lynde Denig.

EST the plot of this film drama be considered sensational alarmists, there is a foreword stating that the story was suggested by statistics on the drug evil gathered across the United States. It is fair to say that "Black Fear" is fiction with a solid background of fact. The tragedy it presents probably is no more dreadful than hundreds which actually occur each year, all attributable to the use of drugs. The Rolfe company selected a live issue and made it the theme of a thoroughly dramatic picture that escapes becoming a preachment because of a skillfully developed and human story acted with a quantity of emotional feeling.

In the opening scene we have a colorful vision of Hades, where Satan laments the lack of new tools for working evil in this world. Cocaine, impersonated by an attractive young woman, offers to do his bidding. That ends the allegory, for the scene fades into an entirely realistic picture of two messenger boys seated on a park bench, where they have stopped to stimulate their weary bodies with cocaine. They are arrested and in less than five minutes of screen action are entering the intricacies of an engrossing drama, in which cocaine is the unseen evil influence, dragging first one character, then another, into a pit from which the only outlet is death.

Young boys in the employ of a messenger service company are presented as the most pitiable of the helpless victims of a nefarious trade; but in its downfall others are concerned—the two sisters of Billy Ellimore, the judge of the court to which the boys are taken; also the head of the concern that sanctions the distribution of cocaine among its employees, thinking thereby to keep them on edge for long hours of work. Retribution eventually comes to the hypocritical employer, and as the outcome of a dramatic trial scene Lillian Ellimore is acquitted on the charge of murder. The picture profits by a number of forceful incidents, always occupying a necessary place in the progress of the story, and the acting is of even merit, with Grace Elliston, Grace Valentine, Edward Brennan and Pauline Lord as notable players. "Black Fear" will perform a valuable mission if it warns mothers of their dangers their children must be guarded against in large cities.

"The Girl and the Game"

First Two Chapters in Signal Film Corporation's Helen Holmes Serial Are Thrillers.

Reviewed by Lynde Denig.

HERE is nothing experimental about this serial, to be issued by the Signal Film Corporation in fifteen two-reel chapters. For more than a year the railroad melodramas starring Helen Holmes and produced by J. F. McGowan have been before the public of this country, of Europe and of Australia, and there has been no decline in their popularity. The Signal Corporation was dealing with known quantities when it engaged Miss Holmes and Director McGowan to continue, in slightly different form, the type of photoplay that they know so well how to handle. Judging from the first two chapters, "Helen's Race With Death" and "The Winning Jump," each week will bring its quota of sensations, supported and sustained by good acting and the contrast in characters and environment.

In writing the scenario, Frank Hamilton Spearman did well in making Miss Holmes the daughter of a railroad president, while her sweetheart, a fireman on a locomotive, is at the other end of the scene. With the foundation of the plot, it is possible to develop thrilling railroad stories and at the same time introduce a society element—elaborate residences, well-groomed people, and the like—all of value in producing effective contrasts. If Miss Holmes is pretty when clad in a shirtwaist and skirt, she is doubly so in the chic costumes worn by the daughter of the wealthy General Holmes.

The opening chapter starts at the very beginning of things. It shows how the little daughter of the railroad president is saved by a boy of about her own age from being run over by a miniature train on a fairgrounds. And the ambition of this boy is to become a railroad engineer. In later years he is fireman on a runaway freight train that would have collided with the president's special save for the heroic action of Helen. As a wild ride over the track goes on, the fireman climbs an open drawbridge and swims a river that she may reach a switch in time to change the course of the freight. The leap into the river is the most exciting thrill in this chapter; but throughout the suspense is maintained to a high pitch. The collision of the freight train and cars on a siding is sufficiently startling.

In chapter two the flirtation between Helen and Storm, now an engineer, is dully handled by Miss Holmes and Leo Maloney in scenes preparatory to a robbery and the thrilling race of two locomotives on parallel tracks. While the engines are moving at high speed, Helen jumps from one to the other and is the means of arresting the thieves. With good photoplay stories as a foundation, and all the attractions of a carefully produced, intelligently acted picture, the first installments of "The Girl and the Game" are eminently satisfactory.

"Beyond All Is Love"

A Three-Reel Photoplay Written by Daniel Carson Goodman and Released on the Lubin Unit Program by the General Film Company.

Reviewed by Edward Weitzel.

T HE thesis of Daniel Carson Goodman's three-reel photoplay is the exposure of the drug evil. The protagonist of the social evil is the narcotics, and accomplishing more than what is more to his credit as a photoplaywright, told an interesting screen story in the proper dramatic form. The picture opens with a prologue. Stanley Hardy, the grandson of the drug dealer, neglects his wife and child until the death of the unhappy woman recalls him to his senses. His son goes through life with an apparent craving for the drug, but when the grandson of Hardy reaches manhood and after an accident is given a morphine, the desire for the narcotic is awakened and the young man is nearly ruined by the drug. The devotion of his mother and father and the girl he loves saves him, but only after a long and fiercely fought battle with his grandfather's influence.

Mr. Goodman has seen fit to employ local politics as one of the motives of the drama. An unscrupulous ward leader tries to force the elder Hardy to do his bidding by pandering to the weakness of the son. In the main the foregoing plot has been built up to conform with the plans made and approved for the guidance of screen dramatists, and Clay M. Greene, the producer, has been mindful of the scenario's requirements, except that the lack of caution displayed by big John Kerry when shadowing young Hardy comes dangerously near weakening several scenes. Frank Joyner has the most difficult part in the drama. He showed himself equal to the task and succeeded in indicating the terrible effects of the drug upon his mind and body without appearing repulsive or losing the sympathy of his fellow creatures. The gratitude of Mr. Goodman is also due Helen Greene, Carrie Reynolds, Peter Lang, Eleanor Barry and Walter Law, who filled the remaining roles.

Mary Anderson Finishes "Cal Marvin's Wife."

News comes from the Western Vitagraph Company that Mary Anderson, the young Brooklyn actress, who went West to play "Cal Marvin's Wife," has finished her first feature picture. It is entitled "Cal Marvin's Wife" and will be released shortly.
Two Lasky Features


Reviewed by W. Stephen Bush.

FEATURES like this one put the whole industry under obligation to the producers. Lasky can do it. Even the most conceivably test this picture shows a hundred per cent. Indeed, the feature is of such extraordinary merit as to call for the highest praise and the most flattering recognition by the industry itself.

The plot is simple. This always constitutes special merit in any story. It is wound up rapidly with little suspense, for the climax is overpowering. As one of the men that sat beside me in the Strand Theater said, "I would like to be in that mob."

Like all really strong stories, that of "The Cheat" can be told in a few words. A young, extraordinary, a social climber, is playing with fire. In her crise for fine clothes she gambles with money entrusted to her by a Red Cross society. She loses the money, and is caught. She is, however, unrepentant in her plight of her husband. Even if he knew, however, he would not have been able to help her. The investigator was so strong a man as would have had no chance. He offered help from a strange and dangerous quarter. A rich Japanese has been found in the social set, who has paid much attention to the lady. She is now in his confidence, and, in the absence of the busy husband, comes forward and says he will give her the money and ward off the impending exposure "upon condition of repairing the damage."

In her despair the young wife goes to the point of giving up unconscious and quite mechanical consent, and in the case that has sold her she takes the check from the Japanese. Her husband learns the truth and learns to love his wife, for he had been successful in his operations and that he is now rich.

"Does the that mean I can have ten thousand dollars right now?" asks the agonized wife in a frenzy of joy mixed with fear. She gets the money and then goes to the Jap's room where she enclosed with the gift. And now the beauteousness of the Oriental's nature leaps forth. Not only will she be released from all danger, but he will pay at once. She will attempt to describe what follows—words seem altogether too feeble for that.

In the struggle the Jap seizes the woman's shawl and holds her with a rascal as her own right of bargain and purchase. Lying on the floor and steeling herself for the next attack and still writhing under the power of the strangling flesh, the woman revolts at his action and stabs him in his heart. The bullet hits him and he falls. The woman escapes. A moment later the husband enters and finds the Jap collapsed with blood, supposedly a handkerchief, eye and stab, sees other proof of his wife's visit. The police are alarmed. The Jap is accused, but before he can open his mouth the husband accuses himself of the crime.

The wife hastens to the cell of her husband and confesses all. He forbids her to speak. Now follows the trial. Never before were we seen more gripping. We have paid much attention to the young wife. We see her, in every scene, see the jury, thoughtless, tense, nervous. The Jap takes the stand, impassive, mysterious, but convincing. The verdict is given in favor of the Orientals and the wife is able to return to herself. Her passion rising superior to the form and severity of court procedure, she leaps upon the witness stand, a fearless and unperplexing woman. The next day the Japanese wife is seen in the street, and the audience is as spellbound as the men and women in the court room. She tells far more by her looks and gestures than words of what has happened between the Oriental, and when the audience sees the verge of hysteria the woman tears the dress from the seam on her shoulder. It was like the spark thrown into a keg of powder. The wrath of the audience bursts forth with elemental fury and she enunciates a scene that for tenseness and excitement has never been matched on stage or screen.

Space bids me be brief. I cannot, however, omit words of uncalled praise for Fanny Ward, whose impersonation of the social butterfly with the singed wings was a masterly performance. The lighting effects must be mentioned, too. They are beyond all praise in their friendship and their originality. There are those deft and subtle touches that we find all the Lasky pictures possess—only here they crowd upon one after another. What a delightful effect is the omission of the bars in the prison scene. The shadow of the bars, the somber light, the bent head of the prisoner silhouetted against the background. This is the number one secret. The number two secret is the number of bars, which enters into the touches. "The Cheat" is worth advertising to the limit. It is one feature in a hundred.

"The Unknown."

The spectacular features in this play and its wonderful atmosphere will go a long ways toward redeeming a thin plot, and to those who have been looking for some change in the star. The spectacular features consist of the wild-man hunts in the Arabian deserts and in fighting between the men of the Foreign Legion and marauding Bedouins. The Foreign Legion is the backbone of the show, and it is a romantic and unique picture. There is, too, the weirdness and the everlasting mystery of Egypt. Lasky art is conspicuous in the settings and in the direction, but the bareness of the plot recurs constantly like an ill-digested morsel of food. An audience not captious enough to look for dramatic values will find unmixed delight in the play. Theodore Roberts, who has a most difficult part, does a good deal with it, but he cannot make it go over with his usual smoothness and sincerity. The star is not very well suited for his part. He seems conscious of it in the many evidences of crudeness in his work.

The suspense was well maintained in the early portions of the play, but when the final denouement comes it leaves a critical audience somewhat disappointed. It does not, of course, mean the settings were superb, the light effects were splendid throughout and the general support of the star was good and at times excellent.

"The Boob's Victory"


Reviewed by Robert C. McElroy.

Robert Leonard in this offering, written and produced by himself, returns to the type of characterization by which he is perhaps best known. He has done numerous other parts with distinction, but he fairly shines as the boob.

Scene from "The Boob's Victory" (Pathe).

The humor he infuses into this role will cure almost any grouch.

In this particular offering the boob is passing through the stage of young manhood in which he desires to be a detective. He spends odd moments on the farm, where he is employed, studying a book which tells all about it. He is so absorbed in this that he entirely neglects other business and Farmer Higgin's, his employer, becomes so disgusted that he runs around the place with a pitchfork.

What follows is obvious enough, but fully as laughable as the opening scene. The boob becomes waiter in a swell summer hotel, where he learns that a number of jewel thieves have occurred. Two professional detectives, a man and a girl, are already on the job.

The crisis comes one evening during a card game, when the lady crook goes upstairs and makes a cleanup. She climbs down a fire escape with the professional detectives valiantly endeavoring to locate her. She is joined by her pals and would have escaped but for the boob, who turns up in time to hold up the thieves in a highly theatrical and satisfactory manner.

The cast includes Ella Hall, Kingsley Benedict, Marc Robbins and others.

"The Reform Candidate"

Macklyn Arbuckle is The Star of a Pallas Picture Photoplay, Released on December 25.

Reviewed by Edward Weltsel.

LOCAL politics occupy a prominent place in the story of "The Reform Candidate," the four-reel photoplay written by Edgar A. Guest and Macklyn Arbuckle, and released on the Pathe Gold Seal program. In fact, the writer is so confident that Art Hoke is glad to make for the woman he loves, that gives the drama its grip on the emotions of a body of spectators. Dramatically considered, "The Reform Candidate" is simple of plot and reveals no situation of great intensity or power. A stolen baby sounds out the most appealing notes in the play; and, at the finish picture, big-hearted Art Hoke is seen clasping to his breast the dolls of his foster child, now restored to him. But a woman who is brought happiness to those he loves best, and is content. That portion of the story telling how the political boss opposes the reform candidate for mayor, then saves him from financial ruin because he is the husband of Mary Grondel, his old sweetheart, is not without interest; but the little child, who is stolen by the half-
witted "Looney Jim" and left in Hoke's home because the poor simplicton knows that Art is fond of babies, shares the center of the picture with the star himself. The subsequent career of the child, her growth to womanhood and restoration to the arms of her mother, is made the dominant motive of the play. Just why the baby's parents did not succeed in tracing her at once, or why Hoke failed to find her father and mother, is not explained by the authors.

"The Reform Candidate" was written first as a vaudeville sketch, and Macklyn Arbuckle played it over the two-a-day circuit. His performance of Art Hoke was a complete and eminently satisfactory character study at that time. His method of embodying the big-framed, quick-brained, large-hearted pol-}

"Heartaches"
A Four-Reel Photoplay by Daniel Carson Goodman, Released on the Lubin Unit Program.

Reviewed by Edward Weitzel.

I N VIEW of the fact that the line of demarcation has not, as yet, been drawn arbitrarily between the different grades of photoplays, "Heartaches," the Lubin four-reel Unit Program drama, is not easily classified. In the days when the popular science drama of the spoken stage was in its high renown, the plot, scenes and characters of Mr. Goodman's photoplay would have made choice material for the type-written middle-class drama. The "clash," which the highbrow analyst claims is the vital spark of the drama, exists in "Heartaches" — the deeds of the villain makes that an absolute certainty. Class distinction, also, has not been permitted to impede the fancy of the author, and the "long arm of con-

Scene from "Heartaches" (Lubin).

A more consistent blackguard than the villain of "Heartaches" has never been put into a photoplay, and Francis Joyner, who plays Will Cairns, does not attempt to soften the character in the slightest degree, but carries out the intent of the screen dramatist to the very letter. June Dayo displays feeling and hysterical ability as Kate Merry, and Arthur Forbes, Helen Greene, Eleanor Barry and Jessie Trench sustain the remaining parts, to the picture's evident advantage.

Jack Harvey Starts "Superman."

Jack Harvey of the Imp-Universal Coytesville studio has started on the production of a five-reel photoplay of political intrigue, "Superman," written by the Universal scenario editor, William H. Lippert, the theme being an incident based on a recent political scandal which occupied the attention of the New York Legislature some years ago. In this picture Joe Gerrard plays the role of the Governor of the state of New York.

Two Broadway Star Features

Many Vitagraph Favorites in "Who Killed Joe Merrion"—Genuine Heart Interest and Clever Acting Marks "The Wanderers."

Reviewed by W. Stephen Bush.

"Who Killed Joe Merrion."

THE theme of this production, a Vitagraph Broadway Star Feature entitled "Who Killed Joe Merrion," while not entirely new, was rich with possibilities. A stern judge banishes his absolute son from the family circle. In his habit-

Scene from "Who Killed Joe Merrion" (Vitagraph).

arraigned before him. One such prisoner is accused of murder and through the charge of the judge is found guilty by the jury. As a matter of fact the man is innocent. There does not seem to be any one who can reasonably be accused of the kill-

Scene from "The Wanderers" (Vitagraph).

the poets. Such attractive environment is something that motion picture audiences always appreciate. The scene shifts from the old Inge to far off Athabasca Landing. The blacksmith who had been in love with the rustic school teacher has unjustly sus-

Scene from "The Wanderers" (Vitagraph).

remorse, but is quickly forgiven by his sweetheart. The thrills
in the story come with the work and the adventures of the blacksmith in the camp. The acting was very good throughout. William Duncan gave a fine impersonation of the likable village blacksmith, while Mary Ruby gave a splendid account of herself in the evidently congenial part of the village school teacher. For his protection of an old camp follower from the brutality of the camp bully the blacksmith falls into a rare piece of good luck, and as the story comes to an end we not only see bride and bridegroom happy, but assured of a very substantial next egg.

"Triangle Program"

Strong Features Presented at the Knickerbocker Theater

This Week.

Reviewed by Louis Reeves Harrison.

THE DESPOILER," a powerful Kay-Be story of vital theme by Thos. Ince and J. G. Hawks, holds attention in an absorbing manner, partially because of its theme, but mainly from fine craftsmanship, admirable construction, appropriate backgrounds, well-chosen types and consistently good acting on the part of an entire company, down to the supers. Had the play ended abruptly immediately after the crisis, its artistry alone would have evoked a storm of applause at its first presentation. The audience approved as it is, and we have apparently not reached a stage where the

Scene from "The Despoiler" (Kay-Be).

mold, indeed all the idols that are worshipped in the city pass her by and like the fabled salamander who defied the living flame she comes forth from her ordeal unscathed.

The first reel gave great promise. It looked as if the director had indeed grasped the idea of the novel and as if he were capable of making it live on the screen. Even at the end of the second reel this hope was very much alive. After that I am sorry to say there came a distinct decline. The plot ran into needless complications, many episodes were entirely without the general frame of the story and others that seemed more pertinent were as it looked to me unduly prolonged.

Nothing can be said against the cast. The heroine is a charming young girl, who measured up fully to the requirements of her part. She remained to the end "The Salamander," though she did not pass through an awful lot of temptations. She was very well supported. Many an all-star cast has done no better.

"The Salamander" is a story that will make a distinct appeal to women. As women form a large part of most picture audiences I do not have to point to the conclusion. There is some good double-exposure work and some that is only fair. The photography is not always of even quality.

Kerrigan in Another "Terence O'Rourke" Story.

Another "Terence O'Rourke" story with J. Warren Kerrigan in the feature role is now occupying the attention of Otis Turner at Universal City. This episode, "The Road to Paradise," will, like the others, be released in two reels. Following this, the last of "The New Adventures of Terence O'Rourke," this Universal favorite will start on "The Pool of Flame." by Louis Joseph Vance.
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“The Pitch O’ Chance”
A Two-Part Mustang Featuring Helen Rosson—A Tale of Pioneer Days in the West.
Reviewed by Margaret I. MacDonal.

In THIS production, which gives us a glimpse of things as they used to be, and perhaps still are, in some parts of the West, Jack Richardson, as "Kentucky," whose domestic affairs were not such as the church might approve, as usual carries the true western atmosphere with him. Frank Bor-ago, who directs the picture, also plays the role of "Rocky" Scott, whose speculative instinct causes him to gamble on every occasion, even to taking his pile against "that gal o’ yours" with Kentucky.

This incident, which is the main pivot of the story, takes place in a saloon where the faro table is one of the chief attractions. Having won, Rocky takes the girl and the money and makes away with both, holding his would-be assailants off at the point of a gun.

The story is a singularly human one, and has been produced in a manner that leaves no room for moral objections, inasmuch as that is the end the better nature of Rocky triumphs. When the two men have met and fought it out and Kentucky loses his life thereby, Rocky offers to marry the girl "proper," and the girl, relieved of a self-assumed duty toward the man she feared, discovers that she is in love with Rocky.

The dancehall girl who loved rather than feared Kentucky adds a bit of color to the story. This role is played effectively by Lisette Thorne. The production is an especially attractive one, because it reminds us of the tales we’ve heard told of those pioneer days.

“A Prince of Yesterday”
A Beautiful Hand-Colored Gaumont Company—The Story of a Young Prince’s Romance.
Reviewed by Margaret I. MacDonal.

It IS NOT a common occurrence for a moving picture subject, as beautiful in conception, color and photography to appear on the market. “A Prince of Yesterday” is all of this and a good deal more. It is a romance, told in 20 reels, back possibly in the fifteenth century or thereabout; is purely fictional in theme, and has been staged against the most beautiful settings that one could well imagine. The charm of ancient castles, magnificent parks, and much of the beauty of nature has been given to this three-reel production.

The story tells of the ruse of two noble houses to bring about a marriage of love between the princess of one and the prince of another, both heirs to the respective dynasties from which they hail. The princess, young and exceedingly beautiful, has been reared within the wall of a convent. The prince, tired of the conventionalities of the court, is prevailed upon by a friend and agent of the royal household to go out into the world and seek his fortune, and incidentally his affini- tude. The friend offers to act as his guide, and arranges mat- ters so that the prince, apparently by accident, comes upon the maid chosen for him, his first glimpse of her being over the wall of the convent.

The royal pair meet and fall in love, and eventually elope. This is, of course, in line with the desires of the family. The incidents of the play have been nicely arranged, and really constitute a comedy-drama.

The production is an unusually fine one, and appears on the program of the Mutual Film Corporation.

“Her Mother’s Secret”
A Fox Melodrama That Follows Familiar Lines—Ralph Kellard and Dorothy Green Featured.
Reviewed by Lynde Denic.

Before this five-part melodrama has ever approached a conclusion it is safe to say that the audience thoroughly understands the nature of the mother’s secret. “Coming events cast their shadow before” a little too plainly for an audience to experience surprise or surmise to any degree. The story is of a man, a maiden and a society youth, who goes to the seashore for his health, is destined to end in tragedy. It could not be otherwise, and the only uncertainty is over the manner in which the inevitable parting will be introduced. The audience knows that the lovers are half brother and sister and that sooner or later they must advise each other of their affection. Having this accomplished, it remains for the girl to show how much she takes the affair to heart by wandering about the sea and drowning herself. Presumably the young man returns home and lives to love again.

Although the last two reels are somewhat lacking in suspense, for the reasons noted, they are easily the best in the picture, partially because of the beautifully picturesque seaside locations and partially because of the two central characters being made interesting by Ralph Kellard and Dorothy Green. This part of the production is altogether more artistic than the cheap melodrama that has won her way to popularity of a typical Fox story. As usual, the emphasis is placed upon ilegimate sex relationships, this time the man being the chief offender. He divides himself between his wife and his mistress, the one mother of a little girl, the other of a boy—the children, who, when they have reached maturity, meet and fall in love.

From a technical standpoint the production was well handled by Director Frederick Thompson, and the cameraman deserves credit for the attractive scenic effects in the last two reels.

“Blade O’ Grass”
The Woods of Maine and Scenes of City Life Furnish Backgrounds for Three-Reel Edison Photodrama.
Reviewed by Edward Weitzel.

There have been numerous examples of the possibilities of plot and of the clever use of the “double” in this production which will hit upon the scheme of adapting the Shakespearean play to the stage by using the same scenes which are the exact counterpart of each other. In this way the “double” can be doubled and new and intimate situations added to the original scene. Should the scenario call for the services of actors of the female sex, Viola Dana and Leonie Flugrath should be sent for without question. The story is a very good one, and the production cannot fail to please.

The photoplay now under discussion is a comedy-drama of considerable worth. Its aim is to tell a pleasing story in an entertaining manner, introduce a number of easily recognizable types and send those in search of mental stimulus to another shop.

After being deserted by his wife, the father of the heroine leaves his fine home in the city and hides himself and his little daughter in the Maine woods. Here, the girl grows up to become a young woman, discovered by a handsome stranger, goes to the city to live with her wealthy aunt and shocks that good lady by her unconventionalism; she returns to the woods, is saved from a terrible danger by the handsome stranger and, as the erudite Edison publicity promoter gracefully puts it, her returns is compelled to bow before the mandates of love. The forest scenes and the glimpses of life in a fashionable domicile are produced with commendable fidelity, and (to indulge in a metaphorical flight of our own) Little Miss Flugrath fits through the picture with the airy grace and innocent fascination of a feather-blonde vision of Spring. The story is very well acted, and the actors who play the parts are well chosen.

The Life of Our Saviour
Reissue of Former Pathé Production Is Especially Acceptable at Christmas Season—Gold Rooster Play.
Reviewed by Barrett L. MacGregor.

It IS especially appropriate that this film of seven parts should be brought again to the notice of the public at this season, when the thought of the birth of "the Light of Our Saviour," appearing on the program of the Pathé Exchange, Inc., now as a Gold Rooster play, is beautifully presented. The chief idea of the story, as many of the scenes of this production are particularly appealing in their beauty of composition.
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Comments on the Films
Exclusively by Our Own Staff.

General Film Company

THE MOMENT BEFORE DEATH (Lubin), Dec. 13.—The gruesome strength of an Edgar Allan Poe tale is found in the plot of this one-reeler, with the direction, written by Anne Lorraine, and construction of the play in novel, that excels showing the consequences of unremorseful and unjustified jealousy. Mervin Mayo, Adda Gleason and L. C. Shumway are forceful members of the cast.

HEARTS-SEILG NEWS PICTORIAL, NO. 100, 1915 (Selig), Dec. 16.—Surprise plot carried to the steps of the Capitol; Hawaiian singers; Mabel Williams, Joe Smiley, Ben's old sailing fer, sailing in the parking lot, at the Fair, San Francisco; International Trade Conference, New York; Los Angeles tuna fish industry; Democratic National Committee at Washington; C. E. H. Davis, Chicago;什么叫Islanders, Venice, Cal.; winter bathing pool, Brighton Beach, N. Y.; periscope boats, Chicago; No-license parade, Lowell, Mass.; beach show, San Francisco; new device for street cleaning, New York, are the items in this number.

BENJAMIN BUNTER, BOOK-AGENT (Vitagraph), Dec. 13.—This one-reel comedy-drama is a spirited performance, a Technicolor photoplay, with an interesting plot and a number of cleverly drawn characters. W. A. Tremayne, the author, has cause to be grateful to Cochrane and its young, incipient talent, for their servant. William Beaude, who wrote and produced the picture, has let his imagination run riot and the result is a series of farcical situations and absurd in- cludes, whose only mission is to arouse easily provoked laughter. Sydney Duncan and Charles Insee are the leading comics, and Ethel Teare's bright smile and wholesomeness is a pleasant feature of the picture.

THE GREAT DETECTIVE (Lubin), Dec. 14.—The character of the amateur detective in this one-reeler farce affords D. L. Don an excellent medium for the introduction of his comedy methods, and George Egan, Frank Teare, Elsie Allen and Delores Hill are the Forest and James Cassidy form a worthy supporting cast. The fun is broad but inexpensive—except for a piece of business connected with one person's pedal extremities and another person's sense of smell.

ON THE EAGLE TRAIL (Selig), Dec. 14.—The nest best thing that Tom Mix does to riding a horse is driving a stage coach; next to that is his playing of a real love scene with humorous possibilities. The last two accomplishments are utilized in "On The Eagle Trail," a one-reel western drama, written by Cornelius Shea, and a work of merit. Virginia Pepe, Joe Smimkins and Sid Jordan are all amusingly caught into the picture.

ANIMATED GROUCH CHASER (Edison), Dec. 15.—Raoul Barre has contributed two cartoons to this number of the "Animated Grouch Chaser," "The Black's Mysterious Box" and "Hicks in Nightmareland." Both are cleverly drawn and highly amusing. "The History of a Big Tree" is on the same reel. Its four hundred feet are all interesting and of educational value.

THE PARD OF OTHER MAE, WHO DID AS WELL AS COULD BE EXPECTED (Essanay), Dec. 15.—"Be good and you'll be very unhappy" might properly be used as a subtitle to this George Ade fabliau. It is a good natured satire upon the value of worldly wisdom, plen. olly sprinkled with sage humorous reflections from the Ade typewriter. Betty Scott, June Keith, Charles Stine and Syden Aknerswoth as heroine are just right.

THE FAITH OF SONNY JIM (Vitagraph), Dec. 15.—You've guessed it! Santa Claus is the important person to whom Sonny Jim is displayed only for a very short time. His faith is restored by a dream and the sight of a well stocked Christmas tree. This timely one-reel comedy was written by Frank Daze, and Bobby Connolly doesn't miss a single point. Teft Johnson, Mabel Kelly and other Vitagraph players are members of the cast.

CUPID ENTANGLED (Biograph), Dec. 16.—The unexpected ending of this one-reel comedy-drama assists the picture materially. An actor falls in love with another woman in order to arouse the jealousy of the other woman's former lover—and the game of make-believe goes from jest to earnest. The story is really put together, and well played by Claire McDowell, Alan Riale, Vola Smith and Victor Rottman. Directed by Walter Coyle.

SNAKEVILLE'S CHAMPION (Essanay), Dec. 16.—Ben Turpin is the delightful hero of this one-reeler. The comedy and the winner of a wrestling match that is largely a matter of funny falls. Ben's burlesque comedy is immense and he is ably seconded by Lloyd Bacon and Margaret Jones.

WHEN THE SHOW HIT WATERTOWN (Mina), Dec. 16.—The mishaps of a fly-by-night theatrical troupe are amusingly burlesqued in this one-reel farce. The arrival in town to a boxcar, the parade to the hotel and scenes during a performance at the "Gypsy House" are depicted with the necessary exaggeration to insure the laugh. The acting of the cast contributes largely to the photoplay's success.

HEARTS-SEILG NEWS PICTORIAL, NO. 100, 1915 (Selig), Dec. 16.—Surprise plot carried to the steps of the Capitol; Hawaiian singers; Mabel Williams, Joe Smiley, Ben's old sailing fer, sailing in the parking lot, at the Fair, San Francisco; International Trade Conference, New York; Los Angeles tuna fish industry; Democratic National Committee at Washington; C. E. H. Davis, Chicago;什么叫Islanders, Venice, Cal.; winter bathing pool, Brighton Beach, N. Y.; periscope boats, Chicago; No-license parade, Lowell, Mass.; beach show, San Francisco; new device for street cleaning, New York, are the items in this number.

THE FLOWER OF THE HILLS (Vitagraph), Dec. 16.—The history of the simple village maiden who is loved by the city chaf and is tortured by the fear that her lover is ashamed of her, will always be of interest in the theater. The Frank Daze and Edward Montague one-reel version of the story is expertly handled, and adequately acted by Carolyn Birch, Leo Delaney, Denton Van, Louise Beaudet and Rose Tapley.

FATE (Biograph), Dec. 17.—Although this D. W. Griffith reissue is a spirited one-reel picture it has been surpassed by many of the famous director's efforts. The blowing up of the cabin is realistic to a degree, and the acting of Miss Marsh, Lionel Barrymore, Charles H. MacLellan and Robert Harron does the subject justice.

BRONCHO BILLY'S MARRIAGE (Essanay), Dec. 17.—The opening scenes of this one-reel drama are laid in a dance hall out West. Broncho Billy gets into an unfortunate grit later in the marriage. The pictures of rough and ready western chivalry it fills the bill. G. M. Anderson and Marguerite Clayton are excellent as the hero and heroine.

THE SECRET MESSAGE (No. 8 of the "Ventures of Marguerite") (Kalem), Dec. 17.—A fountain pen, filled with invisible ink, is the novel means by which Marguerite emerges triumphantly from this feature. A. Van Buren Powell wrote the story. The heroine is again made the victim of a plot by the man who betrayed her; but this time she is prevailed on by Miss Courtlet, Bradley Barker, Richard Prudden, H. E. Barrows, Stella Jenno and Freeman Barnes handle the material cleverly.

SWEETHER THAN REVENGE (Lubin), Dec. 17.—To paraphrase the most noted Yosemite proverb, "If you're looking to make your picture as Portuguese as mine, 'you can't go wrong if you stick to your book this drama!"' The heroine is a female "Monte Cristo," who checks off the deaths of her enemies in the proper James O'Neill manner; she also has a tussle with her rival that is equal to anything attained by Farrar or Bara in "Carmen." Dedically, a spirited picture, vigorously played by Octavia Handworth, Rosetta Brice and other accomplished Lubinites; May M. Greene wrote the scenario and Percy Water produced the picture.

THE DECIEVERS (Vitagraph), Dec. 17.—While the humor of this one-reel comedy is undeniable, it seems rather diabolical to show other married men having a "hold out" on each other. Mr. and Mrs. Sidney Drew do it most amusingly in this photoplay and both are forced to acknowledge the truth at the finish, but Paul West produced the scenario, undoubtedly got his inspiration from real life.

SANTA CLAUS YEBUSUS CUPID (Essanay), Dec. 18.—The Christmas spirit is hilariously handled in this one-reel comedy. Alan Crossland, the author, has made rivals for the hand of the heroine disguise themselves as Santa Claus in order to gain favor with the young lady. The real makes a pleasant little photoplay. George Morrissey, Raymond McKee, William Casey, Mrs. Wallace Ericki and Mabel Wright carry the burden of the acting.

THE WRONG TRAIN ORDER (Episode No. 38 of the "Hazers of Helen" Railroad Series) (Salem), Dec. 18.—A runaway train with Helen the sure-footed racing along on top of the cars to reach the emergency air brake is a situation in this one-reeler drama. E. W. Mattlace, the author, and J. D. Davis, the producer, have seen to it that the action runs on a fast schedule. Robyn Adair, Clarence Burton, Franklin Hall and Billy Roy are members of Miss Gibson's crew during the chase.

AN UNWILLING BURGLAR (Lubin), Dec. 18.—The gentleman who is compelled to assist a burglar rob his own home, bobs up again in this one-reel farce. Mark Swan has put raw flesh into an old theme by force of the absurd construction of his material, and Missie Brookes and comedy methods are suited to the leading part. Carrie Reynolds, Fer- dinand O'Beck, Frank Smiley, Jessie Terry and Adelaide Hayes complete the cast.

General Film Company Specials

THE COQUETTE'S AWAKENING (Selig), Dec. 15.—The greater portion of the action in this two-reel drama, written by Will M. Hough, is occupied by allegorical illustrations of the history of civilization. The different incidents are very well worked out by the director, Frank Beal, but rather more celerity of movement would improve the picture.
THE GLORY OF YOUTH (Kalem), Dec. 13.—The moral of this four-reel drama is a visualization of the world old truth: Youth should wed with Youth. The spectacle of an aged invalid married to a young and beautiful woman is not a pleasant sight. Louis B. Mayer has carried his story along with fair success for the first three reels, but the last hour is a disappointment. The ending is a defeat with scarcely a struggle against it. Izae Bauer as Gay Haydon, the dancer, is good to look upon and acts with considerable show of art. Robert Water McWen, Nat Sack and Agnes Mapes have been properly cast.

A QUESTION OF RIGHT OR WRONG (Vitagraph), Dec. 14.—The hero of this three-reel drama is three-fold—an actor, author and producer. James, B. C. Miller’s scenario is firm and logical in plot, he plays the character of Jason Calder with authority, and the ensemble acting of the leading men is perfectly admirable. The transferring of his photoplay to the screen with admirable skill. Maurice Costello, Lea Baird, Daniel Lewis and Edward Elkas tend material to the same result.

DIVORCE (Biograph), Dec. 15.—The meaning and the spirit of Victorian Sardi’s famous play are preserved in this four-part adaptation, in which the chief characters are played by Gertrude Bambrick, Dell Henderson and Dov Savare. The picture is very well acted and a number of the scenes in the concluding reel are elaborately staged. Altogether this is a satisfactory adaptation of an interesting subject.

THE INNOCENT CRIMINAL (Pathé), Dec. 15.—A well produced melodrama with a startling effect at the finish. The plot is vigorous and skillfully constructed, in the main. Melvin Mayo heads a competent cast of actors in this production by Hall and Addy. Harvel Metcalfe’s review of this three-reel picture appeared in the issues of Dec. 15, page 2196.

A GIFT IN THE NIGHT (Lahin), Dec. 16.—This two-reel drama, adapted and produced by George V. Terwilliger from the Red Book story of Albert Payson Terhune, has a long line of illustrious ancestry, the big situation plot, the scene in the manor. The main character, hero, will be recalled, tries to be taken for a thief when discovered in a compromising position with a lady. The Terhune variant of the theme is handled and admired by Herbert Foster. Win. H. Turner, Earl Metcalfe and Orin Hawley.

THE GOLDEN SPIRS (Selig), Dec. 16.—The dramatic quality of this two-reel drama has much to commend it, and has been ably directed by R. B. Carleton. But, the author, J. M. Anderson’s scenario is slight mistake when he gravely infuses us that the son of an English Colonel is serving as a private in his father’s regiment and is rescued on the day of battle by the Colonel. Mr. Anderson is not a student of the old chap! Quite against the Military Code, my Boy! Besiege Eton. Whatever happens, the Tins and Tinies and Latvia and Tina and Edwin Wallock are all entitled to honorable mention for their acting.

THE HAND OF THE LAW (Edison), Dec. 17.—Bessie Learn and Edward Earle have the leading roles in this three-reel drama. The story is much the same plot as the internet picture, is very well acted and of well drawn New England characters. A review of this photoplay appeared in the issue of Dec. 18, page 2197.

HAPPY MAN’S SACRIFICE (Rasmus), Dec. 15.—A well produced melodrama.

A three-reel blue ribbon picture telling a red-blood story with a climax coming in a miner’s cabin. The heroine, Edith Story, is passing the sale of her stepchildren, furnishes the motive of the drama. The story moves rapidly and has the benefit of a good cast which includes Charles Ferley, Jack Muthali, G. Raymond Nye, Vera Bisset and Gretchen Harman.

A CHRISTMAS REVENGE (Eseyan), Dec. 18.—G. M. Anderson plays Santa Claus in this two-reel photoplay, and, after threatening to kill the child, he is killed and gives the young lady to the other fellow as a Christmas present. The picture is a skillful handling of a timely subject. Mr. Anderson repeats his familiar impersonation of Bronson Fiveller, and Ben Turpin and Harry Todd introduce several minutes of their always welcome comedy. Marguerite Clayton is the heroine.

Fox Film Corporation.

HER MOTHER’S SECRET (Dec. 13).—There is little novelty in this five-reel mystery, as the sex relations and their results. Not realizing that they are children of the same father, a young man and a young woman fall in love with each other and are married. The results are the immediate loss of the two. Ralph Kellard and Dorothy Green played the leading roles in a picture that was carefully produced by Director Frederick Thompson.

Metro Pictures Corporation.

BLACK BEAR (Roth), Dec. 27.—The drug evil, especially as it menaces the boys in large cities, is the theme behind the story in this very effective five-reel dramatic, directed by John W. Noble for Rolfe Photoplays, Inc. The picture reveals original construction in and it makes engrossing drama, as acted by Grace Kilston, Grace Valentine, Edward Brennan, Paul Everton and others.

Mutual Film Corporation.

THE PICHOLLS (Novelty), Dec. 20.—Rather a stilted sort of an offering in which much savagery eating and other eccentric happenings occur. Some audiences might find the comedy amusing, but it lacks refinement.

MAKING A MAN OF JOHNNIE (Beauty), Dec. 21.—An amusing comedy in which Johnnie crudely deceives his uncle to whom he is sent by an over-trusting mother who believes that Johnnie is too good a boy to be a sneak. The whole story is quite amusing, but ever making the girl that the uncle has set his heart on. This comedy will be found moderately entertaining.

SANDWICH PICNIC (Pathé), Dec. 21.—"LEXINGTON, KY." (Gaumont), Dec. 21.—The Mutual Traveller visits Lexington, KY., and the blue grass country. Fine city views and pleasing glimpses of famous racing meets near their innumerable thoroughbreds.

KEEPING UP WITH THE JONESSES (Gaumont), Dec. 21.—An same reel with above, Palmer’s animated drawings, picturing the efforts of the Joneses to reduce to perfection.

THE INNOCENT SANDWICH MAN (Novelty), Dec. 22.—This is a very amusing production. The Innocent Sandwich Man is the object of a joke in which his sandwich sign is changed to read +5 cts. with every 5ct. cigar. The result is that next day the restaurant is over-run with men expecting the premium. On the same reel with a scenic entitled "Between Lakes and Mountains."

BETWEEN LAKES AND MOUNTAINS (Novelty), Dec. 22.—A beautiful scenic showing a series of views through the Swiss Mountains and about the shores of some of its lakes. On the same reel with the above.

TOODELLS, TOM AND TROUBLE (Patastaff), Dec. 23.—This is an amusing comedy in which a dog steals a big rag doll that is left by a child in a corner of a park. A baby has been left there previously by a lady who has been making purchases and has returned to the afternoon. During a short absence the child supposed to be deserted is taken possession of by another man. Hence the chase after the dog and the wax doll who is really a fine actor. This picture will be found very amusing.

YES OR NO (American), Dec. 23.—This picture is only ordinarily interesting. It describes the thoughts of a young woman on the subject of her answer to her lover when he writes for an early reply to his proposal. She has an ambition to be a great singer, and is undecided as to whether she should accept the offer or not. She is swayed by her ambition and joins the army.

HEARTS AND CLUBS (Cub), Dec. 24.—A George Oney comedy of ordinary merit. As the story runs Jerry hires to help a pair of gamblers get an intact Skidmore an unwelcome suitor. Some rather amusing situations occur in the picture.

COUNTRY GIRL (Beauty), Dec. 25.—An excellent little comedy number in which a country girl is snubbed by her city relatives. Later she learns some things about them which leads to different treatment. Neva Gerber, Lucille Ward, Nan Christy and King Clark appear.

UNA’S USEFUL UNCLE (Patastaff), Dec. 27.—Iiley Chamberlain plays the role of "Uncle" in this amusing comedy. Uncle proves useful in spite of his advance age, and after the horses sue and the heart- hearted mortgagee tries to play a mean trick on the young couple, Uncle gets even by doctoring some of the corkscrew whisky. From the beginning to the end of the play discounts the mortgage, and pays uncle $5,000 for the formula for the growing of such apples. Something after the order of "The New Adven- turers" by John Martin and E. M. Cuthbertson.

KIDDUS, KIDS AND KIDO (Beauty), Dec. 25.—An interesting child plays the role of Kido in this production, which will be found amusing to the general audience. Among the scenes which they enjoy is the scene where the child runs away for a lark and hides in the automobile belonging to Kiddus is a good one for children to see or not is a problem to be decided by the exhibitor. Kiddus in an attempt to aid the parents in finding the child gathers up all the children he sees and is pursued by his home by police and parents, where the missing child is found amusing himself breaking up the bick-a-bake.

FOOLISH, PAT FLORA (Patastaff), Dec. 30.—This is a take off on the fat woman who tries to grow thin. The comedy is an amusing one, and free from vulgarity. It has much variety and because of her rapid increase in weight it is following advice which she finds in a newspaper, and which suggests the use of the floor for eating, sleeping, and the performance of all the daily domestic duties.

Mutual Film Corporation Specials.

THE BANDHurst MYSTERY (Reliance), Dec. 19.—In this two-reel film, Thelma Irme plays the role of a young woman, sex relations and their results. Not realizing that they are children of the same father, a young man and a young woman fall in love with each other and are married. The results are the immediate loss of the two. Ralph Kellard and Dorothy Green played the leading roles in a picture that was carefully produced by Director Frederick Thompson.

Metro Pictures Corporation.

BLACK BEAR (Roth), Dec. 27.—The drug evil, especially as it menaces the boys in large cities, is the theme behind the story in this very effective five-reel dramatic, directed by John W. Noble for Rolfe Photoplays, Inc. The picture reveals original construction in and it makes engrossing drama, as acted by Grace Kilston, Grace Valentine, Edward Brennan, Paul Everton and others.
THE RED CIRCLE, CHAPTER 2 ("Pity the Poor") (Balboa), Dec. 22—Dec. 25 ("Pity the Poor") is the title of this chapter of the serial. This serial, a novel of a girl, is well worth watching, particularly in the first chapter, has promise of being exceptionally interesting. In this number we discover that the young girl is a distant relative of the old heroic circle on the back of her horse, and that she steals without apparently realizing what it means. The difference between her theft and other thefts is that this has in this instant stolen papers belonging to a loan shark to save a poor man from paying exorbitant interest on a loan. Ruth Roland as June Travis continues to charm.

THE LIFE OF OUR SAVOUR (Gold Rooster Play), Dec. 21—This is the story of a Norman Inn production of a girl of the same name, "Helen of Haven," another of this year's serial productions produced by J. P. McGowan from the story of Frank H. Spearman. The series promises to be a good one. This first of the fifteen two-reel chapters of which the serial consists contains a real thrill where the horse on which Miss Holmes is riding jumps from the base of an open drawbridge into the river, with her on its back. The feat is a daring one. The starting point of the story shows the hero and heroine of the serial as children meeting accidentally, and declaring that if they ever meet again that they will know each other.

Signal Film Corporation.

THE HECKLING FLAME (Kay-Be)—A story of East India, beautifully and attractively arranged and pictured, telling of the short and tragic love of a little Princess rescued by an English officer from death on a funeral pyre. Generally good and made exceptionally so by fine taste in treatment.

The Missing Links (Fine Arts).—Not a comedy, as the title suggests, but a drama which slowly develops into a murder mystery easily solved by one of these convenient clue authors placed at the side of the murderer's victim, in this case one of a peculiar pair of sleuth links.

Universal Film Mfg. Company. ANIMATED WEEKLY, No. 137 (Universal), Dec. 15—The sun-deflecting demonstrations in Washington, close views of congressmen, hurling of the resort at Catalina, Samuel Gompers at Universal City, and a few shots in the desert of the Mexican frontier are among the leading features of this number.

THE WATER CLUE (Laemmle), Dec. 18.—A splendid murder mystery, with a detective feature and an ingenious solution at the close, by Anthony Coldewey and Rupert Julian. The cast is good and the story an unusually interesting example of the mystery type.

GREED AND GASOLINE (L-KO), Dec. 20.—Gertrude Selby and Rebecca Turrill are featured as theAmazonian couple who are victimized by two tramps. The opening scenes are quite amusing. The offering as a whole is fairly strong.

SHE-CHAPERONE (M-G-M), Dec. 27.—An Al E. Christie number, featuring Eddie Lyons, Lee Moran, Betty Compson and Harry Rattenberry. Lee makes up as a chaperone; the chief action is on shipboard, with this is an amusing comedy, excellently presented.

A SCANDAL AT SEA (L-KO), Dec. 20.—A flirtatious admirer follows the wife of a sea captain aboard his passenger ship. The male flirt has many troubles of a quite amusing sort and saves himself at the end by stopping a leak in the vessel. This is acceptable throughout and contains a fair amount of humor.

LEMONADE AIDS CUPID (Joker), Jan.—A "ruhe" comedy number, featuring Golo Hurnz, the author, Max Aicher, Wm. Franey, Milbarre Morantis and Lillian Peacock. The action centers about a social function in a small town, where the lemonade is "doctored." Nice number, but has nothing novel or new.

UNCLE SAM AT WORK, NO. 2 ("How Uncle Sam Gets His Coins") (Power's), Jan. 1.—An excellent descriptive number, giving a splendid insight into the way money and stamps are made. The scenes are laid in the Washington mint, in the Philadelphia mint and the U. S. Treasury building. Entertaining and instructive.

Universal Film Mfg. Company Specials. STRONGER THAN DEATH (Rex), Dec. 20.—A two-reel number introducing Louis Garibaldi in the rôle of a French soldier, who appears to be very acceptably Arthur Shirley plays the lover and Millard Willson appears as the guardian. The girl marries her guardian and when the letter is ill-proposed not to marry again after his death. There is a touch of the supernatural in what follows, the girl, while undergoing an operation visiting the vault with her dead husband and seeing him burning up. On her return the husband is found burned in the vault. For this sort of a story, which is not without a gruesome touch for certain observers, this is very well done.

THE NATURE MAN (Broadway Universal Feature), Dec. 27.—A five-part picture showing the experiences of Joseph Knowles when he penetrated the Maine woods, unarmed and without food. The pro-
THE MOVING PICTURE WORLD

December 25, 1915

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Esanay, on the 17th of January, will release a picturization of Clyde Fitch's widely known play, "Captain Jinks." It will feature Edwin Murphy. Vitagraph returns on January 17th with A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin starred for the author's personal company. The cast is crowded with famous personalities, with a cast of notable players, which includes Louise Beaudet, Arline Pretty, and Stanley Dark. Wilfred North has directed the production and is seemingly to have taken some of the best scenes in the film and with five negroes and two hundred and seventy-five extra, made out as English soldiers which is unusually gripping.

In the mainland of the Columbia system Mr. W. S. Bray's story, which is released by the same company on January 11th, one of the big scenes also calls for a fight; this time between the body of a castaway and a horde of bloodthirsty savages. The castaways, who include a beautiful blonde, find their way to the coast, are rescued by a warship. Eleanor Woodruff, Zena Keefe, Anders Randolf and William Courtenay are the principals of this production. It was staged under the direction of Paul Scardon.

"Submarines of Society" is the interesting title of Esanay's contribution of the Vitagraph, a program on January 11th. It features such well-known favorites as Marguerite Clayton, Lillian Drew, E. H. Culvert and Ernest Maupain.

The rest of the releases of Esanay during February and March as well as those of Selza, have not been definitely fixed.

Lubin will contribute during this time several productions which are worthy of mention and noteworthy. The production of "Dollars and Cents," in which Tom Moore will make his initial appearance under the Lubin V-L-S-E-S banner. This story is a play written by L. T. Rolf and directed by Terrone. Joseph Kaufman directed it. Ethel Clayton will play the leading role in this production.

Raymond Hitchcock will be seen prior to this presentation—probably in January—in "The Wonderful Wagga," a Lubin little comedy feature which has been termed a "Ford Flyer" comedy.

Nance O'Neill will follow these two Lubin releases early in the month, with a strong emotional comedy, "Sous in Bondage," which is being directed by Edgar Lewis.

"Kennedy Square," which Vitagraph presents on January 31st, is another of the dozen or more success stories in the central region of the South, is one of the late F. Hopkinson Smith stories. A feature of this production was the taking of most of the scenes at the suggestion of some of the local people who were unable to obtain by tinting. S. Rankin Drew produced the picture, which is in five parts. The principals include Charles Keaton, Edward Morey, John H. Clements.

Gordon MacLaren, a popular magazine writer, wrote "The Crown Prince's Double," which Vitagraph releases February 7th. Joseph Maurice Comtois also is seen in the dual role of Ray Lawrence, an impetuous American, and Prince Oscar, the son of the king of a mythical principality. In the shadow of the Pyrenees, Norma Talmadge is his foil. One of the big scenes in "The Crown Prince's Double" will be the visualization of an uprising in which over seven hundred people will be used in a thrilling attempt to dethrone the king.

Olga Nethersole's starring vehicle, William J. Hurlbut's production dramatical切成戒指rama, The Writing on the Wheel, will follow. It will be the following big picture to be shown by the Vitagraph Company, to be released on February 14th. Joseph Kilgour and Olga Pearson are the principals as well as Naomi Childers, Bobby Connelly and other well-known Vitagraph players.

"The Day of a New Day," which is scheduled for February 21st, is another Vitagraph Blue Ribbon Feature, and will be followed by the much heralded play, "Colton, U. S. N.," on February 28th. Dr. Cyres of the motion picture theaters, sufficient to make Richman and Eleanor Woodruff are the principals.

"The Hunted Woman," by the Vitagraph Company, is one of the next of the contributions on March 5th. Then comes "The Patriot," a dramatic satire by William Hurlbut, having Charles Richman, Joseph Kilgour, Arline Pretty, Bobby Connelly and other of like popularity as its principals. It is in six parts, directed by Theodore Marston. Its release date is March 15th. Each week later the "Two Edged Sword," which gives it therein the gamut of emotion. Much could be said on this wonderful subject. If Miss O'Neill and Mr. Goodman prefer it to be a surprise for the patrons of the motion picture theaters, sufficient to make them wait to see that, upon its release early in January, Nance O'Neill will add fresh laurels to those already won.

NANCE O'NEILL IN "SOULS IN BONDAGE."

Nance O'Neill, the celebrated international star, is at work on the multiple-reel feature, "Souls in Bondage," and is enthusiastic in her praise of the same. "Souls in Bondage," the original story of which is being adapted by Mr. James Gordon, author of "The Crash," and is being produced by Edgar Lewis, whose masterful work on "The Great Divide" is expected as one of the biggest pictures of the season. "Souls in Bondage" was chosen by Miss O'Neill as the story best suited to exploit the talents for which she is known as a star. This is a story of love and sacrifice, with a strong cast of characters, with a gamut of emotion. Much could be said on this wonderful subject. If Miss O'Neill and Mr. Goodman prefer it to be a surprise for the patrons of the motion picture theaters, sufficient to make them wait to see that, upon its release early in January, Nance O'Neill will add fresh laurels to those already won.

V.L.-S.E. Inc.

THE GREAT DIVIDE (Lubin), Dec. 29.—This is one of the best features ever put out by Lubin through its V-L-S-E, E. H. Culvert gives it all that is good. This is a film version of the well known play "The Great Divide." The direction of the parts is entirely standard throughout. The background is natural Arizona scenery. Olga Pearson, Charley Claveau and Will Peters play the leading parts and are ably supported. For an extended view of this subject see page 2190 of the issue dated December 18.

World Film Corporation.

OVER NIGHT (Brady), Dec. 20.—A bright and altogether satisfactory adaptation of a stage farce by Philip Bartholomew, in which Vivian Mack and Charles Chartrand are ably supported by Sam B. Hardy, Herbert Yost and Florence Morrison. Director James Young made much of an odd happening that causes two married couples to change partners temporarily. Many of the most amusing scenes are staged on board the boat.

Miscellaneous Specials.

FORBIDDEN FRUIT (Ivan).—A sincere and generally dramatic treatment of an unpleasant story in which a wife sells herself to another man to save her husband from the penalty of a crime. Ivan Abramson showed the possible consequences of such an act by making it the basis of a domestic tragedy, acted with feeling and carefully staged.

V.L.-S.E. Opens 1916

Announcement for the First Quarter of the New Year Includes Many Interesting Subjects.

From the announcement just made of the new releases of the Vitagraph for the next three months, it is apparent that this organization is by no means in danger of resting upon its laurels, but has set for itself for the first part of the new year an even higher series of the highest standard which has prevailed ever since the combination of the four companies.

Henry B. Walthall and dainty Edna Mayo will lead the new year's releases with a six-reel comedy film version by Waisanay of the widely known stage production, "The Misleading Lady," scheduled for release January 3rd.

On the same date, there will be released, the last of the film plays written by George Cameron, the late Mrs. Sydney Drew, called "Arms and the Man," a Vitagraph subject. The production features Viola Emerson and Harry Kilgour, and is directed by S. Rankin Drew, Mrs. Drew's son.

"No Greater Love," features the "dance of the veils," presented by Miss Regina Hillman, who, in the last release, wrote a piece of music on a lake. The scenic effects of the production are among the most beautiful and elaborate of any released during the past year.

Anita Stewart and Earle Williams will return to the Blue Ribbon feature through the production of "The Attraction of Dr. Cyrus Townsend Brady's story, "My Lady's Slipper," which is also scheduled for release on January 10th, and is produced by George Cameron with Miss W., who have a strong supporting cast in Joseph Kilgour, Julia Swain, George Thomas, Charles W., William Shea, George O'Donnell, George Swayne, and Joe O'Donnell. The processes are laid during the time of Louis XVI. The action tells the story of an American naval lieutenant who rescues a beautiful girl from highwaymen.
THE MAKING OF CROOKS" (Selig).

"The Making of Crooks," a Selig multiple reel drama, introduces the famous Jack Pickford as a Selig star. Release Monday, December 27, in the General Film service, "The Making of Crooks" contains an impressive lesson to neglectful parents. It is urged that the parts of lads in the picture-play, and insist upon the boys accompanying them.

Walton, an unscrupulous drugist, is released from prison through the intercession of Lee O'Neill, a political "boss," and, with O'Neill's protection, opens a shabby pool room. Tony, a young Italian, who has met Walton in prison, is engaged by Walton as a pool sharp. The pool room becomes a rendezvous for crooks and boys. Elmer, a bank messenger, and Bingham, the neglected son of wealthy parents, frequent the place. Bingham and Tony at a cabaret meet Hazel O'Neill, the daughter of the "boss." Tony fascinates the girl and they steal Bingham's automobile and leave for a joy ride. As the car crosses a railroad track an approaching locomotive shatters the car and in the terrible accident Hazel O'Neill loses her life.

Bingham reports the theft of his car to detective headquarters and back of the pool room the detectives, waiting for Tony, recognize two well-known crooks and thwart them as they are about to hold up Elmer, the bank messenger. Elmer confesses to the authorities that he had learned to gamble at Walton's pool room. The place is raided. In the meantime Tony, who was only stunned in the accident, together with Walton, is taken into custody.

This brief plot only inadequately describes the power of this picture play. There is a climax after climax and a succession of exciting situations. Dozens of real policemen in a large city participate in a raid which is most realistic. Jack Pickford, of the versatile Pickford family, has many opportunities for some powerful delineation in his initial bow to the photooplay public under the Diamond S trade mark.

"A PRINCE OF YESTERDAY" IS COLORED FILM.

Wishing to make the holiday season memorable, the Gaumont Company is releasing a film artistically tinted in nature's own colors. This will be given December 29 as a Rialto Star Feature on the Mutual Program. It is called "A Prince of Yesterday." The leading roles are taken by Alexander MacMonnies and Margaret Gould. Although this multiple-reel feature is beautifully hand colored, it is released as a regular production without extra cost.

VITAGRAPHS FILMS "GREEN STOCKINGS."

The Vitagraph Company has just completed its filming of "Green Stockings," a splendid comedy of English life, whose plot is based on a superstition that the unmarrigeable daughter shall wear stockings of that color at her sister's wedding. Inasmuch as the stigma of being an "old maid" is not desirable in most cases, girls in English families have no intense craving to wear the emerald hoseery.

Lillian Walker, the Vitagraph "Dimples," heads the cast as the apparently unmarrigeable daughter. With her are Louise Beaudet, Frank Currier, Adele De Garde, John D. Kelly, Charles Wellesley, Charles Brown, Lillian Burns and Stanley Dark, who played in the original stage version of "Green Stockings." Wilfred North directed the picture. It shows the endeavors of a girl to avoid the dreadful "green stockings." The film is released as a six-part Blue Ribbon Feature.

"BUDD" ROSS A STAR IN "HUNTING."

The Gaumont release for Christmas day on the Mutual Program is "Hunting," a Casino Star comedy, written by Remiold Wolf, author of such stage successes as the celebrated Ziegfeld "Polities" productions, made annually at the Amsterdam theater, New York. The spirit of fun which Mr. Wolf puts into every minute of the stage entertainment he has successfully translated to the screen in "Hunting."

Director Edwin Middleton takes "Budd" Ross through the laughable complications with his well-known skill for developing farcical situations. So laughable did the director find the scenario that he picked it as the vehicle for Mr. Ross's elevation to stardom.

LESSER SECURES WAR NEGATIVE.

One of the first negatives of the Allies' Side of the War to be brought into this country was received by Sol L. Lesser at San Francisco last week.

The picture shows with all the realism of war, the Russian frontier and the fighting in France. Especially interesting are the naval scenes. The production is in eight thousand feet, and several of the largest houses in San Francisco are eager to present this picture. It has not yet been decided who will be given the first run.

STRONG CAST FOR "CURLY."

An interesting group of stars, the majority of whom have won a permanent place in the affections of photoplay lovers during the last few months by their exceptional work in the great picturized novel, "The Diamond from the Sky," has been selected to present "Curly," a Clipper feature in three parts, which will be offered on the regular Mutual program, December 11. Lottie Pickford, famous as "Esther," plays the title role, in which she is more charming, if possible, than in her recent triumphs. Miss Pickford, who is the younger sister of "Little Mary," has the winsome quality which, combined with youth and attractive appearance, has made her one of the best loved actresses on the screen.

William Russell, his many admirers will be glad to know, has been promoted from "heavy" to leading man. In "Curly" he plays opposite Miss Pickford. In the character of Arthur Brewster. Charlotte Burton is in her element as Isabel Morris, a girl of "Villian Marston" properties. Roland Morrice shows George Periolat, late impersonator of "Luke Lovell," in a society pirate role, and Eugenie Ford proves her versatility by casting off "Queen Hagar" for the sacred Mrs. McCarthy. George Clancy, Lizzie Thorne and Marie Van Tassal complete the support.
KNICKERBOCKER STAR FEATURES.

Knickerbocker Star Features will again be released on the General Film program. This action is the result of numberless requests for this brand of three-heelers from exhibitors and patrons of the screen.

The policy of Knickerbocker Star Features has been to give first-class feature productions in every respect in regular service. This policy will be continued now that the brand has been revived.

Instead of releasing every other week as heretofore, the new schedule of Knickerbocker will be one a week, commencing December 24th with Vinnie Burns in "Every Girl." This release is not as allegorical as its title would imply, but is featured by its gigantic settings and hazardous acting. These tense moments of the film are caused by a realistic dance hall fight, a big sewer breakage and a factory fire scene.

Following this release on December 31st will be "The Myste-
rious Bride," a story which claims interest through the clever mystery of its plot.

EDGAR JONES COMPLETES "THE TURMOIL."

Edgar Jones has just completed the final scenes in "The Turmoil," a five-part Metro wonderplay, produced by the Col-
umbia Pictures Corporation, which will be released on the Metro program January 16th. Valli Valli is starred in the production and George Le Guere is featured. "The Turmoil" is a picturization of the novel of the same name by Booth Tarkington, which was one of the biggest selling novels ever published. The story is an intensely interesting one, in which a man's sought for wealth and fame is so great that he becomes inhuman in the treatment of one of his sons, who longs to write instead of adopting a business career. The love theme in the picture is novel, as well as beautiful. It is through the subtle influence of the girl in the story that the father's char-
acter is entirely changed, and the father in turn arranges the marriage of his son to the girl when circumstances have caused a misunderstanding. In the role of "Mary Vertrees," Miss Valli has the best part of her career, either on the stage or screen. Mr. Le Guere is admirably suited in the role of "Elihu Sheri-
dan," the son, while Charles Prince gives a convincing deline-
ation of the father. An unusually strong supporting cast is seen in this feature, and there are many big scenes staged on an elaborate scale.

A BEAT FOR ANIMATED.

The Universal Animated Weekly scored a beat in connection with the fire which destroyed most of the town of Avalon, Catalina Island, on November 23. A telephonic message was received at the office of the Weekly at Universal City early on the morning of the fire, and Beverly Griffith, location manager of the company, who was about to start out on another mission for San Pedro, accompanied a Weekly camera representative to the Los Angeles port. There it was found that the Banning company, which owns Catalina Island, had sent over all its available boats to fight the flames from the water.

Griffith chartered a tug, and the distance between San Pedro and Avalon was made in record time. Three hundred feet of film picturing the destruction was secured.

"SAMMY'S SCANDALOUS SCHEME" (Vogue).

Sammy Burns, an inimitable English comedian, makes his debut as a screen laughmaker in the first Vogue comedy re-
lease December 27. The title of the picture is "Sammy's Scandu-
losus Scheme," and it has been received enthusiastically by exhibitors in preview.

Sammy burns the conventional "Mr."
offers in his com-
edy work some eccentric novelties new to the screen. His long experience on the English stage has gained to him a broad knowledge of mystifying and mirth-provoking tactics.

In the accompanying picture Sammy is shown in an espe-
cially funny scene in "Sammy's Scandalous Scheme," in which he is most ably supported by a cast of trained humorous eccen-
trics, new in name and style to the screen. Vogue comedies are to be of the slapstick kind, with a reason for the slapstick giving to Mutual program on which they will be released the exact sort of fun-filled pictures so long desired. Sammy is an aerodynamic comedian of a type compellingly funny and surpris-
ingly original.

Producers, in order to meet the demands of exhibitors, are constantly on the search for something new in the comedy line, but only a few of them have been rewarded. One so rewarded is Samuel S. Hutchinson, and his reward is Sammy Burns, who not only acts out the principal comedy role, but evolves, from his store of tricks and comedy knowledge, the laugh-creating plots.

"JERRY'S REVENGE" (Cub).

What promises to be one of the funniest one-reel comedies so far released under the Cub brand name is "Jerry's Revenge," which is to be released on the Mutual Program December 31. This statement, in the face of past performances, means that a picture of rare comedy bearing may be expected.

As in all previous Cub releases George Ovey is featured in "Jerry's Revenge," playing his original character of Jerry. Jerry has many peculiar characteristics, and one of them is a strong sense of justice that brooks no interference of others with what he deems his possessions, prospective or otherwise. Upon this theme "Jerry's Revenge" is laid and it furnishes a series of comedy situations and surprises that in the picturiza-
tion are bound to arouse more than the usual quota of laughs derived from a one-reel comedy.

In the story Jerry is discarded by his sweetheart in favor of a handsome military officer. Cut to the quick by this action he seeks a means of revenge. By chance he obtains possession of a magic ring, by the use of which any animate object can be made to obey the bidding of the holder, no matter how ridiculous such orders may be. Jerry is overjoyed at his ac-
quaintance and uses it with such telling effect that he eventually lands in jail along with the principal object of his torment.

It may be seen from this that plenty of opportunity for good, clean comedy existed and of the possibilities Director Milton Fahrney has taken full cognizance. The entire Cub stock com-
pany takes part in the picture.
MORE VIM COMEDIES.

The Vim Comedy Players have been the busy bees at Jacksonville, with the result that they are way ahead of schedule and have the following releases ready: December 31st, "Ups and Downs"; January 7th, "This Way Out"; January 14th, "Chickens"; January 21st, "Frenzied Finance"; January 28th, "Busted Hearts."

In all these releases Bobbe Burns and Walt Chell appear in their original roles of Pokes and Jabbs, supported by Babe Hardy as Fatty, Spook Hanson as Runty and pretty Ethel Burton.

The taking of "Chickens" created quite a stir at Jacksonville among the 400. One of the scenes taking place in a seminary, necessitated a bevy of young, pretty girls. Some of Jacksonville's society damsels were asked if they would like to spend a day posing before the camera, with the result that the front of the Lubin studio was lined with swell limousines and touring cars waiting for the would-be actresses to complete their day's work."

JANE BERNOUY AT HOME IN THE SADDLE.

Nothing pleases Jane Bernoudy more than a trip among the hills surrounding Universal City on her favorite horse Betsy. Miss Bernoudy, who has done such excellent work as a comedienne with Allen Curtis' Joker comedy company at the Pa-}

THE PURIFICATION OF MULFERA" (Kalem).

From printer's type case to screen is the big jump made by Paul C. Hurst, who is scoring so strongly in the character role of Howie in Kalem's "Stingaree" series by E. W. Hornung. Hurst was a journeyman painter before taking up screen work and still avers "that he could find the 'e' box." The jump is more remarkable in view of the fact that Hurst never played on the stage. His parents had originally educated him in a profession and he became a licensed civil engineer before taking to the fascinating printer's case.

In "The Purification of Mulfera," a forthcoming two-reel release in the series scheduled for January 12, the ability of the Kalem player as a character actor, is seen at its best. The story by E. W. Hornung, author of "Raffles," tells of the attempt of Bishop Methuen and his chaplain to evangelize Mulfera, "the toughest station in Australia." On their way to the task they are waylaid by Stingaree and his partner, Howie, who change clothes with them and then set out to reform the bad men of Mulfera. Howie, because of his beard, is chosen to impersonate the Bishop, while Stingaree becomes his chaplain. There is real human comedy in the scenes showing the tobacco-chewing Bishop warning the hardened residents of Mulfera of the fate that lies at the end of the transgressor's road. The "evangelists" are just beginning to make an impression when they decide that it is time to leave, and Stingaree interrupts the "Bishop" with the command, "Throw up your hands, we want all the money in Mulfera."

A goodly haul is made, but while they are saying good-by from the platform, the real Bishop, who has staggered many miles through the desert to Mulfera, arrives on the scene. He enters from the rear, behind the speaker's platform, and before the bushrangers are aware of his presence pounces on them. A scuffle follows in which the men of Mulfera show their prowess at rough and tumble fighting with the result that Stingaree and Howie are made prisoners. How they later, through Stingaree's ingenuity, make their escape is told in thrilling scenes that are strongly contrasted to the comedy touch of the earlier scenes.

"MADGE" (American).

"In the Sunset Country" presents Neil Franzen in a striking character study which cannot fail to make a deep impression on all audiences. Miss Franzen, in this intense drama, is the production of the American Company, scheduled for release on the regular Mutual Program, December 17th, plays "Madge," a dance-hall girl of frontier days. The young actress portrays with remarkable power the struggle of "Boss Henley's girl" to escape from a career of degradation and moral death, into the new life which she has glimpsed through Hellen Hollis, a young teacher from the East. E. Forrest Taylor plays Helen's lover, Hal Newcomb, who estranges his sweetheart by his pretension of Madge. Later, Hal begs her forgiveness. The little dance-hall girl sacrifices herself for the woman she believes infinitely worthier than she.

"THE ARAB'S VENGEANCE" (Centaur).

Ulysses Davis, the director signed last week by David Horsley, has started staging his first picture for the Universal Program. It is called "The Arab's Vengeance" and is scheduled for release December 16. The story, written by Miss Theodoria Harris, and Mr. Horsley's scenario staff, is laid in Arabia and has to do with an Arabic thirst for revenge of a fancied wrong. It is said to be an absorbing drama with the added effect of some vivid scenes of the desert country. Margaret Gibson heads the cast of players, assisted by Roy Watson, John Oaker, Thomas Morrisey, David Allen, B. Singh and others, also the Boetock animals.
“UNDINE” (Broadway Universal Feature).

The leading role is enacted by Miss Ida Schnall. The past summer, while she was appearing at Pacific Coast resorts, Miss Schnall was brought to the attention of Director Henry Otto, and he decided she would be just the person accurately to portray the character of Undine, so he engaged her for the part. Edna Maisen and Douglas Girard have the leading roles with Miss Schnall in this picture which will be released in the near future as a Broadway Universal feature.

“The Homesteaders” (Centaur).

A story of fine sentiment, which resolves into a thrilling and stirring climax, is presented in “The Homesteaders,” a two- reel Centaur Feature animal picture scheduled for release on the Mutual program January 6.

Three characters are concerned principally in its enactment, Cecily Graves, a school teacher, leaves her friends and position to take her semi-invalid mother out West in the hope of benefiting her health. She “homesteads” a government claim, builds a shack upon it and starts out to develop a ranch of her own while she gives her mother the benefit of the climate and a chance for health.

The particular region in which she settles is presided over by Hamilton Osborne, a pugnacious, domineering, arrogant type of man. He considers women only as playthings and attempts to force himself upon Carey. A young Boston clubman, Shirley Wells, tired of the artificiality of conventional life, and living incognito in the section, steps forward and protects the girl. Bitter feeling is engendered between the two men as a result.

Angered at the interference Osborne conceives a scheme to win over Carey. He traps her at a puma lair and forcibly seizes her. The absent mother puma, chased by Wells, and returning to its lair, springs upon Osborne, seriously injuring him. Wells and Carey carry him back to safety and gradually nurse him back to health. How Osborne overcomes his natural jealousy, how Wells’ identity becomes known, and how all wrinkles are smoothed adds a touching finale to a thoroughly interesting story.

“THE ACE OF DEATH” (Rialto).

The leading role is enacted by Miss Ida Schnall. The past summer, while she was appearing at Pacific Coast resorts, Miss Schnall was brought to the attention of Director Henry Otto, and he decided she would be just the person accurately to portray the character of Undine, so he engaged her for the part. Edna Maisen and Douglas Girard have the leading roles with Miss Schnall in this picture which will be released in the near future as a Broadway Universal feature.

“THE PRISONER AT THE BAR” (Essanay).

This is a strong emotional drama, in which the passions of love, hatred and revenge come to play. The plot is intense, with much action and excitement. The story centers on a man seriously injured in a mining accident, the horror of being dragged from his home and sent to prison for a crime of which he was not guilty, his despair at his utter helplessness when he learns that the man who caused his downfall has stolen the woman he loves. Follows the accumulated anger of months, then the dulling of the senses into a sullen, smoldering hatred with years of inability to relieve the situation. Freed, the man, more animal than human, shuns the world, seeking forgetfulness in the occupation of a lone fisherman. Then there comes the awakening when he rescues a woman from an attempt to drown herself and finds it is his wife, abused and forsaken by the man who had wronged them. The pent-up hatred of years flares into monomaniacal proportions and the man seeks his quarry to kill. The purpose accomplished, he is the broken man again. He confesses. A lawyer is appointed to defend him. The jury hears his story and how Osborne overcomes his natural jealousy, how Wells’ identity becomes known, and how all wrinkles are smoothed adds a touching finale to a thoroughly interesting story.

Scene from “Undine” (Universal).

Scene from “The Homesteaders” (Centaur).

Scene from “The Ace of Death” (Rialto).

Scene from “The Prisoner at the Bar” (Essanay).
“His Lordship” (Lubin).

Daniel Ellis, scenario editor of the Lubin Mfg. Co., has just turned out another cooking comedy entitled “His Lordship,” in which Dave Don, the Lubin comedy star, is featured. “His Lordship” was produced by Director Edwin McKim, whose efficient direction and rare sense of humor, together with Daniel Ellis’s delightful story, have resulted in one of the biggest laugh getters ever released on a Lubin program. “His Lordship” must be seen to be fully appreciated, for Mr. Ellis, who is a master in writing screen action, has evolved a comedy that swift and laughable is to the average one-reel comedy exactly as the Empire State Express is to an Erie canal boat.

Ellis and Dave Don “His Lordship” deals with the adventures of a bibulous man who neglects his family for “John Barleycorn” and through too great an intimacy with the aforesaid gentleman gets into numerous difficulties, all of which serve as a great moral lesson and finally in the reuniting of a once happy family.

Dave Don is seen at his best in this sparkling comedy and Daniel Ellis is at work on a series of comedies suited to the peculiar talents of this comedian.

Scene from “His Lordship” (Lubin).

NEW RELEASES BY MOSS.

Moss Motion Picture Corporation has decided to make one release a month and has outlined the releases as follows: For December “The Salamander,” pictured from Owen Johnson’s greatest novel, and interpreted by an all-star cast headed by Ruth Findlay. For the month of January the release will be “One Day,” the sequel of Elmer Glyn’s “Three Weeks.” The February release is “The Undertow,” a picturization of Eugene Walters’ drama. Another of Mr. Walters’ plays will be released in March. It is called “Boots and Saddles,” and was produced on the legitimate stage by the Shuberts with marked success. “Rosedale,” the charming play which brought both fame and fortune to the late Lester Wallack a decade ago, has been selected as the April release. In May a piece entitled “The Call of the Cricketer,” the efforts of Edward Pepe, will be brought out. The releases for June, July, August, September, October, November and December will be announced shortly.


Pearl White, Creighton Hale and Sheldon Lewis in Cast – Arthur Stringer the Author.

Pathé has become known as “the house of serials.” Certainly that enterprising organization has more successful serials to its credit than any other in the motion picture business, and it was one of the very first to make one. “The Perils of Pauline,” having begun about two years ago. The first episode of “The Red Circle” was released on Dec. 18. Now comes announcement from Mr. Hamrez-Torres, assistant managing director of Pathé, to the effect that shortly after New Year’s will be released another serial, “The Iron Claw,” by Arthur Stringer, the well known novelist, and Geo. B. Selz.

“The Iron Claw” will be in twelve episodes of two parts each. It will be produced by the Feature Film Corporation and directed by Carroll Fleming, formerly stage director of the Hippodrome, under the personal direction of the master director, Edward Joseph. The principals of the cast have been determined by the numerous letters which have been received by Pathé from exhibitors and picture fans all over the country, requesting that Pearl White, Sheldon Lewis and Creighton Hale of “The Exploits of Elaine” fame be featured in another serial.

Over six hundred newspapers all over the country have already been lined up on this serial, among them the New York World, the Philadelphia North American and the Chicago Record-Herald.

“THE AMBITION OF MARK TRUITT” (World).

Robert Warwick and a carefully selected cast will soon be seen in a new five-part feature, picturized from the novel “The Ambition of Mark Truitt.” The story deals with a man who relentlessly trods under foot all who stand in the path of his ambition.

From a humble beginning as a farm boy, Truitt hacks his way mercilessly through all opposition and obstacles to a position at the head of a great steel industry. On his way upward, he wins the love of two women. He casts off the worthy for the unworthy, only to be cast off in turn; and to return to the girl who remained faithful to him through all her sorrows.

Scene from “The Ambition of Mark Truitt” (World Film).

hot metal, and victorious in a terrific hand to hand battle with a shop foreman, during which the hero is nearly thrown into a raging hot furnace.

Warwick is said to have the strongest part of his film career and to make the screen’s biggest hit in any serial under the direction of Oscar Eagle; which is enough to guarantee the excellence of its arrangement and perfection of its detail.
MOTION PICTURES AND THEIR VALUE.

Motion pictures have been in more or less extensive public use since 1895, but until 1905 their use was comparatively limited. They were for many years part of the equipment of vaudeville theaters, and were not then considered as special attractions in the programs of these theaters, being used principally to dismiss the audience. For this reason they were presented with little care and with less effort to supply scenes of great interest.

Their use to-day of machines in theaters of this character, their only use up to 1905, was to add attractiveness and vitality to travel lectures or as adjuncts to the shows of Itinerant shows. During 1905 and 1906 the projection machine had developed into an instrument adapted not only for entertainment purposes, but also for educational use, a character to which one has steadily grown and is still growing.

Perfect projection is the foundation upon which the development of the motion picture as an art has been based. The projection of the cinema, as it is found in the human eye of a flickering picture has been found in some works, and is a disease of illnesses, and this has been a made life study by Nicholas Power. The Paramount is the motion of the Power Company, with the result that the right to adopt the slogan, "Power's Perfect Projection," has been conceded.

Because of this, the Cameragraph manufactured by the Nicho-

nals Power Company of New York has attained a degree of popularity so great that the best source of information indi-

icates that this company is now selling a large part of all the projection machines used on the western hemisphere. This popularity has resulted almost wholly from its superiority in workmanship, design, material and projecting qualities.

PATHE PUTS OUT BEAUTIFUL POSTERS.

Over a year ago Pathe recognized the necessity for creating a special department with duties pertaining to posters, and nothing else. Previously the "paper" had been left to a hard-

working department that handled the time, and the attention necessary for the best results. The result of the change was immediately apparent. Posters came out on time and were particularly attractive. Usually the best man to judge poster values was an artist, and an artist has always been in charge of the department. Today E. O'Connor, who can paint a good poster sketch himself, is in charge of that end of the Pathe activities.

Exhibitors everywhere have been loud in their praise of the one-sheet advertising Pathe Gold Rooster plays. These are portraits of the leading women players in the various produc-

tions, and are all painted by Alonzo Kimball, whose fame, as a painter, is well known abroad and the boundary of the United States. For years he has been in demand by those managers to use his light and cover of newsstands and which covers undeniably help his work. The pathos made from his sketches are beautiful enough to be framed, and their advertising value to the theater that shows them is unquestioned.

"EXCUSE ME" FIRST PATHE-SAVAGE RELEASE.

"Excuse Me," the film adaptation of Rupert Hughe's farce which is the story of a one-a-year, is the Pathe Gold Rooster release for Dec. 31. This is the first of a series of Broadway successes which are being produced by Henry W. Savage for the Pathe Gold Rooster company. The cast for this production is a selected list of top comedians. The cast includes all of the leading women players in the various productions, and is all painted by Alonzo Kimball, whose fame, as a painter, is well known abroad and the boundary of the United States. For years he has been in demand by those managers to use his light and cover of newsstands and which covers undeniably help his work. The pathos made from his sketches are beautiful enough to be framed, and their advertising value to the theater that shows them is unquestioned.

PAVLOWA SAYS "POR-TEE-CHEE.

Since the announcement of the Universal Film Manufacturing company that it would produce "The Dumb Girl of Portico," with Anna Pavlova in the leading role, the propen-

sity of the world has been to hold in Patagonia on New Year's day. To one of the producing companies has been granted the privilege and by a drawing of lots, the company of Joseph De Cesaris has been chosen for the honor. Ida May Park is at present working upon the construction of a scenario in which can be used the unusual pictures which will be made at the big festival.

The Heart of a Mermaid" is the title of the latest Imp-U-

versal Mary Fuller picture. This picture was taken off the rocky coasts of Cape Cod, and while playing one of the scenes, Miss Fuller went off her head. The subject hence was not acting on Miss Fuller's part, and made a dive for her, just barely saving her from a watery grave.

NOTES OF THE TRADE

JACK BARRYMORE is about twice as busy as he has ever been. The occasion of this great activity on the part of the famous star is due to the fact that he is playing a dual role in his next production. He will appear both as a Yankee adventurer and the prince of one of the Bal-

dungs, and will almost be expected to do both murder and sudden death the Yankee more than makes up for in his unprecedented ability to get into trouble.

Jacques Jaccard is still away from the Universal City studios making exterior scenes in the production of a three reel Mexi-

can melodrama entitled "The Lady of the Camelot," with Charles L. Pender Golden is being starred in the production and William Get-

tinger is playing opposite her. Practically the entire cast of "A Knight of the Range" are cast for roles in this production.

"Camilla," Dumas' immortal love story, upon which almost every motion picture in two generations has based her greatest

enjoyment. Every favor, will be seen on the films December

27. Clara Kimball Young, the World Film star, plays the

role of the "Lady of the Camelot," with Charles L. Pender

Golden is being starred in the production and William Get-

tinger is playing opposite her. Practically the entire cast of

"A Knight of the Range" are cast for roles in this production.

Joseph De Grasse and his company of Rex players recently

left the Universal City studios for a trip to San Francisco, where they are to appear in a production of a five reel feature entitled, "Love Thine Enemy." After a few days' stay in the northern part, the company is to return to the studios where they will complete the film.

To Colton Campbell, dean of Selig directors, has been as-

signed the duty of directing the famous "Mexican" studio. Col-

ton moved his company to the Selig Jungle-Zoo recently. His

is the oldest Pacific Coast Selig company and it was agreed

that this company should be the last to bid farewell to the

first permanent studio on the Pacific Coast.

Margaret Greene, who has had some leading parts in Pathe

Gold Rooster plays, has been signed for "Come-On Charlie,"

John Corth's new play. Miss Greene last appeared in "Nedra,"

a Gold Rooster play produced by Edward Joe, which is making

a hit everywhere.

Al E. Christie and his company of Nestor comedians has just

left the Universal City studios for a trip by water to San

Francisco to secure a number of boat scenes in the produc-

tion of a one-reel comedy entitled, "Some Chaperon." This

is the production in which the new Nestor lead, Ethel Lynn,

appears. Lee Moran plays opposite her with Betty Compson

and Eddie Lyons making up the other couple.

"A Daughter of the City," the five-act Essanay produc-

tion of H. S. Sheldon's drama of the same title, called in

the services of sixteen carpenters, four policemen, two prop-

erty men and two customers. It is a magnificent sample of

an entertainment to detail.

Miss Clara Whipple, the charming leading lady of the Equit-

able Motion Picture corporation's stock organization, has just

returned to the studio at Flushing after a short visit to her

home in Pittsburgh. The Fourth Estate," the picture in which

Miss Whipple was to have appeared with Frank Sheridan, has

been postponed until spring.

Arrangements have been consummated by the officials of the

Universal's Pacific Coast studios for the exclusive right to

make motion pictures of the annual H.M. Shriner's pageant, which is to be held in Pasadena on New Year's day. To one of the producing companies has been granted the privilege and by a drawing of lots, the company of Joseph De Cesaris has been chosen for the honor. Ida May Park is at present working upon the construction of a scenario in which can be used the unusual pictures which will be made at the big festival.

Kitty Gordon, the statuesque British beauty of the light

outfit, is creating headache in the pages of the secret scis-

terure of the films. She will soon appear in a leased version

of "As in a Looking Glass," the novel by F. C. Phillips. Frank

Campbell, the World Film director, has begun the production in the Fort Lee, N. J. studios.

In A. C. Letchy's dramatic story, "Men's Sacrifice," pro-

duced by George D. Baker as a Vitagraph Broadway Star

show, the three parts, Edith Storey, Newt Phillips, Erart C.

Bartlett, Thomas B. Millet and Rosemary Willoughby are in

pleasing roles.
Crittenden, Ky.—A new moving picture theater has been opened here by A. F. Schrage.

Louisville, Ky.—Second Avenue Amusement company, Aaron Kohn, manager, Commercial building, plans to erect a two-story moving picture building, to cost $25,000.

Louisville, Ky.—F. C. Maurer, 506 West Jefferson street, and others have organized a company for the purpose of erecting a one-story fireproof moving picture theater and store building.

New Orleans, La.—The management of the Astorium theater has taken over the recently installed opera chairs and made other improvements.

Baltimore, Md.—Gordon Realty company has plans by H. C. Allen, 313 Howard avenue, for a moving picture theater at the corner of Baltimore and Catherine streets; one-story brick; 88.7 by 117.7 feet; slag roof; steam heat; cost, $12,000.

Baltimore, Md.—John H. Kelly, 1208 East Biddle street, has been selected by the board of directors to erect a one-story moving picture theater, 45 by 70, to cost $14,000, for the Linwood Amusement company, 902-4 South Luzerne street.

Brockton, Mass.—Crescent Amusement company plans to erect a two-story moving picture theater, with six-story tower, 171 by 155 feet, to cost $500,000.

Marquette, Mich.—The new Butler theater has been opened to the public.

Sturgis, Mich.—The interior of the Crystal theater has been redecorated.

Kansas City, Mo.—C. H. Lewis, 3602 East 32d street, has offered the contract to erect a three-story theater, theater, store and office building, 52 by 123 feet, to cost $25,900, for A. H. Neves, 3635 Paseo street.

New Orleans, La.—The management of the Metropolitan Opera house plans to expend about $350,000 for alterations and a third-story addition.

Misoula, Mont.—The Empress theater has been enlarged and has added improvements to the house.

Lexington, Neb.—The new Majestic theater has been completed and opened to the public.

Pierce, Neb.—The Opera house has been taken over by Joseph Fran, who is remodeling the premises suitable for the exhibit of moving pictures.

Ely, Nev.—The Liberty theater is now being operated by F. W. Hall and C. O. Fleming, of the Consolidated Amusement company.

Trenton, N. J.—The new Bijou theater, located at the corner of South Clinton street and Chestnut avenue, is progressing near completion.

Albany, N. Y.—William F. Reilly, 52 South Hawk street, will erect a one-story moving picture theater, 64 by 136 feet, to cost $15,000.

Columbus, N. Y.—Residence company, of Laurence Park, plans to erect a three-story moving picture theater, store and apartment building, 30 by 131 feet, to cost $50,000.

Gettysburg, N. Y.—The Liberty company has purchased a site at the southeast corner of Wall and Delaware streets, upon which he will erect a fireproof moving picture theater, with seating capacity for persons.

Cleveland, O.—The Atlas theater, located at the corner of Hayden and St. Clair avenues, has been leased by Emil Myers.

Tulsa, Okla.—William Smith, owner of Empress theater, will erect a new theater, seating capacity 1,400; lower floor, balcony and lounge boxes; stage, 25 by 70 feet; foyer, 25 by 72 feet; cost about $100,000.

Easton, Pa.—F. O. S. of A. plans to erect a four-story moving picture theater, 48 by 128 feet, to cost $25,000.

Erie, Pa.—The new Strand theater is the latest addition to the string of photoplay houses in this city. The structure is of steel and concrete construction and has accommodations for 1,425 persons.

Monongahela City, Pa.—The Anton theater, which has been remodeled and redecorated, has been taken over by C. F. Ferguson, manager.

Denison, Tex.—Jesse Cook has leased the Little Magnet theater and will conduct it as a first-class moving picture and vaudeville theater.

Hopewell, Va.—C. Cohan & Company have purchased a site for $10,000, and have let the contract for the erection of a brick moving picture theater, with seating capacity for 800 persons.

Charlesston, W. Va.—F. L. Whitney and W. S. Mason plan to erect a moving picture theater and concert hall.

Madison, Wis.—J. N. Bidwell, assistant engineer, Wisconsin Railroad Commission, has had a contract to erect a $100,000 moving picture and vaudeville theater.

Milwaukee, Wis.—J. C. Rosenkranz will erect a one-story moving picture theater, 155 by 155 feet. Will start work on the building in the early spring.

St. Cloud, Wis.—The contract has been let for the erection of a two-story opera house and dancehall for A. Schrage, to cost $10,000.
New Film Carrying Rule


By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

The cases in which films were registered to transport passengers on Boston and Main railroad because they were carrying the films.

He told of seeing boys swapping films in the street, opening the cars and looking at the pictures. Others in the theaters, he declared, are sometimes used as messengers by the fire prevention commissioner, if he had the power, should provide some safer means of transportation for the films.

Commissioner O'Keefe asked whether the Moving Picture Operators' Union had taken any action on the question. Frank replied that it had and that it would like to see the whole matter of transportation regulated.

The Fire Chief's Reasons.

District Chief Walsh followed Mr. Frank on the stand and declared himself in favor of the regulation. He contended that it was a very dangerous practice to entrust the films to messengers in street cars or other conveyances of the public. He stated that a boy with a cigarette or even a man might cause an accident that would result in loss of material because of collision between street cars or railroad trains in which these films were so carelessly transported.

Commissioner O'Keefe related a recent case in the subway where a container was dropped and merely spilled from the bottom of the car. The condition was present, he said, for a frightful accident.

Exchange Men Oppose It.

The plan was opposed by Manager J. A. Eells of the New England exchange; Manager George Balsdon of the New England office of the V-L-S-E, and manager J. C. Butman of the New England Mutual exchange. Balsdon said that many of the cases of transportation were the style compelled by the Interstate Commerce Commission.

February 1st as Date.

That closed the hearing on that subject, whereupon Commissioner O'Keefe announced that the new regulation regarding cases in which films might be transported would become effective on Feb. 1 instead of Jan. 1, as it was originally intended. The change was decided upon, he stated, because it had been brought to his attention that galvanized cars were not the only safety appliances that might be used for the transportation of inflammable moving picture films. One which has been treated with lead and another which has been treated with nickel, both of which have favored by repeated tests, had been shown to him since the promulgation of the regulation, and he had decided that it was unfair to stipulate one form of can when others were on the market that would accomplish the same thing.

Operators Union Heard.

That presented William Frank of the Moving Picture Operators' Union, with the opportunity to bring up the entire subject of film transportation. He asked the commissioner if he were possible to regulate transportation.

He contended that at the present time the films were transported by messenger and that the operators are often pressed into service for this work. These men, he said, are often refused passage on street cars, and he instanced a recent case where a messenger was turned away from a subway car. He also stated that com
TO BUILD $100,000 THEATER

The M. & S. Amusement company, Martin Singer, president, and Walter Meier, secretary, are contemplating the creation of a new combination of the Roseville theater, Seventh and Orange streets, from the E. & M. Amusement company, will assume the management of Roseville's newest picture house.

PROPOSES NEW ASSOCIATION.

The Walnut theater, 214-216 Walnut street, Newark, observed its second anniversary last week. Max L. Lebow, the manager, stated to THE WORLD correspondent that a plan has been formulated for the organization of motion picture exhibitors in Newark. Mr. Lebow is working actively toward that end, and it is probable that a Newark Moving Picture Exhibitors' League will be formed in the near future. At a meeting to be called soon it is expected that W. Stephen Bush, of the MOVING PICTURE WORLD, will address the gathering on the benefits of organization and co-operation. Mr. Lebow declared that he would extend the invitation to Mr. Bush and the new exhibitors were willing to join such an organization.

IRVINGTON THEATER RESOLD.

The City theater, 765 Springfield avenue, Irvington, N. J., which the M. & S. Amusement company, of 306 Orange street, Newark, recently sold to Walter Williams, has been repurchased by the former owners. The house seats 750 and is adjoined by a large open air theater.

LYCEUM THEATER IMPROVEMENTS.

The Lyceum theater, Broadway and 38th street, Bayonne, N. J., has installed a new modern box office at a cost of $2,000. The house has been also improved in other particulars, especially the lobby. The box office is located exclusively in Bayonne, and at present booking the Travelogue series.

BLUM SAVES WORLDS.

John Blum, manager of the Newark branch of the Greater New York Film Rental company, makes practical use of his MOVING PICTURE WORLDS. Every week he clips the sheets showing the date, price, and a brief description of the film he knows the exact date of release of each picture. Mr. Blum says that he finds that the MOVING PICTURE WORLD: 'THe MOVING PICTURE WORLD is the authentic organ of the moving picture industry. It is to the trade what the text-book is to the scholar. I would not think of being without it for an instant.'
MARYLAND NOTES.
By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Lexington Theater Sold.

BALTIMORE, Md.—It is reported that William Furt, Sr., who controls several theaters in this city, has disposed of his interests in the Lexington theater, at 727 North'a, to Mr. John Johnson. The owners of the new owners have been withheld, but it is said that the house will hereafter be managed by two women. It is also stated that a number of improvements are to be made to the theater.

Five New Baltimore Permits.

Five permits have been granted by the building officials for the construction of that many new motion picture houses in Baltimore.

The Gordon Realty company will erect a theater at Baltimore and Catherine streets which will be 117 feet long and 87 feet wide, which will cost, it is estimated, about $12,000.

The Consolidated engineering company has been awarded a contract for the erection of a two-story theater building at North Avenue and Baltimore streets, for a cost of $12,000 for the building company and will begin work shortly.

Mr. Kelly has been awarded a contract by the Linwood Amusement company for the erection of a one-story theater. Work has already been begun on the proposed new theater for the Howard Amusement company at 320 West North street.

The five new houses are that proposed by S. Hatt to be erected at 2501 Pennsylvania avenue, the theater for the Howard Amusement company is in the downtown section, while that for the Linwood Amusement company is in a good populated district.

VIRGINIA NEWS LETTER.
By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Censoring by Advance Notices.

WINCHESTER, Va., according to Alan J. Bachrach, who is traveling through this state for the Virginia Pollution section of a very peculiar law which is strictly applicable to motion picture theaters. It seems that recently the manager has raised the price of admission to 10 cents for a motion picture, and has accordingly been called upon to pay a special tax fee of 75 per day for that privilege. This tax is not assessed if the increased price is caused by the running of a road or vaudeville show, but only applies to motion pictures.

Winchester has now an official censorship board, the working of which, if not quite complete, is beginning to be very useful. A board of two is appointed by the council, and this body screens all pictures that are to be run in the town. Their unusual procedure is to carefully go over the advance notices of films and if the description does not appear to come within their view, as a matter of course, it would be useless for the exhibitor to contract for its exhibition. These censors have been known to turn up tight in this way, because the title gave the impression that there might be something out of the ordinary in the subject.

It is said they recently blacklisted "Fess of the Storm Country" because of the fact that there is a film a baby whose parents are doubtful. They condemned "The Man Who Could Not Get Married" because of the title, but Mr. Henry, who operates the Empire theater, finally convinced them that their views were slightly fat-fetched.

Anent Shipping Values

Amendment of Cummins Law Before Congress—Will Relieve Shipper from the Necessity of Declaring Full Values of Goods Shipped—Carrier to Be Liable Only for Value Declared.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D.C.—Senator John W. Weeks of Massachusetts has introduced into the Senate an amendment of the so-called Cummins law, approved March 4 last, which proposes to relieve shippers of the necessity of declaring the true value of express shipments and to relieve travelers of the necessity of declaring the true value of their baggage.

Since the passage of the Cummins law the shipper has been held that express shipments and baggage came within the provisions of that act, the fact that he is endeavoring to represent the New York Merchants' Association and other organizations, worked a decided hardship upon manufacturers' film exchanges and travelers by compelling them to pay higher transportation charges than was the case before. This law was permitted to value their shipments at lower figures.

The Weeks amendment makes no change in freight service under the Cummins law, which would provide that statements of value of goods given to the carrier, if necessary, would be required for transportation as baggage or express unless the person specifically states that he is not afraid to assume a risk greater than the normal risk provided for, and is therefore willing to pay a higher freight charge.

The proposed amendment follows: The shipper shall not be required to declare in writing the value of such property unless a greater proportion to the owner than the said maximum liability is demanded by the shipper; and where the valued property so tendered for transportation is so valued, and the carrier is not liable beyond the amount so declared; and as to such property, the shipper shall have no liability for express or as baggage it shall not be unlawful for the shipper to declare less than the actual value.

H. CRANDALL IN NEW DEAL?
WASHINGTON, D.C.—There was a well defined rumor aloft last week that Mr. Crandall and Joseph P. Morgan had put through a deal whereby the owner of the Savoy, Avenue Grand theater, on Pennsylvania avenue, near Eighth street, Southeast. It is understood that $5,000 was involved in the purchase of the land and the theater.

It is known that Mr. Crandall has been interested in the business for some time and is in the business of establishing or taking over a theater there, and the rumor seems to bear out the fact that he is endeavoring to get a string of houses, probably one in each neighborhood. His name has been connected with a big Mount Pleasant deal and it was only recently that he secured control of the Apollo theater. At the same time it is proving a very profitable venture.

Mr. Morgan is at present operating the Pin- ce theater at the corner of Twenty-third and Fifteenth street, Northeast. The Avenue Grand is at the corner of Twenty-third and Fifteenth street, Northwest. Pittsburgh, Pa., and is managed for him by Mr. Keenan. It is said that he lease to the property expires in March or April.

ENLARGING THE SAVOY.
WASHINGTON, D.C.—Plans have been prepared for the Savoy Theater Company for enlarging and improving their house on Fourteenth street, Northwest. The company contemplates tearing down their present house, which was built with the knowledge of the theater by thirty feet. The house is 110 feet deep and this will give the auditorium an additional 50 feet in width, bringing the total seating capacity to 1,400.

The new seats are to be built up above the floor, giving a mor-

zanne effect from within the auditorium.

The Savoy theater is equipped with a park having a seating capacity of fourteen hundred, which will give the patrons in the hundred seats in the house will mean that should the park be filled to capacity in the summer. When the weather comes up, all of the patrons will be able to obtain seating accommodations within the theater. The advantage and the need for the enlargement was felt during the summer when the park was filled nightly.

Despite the fact that the Savoy theater is at present one of the handsomest in this city, a considerable sum is to be expended in making the interior even more elaborate. The lobby will be enlarged to the extent of thirty feet and will be decorated to conform to the auditorium. When the building is completed, the company expects to raise its prices to fifteen cents for general admission nightly.

The builders are planning to extend out the side walls immediately following the close of the winter season.

THE NEW PARAMOUNT OFFICES.

WASHINGTON, D.C.—The new Paramount offices are to be located at 546 North Howard street where plans produced by Architects Sprankin & Childs. It is to be a four story building 12 1/2 feet deep and will cost approximately $10,000. J. J. Moore, the president, bought the site for the new offices. It is expected that the new offices will be ready to open within the month.

Mr. Mann states that the business of the exchange is very good; that he heads the list of exchanges of his company last month. This is indeed very gratifying to him and has been of great interest to many; all of whom regret that he is leaving the city.
Star at Wayneboro Enlarged.
A. E. Jordan has just completed the work of enlarging the Star theater in Wayneboro, Va., and he now has a very attractive theater. This was formerly utilized as a swimming pool and has a seating capacity of about four hundred. A pianist and a drummer play through each performance.

Ned Burke Managing Staunton Theater.
Ned Burke, who recently succeeded Monte Craig as manager of the New theater in Staunton, V., has just announced the effect that in future this will be operated exclusively as a motion picture house. This is a very modern theater and is attractively decorated throughout. It is equipped with two balconies and seats slightly over eleven hundred people. This theater is owned by the owners of the Savoy theater, Mr. Fuller.

Harry Church to Manage Norfolk Theater.
R. H. Markle, in whose name was signed his position as manager of the Strand theater, in Norfolk, Va., operated by J. J. Hofheim, has succeeded John W. R. Church. Mr. Church has for several years been the manager of the Bonita theater in that city, operated by S. L. Harris.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.
G. R. Ainsworth Goes to General Film.
PITTSBURGH, Nov. 26.—G. R. Ainsworth, one of the best-known film men of the Pittsburgh territory, who has been handling the business in the theater department for the Mutual Film Corporation, severed his connections with that concern Saturday and is now at work in the office of the General Film Company, where he will have charge of the bookings on "The Man in the Case of Mary Poppins," a serial to be produced by the Essanay Company, featuring Henry B. Walthall and Edna Mayo.

Mr. Ainsworth came to Pittsburgh as road man for George Klein's Attractions, under Manager Harvey O. Day. When Mr. Day took charge of the Pittsburgh office of the Fox Film Corporation Mr. Ainsworth accompanied him, where he remained until last April when he joined the Mutual. He has many friends among the exhibitors and he is expected to make a big success of the coming Essanay serial.

Managers Invited to Dinner.
Mrs. J. P. Donovan, wife of the general manager of the Rowland & Clark theaters of Pittsburgh, arranged a delightful surprise Christmas dinner on Monday, December 18, by inviting the various managers of the Rowland & Clark theaters for the afternoon. The dinner was held in his private room, and a elaborate dinner was served and together with music and addresses the guests agreed that it was one of the best arranged and most enjoyable affairs of the kind they ever attended.

Bernardi, Arsenal, and George Vogesen- ger, Delmar.
Leo Levinson Managing New Exchange.
Abe Warner, one of the best known film men in Pittsburgh, has arranged for the publishing of a chain of exchanges in various cities for the purpose of leasing feature productions. The Pittsburgh office has been opened at 127 Fourth avenue, and Leo F. Levinson is manager. Levinson is well known in the Pittsburgh show business, having been manager of the World Film Corporation, which position he held for many months ago to go with the Fox Film Corporation.

Mr. Warner leaves the latter part of the week for Chicago, where he will open a branch and will then visit other cities with the same object in view.

Buys Noted Plays Exchange.
An important business transaction was closed last Monday, when Matthew Teplitz, of the Specialty Film Company, purchased the entire stock of films and business of the Noted Plays Feature Company, conducted by Adolph Klein, at 204 Fourth avenue, Pittsburgh. Mr. Teplitz and Morton Berger, as a partner, will conduct the business of the future at Mr. Klein's location, the transferring of the lease being part of the transaction.

By this move the Specialty Film Company now has an exceptionally fine list of pictures, including a number of Life Photo productions, as well as other feature subjects, covering every variety of styles and titles.

J. S. Fitzgerald Becomes a Manager.
J. S. Fitzgerald, formerly manager of the Exhibitors' Publishing Company of Pittsburgh, has opened an exchange in St. Louis, and has assumed the management of the St. Louis branch of the exchange. He is a veteran of the St. Louis theater, and is particularly noted for his work in the city.

Remodeling Luna at Monessen, Pa.
Messrs. Paradis & Hanakia, who recently purchased the Luna theater in Monessen, Pa., announces that the work on remodeling is progressing rapidly and they expect to have the theater open for business about the 25th of December. The building is being rewired and a new screen and new machines are being installed. This house was purchased about four weeks ago at a contable's sale. Tom Haldeman, the new manager of the Pittsburgh branch of the Specialty Film Company, will be the manager of the house.

BUFFALO NEWS LETTER.

By Billy Bison, Buffalo Correspondent (225 Oxford Avenue of Moving Picture World).

Triangle Fades as Palace Theater.
BUFFALO, N. Y.—A notable event was the recent first presentation of the famed Triangle serial, "The Man of Many Faces," at the Bijou theater, Buffalo. The opening bill was Douglas Fairbanks in "The Lamb," Mack Sennett's "The Sitter," tinted and "Wireless," and on the last half of the week, "The Coward," and Weber and Fields in "The Bohemian." The excellent special music for each picture, written by William Purst, was interpreted by an orchestra of pit musicians.

Despite the high prices of Triangle films in other cities, the Palace theater is presenting this serial at the following schedule of prices: Afternoon, 10 and 15 cents; evening, 15 and 25 cents. Crowds thronged to the theater, and the lobby were handled advantageously by Manager Mosher of the Palace and his staff.

Mutual Staff Celebrates.
The members of the staff of the Buffalo branch of the Mutual recently celebrated the entrance of the new quarter at 105 Pearl street with a get-together dinner.

The esteem in which G. H. Christoffer, the manager, is held, was shown after the dinner given by H. P. Penn of the road staff presented an engraved brass desk set to Mr. Christoffer, the gift being presented with a short speech.

Big "Peace" Film Stirs Buffalo.
"The Battle Cry of Peace," recently featured by Manager Shea, of Shen's Hippodrome, Buffalo, was a success from every angle. The special was given at noon of the first performance there was a constantly growing crowd in line from the entrance of the theater to the lobby out into Main street and for a half block down Main street and for a half block down Main street until about 9 o'clock at night. A special show has never been seen in a single day by so many thousands of Buffalo people.

New Clinton Mortimer Offices.
ROCHESTER.—The Clinton Mortimer Corporation, which will build the Piccadilly theater in Rochester, N. Y., has elected these officers: William Deininger, president; James G. Comerford and A. H. Headley, vice-presidents; William S. Riley, treasurer, and W. H. Seeley, secretary. The building is to be completed by the end of the year, and the theater will be open to the public by June 1, 1916.

Open Theater in Lyons.
In Lyons, N. Y., the new Ohmann moving picture theater was opened recently. This building was built for Ohmann Brothers, of Lyons, N. Y. The new house is on the ground floor, located in the rear of the Wayne Press building, in Lyons, N. Y. The front of the house is 50 by 60 and 35 feet high and is reached from the street by a corridor 75 feet in depth, which connects with the walk. The construction is of steel framework, covered with concrete and hollage tile. The floors are concrete with opera chairs. The main floor has a seating capacity of 500, and the balcony seats 150. The interior finish is of buff and oak.

Harry Somerville's Mother Dies.
Harry Somerville, former manager of the Family and Airovict theaters, Buffalo, recently attended the funeral of his mother in Chicago.

Harold Edell Edells Emblems Newsies.
Manager Harold Edells of the Strand theater, Buffalo, recently had as his guests a thousand newboys, employed by the Buffalo News Company, who went on a one-day outing, being one of the highlights of the week. The manager was entertained by the paper and he was presented with a beautiful sword.

Walter C. Moon Resigns.
Walter C. Moon has resigned his position as manager of the Happy Hour theater, Buffalo. Mr. Moon has had a very wide experience as a press representative, and will in the future devote his energies to publicity, which will include special advertising.

Charles H. Bowes, formerly connected with the staff of the Academy, and more recently manager of the Frontier theater, Buffalo, has assumed the position of manager of the Allendale theater, taking the place of Lewis Ladd, who has been made manager of the Columbia theater, that city. Both the Allendale and Columbia theaters are managed by the United Theatrical Attractions company.
**Cleveland License Fees**

Local Picture Men to Make Vigorous Fight Against the Proposed New Method of Licensing Picture Theaters—Minimum Fee of $25 May Be Asked and Upward Scale from That, According to Seating Capacity.

By J. D. Haridan, Cleveland Correspondent of Moving Picture World.

CLEVELAND motion picture men are preparing a vigorous fight on the proposed new method of licensing picture theaters. According to Meyers, the minimum license fee would range upward from $25, according to seating capacity.

Meyers says that picture theaters get special service from the city and should be forced to pay a license fee to the city. He deems it necessary that the city conduct examinations to determine the qualifications of film operators, and has fire wardens and sanitary officials making regular inspections. He expects to introduce the measure at a meeting in the near future.

**Picture Men Will Combat It.**

The picture men in Cleveland do not agree with Meyers in any particular. "We will fight Meyers at every point," one of them said.

"The state of Ohio and the city of Cleveland have been working together for many years to prevent the erection of picture theaters that are now taxed away beyond any other business.

"Picture theaters are not deemed the least important by any member of the Legislative Council or politicians, who have dreams of the enormous profits being made on our expenses."

Sawyer predicts that because of these restrictions the admission price of picture theaters will have to be increased, and the expenses of the film business. Sawyer concludes that there are no dollars in the neighborhood of the movie industry.

"It is useless to tell the people about the increase in the price of movies," he said. "This is because the people have already been informed and have decided to take the increase."

**To Arrange Public Hearings.**

LeMott Smith, of Alliance, Ohio, and William Simms, of Cleveland, are members of the committee on the new method of licensing picture theaters. They expect to arrange for public hearings on the question.

A meeting will be held in the west side community council on the motion picture question in the near future. The meeting will be composed of social workers, including a report on motion pictures, with particular relation to their effect on the community. At this meeting, Allen T. Burns, director of the Cleveland Federation, speaking before this body a few nights ago, deplored the failure of Ohio censorship.

"I think we will have to come back to the regulation of moving picture theaters," Burns said. "Censorship is not the proper way to control them. We would favor an arrangement whereby municipalities should issue motion picture licenses to be revoked if the requirements of the proprietors operating their theaters so as to offend public decency or menace the morals of the community. This is a trend with other classes of amusements, and why should we be different?"

"I think we have a right to keep our children out of these shows or elsewhere, is it up to them to offer a substitute."}

**BIG HALL FOR "PEACE" FEATURE.**

By Kenneth C. Crain, Jr., Cincinnati Correspondent of Moving Picture World.

CINCINNATI.—Manager R. L. Shrader of the Y-T-S-E office is contemplating shooting Music Hall as the location of "The Battle Cry of Peace," the Vitagraph dramatization of Hudson Maxim's play for the stage. It is to be well received. Two reasons are advanced for this move, one being the difficulty of securing a satisfactory downtown house for a long run for the picture, and the other the large seating capacity of Music Hall, which Manager Shrader believes would be regularly taxed for this production. No arrangements have yet been made in connection with this connection. Messrs. Broomhall and Schwalm were in Cincinnati last week.

**New Show in Springfield, O.**

Philip Chater, owner of the Majestic theater, Springfield, O., has made arrangements with the city authorities of Mebane, N.C., to show shows there, for the use of the building for the exhibition of moving pictures. And he has already started a management company in the new building, which was completed recently under the name of the Gil-Ken Amusement Co., with a capital stock of $10,000.
OWENSBORO, KY., SEES "NATION" FILM.

The grand screen in Owensboro, Ky., recently completed a three-day run of the Griffith production, "The Birth of a Nation," at five evenings performances and, in spite of the fact that it was shown almost on the eve of Christmas, it is claimed that the hundred people who saw the play and that about $5,600 was paid for admission tickets. It was estimated that the film was seen by the people in the last day of the run.

Fox Films at the Cherokee.

The Cherokee theater at Louisville, under a special arrangement entered into by the Keith interests, which are also interested in both Fox productions on Sundays and Mondays as second run pictures, the original showings being at the Fox theater. These two houses are the only ones in the Fox cities showing Fox pictures under the Keith contract.

J. I. Schnitzer, manager of the Indianapolis Mutual Film Service company, was in Louisville last week calling on A. C. Farrel, manager of the local office.

Louisville's Proposed New Picture Theatre
Proposed New Picture Theater at Second and A Streets Takes Definite Shape—Indicate Favorable Stockholders—$90,000 Capital

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, Ky.—The proposed moving picture theater at Second and A streets, Louisville, took definite form last week when the incorporators, who are well known local men, filed by the Second Street Amusement company, with a capital stock of $90,000. The incorporators are W. H. Bingham, J. Douglas, George K. Dehler and Aaron Kohn. Max L. Simons and Arthur H. Mann are also stockholders. The place will be divided into 500 shares of the par value of $180, and the stockholders are all well known local men.

This will be one of the first Louisville theaters to be erected in an exclusive residential district, and it will cater largely to family patronage. Joseph & Joseph, architects, now in the contract to Leitchfield & Metzer for erection of the building, on which has started, the building contract alone amounts to $15,000, while plumbing, heating, electrical and ventilation work will bring the figure up to something over $100,000.

The structure will be of brick and absolutely fireproof. The front will be of cream colored bricks, trimmed with concrete, and the lobby will be of brown tile. On account of the lot's location in a residential district it was decided that the house would be held back from the sidewalk to the general building line of the block. Two steps from the street will rise to a concrete plaza, and there will be grass plots and flower beds to the right and left. Six exits will be provided, more than the building code requirement, and forced ventilation appliances installed. There will be an entrance for the ladies, so the women may avoid admittance to the box office and be admitted directly to the lobby.

First show expected will be given on the 15th of January, and the program changed daily. The house will seat 750 people. A contest has been started to determine the best name for the theater, and the person suggesting the best name for the theater, which will be completed early in February.

NEW HEAD AT LOCAL MUTUAL.

Announcement has been made of a change in the management of the Louisville office of the Mutual. Norman M. Bishop, who has charge of the office for several months, has accepted a position with the Indianapolis office of the General Film. G. L. Smith, formerly connected with the New York office of the World Film corporation, has taken charge of the Louisville Mutual office. Mr. Smith has for fourteen years been actively engaged in the moving picture industry. He has had experience in studio management and the exhibition of pictures. Mr. Smith is well posted all along the line. He has worked through the east and south, having charge of both the Cinclndia and St. Louis, New Orleans and other points, Louisville being as far west as he has ever worked.

FRANKFORT HOUSE REOPENS.

Frankfort, Ky.—The Capital theater, of Frankfort, which was recently leased by the interests which control the Broadway Amusement company's chain of theaters in Louisville, has been completed and opened to the public. The entire building has been done over and now presents a very attractive appearance. There are 454 mahogany chairs, of the ball bearing type, on the lower floor, 115 in the balcony and 165 in the gallery, the latter to be reserved for the colored patrons except on special occasions. The final regularity of the building is that the operating booth is entirely removed and is built of galvanized iron on the room of the Council Chamber.

Chosen Kentucky Items.

At Flemingsburg, Ky., a number of improvements have been made at the Princess, including a new Power machine.

The Louisville Post Office Building company, of Lexington, Ky., has been incorporated, with a capital stock of $10,000. The incorporators are P. H. Shapley, Laura S. Loveridge and Sarah A. E. Flegel. A. E. Irons, of the Cincinnati Motion Picture Company, of Cincinnati, Ohio, recently returned from the West, and has moved some moving pictures at Lexington, Ky., while the Grand Circuit and they also made the Little York. The idea was being shown at the Little York, the Grand Circuit and the Allentown on the west.

The Palace theatre has been completed and opened to the public. The entire building has been done over and now presents a very attractive appearance. There are 454 mahogany chairs, of the ball bearing type, on the lower floor, 115 in the balcony and 165 in the gallery, the latter to be reserved for the colored patrons except on special occasions. The final regularity of the building is that the operating booth is entirely removed and is built of galvanized iron on the room of the Council Chamber.

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Detroit's Duplex Opens

Uniquely Modern Theater with Double Auditorium Is Officially Opened to the Public on Tuesday, December 14—Thousands Were Turned Away on the Opening Night—Policy of House, Officers and Directors.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, Mich.—A new theater, and said to be the only one of its kind in the world, is now in operation. It is called the Duplex and is located on the East Grand boulevard, just a stone's throw from Woodward avenue. It was designed and built by the thousands of people—stockholders and their friends—who were in attendance at the opening last night. The place was packed to the doors and thousands were turned away. Fully 500 motor cars lined Woodward avenue, the Grand boulevard and the side streets.

The officers of the Grand Boulevard Theater Company, which operates the Duplex, are: Fred A. Aldrich, president; Dr. J. B. Kennedy, vice-president; Harry Hulbert, treasurer; Arthur Bergeron, secretary; Jacob Stahl, director; H. M. Payne, general manager, and Earl Hennessy, theater manager. Arthur Hennessy was former manager of the Fine Arts theater. In a later issue the Moving Picture World will publish a more complete description of the Duplex, illustrated with photographs.

**NORWOOD THEATER SOLD.**

A. Arthur Calle and Henry J. Guthard have purchased the Norwood theater on Woodward avenue, near the Grand boulevard, and have converted it into a double audience houses in which they are experimenting with a new system of lighting and other improvements.

The Norwood was built and successfully operated by C. E. Pool, who sold it to A. M. Henry, who immediately turned it over to the new owners. The Norwood is a strictly modern type of theater, and the windows are in the back and side walls, in addition to the main auditorium. The theater is in the midst of a thickly populated district. The Duplex and the new Regent, now being erected, are within a stone's throw.

**BIG NEW PONTIAC HOUSES.**

The following conversation was sent to our Detroit office from Pontiac, Mich.:

Pontiac is only an hour by trolley from Detroit.

"From announcements made this week indications are that by next spring there will be super theatres in Pontiac. Reaching from $5,000,000 to $10,000,000 each. As far as can be learned at present the enterprise will be at the hands of Mr. and Mrs. George Weeks, manager of the theater. It is stated that the enterprise will be on a mammoth scale, and it is asserted, will be started almost immediately, and it is the intention of the enterprise to be in operation within four months. The site and names of interesting parties are not yet known. This is an enterprise is separate from that announced by August and Julius Kleist, which is also to be put up by the same company. The project of Mr. Claffin. But those who have been in the Duplex can now see wherein the two-auditorium theater has immense possibilities for attracting people. Although the name of the Duplex is to have everyone on hand when the feature begins, thus avoiding the necessity of waiting for the feature, each theater can be operated as a separate enterprise and as two distinct theaters offering a different show, with a separate charge for each house, and yet the patron will not have to return to the theater where he saw the show to go to two shows in one evening. Why wouldn't they go to two shows if they were advertised properly.

The Duplex was opened officially Tuesday night, December 14, to an invitation audience and about 2,000 people—stockholders and their friends—were in attendance at the opening last night. The place was packed to the doors and thousands were turned away. Fully 500 motor cars lined Woodward avenue, the Grand boulevard and the side streets.

The officers of the Grand Boulevard Theater Company, which operates the Duplex, are: Fred A. Aldrich, president; Dr. J. B. Kennedy, vice-president; Harry Hulbert, treasurer; Arthur Bergeron, secretary; Jacob Stahl, director; H. M. Payne, general manager, and Earl Hennessy, theater manager. Arthur Hennessy was former manager of the Fine Arts theater. In a later issue the Moving Picture World will publish a more complete description of the Duplex, illustrated with photographs.

**NEW COMPANY IN ILLINOIS.**

Certificates of incorporation in Illinois have been issued as follows: The International Motion Picture Company, of Chicago, capitalized at $5,000. Mr. E. H. Smith, who operates the theater in Kalamazoo, is also a director of the company.

A. T. Brown, who operates the theater in the city of Springfield, has also been given a certificate of incorporation. The company is capitalized at $5,000. Mr. Brown is the manager of the theater in Springfield and has been operating it for some time.

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**CROWDS ON Feature DAYS.**

Jack Woffit, manager of the New Empire theater in Detroit, reports a big business on feature days. The Empire is the only daily change theater in Detroit running first-class pictures only. It never shows a picture if it has been previously exhibited at another theater. A. J. Gillis owns the Empire.

**Kalamazoo House Reopens.**

The Orpheum theater, Kalamazoo, which was completely remodeled and redecorated, re-opened December 11, under the management of C. S. Schram and W. P. Merriett, both of Kalamazoo. The Orpheum and Ormanceau are located on Main street. Admission is five cents, $1.50 for the center seats. Performances are by 11 a.m. to 11 p.m. The interior has been done in mahogany finish, with ivory and old gold settings.

**ITS PATRONS ARE FAMILIES.**

Illinois Exhibitor Has to Enlarge Big House for the Early Shows.


OAK PARK, Ill.—The trend of family patronage toward moving picture shows is seen in the decision of John G. Hodges, proprietor of the Oak Park Theatre at Oak Park, to expend $25,000 in enlarging his house. It will be a motherly move to handle more business earlier in the evening.

He will add 500 seats, bringing his main floor capacity up to 1,300. The volume of business offered for the first show has become a problem.

Closed Sunday in Bushnell.

Managers of moving picture theaters in Bushnell have withdrawn from the city council their petitions for permission to operate their shows on Sunday afternoons and evenings.

**Drama Languishes.**

Springfield, Ill.—The future of the Chat
terton Opera house at Springfield, one of the first after an audience of patrons to go, it is said, is threatened. The city is in the midst of an economic depression and the managers are not sure of downtown picture houses. The Chatterton attempted a good line of dramas and musicals, but it was withdrawn from the scheduled of the theatre. But a recent visit to Springfield the Moving Picture World representative was informed that no more shows are to be given in the city as the managers here are not sure of the future of the Chatterton.

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**Illinois Showmanship Notes.**

The Crescent, a Pontiac, did not produce "Neptune's Daughter" to the nickel show level, but got 15 and 25 cents for it.

Mr. George Moore of the Colosseum in Rockford, Ill., announced that he would change the name of the theater to the Strand.
**SECRETARY GARRISON PRAISES “GUARDING OLD GLORY.”**

*Writes That He Would Like to Have All See It.*

Coldwater, Mich.—A. W. Kormack, managing director of the Vic Theatre, Coldwater, issued the following plea for “Guarding Old Glory” for John G. Henley, owner of the Michigan state right on the big feature, written by Frank L. Waters, and enclosing a copy of the following letter from the secretary of war:

> The Secretary of War
> Washington, July 14, 1915.
> Mr. F. O. Nielsen,
> Chicago, Ill.
>
> Dear Sir: I have just seen your series of motion pictures entitled “Guarding Old Glory.” They are faithful and accurate representations of the branches of the army and sea forces in the service. They are extremely interesting and instructive, and I wish that every citizen could see them and thereby be induced to feel the importance of our armed services and to support them in every way.
>
> Very truly yours,
> LINDLEY M. GARRISON,
> Secretary of War.

This is a good picture and Mr. Kor- mack has been exhibiting it with great success. I have requested that the picture be shown in all theaters and that the pull of the picture in part to boosting which this paper has given it. It is a film that deserves boosting.

**Atheneum at Jackson Changes**

Port Huron, Mich.—The owners have given up their lease on the Atheneum theater at Jackson, Mich., and it has been taken over by the Majestic Theater company, which is composed of Wirt S. McLaren, William F. Phillips and Charles E. Ulrickson. McLaren established the successful Jackson theater, a year ago. The house will be renamed the Majestic. It will be completely remodeled, while $15,-$000 worth of improvements, including the installation of a pipe organ, are made. The former Majestic. Among the changes which will greet patrons upon the reopening are a circle of auto boxes, wicker furniture and uniformed usherers.

**“Nation” Film Bookings.**

“The Birth of a Nation” is booked at the Columbia, behind the Bijou, Chicago, for January 30-February 2. The Soo opera house at Sault Ste. Marie gets the showings Wednesday of the week.

**The film has been booked for the Ishpeming theater at Ishpeming January 27, 28 and 29.”**

**Michigan Changes—Business Notes**

The Garden theater at Cadillac has taken its old name of the Prince, following its purchase by the Sibley Film Company, which occupies offices at Cor- runna, Owosso and Grand Ledge. It will have a five-cent admission except for features. Oliver Sibley will be manager.

The Kalamazoo Amusement Company has made arrangements for their new moving picture houses, having sold the Orpheum theater to F. C. Schram and F. P. Marquette. T. S. Martin will remodel his building on Main street in Monroe into an opera house.

**Narrative of an Affair**

Mr. Prideloch of the Capit- ol at Pekin has re-decorated his house and has a Colonial mansion stage setting for the screen.

W. J. West has started the Triangle, Fox and Mutual service at the Majestic theater in Kewanee. He is also using the Triangle-Keystone at the Willard, charg- ing a five-cent admission for “A Birth of a Nation.”

The attendance of the high school at Alton, Ill., in two. As it was an upper room, the audience drew almost capacity. Intercity traffic was heavy because of the outdoor shows.

**GRAND RAPIDS WILL CENSOR “NATION” FILM.**

Mayor Calls Big Special Committee to See Film.

Special to Moving Picture World from Grand Rapids, Mich.—After hearing long orations the mayor of Grand Rapids de- cided to go to the show, of which is booked for the Powers theater, beginning December 24, censored by the members of the common council, their wives and representatives of the negro race.

**WILL BUILD IN MINNEAPOLIS.**

Alex Pantages Will Own House in the East.

By Grace E. Folk, Minneapolis Correspondent of Moving Picture World.

Minneapolis will have a new theater for Minneapolis is one of the latest developments in the local theatrical world. The new theater to be built in a new office building will be constructed at once in the heart of the downtown dis- trict, and Alexander Pantages, owner of the Pacific Coast as both producer and manager, has secured a thirty-year lease on the location. He will add it to his string of vaudeville houses.

The new theater will have all modern conveniences and will be equipped so that the balcony will be a complete circle of boxes with wicker chairs upholstered with cretonne and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes. Rest rooms on each etone and chintzes.

**FILM MEN EXPLORE BOARD.**

The recently organized Minneapolis board of censors, authorized by Mayor Nye to pass upon so-called objectionable films will be managed by the Association Film Exchange managers, ac- cording to A. A. Hixon, secretary of the organization.

H. H. Buxbaum, of the Federal Film, is president of the managers' organization, and W. H. Storer, the secretary, is vice-president. Meetings are to be held twice a month, and the Minneapolis Civic and theatrical service of the credit men's association and other civic and commercial bodies are to be asked for suggestions as to better film service.

**The Mayor Is Broad Minded.**

Mayor Nye has proven that he proposes to be broad-minded in the matter of censoring pictures, and when the board of cen- sors disagreed a few days ago over “In- spiration,” he decided the lady in ques- tion was right, and bought enough clothes to satisfy the most fastidious, and pro- duction to proceed.

The claims of the board of censors had protested that they were choked at the exhibition. Two women members, on the other hand, contended that objection was all it should be. Mayor Nye went to see for himself and promptly voted with the women, much to the joy of the man- agement.

**Melba Borrows Dime.**

" lend me a dime, will you?" It was Mme. Nellie Melba, who made the re- quest of her manager at the close of a re- hearsal at the Minneapolis Auditorium. Mme. Melba had left her purse in her private car and she wanted to go to a pic- ture. The poor man was an artist, and she could walk to the station, but she could not give up her show. She got the money and departed happily to see the show.

**Chosen Items of Interest.**

The Albert Lea theater company, re- cently incorporated at Albert Lea, Minn., has the following incorporators: James A. Tyrer, manager; Albert Lea, Minn., treasurer; and L. P. Parke, secretary.

Clyde E. Parker has purchased the new Best theater at Brainerd, Minn., from Price C. Howland.

University of Minnesota students com- posing the Garrick club have been rehearsing a play which they propose to have them appear in feminine roles. Mrs. George B. Vincent, wife of the president of the Uni- versity, has consented to act in the gentle arts of feminine coquetry, and at dress rehearsal moving pictures were taken, which will be displayed at various Minneapolis theaters by the Tribune Northwest Weekly.
All America Awaits Hearst-Vitagraph

FIRST RELEASE—JANUARY

America is prepared for the Hearst-Vitagraph News Pictorial. America has been informed and notified through its greatest news publications of the advent into motion picturedom of Hearst-Selig's successor, the Hearst-Vitagraph. America has been told what it is to expect in the Hearst-Vitagraph.

America knows now what a news reel should be. America is in the frame of mind to accept the greater news reel.

Over the course of weeks, advertising is going forth all over the country announcing the

FIRST RELEASE of

HEARST-VITAGRAPHER

NEWS PICTORIAL

(Formerly HEARST-SELIB Now Better)
OT only is Hearst-Vitagraph the product of the news-gathering staff of all the Hearst organizations—the International Film Service, International News Service, the New York Journal, the New York American, Chicago Examiner, Cosmopolitan Magazine, Hearst's Magazine, etc.—but the Hearst-Vitagraph will be promoted under a plan of merchandising and advertising such as hitherto has been confined to ordinary commodities.

If it is possible to sell Jack London's books or Ivory soap by a scientific campaign of sales, how much easier it is to sell a picture.

The men behind the promotion of Hearst-Vitagraph are experts in their line, just as the men behind the technical perfection are the best to be found.

The appeals that are going forth now, and are to go forth consistently as long as Hearst-Vitagraph exists, will be that sort of announcement which gets "under the skin" of the ordinary men and women and makes them go wild to see Hearst-Vitagraph. (Full schedule and proofs of advertisements mailed on request.)

PUBLICATIONS

Among the publications which will be employed in carrying forth the story of Hearst-Vitagraph to your folks will be not only the national publications, but the newspapers which are read every day by regular theatregoers. The list includes the New York Journal, the New York American, Chicago Examiner, Boston American, San Francisco Examiner, Los Angeles Examiner, Atlanta Georgian, Chicago American, Harper's Bazar, Good Housekeeping, Hearst's Magazine, Motor, Cosmopolitan Magazine and other equally powerful forces.

Lasting Advertising

While the advertising that is going forth now is to make known the advent of Hearst-Vitagraph, what we want to tell you about is that which is to follow.

At regular stated intervals there will be prestige-building announcements making more valuable the name of the Hearst-Vitagraph to your theatre and making your theatre more renowned in your city because of its connection with the Hearst-Vitagraph.

Making It Easy to Find Your Theatre

Whenever a big, sensational "scoop" is made by Hearst-Vitagraph—and you may be sure this will occur many times during the year—there will be telegraphic advertisements issued through our regular list of exhibitors.

At regular intervals a list of theatres showing Hearst-Vitagraph will be published as a handy pocket memorandum and will be given to the public to keep.

In this way we make it easy for those who are impressed with the greater news reel to find the theatres that are showing the reel.
to YOUR FOLKS

The Advertising Value in the name
VITAGRAPH

If Vitagraph did no more than lend its name to the Hearst-Vitagraph News Pictorial you would have to consider that as big value for your theatre. When you consider the successes which have been made by the Vitagraph Company during the last few years, and you consider the tremendous advertising that is done by that organization in popularizing Vitagraph, you must add to the general advertising done by Hearst-Vitagraph. You must add to the advertising value in the name Hearst and all the Hearst newspapers and other organizations the advertising value of the name Vitagraph.

And then consider how Vitagraph is doing the work of making your news reel artistic and perfect.

VITAGRAPH

PICTORIAL

Now Better)
"Oh, Joy"
the World’s Greatest
Cartoonist
Joins Hearst-Vitagraph

One of the innovations is an animated cartoon—a real animated cartoon by the man whose pen has made millions grin, whose satiric wit has made offenders writhe with shame, whose fertile imagination has continually and incessantly showered new bright ideas on the American public.

To-day five hundred newspapers acclaim the world’s greatest cartoonist

"TOM" (T.E.)
POWERS

Five hundred newspapers uninterruptedly carry the "joys" and "glooms" of Tom Powers. Five hundred newspapers, whose influence is felt by practically every theatre audience in the country, are going to create unusual interest in the coming to life of these funny creatures of Powers.

If you really want an animated cartoon, Hearst-Vitagraph offers you the superior of any that can ever be produced.

NOTE: The original cartoons are animated by Raoul Barré, world’s pioneer exponent of this amusement.

Get in touch with your local V.L.S.E. man for the first release of Hearst-Vitagraph News Pictorial in January. Before the other man gets the jump, wire, telephone or write. The world’s greatest news reel

BOOKS THROUGH THE

V. L. S. E.
The world’s greatest releasing organization
Drafting Exchange Bill

Atlanta Motion Picture Trades Club Appoints Committee to Draft Sensible Exchange Bill—City Council's New Bill Is Draastic and Would Drive Exchanges from City—Council's Bill.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

A ATLANTA, GA.—Drafting a bill, which it is declared will safeguard the interests of the motion picture exchanges of Atlanta, and at the same time will afford ample protection from fire, members of the Motion Picture Trades Club Monday, June 17, will meet to present it to the council committee, whose observance the motion picture men declare would kill the industry in Atlanta.

The committee named at Monday night's meeting is composed of G. T. Hardcastle, chairman, and manager of the Klein-Edison company; M. C. Hughes, manager of the General Film exchange; Walter J. French, manager of the Pathe Exchange, and Claude Bucher, manager of the Detroit Film Supply company; George Allison, manager of the Pathe exchange, and Claude Bucher, manager of the Detroit Film Supply company.

The exchange men are greatly concerned as to the action of council, declaring that the present ordinance as it stands and recommended will greatly injure the business in this city.

Main Sections of Bill.

The main sections of the bill drafted by the Atlanta Council and to which the Trades Club will objection follows:

Section 1. That it shall hereafter be unlawful for any person or corporation to store or keep on hand any inflammable motion picture films in quantities aggregating more than five thousand (5,000) feet in length within 500 feet of the nearest wall of any public building occupied as a school or theater or assembly hall or college; or which is artificially lighted by any other means than electricity, and which is not equipped with an approved system of automatic sprinklers and which does not contain one or more approved fireproof vaults or safes.

Sec. 2. No permit for storing or keeping on hand any inflammable motion picture films in quantities aggregating more than five thousand (5,000) feet in length shall be granted within the territory bounded by North street, east by First street, and Central avenue; south by Trinity avenue; west by Madison avenue; and all streets and alleys thereof.

Sec. 3. No permit for the storage of any inflammable motion picture film shall be granted, except to permittees who are located within fifty (50) feet of the nearest wall of any public building occupied as a school or theater or assembly hall or college; or which is artificially lighted by any other means than electricity, and which is equipped and equipped with an approved system of automatic sprinklers and which does not contain one or more approved fireproof vaults or safes.

Sec. 4. No permit for storage of moving picture films above the third floor of any building shall be granted, and any building so used more than one story in height shall be equipped with approved fireproof vaults or safes; in sections of the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department. Doors and windows in the rooms to which the fire escapes shall have a minimum width of thirty (30) inches and height of seventy (seventy) inches, and no fire escapes or doors shall be opened into the chief of the fire department.

The Strand and Odeon theaters, Birm-ingham, Ala., are conducting ticket-selling contests. The former offers a Maxwell automobile as a first prize and the latter a diamond ring.

Barry Aronson, manager of the Grand theater, Raleigh, N. C., was an Atlanta visitor during the week.

Dave Estoclet, outdoor advertising agent with "The Birth of a Nation"—man with a dream, and who knows the billboard advertising game from the bottom to the top of the book, is responsible for the magnificent showing of the big picture on the billboards to the entire state of Georgia.

NEW ORLEANS TRADE LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

Will Open Fox Exchange in Havana.

NEW ORLEANS—There is now en route to Havana, where he will open a new exchange for the Fox interests, Mr. D. D. Dembow. Dembow will arrange for an elaborate reception in honor of Robert B. Mantell and his wife, Mrs. Melville Hamper, on their visit to the city.

Howard Gale Makes Extensive Trip.

Howard Gale, New Orleans manager for Kleine-Edison, is making an extensive trade trip over Louisiana, Mississippi and Alabama.

C. S. Verleye Local Paramount.

C. S. Verleye has taken charge of the New Orleans office of the Paramount corporation. F. F. Creswell, who was temporarily in charge of the Paramount office, has gone to Memphis to look after the interests of the World film.

Exchanges: Leaves Resign.

Three resignations among local managers were received last week, and so far the places have not been filled. They were Ross Hardenbrook, of the Fox exchange in Atlanta, and the traffic manager of the Florida and the manager of the Columbia exchange in St. Louis.

The Columbia theater, Ernest Bechring, manager, has purchased some very elaborate poster frames. They are of a decorative type and are claimed to be the Consolidated's only office, where the work was done, to be something unusually fine.

The Acme theater, 821 Baronne street, was sold at public auction recently to satisfy creditors. Most of the equipment was bought by other exhibitors.

A complete heating equipment is being installed in the Iris theater, 1516 Dryades street.

WISCONSIN THEATER GIVES A BIG XMAS PARTY.

Majestic at La Crosse Invites All City's School Children.

Special to the Moving Picture World from La Crosse, Wis.—An invitation to a big Christmas party by Manager F. L. Koppelberg of the Majestic theater at La Crosse was accepted this week by the board of education on behalf of the school children of the city. The pupils are entertained, two schools at a time, on Saturday afternoons.

Wisconsin Changes, Etc.

The moving picture theater at Cooperstown, Wis., owned by Lawrence Geddes, of Green Bay, was destroyed by fire. James Kraus of Milwaukee, who will manage Leach & Christensen's new open house at Hartford, announces a policy of moving pictures, and has arranged to have some, and any, sports, such as boxing.

T. H. Dally, manager of the Gem theater, Perryville, Mo., is preparing a big moving picture show at Endorse.

The Iris theater at Oscalo, Wis., was sold by the constable to one John M. C. at Eau Claire, Wis., will give an eight reel show on Saturday afternoons and evenings. Competition with theaters is

The Classic Theater Company of Water.

Town, Wis., has filed articles of incor-

poration. The company will issue 50,000 shares of stock, and was incorporated by W. H. and Mabel Nerton and Dr. A. J. Schlientz, of Milwaukee. The Classic Theater Company of Water.

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THE MOVING PICTURE WORLD

December 25, 1915

PRAIRIE STATE NEWS LETTER.
Special to Moving Picture World from

Burn Part of "Nation" Film.

MACON CITY, Ia.—Six reels of "The Birth of a Nation" were taken from a two-reel double reel trunk room of the Cecil theater at Mason City, Ia., and burned in the furnace of the theater. The reels destroyed were Nos. 2, 4, 7, 8, 11 and 12, which includes the Ku Klux Klan and mob scenes. Bennie Johnson, colored, a former owner of the theater, was taken into custody by the police. Sherman & Elliott, of Minneapolis, distributors of the film in the city, have offered a reward of $500 for the arrest and conviction of the vandals.

Cecil Allen, the colored janitor, found at 5 a.m. the operating room had been broken and that one of the boys was in the room and in the building the missing receptacle was found in the furnace at Larreeb, Ia. and the films of the reels were in the furnace.

Opens Musical Pictures Exchange.

W. H. Iveson, manager of the Superba theater at Clinton, Ia., has established an exchange and the Renfax Musical Motion Pictures in the Renfax Opera House building in that city. Its territory includes Iowa, Illinois, Missouri and Kansas. Mr. McCleary, who has been manager of the old opera branch, will have charge of the office.

Iowa Changes and Business Notes.

Dick Lamfers and C. D. Wilson have purchased a building in Clarion, Ia., and will remold it for use as a moving picture theater.

The Gem theater at Armstrong, Ia., was advertised to be sold at an administrators' sale.

Business men of Kamrar, Ia., are preparing a company to operate a moving picture show.

A new moving picture theater being established at St. Bosco, Ia., will be operated by Heyzog Bros.

A moving picture show has been opened in the Coliseum at Durant, Ia.

A moving picture show has been opened in the Coliseum of Newell, Ia., have purchased the moving picture theater there and will operate it.

Michael Davis has leased the city hall at LeClaire, Ia., and will operate a moving picture show.

Bow has been making arrangements to open a moving picture theater at Soldier, Ia.

Interests in the Electric theater at Oxford, Ia., has been sold to Dahnk Bros.

An American theater at Davenport, Ia., has been reopened with pictures and vaudeville.

The Palace theater of Vinton, Ia., has been incorporated with capital stock of $20,000. M. Ford is president and treasurer and A. J. Diebold, vice-president and secretary.

Iowa Brevities.

The Comet theater at Albia, Ia., has installed a new seventeen-piece orchestra.

The old Opera house at Dell Rapids, Ia., has installed a new motor-driven Power's 6-B camera.

IN NEBRASKA.

Nebraska Changes and Business Notes.

OMAHA, Neb.—Jacob Schlink and associates have taken a ninety-five-year lease on a property at 1768-18th Street in Omaha and will erect a moving picture theater.

Colleen Devlin has opened a moving picture show at Mclean, Neb.

The Lyric theater at Broken Bow, Neb., has been sold to Shafer & Scrobliter.

O. R. Bennett has purchased the Hamilton theater at Fortieth and Hamilton streets in Omaha.

A. G. Nelson has purchased the interest of Mr. Hansen in the Jewel theater at Beatrice, Neb., and will operate the theater, which has been closed for some time, with high-class pictures.

E. F. Dunlop has moved his moving picture show to the Auditorium at Wakefield, Neb.

Frank O'Grady has opened a moving picture show in the Beachy building at Dawson, Neb.

E. Dillon, of Dupree, S. D., has purchased a moving picture theater at Spencer from Emil Gortens.

A new moving picture theater is projected at Funk, Neb.

IN THE DAKOTAS.

Look for South Dakota Censorship.

Women's clubs in two South Dakota cities have begun movements for better moving pictures. The Federation of Women's Clubs at Watertown has appointed a committee on the subject in conjunction with the ministerial association for local censorship. The Child Welfare Club at Madison, S. D., has instituted a movement for censorship in the state, and Mulvey Bros., of the Princess theater, have promised them some Friday night films along that line.

Dakota Changes and Business Notes.

Leo Peterson has sold the Deadwood and Pennington theaters at Redfield, S. D., to H. B. Hurst, of Chadron, Neb.

Fire, starting from a film, destroyed J. W. Knight's jewelry store and the film show at Vermillion, S. D., causing loss of $5,000. Other business buildings were consumed.

Eugene Smartt has sold his interest in the moving picture theater at Woburn, N. D., to C. H. B. Smith.

Pearl Sindy is now in control of the Penning moving picture theater at Westhope, N. D.

Business men at Bradley, S. D., are contemplating the formation of a company to construct an opera house.

Frank J. Ukja, former secretary of the Globe-Gazette Printing company at Wahsneton, N. D., has purchased a moving picture theater at Larimore, N. D.

EARNINGS OF KANSAS CENSORS.

Board's Net Profit for Last 3/4 Months Amounts to $1,385.

Special to Moving Picture World from Kansas City News Service.

TOPEKA, KAN.—The censorship law in Kansas has paid the state well. Figures just made public by D. W. Ross, superintendent of public instruction, who was designated as censor by the state legislature, show that in the 7½ months the law has been in operation the state has cleared $11,355.29. That represents an actual profit, as shown on the books of W. E. Davis, state auditor.

The censorship office has collected $14,164 in fees, charging $2 each for picture reviews. Enforced fines of law and expenses of the office have totaled $2,778.71.

The month of October was the largest for the office since it was created. Then, 1,128 reels were reviewed and the state received $210 from those viewers. The number fell off slightly with the censorship of 1,114 reels, netting $2,223. The receipts for the other nine months being $1,462.

The new went into effect, April 12, are April, $930; May, $1,258; June, $1,480; July, $1,578; August, $2,520, and September, $2,222.

Griffith Talks of New Picture.

David Griffith, producer of "The Birth of a Nation," announced Tuesday he is going to Kansas City a few minutes between trains last week on his way from Los Angeles to Chicago. While there he gave out newspaper interviews, saying he was completing a new film play on which he already had spent about $30,000 more than the entire dramatization cost of the Dixon story. He did not tell the name of his new specialty.

TO MAKE A KANSAS FILM.

The Mid-West Manufacturing Company, Medicine Park, Okla., has joined with the Topeka Daily Capital, Topeka, Kan., for the purpose of "The Sunflower Princess," a fantasy on Kansas written by Mrs. Margaret Hill McCorder, the novelist. The story is that the Kansas newspapers now are searching for a one-hundred-years-girl—all must have been born in the state—among the popular novels. The film will be produced in Topeka, where a studio will be erected. The plot adopted is for a Kansas belle to emulate a new beauty in a beauty contest.

Gov. Arthur Capper has promised his co-operation toward making it a distinctive Kansas film. George L. Keller, scenario editor, and E. F. Ellis, an executive officer of the Mid-Western company, are now in Topeka arranging the details of the production.

DIDN'T NEED MORE PEP.

A film chase that had just been viewed on the screen of a theater at Franklin, Kansas, was working against the company by the audience who poured out of the house to capture three men who, with revolvers, had robbed the theater. The company was called in to give the money in his till. As the men left the theater the house manager told them that they could expect to bust out in the pursuit of the bandits. A battle took place when they were overtaken and two of the bandits were wounded. None of the picture patrons were injured.

The three prisoners were identified later as the men who had robbed the proprietor of a dance hall of $256 the previous evening and were taken to the county jail at Girard.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Camera Man Walker Goes to Mexico.

P. L. Walker, staff camera man for Pathé, who has had charge of the Kansas City office for two months, last week for Mexico, where he will join the Carranza army to report scenes at the capital of the City of Mexico. Mr. Walker's passport read that he is to enter Mexico at Eagle Pass. That's about all he knows now.

"NATION" Film Breaks Record.

"The Birth of a Nation" ran 70 performances at the Grand, here, going so far ahead of all records that there was no comparison. The attendance kept up to the very last, the afternoon and evening of the last day having most of the seats sold downstairs, and the galleries well filled, too. It was noted that many persons who had come for only one or third views of the picture. One old gentleman was seen the last day bringing in several friends—and he had been there twice before with different companions. Some of the scenes were tragically familiar to him.

Charles Krafton, of Mulberry, Kan., has purchased the newspaper rights of the Kansas City Daily News by a deed executed by A. C. Willey, and now is conducting it. C. S. Edwards, Jr., Kansas City representative of Pathé, has been elected president of his company in the Kansas City territory has increased month by month through the year. The company, of course, only change men, Mr. Edwards is optimistic over future business and reports that advance sales for the new Pathé serial, "The Red Circle," to be released Dec. 18, are in excess of his expectations.
P. S. ALLISON HEADS INDIANAPOLIS EXCHANGE.

Change at Local Famous Players Film Service.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—A change in the management of the Indianapolis office of the Famous Players service was effected on the arrival of Paul S. Allison from Cincinnati late last month. Samuel Plame. Mr. Allison was promoted from the position of assistant manager at the Cincinnati office where he had served for eight months. Mr. Plame has returned to Chicago to take the opening and management of a recently completed theater there.

Praised Competing Exhibitor.

Over in little old New York they are making a bit of noise over the fact that John Wanamaker recently took occasion in his advertising to name his competitor and speak kind words of him. In a signed advertisement of the Royal theater, Frankfort, Ind., announcing the fact that the house would reopen after some remodeling, J. C. Lockwood of the Princess theater, Indianapolis, decided to want to thank the press of Frankfort and also especially Mr. J. C. Lockwood of the Princess theater for advice and encouragement.

The advertisement starts the town talking about them, just donate a little space to a few kind words about your competitor.

J. J. Riley in Town.

J. J. Riley, of Alton, Ill., the big town twenty miles up the Mississippi River, was a visitor to Film Row on Olive street, last week. Mr. Riley is the proprietor of the Princess, the largest of all Alton theaters. The Princes seats 700 patrons and has just been equipped with a new Seeburg organ orchestra.

Knickerbocker Changes Hands.

The Knickerbocker theater, at 2145 Park avenue, has changed hands for the first time since it was built, and was sold to Sterling & Kepta on December 2. The Knickerbocker was built six years ago by Meyer Brothers, and was operated by them continuously since. It is one of the best and most popular theaters on the west side of the city, seating capacity is 600, and there is a large alcove next door to it. Meyer Brothers and Fracht operate the theater, at Shaw avenue and 39th street.

Patrons to Get Presents.

George Angelich, manager of the Rainbow theater, on Broadway, at Pine street, has a large showcase full of souvenirs in the lobby, containing vestures and toilet accessories of cut glass, that he will give away to the patrons of the Rainbow.


A Federal censorship for moving picture theaters in St. Louis, petitioned by C. T. U. in a resolution passed last week at a meeting of the Gallatin Avenue Baptist Church. The resolution will be forwarded to Congress, with a resolution that the Senate take action for the enactment of national prohibition.

Children See Wild Animal Films.

The Victoria, theater, at Delmar, at Grand avenue, in a showing of the John W. Ruskin Wild Animal Films, entertainers, showed the children of the run of the pictures. Several business organizations bought up all the seats for the entertainment of the children of all the charitable orphan institutions of the city. The producer, had in mind above the actual expenses of running the theater to the Boy Scouts, who aided in preserving order, and ushered the children and patrons to their seats. The United Hollander, provided special strollers, cars to take the children to and from the theater.

Signs in Yiddish.

Scherrer Brothers, who operate the Pal- ace theater, were given the following advertise- ment, have a great many Jewish people among their patrons, and have found that signs in Yiddish are greatly appreciated. When Lasky’s “Carmen,” with Geraldine Farrar, was shown at the theater, a large mass of people came on the entire length of the building lettered in both languages.

Chosen Indiana Theater Notes.

The local photoplay, “Miss Tipton,” filled the Martz theater, at Tipton, Ind., with the biggest crowd that ever went into the house.

The Bijou theater, Orleans, Ind., will move across the street.

The Franklin theater, Michigan City, is now under the management of Shaffer and Binger. Gus H. Shaffer is superintendent of the steel car department at the car factory in Michigan City. Mr. Dinger is a practical theatrical manager.

The American Seating company has obtained a contract for seats at the new Temple theater, Valparaiso, Ind. Every attention is being paid to ventilation in an effort to make the place entirely sanitary and healthful.

Two fine new door curtains were stolen from the Friday Night theater, Hart, Ind. Thomas Barnett, manager of the Gar- rick and Princess theaters, Madisonville, Ky., has resigned from the Princess for another term of years.

Manager C. E. Rogers is donating the receipts from a Sunday night show at Grump’s theater, Columbus, Ind., to the “Good Fellows;” a Christmas organization.

Up in Fort Wayne, Ind., the Paramount pictures, “Time to Wed,” which that cleaning and dyeing firm has adapted the name, the Paramount Cleaners and Dyers, another downtown drug store is serving, Paramount soda.

O. J. Lambotte has taken out a building permit to remodel the old postoffice building at Mishawaka, Ind., into a theater. The work will cost about $6,000.

A-VISITING IN ST. LOUIS.

Moving Picture World Men in South St. Louis.

By A. H. Glebke, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—The time of year has arrived when all of the show managers apologize for no news and empty seats by saying, "Oh, well, Christmas time, you know; business will pick up after the holidays," and a poor correspondent is hard put to it to find enough live news for a letter.

He Finds Manager Skouars.

We just dropped in here and there in South St. Louis theaters to see how things were going. Of course the most struck was the Lafayette, on Lafayette and Jef- ferson avenues. We were not allowed to enter this theater, because there was not room for us—not even enough standing room for one thin with the thinness of a journialist; not even a few vacant dollars. We found the proprietor, however, who took us to the manager, a most accommodating fellow, room on the balcony floor, and even there we found scarcely enough space for one. We counted over 1,000 of the people waiting for their turn to get seats in the auditorium. A new box office and Mr. Talking Machine was being shown, and Manager Spyros Skouars assured us that this crowded condition will last for a while. Go is one of the most beautiful theaters in the city, and was built especially for the neighborhoods theaters to be built, and has had a highly prosperous career all along.

S. Warner, the original proprietor and owner, was forced to retire last year on account of ill health. He lived at St. Louis during the summer. The present management took possession in September. Mr. Skouars has maintained the theater in a most correct and efficient manner.

Prosperity at the Best.

Our next stop was at the Best, on Cherokee and Jefferson, and we found that Best between the rows. The manager, was still harping on his pet theory, "steady as a rock projection." That man puts in more time fussing around with his scheme to improve the projection of his theater! And he’s got an operator just like him, and between the two they certainly give their patrons excellent pictures. There were no empty seats in the house, but the lateness of the hour made this excusable.

There must much apologies for busy business so far.

Finds an Invitation Night.

Across the street from the Vandora is the Cherokee, a well-known local theatrical producer, Edward Westfeld, of the Westfeld Play and his wife. Mr. Cherokee’s original have any pictures that night, as the house had a 500 seat engagement to a dancing teacher in the neighborhood, and the stage was full of cute kiddies doing the things that little girls are supposed to do. The very enthusiastic parents and friends and aunts and uncles of the little tots. The Chero- kee show him to be between pictures and dramatic performances.

A Look In at the Cinderella.

Diagonally across the street from the Cherokee is the Cinderella, which was one of the show places of St. Louis as a danc- ing palace a few years ago, when the dancing craze struck the country, and now it is one of the show places of the city as a picture theater.

The house is large, seating 3,500 persons, besides having plenty of room on the stage and behind the stage, which, is part of the program after the performances on Wednesday, Saturday and Sunday nights. The interior of the Cinderella is decorated with 4,600 colored electric bulbs that are left lighted all through the performance, and the light is so high that they do not interfere with the projection. The lights are arranged in geometric designs, and make the Cind- erella look like its fair godmother had taken up permanent residence there. Manager Harry Freund is not perfectly satisfied with the arrangement of the stage, and is having a new setting made, as well as putting in 200 more seats. A portico is also to be added to the front of the house.

Sees Some Workmen.

Mr. Freund, the manager of the new theater at 1907-9 South Broadway, which will be operated by J. Martin, is now in charge of the construction of the building, with Mr. Peerless, which is the name of the new house, will seat 1,000 persons, and will be equipped with all the latest improve- ments in theatrical apparatus. Mr. Mar- tin will continue to manage the Carroll as his old familiar. As a new project of Mr. Peerless original intention was to build a high-class le- gated theater, but the public refused to be duped by the Peerless, but when he saw the success and popularity and success of motion pictures he decided to build a good picture house instead. Freund Brothers own several theater buildings in St. Louis, among which, according to the manager, the Cinderella, the Peerless and others, but the Cinderella is the only one under the present management, one of the show- ers.
**Texas Paramount Sued**

In Fort Worth, the Hippodrome Company claims breach of contract and gets a temporary injunction against exchange and Strand Theater on December 25.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

FORT WORTH, TEXAS.—The Hippodrome Amusement company, of this city, proprietors of the Hippodrome theater, has entered suit against the Texas Paramount Pictures company of Dallas, southwestern representatives of the Paramount Pictures corporation, to enjoin the showing of Paramount pictures in Fort Worth and for $5,000 damages.

The suit is based on the contract alleged to have been entered into by the Paramount people and the Hippodrome company. Under this the Hippodrome was to have first run on the Paramount releases and they were not to be shown again in Fort Worth inside of forty-five days. This agreement the Hippodrome company claims has been violated, hence the suit.

As a preliminary a temporary injunction was granted against Paramount, the Strand theater of Fort Worth, of which J. D. B. Dugger, manager, and against everyone connected who could be rung in as interested, on December 9, and the Strand was required to close its doors on a production of "Madame Butterfly." Permanency of the injunction and the question of damages is yet to be fought out.

**B. & O. Theater.**

That Mr. Dugger says it seemed as if he really saw it. Also he has a splendid memory, being able to recognize an almost stranger the moment the latter speaks.

One must conclude, after seeing Mr. Ashford, that the loss of a sense surely does not mean the loss of sense.

**V-L-S-E TO HELP EXHIBITORS.**

Dallas, Texas.—The V-L-S-E Dallas office is endeavoring to give unusual aid to exhibitors using their releases. Under the oversight of J. B. Dugger, a publicity department was installed, and all kinds of good readers are worked up for newspaper publicity. Mr. Dugger also writes ads when requested, and uses every effort to make these of local interest. He also acts as a sort of clearing house for "stunts," passing on every new one he gets. One of the hobbies of this department is to take up coming exhibitions with local newspapers so the paper will take the initiative in securing the ads. Better results are thus obtained than when an exhibition goes in blind, a space which argument sounds very reasonable.

**HOUSTON TO HAVE FINE HOUSE.**

A three-story reinforced concrete picture theater building, to cost $35,000, is to be erected at Milam street and Prairie avenue, Houston, Texas, by Hugh Hamilton.

Application for a building permit has been made and the contract awarded, and work will commence at once. The structure is planned to contain offices on the front of the first and second floors, and the theater auditorium will take up the rear. The entire third floor will be devoted to offices.

**Texas Trade Personal.**

Ed Besserer, of the Besserer-Marshall interests, Austin, Texas, was in Dallas arranging holiday bookings. He was accompanied by R. S. ("Skinny") Pryor, of the same office.

The Fund program of World Savings, organized by the old Werdman Bros., Wichita Falls, has added a 1916 Motograph to their equipment, purchased from Barnett.

Bowie Amusement company, Bowie, Texas, are putting in a Power's 6-A projector for their equipment, purchased from Barnett.

Roberston & Crockett is a new exhibition firm at Beeville, Texas, buying a second-hand Abbe projector and is equipped. Robertson was formerly located in Wimberly, Texas.

Mr. Lewis of the Electric Palace, Tyler, Texas, spent a day in Dallas recently, among the holiday stuff.
WESTERN GENERAL FILM
BRANCH MANAGERS MEET
Talk Over New Policies and Map Out
Practical Nine

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—A meeting of the Western Division Managers of the General Film was held at San Francisco a short time ago for the purpose of talk- ing over the new policies of the concern and mapping out campaigns for the future. This meeting was called by Western Division Manager, H. H. Hicks, who had just arrived from New York, and was held a little sooner than was originally planned in order to allow the men to see something of the great exposition before it ended. Those present were: George J. Ekle, Spokane, Wash.; C. F. Merwin, Seattle, Wash.; L. A. Todd, Portland, Ore.; and H. H. Hicks, San Francisco, Cal.; R. P. Madden, Salt Lake City, Utah; Frank L. Hanson, Los Angeles, Cal.; and H. H. Hicks, Western Division Manager, with headquarters at Seattle, Wash.

This concern has made arrangements to have a fireproof building erected at Gold- en Gate avenue and Leavenworth streets for its exclusive use and will move from the present location next month and occupy the new structure early in the spring. Plans for this structure have been completed, and it is the intention to have the finest film exchange building on the Coast when it is completed. A feature will be the fireproof vaults, and these will be large enough to accommodate the releases that may be expected for the coming season. The new theater will be installed in the basement, and nothing will be overlooked to expedite the handsome new building. It is hoped that this building will be the second one on the Coast to be erected exclusively for exchange purposes and to be occupied by a single firm.

TRIANGLE PLACES SERVICE.

Manager C. M. Simmons is making a trip to the various Trenches Film exchange service in this territory and during the past week has completed arrangements for placing the Trenches Film exchange service in San Francisco, except the downtown section. Those who have made the trip to the Palace theater, Market and Seventeenth streets; the Devisadero and Union street theaters; the Palace, across the street, the Irving theater, the Progress theater on Fillmore street and the Grand theater in the Mission district.

EXCHANGE MEN INCAPACITATED.

The past week has been a rather strenuous one for the exchange men, at least two of them having made visits to the hospital. Robert Quive, manager of the San Francisco office of the V-L-E-X, had the misfortune to fall and break his arm, while C. M. Simmons, with the Triangle Film, was compelled to submit to an operation on his jaw, which had been infected from an ulcerated tooth.

WORLD FILM EXCHANGE GROWS.

The substantial increase in business enjoyed during the past 12 months by this corporation of late has made it imperative that addition- al space be secured for the local exchange offices, and arrangements are being made for taking over an adjoining building. This building, which is a quarter-thirty has been enlarged in this manner. It is also planned to enlarge the first floor a good deal with the object of accommodating the heavy stock of film now carried at this branch.

Denham Palmer, formerly Eastern division manager for this concern, arrived here recently to take charge of the Western division, and will make his headquarters in this city. Several changes have been made in the exhibition room at the local branch of late, including the installa- tion of a new Powers Cameragraph No. 6A, a new screen and new chairs.

FILM EXCHANGE BOARD OF
TRADE MANAGER RESIGNS

R. E. Stebbins to Accept Responsible Position with Progressive.

R. E. Stebbins, who has been manager of the Film Exchange Board of Trade of San Francisco since its organization, more than a year ago, has resigned to accept a position with the Progressive Motion Picture company. His services have been greatly appreciated by the exchange interests of the city, and it is realized that it will be difficult to find a man who can fill the position acceptably.

NEW MANAGER FOR UNITED.

Fred S. Peachy has resigned as manager of the Pacific Coast interests of the United Film service, and has been succeeded by David D. Tompkins. Mr. Tompkins is a very energetic young man and has been with the concern for the past two years. He has a wide acquaintance among exhibitors and is now making short trips into the interior to meet customers.

NEW EXCHANGE OPEN.

The Picture Playhouse Film Company, Inc., has opened an exchange office at 100 Golden Gate avenue and now has a stock of films comparable to that of the E. M. Loew company. It is well satisfied with the manner in which its business has opened, having made several good bookings during the first week of business.

Sheban has reached Los Angeles with William Farnum and company, the 29-year-old French film producer of the European war are to be shown shortly at the Columbia in this city, the projec- tion of this show is being arranged for by Mr. J. W. Wood, who will install a solid fiber screen for the engagement.

R. C. A. Metcalf has sold a number of Powers Cameragrapho No. 6 h, it is now showing this model on the floor of the supplying house at sheban, California. The Pastime theater on Market street, this city, managed by N. K. Herzog, has added two new constantly film to its library in preparation for a busy season. J. F. Schedt, of Juneau, Alaska, a recent visitor here, and plans to spend considerable time in California. He con- tinues to show his show at Juneau party at Douglas, and furnishes film for the Treadwell club.

California News.

The Rex at Clovis, Cal., has been sold by R. E. Brown to A. C. Wood, formerly of Fresno.

F. H. Smith of Lindsay, Cal., is pre- paring to erect a fine theater at an early date. At present he is giving one show a week in an old building.

The Theater Visalia, Visalia, Cal., has changed its policy and is now using a 4-reel feature service in place of road attractions.

Edward H. Kemp, of San Francisco, has decided to open a new color exchange house to F. E. Simmons of Loveock, Nev., who will use it on the road in Nevada and California districts. It is planned to have an automobile with an electric power plant to furnish the necessary power.

Two Powers Cameragraphs No. 6A have been installed in the Rex at Vallejo, Cal. D. S. Stebbins, manager of the town, and Fresno, Cal., to J. Eul and will open a new house there shortly, having purchased a Baird machine.

PORTLAND LETTER.

Notes from Salem, Oregon.

The Wexford theater, Salem, Ore., was totally destroyed by fire December 7. The loss was not covered by insurance.

The building was owned by Judge P. H. H. Day and leased to E. K. Dennison.

The Grand opera house, F. L. Waters, owner, has been remodeled and fitted with a new front. The pavement has been laid in Paramount pictures and vaudeville.

Astoria, Ore., Theater Changes Hands.

Straus & Dean, Inc., consisting of J. D., Morris, 119th of Hartford, Conn., and a recent visitor here and announced that a new theater would be opened in that city shortly. This is believed for the best name suggested.

David B. Hoff has made arrangements to handle all notepaper for the Triangle Film, and are also Equitable advertising matter of this class.

W. R. Rothacker, president of the In- dustrial Motion Picture company, of Chi- cago, was here recently for a short stay and has since left for the southern part of the state.

W. J. Asher, who went to Los Angeles recently to handle the Metro program for the Golden Gate Film company, has returned to the city, and the Metro interests have opened their own exchange there.

C. E. Anderson, manager of the Liberty Film company, of San Mateo, Cal., was in town recently and announced his intention of opening a business, with the object of making a good showing at once.

Col. James P. Anderson and Cary Wilson, of the Fox Film, were here this week on their way to Australia, and W. R.

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PORTLAND PICTURE MEN TO COMBAT CENSORS.

The Rothapfel-Mutual tour made motion picture history here. In view of the great enthusiasm aroused by Mr. Rothapfel’s “message of success” is given in the fact that immediately upon the opening of his shows, the exhibitors announced that they would hold a meeting with the local councils in a like manner to work out plans to combat the local censorship ordinance.

A letter from President John R. Freuler of the Mutual Film Corporation, by whom the Rothapfel-Mutual tour was connected, was read.

The exhibitors took occasion to ply Mr. Rothapfel with questions on individual house censorship. The result was a decided note of appreciation of the generosity of the Mutual Film Corporation in sending out Mr. Rothapfel on this tour of the United States.


JOYS UNITED EXCHANGE.

The Service Film company, Portland, Stone and Pumphrey, owners, has purchased the Seattle and Portland interests of the Service Film company. W. A. Kimber, who returned recently from Seattle where he negotiated the purchase and M. Feldstein, representative of the United from New York City, has been in Portland, to close the transaction. By this sale, the Service Film company takes over the result of his entire efforts to please the public. Mr. Sather is a booster; his business card says so and the crowds at his theater are evidences of the fact.

He was connected with the People’s Amusements Company for more than five years, serving as manager of the Star theater when the pictures were showing Portland, the Star theater, Medford, Oregon, the Twin and Crystal theaters, Portland, and was recently employed here. In the course of his entire efforts to please the public, Mr. Sather is a booster; his business card says so and the crowds at his theater are evidences of the fact.

A New Kind of Censorship.

Film men in this territory report that their business is endangered with serious problem respecting films showing character in the nude. It is said that after “The Night in the Show” came over showing Portland, the Star theater, Medford, Oregon, the Twin and Crystal theaters, Portland, and was recently employed here. In the course of his entire efforts to please the public, Mr. Sather is a booster; his business card says so and the crowds at his theater are evidences of the fact.

Al Sather.


By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON: but Shades of the Stolen Magic.

The Portland censor board has declared war on all scenes within its jurisdiction. Comedy, on the other hand, mindless snakes are barred. E. J. Myrick, manager of the Columbia theater, had this to say recently: “The Triangle Keystone film, “The Stolen Magic,” was seized without a warrant on December 3rd, as soon as the machines noted that appropriate eliminations were being made. Mr. Myrick advises that he received a request from the censor board about noon to make eliminations which he proceeded to do. He was called by the police, in a notice in writing asking that more eliminations be made. The picture was being run at the time by virtue of a permit to exhibit and the eliminations ordered were being made before shows when two patrolmen entered the lamphouse during Mr. Myrick’s absence and seized the film. They were taken to the police station where they were held from 6:30 to 8:30. The eliminations that were then made in the film required the cutting of 33 scenes. Aside from eliminations in a scene showing a sinuous dancer, all the cuts ordered by the board concerned snakes. Scenes showed snakes crawling on the roof, stairs and near people were ordered eliminated; snakes in the whiskers of one of the characters in the picture and a snake used as a walking stick were permitted to remain. Two viewers who believed the eliminations should not have been made were expelled. The case will be heard expeditiously as they might be reported the matter to the State Board of Censors, Colwell, secretary of the board, who engineered the seizure of the telephone. But the Keystone film was not the only one where snakes met official disfavor. The day after “The Stolen Magic” was seized, a Portland Film Row company leader predicted that the censor board was going to hold another meeting for the purpose of eliminating “A Night in the Show.” This picture has been showing in Portland for over a month.

NATIONAL BOARD PROTESTS.

The address of Mrs. E. B. Colwell before the Oregon Civic League reported in a recent issue of the Moving Picture World has prompted Orrin G. Cocks, advertising manager of the National Board of Censorship, to write a letter to the Portland members of the advisory committee of the board of the national body representing the statements made by Mrs. Colwell decrying the work of the National Board. In Mr. Cocks’s letter, after expressing surprise at Mrs. Colwell’s arguments, he says: “The facts of the case do not bear out her arguments in connection with the integrity of the National Board of Censorship, and neither do the facts that she knows it. In her desire to establish her points about the necessity for local regulations, she has charged the National Board as being under the influence of that which would destroy its very being.”

After discussing the work, personnel and source of revenue of the National Board, Mr. Cocks continues: “Mrs. Colwell has assumed that only a limited number of persons in any city can help with the work of the local boards. The question involved in the decision of whether or not a picture is moral in character is simply a question of influence upon the public.” The next paragraph of the letter is this: “The police are excluded from the cultural group, the publicists are not excluded, the motion picture producers are excluded, the motion picture exhibitors are excluded, the workers are excluded. The reason for this is that the people have not sufficient intellectual and moral attainments to detect the hair which divides the false from the true.” That the National Board believes that justice can only be done when the opinions of other classes besides those mentioned are discovered and registered. There is not a city in the country that wants its amusements regulated by inspectors, so educational group or artistic coterie. We make progress not by foisting the opinions of a few upon the masses, but by slowly and painfully gathering and enforcing the opinions of the real public.

WILL HEAD SEATTLE’S METRO OFFICE.

C. J. Kerr, Portland Mutual Manager, Gets Good Job.

C. J. Kerr, formerly branch manager of the Mutual Film Corporation in Portland, was selected to head the Seattle office and as special representative and supervisor of Northwest offices of the Metro Pictures Corporation when Grombach and Bailey disposed of their Metro agency. Mr. Kerr took a leading and active part in the various campaigns by the film men against film legislation while he was connected with the Portland Mutual and was a member of the film men’s committee of the Portland Chamber of Commerce, whose untried efforts placed the relation of censorship to business in a true light before Portland’s representative business men.

Mr. Kerr entered his film career as manager of the Circle theater, Portland, later becoming booker for the Mutual, and his

J. V. Lynn People’s Publicity Man.

J. V. Lynn has been engaged to take Mr. Stille’s place as publicity man for the People’s. Mr. Lynn is a showman from the Puget Sound territory, resigning a position with the Olympic Theaters company to come to the People’s.
THE MOVING PICTURE WORLD

Pictures Are Ottawa's Chief Theatrical Amusement

Russell Theater, the City's Only Large Legitimate House, and the Dominion, Its Only Vaudeville House, Are Showing Films.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

OTTAWA, ONTARIO.—With the Russell theater here, the only large legitimate house, and the Dominion, the only vaudeville theater in town, changing over to pictures, Ottawa will shortly be entertaining its public entirely with moving pictures. The Russell has already installed the big Hippodrome theater in Toronto and entering into an arrangement with a number of the eastern Canada houses, which will result in the showing of an extensive moving picture program, and only a complete change in its entertainment, the Dominion management has installed a complete moving picture equipment, and its new policy into effect the end of this month. Mr. J. P. Clanday will continue in charge of the house, and is now quite confident of improving his business. He will come down, of course, to the popular picture prices.

PICTURE STAR CONTEST.

Great enthusiasm has been stirred up here over the moving picture contest, which is conducted through a local paper, The Evening Journal. The contest has been won by Mrs. W. W. Allen, brought in a remarkably large number of votes. Of the female stars of the day, Claire Windsor has attracted the most interest, with Anita Stewart and Mary Pickford in second and third places respectively. Blackwood has voted the most popular male star, with Chester Burnett, Henry Walthall, Harold Lockwood, Mr. C. W. Hamilton, and Frank Bushman, all coming in the ordered name.

HARRY BOURSE MADE MANAGER.

Mr. Harry Bourse, of Ottawa, has been made general manager of the United Motion Picture Theatres, Limited, operating a number of houses in Canada and the United States, including three houses in Ottawa. With the appointment of Mr. Bourse, the management of the company have been moved from Buffalo, N. Y., to the Imperial theater building, Ottawa, Ont.

OTTAWA BRIEF ITEMS.

Business Notes—Changes—Personal.

Mr. A. P. Lombard, of the Simplex Machine Co., New York City, was in Ottawa this week, visiting in business with some of the local exhibitors.

Mr. A. Lalumiere of the Pathé concern in Montreal and Mr. A. H. Fischer, booking the Warners Features from the Montreal office, were visitors in the city during the week.

Mr. Walter Davidson of the Toronto office of the Universal Film Company, and Mr. J. Glazer of the Famous Players office in Toronto spent a few days in the Capital, booking for their respective firms.

Mr. Darnaby of Toronto, booking Caviara productions in Canada, and Mr. Carnegie, also of the Queen City, placing the Williamson submarine pictures, were here during the week.

Commencing on Monday, Dec. 26th, the Family theater will show an entire Fox program for the Christmas week.

Mr. Erroll Elting, one of the prominent local managers, has had considerable success locally. He has obtained splendid moving views of the Canadian troops in training in all parts of the country, all of which he shows each week in a Review of Events.

"Mary's Lamb" was the feature at the Canadian Theater. Other films of interest: "Roman Holiday: "The Prince and Pauper" at the Alhambra; "The Lily and the Rose" at the Liberty.

NEW TORONTO EXCHANGE.

United Photoplays Company Formed to Distribute Film.

By W. M. Gladden, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—Henry Fischer, of Toronto, has announced the incorporation of the United Photoplays Company, Ltd., with a capital of $250,000, under the provisions of the new entertainment legislation, providing for the distribution of moving picture films, etc. The company's vice-president will be Mr. A. H. Fischer and the treasurer is Mr. Henry Fischer, of Toronto. These men, who are brothers, bought out the Canadian business of the United Film service when the latter failed last summer and both have been in charge of exchanges in Canada for some years. They looked after the United and Warner interests, and previously the Canadian Film company, which formerly released United and Famous Players films in the Dominion.

Mr. Henry Fischer intimated, in conversation, that a representative of the Moving Picture World, that the new company was preparing to handle a new program service, which would be ready to start the new year. They already have two offices, one at 360 St. Catherine street West, Montreal, and the other at 37 Yonge street, Toronto. They also intend to open a branch in Winnipeg, to take care of the western business.

CANADIAN MUTUAL MOVES.

The general headquarters of the Mutuals of Canada have been moved from 215 Victoria street to larger and more suitable premises at the corner of Richmond and Toronto. These headquarters accommodate the office of the Canadian general manager. Mr. W. C. Jones, manager of the Toronto branch of the company remains at 15 Wilson avenue.

FRENCH WAR FILMS.

Canada is having her full share of French war pictures of which there are, apparently, three different brands. All have been welcomed, however, in view of the fact that the large majority of the country's population is of French origin. Two sets were shown in Toronto recently, one featuring Chaumette's war government pictures. "Fighting in France," being exhibited at the Grand Opera house, is a picture of Canadian interest, showing in News, and another set of a different brand being shown at the Royal Alexandra theater, under the auspices of the Toronto World.

FOX OFFICIALS VISIT.

Manager Granby of the new Toronto Fox branch, 12 Queen street East, Toronto, has just received official visits from two important officers of the Fox corporation. One was Assistant General Manager Robina far North, and the other was Mr. Harry S. Campbell, of Boston, who has been appointed Canadian general manager. Mr. Granby, who reports good progress in placing Fox features throughout Ontario, is also looking forward to an inspection by Winfield R. Freeman, of New York, general manager of the Fox company.

FARRAR'S "CARMEN" DRAWING.

In spite of the newspaper agitation which has surrounded the showing of Lasky's "Carmen" at the Massey hall, Toronto, because of the allegation that Geraldine Farrar was presented by Mr. Frank Kaufman, of Toronto, general manager of the Famous Players Film Service, has announced that he has booked the picture for the same film for Ontario theaters through to next February, and the run will probably be longer. Moreover, the Lasky Carmen was exhibited before packed houses at the Playhouse theater, with Kaufman present, the picture shown at the big auditorium.

Mr. Kaufman declares that it is true that he did not secure the patronage of the masses at Massey Music hall for the famous color play of "Carmen," owing to the fact that invariably high-class audiences, such as concerts of prima donnas, are the only patrons of the picture and the audiences for these are very select. Thus, the nature of the house never invites criticism of the pictures. Carmen was seen, however, by representatives from the Government house each night and no complaint was made. Mr. Kaufman who ignored the protest against the operatic type of picture, says he is pleased that the demonstration against Geraldine Farrar has hurt the value of the picture.

With the capital market being looked for many of the Western Canadian theaters, including the Allen at Calgary, the Monarch at Edmonton and many others.

SEATTLE LICENSE BILL SLEEPS.

Special to Moving Picture World from Seattle.

SEATTLE, WASH. — Councilman Hesketh's bill to license film exchanges in this city, is being dragged in one of the councilmanic committees.

The city dad had an idea that by placing and licensing film exchanges it would provide a means for the municipality to collect much-needed revenue from the picture agents.

He contended they were paying too much to the middle man.

As yet, however, he has elicted any tremendous enthusiasm from any source, and, from present indications, it will be permitted to slumber peacefully on.

Rival "Carmen's"—Rival Press Agents.

The battle was treated recently to two productions of "Carmen," one a genuine story with Theda Bara being featured at the Liberty theater, with Geraldine Farrar at the Liberty theater.

This soon developed into a battle between two of the biggest agents of these houses. Bert Bertelson, of the Clemmer, one night got a brass band out on the downtown streets and lighted up the principal block in the city with red fire.

Not to be outdone, Gordon Fullerton, of the Liberty, secured a Northfield bull, weighing about a ton, attached the same to a huge cart which bore a sign reading: "Weapy the Bull Is Thrown at the Liberty."

A Point of Difference.

Jim Clemmer, owner of one of the prettiest theaters in the Northwest, and William Fullerton, of the Liberty, who are in perfect accord in one respect. In another, they differ radically, according to Bert Bertelson, the Clemmer's press agent.

"Jim has more hair on the top of his head and Fox has more on his upper lip," says the truthful Bart. "That's where they differ."

From the same source, it is learned that they are in entire harmony as to the value of publicity. Bert Bertelson has the exclusive privileges to the Fox productions in Seattle.

Features in Seattle.

If "Mary's Lamb" Got "Lessons in Love," wouldn't "The Pauper" Pick "A Lily and A Rose?"

The above was the headline which appeared in another of the local papers introducing some of the new bills at the local theatres for the week beginning December 26th.

The same week, the Mission showed "Hearts of Three" and "In My Facts." At the Melbourne, "Bludgeween," was the class A attraction, was "Bouquet," and "The Lonesdale Operator." At the Grand, Dr. Halsedine, the Chicago physician who performs and who, by permitting it to die, was shown in pictures, and at the American theater, the new bill featured "The Bigger Man."
"PEACE" PICTURE IN SPOKANE.

Booked for Clemmer Theater—Ticket Books for Sale.

By S. Clark Burke, Spokane Correspondent of Moving Picture World.

Spokane, Wash.—Dr. H. S. Clemmer, manager of the Clemmer Theater, Spok-

eanse, outgunned his competitors this week by booking "The Battle Cry of Peace," a new release.

He announces that he will run this at top prices, as did "The Birth of a Nation," another movie he has shown.

J. C. Kerr, of Seattle, representing the northwest office of the Metro Film company, signed with Manager Lee S. Porcher of the Clemmer a contract covering the presentation of the Metro features at the theater.

The new service will start December 22. One Metro feature will be shown each week, for a total of eight features in two months. Mutual masterpieces will be shown Sunday, Monday and Tuesday, as new features are released. The program will be shown three days each week, starting December 15.

W. Potter Becomes Manager.

G. A. Hager, who has been manager of the Universal Film & Supply company local office for two years, has gone to Butte, Mont., where he will take charge of the new Packeritz theater.

Mrs. Hager, who worked with him in the office here, will accompany him to Butte and have charge of the auditing department.

W. Potter has taken charge of the office here and will carry on the film business for the past eight years. Of this time the first seven was as an exhibitor in Eugene, Ore., and in Seattle, Wash. He has been with the Universal for the past year in the Seattle office.

Gold Roosters at the Casino.

Will T. Reed, manager of the Casino theater, has contracted with the Universal local office for three months.

The features will be the Pathe gold rooster plays, and he will have the choice of any other feature play twice a week. The Bray animated car-

toons and the Pathe scenic and educational special will be shown. The Casino will continue to offer the Fox attractions for the four-day program.

Takes Over the Empress.

Charles Packeritz has taken over the Empress theater, which has had a check-

call on its patronage for the last three months, and has reopened it as a picture theater exclusively.

He opened with "The Apaches of the Tetons." The General Film company will provide the Empress service for the picture program and programs will be changed three times a week.

Mr. Packeritz is a resident of Spokane for many years following his arrival here in 1898, then went to Seattle and returned to Spokane in January last and opened the Majestic theatrical venture here. His previous ex-

perience has been in Seattle, where he on-

eered with the Adelphi Arcade theater, then the Union theater.

Programs at the Liberty.

The Griffith historical production, "Mur-

tys of the Alamo," which led the current Triangle program at the Liberty theater, returned this week to allow the graduates of both teachers and pupils. Manager Ralph Runnifer made special rates to students during the en-

gagement and at each performance several parties were in evidence.

A New Amalgamation.

Vancouver Picture Theaters Are Still Maneuvering to Form a More Economical Basis for Operating—Would Get Better Service and Use Less Newspaper Advertising Space—Houses and How They Stand.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—Negotiations on the contemplated amalgamation of leading Vancouver picture theaters are still progressing, but as yet no defi-

nite settlement has been made. Meetings of these theaters have been fre-

quently held, and all angles of the matter discussed.

Although the original arrangements contemplated the amalgamation of all leading houses in Vancouver and Victoria, plans have been made to enter into the combination, and it is stated by some that this may result in an important change for the local houses included in the present discussions are the Rex in Vancouver, controlled by E. H. A. Potter and his associates, the Dominion in Vancouver and the Do-

minion and Majestic in Victoria, controlled by J. R. Muir and associates; the Columbia, Maple Leaf, Princess and Bijou in Vancouver, the Columbia and Bijou in Portland, the Royal and a house in Nanaimo, and the Empire in North Vancouver, all controlled by the Na-

tional Amalgamation Company.

Manager James W. Pilling of the Orpheum refused to enter into the combination, and the same statement will be made by the Majestic, the Colonial in Vancouver, and his brother, L. J. Quiglott, of the Variety, Empress and Romano Accents.

An announcement by Manager James E. Finch of the local Universal office, the two local exhibitors will sign Universal contracts for six months.

It is stated that the plan of those engi-

neering the amalgamation is to pool the interests of all concerned, and form a corpora-

tion to control the same, with a man not necessarily an exhibitor installed as general manager. It is probably felt that with a large proportion of local theaters in this company, it would then be possible to secure service from ex-

changes on a more favorable basis. A large cut in the amount spent for news-

paper advertising is also contemplated, and reports from companies, with the effort to be made to induce the papers to lower their rate on theatrical advertising. Mr. Deere in his new "L-E," and subjects from Seattle, and Mr. Muir, through the Dominion Film exchange is very popular. The house can afford to show one feature per week, so that a concerted action of other local exchanges could not altogether shut up all opposition, and the agreements stipulated should warrant such a move. The amal-

gamation is to be considered, and is now negotiating for another substantial program, which is at present not represented in this territory.

Meanwhile, exchanges are sitting tight and awaiting developments.

PUTS UP PRICES.

W. P. Wilson, manager of the Lyceum theater in Winnipeg, has announced that he will charge 10 cents for a first-class house seat will be 15 cents, with the afternoon admission remaining at 10 cents, as before. Future productions of the World Film program are now being shown.

MANAGER PILLING TO STAY.

Although it was announced that Man-

ager J. W. Pilling of the Orpheum in Van-

couver was to leave for Calgary, Mr. Pilling stated to the World man that he had since been pro-

vided with a much more advantageous position. Although Mr. Pilling stated that he had no official information on the subject, it is said that a different type of man, half of each week will be given over to vaudeville, with either W. V. M. A. or other reputable vaudeville. The fact that the popular manager has been in-

duced to reconsider his resignation indicates that there may be something in the rumor.

ANOTHER BACHELOR PASSING.

Happy occurrences do not come singly to Oscar Hansen, bookkeeper and cashier for the Majestic theater and brother to Dr. Hansen.

Besides being Christmas day and also Mr. Hansen's birthday, December 25 and December 26th, he purchased three tickets to be sold at $1, and 11 five cent tickets for children, to be sold at 50 cents. He is advertising them as acceptable Christmas gifts.

Blue Cross Benefit in Oak Bay.

Elaborate plans have been made by the Victoria Blue Cross Committee for a bene-

fit which is to be held on December 17 at the Avenue theater in Oak Bay. The pro-

gram will include songs, dances, and mov-


eographed and sound feature "The Blue Cross," and the entertainment will run from 3:30 p. m. until 11 o'clock. Afternoon admission will be 10 cents, with a flat rate of 25 cents in the evening.

Kiddies Ready for Royal Victoria's Tree.

The Rotary Club Christmas tree com-

mittee have begun visiting the homes of the children who are to be invited to the club's entertainment next Sunday, at the Royal Victoria theater on Christmas Eve. The committee is making inquiries of the mothers as to what presents would be most suitable for each child, and the sizes of shoes and garments required, so that the gifts may be personally selected for the children. More than two hundred children will be invited to share in the distribution of gifts, which will take place following a special moving picture show at the theater.

CHOSEN BRIEF ITEMS.

Kiggins and McGill, owners of the Rex at 8 A theaters in Vancouver, Wash., have purchased an old and popular theater at Camas, Wash., from Thomas Miller. The building is very desirable for the business, and is in a booming part of town.

R. J. Richardson has opened a picture theater at 28th and East Ankeny streets, Portland, with a small house, which is operated by the service machine from the Service Film company.

The Orpheum, Klamath Falls, Ore., which was burned by fire some time ago, has reopened.

Sam Sampson, president of the electric company at Stevenson, Wash., has opened a new theater in that town. The seating capacity is 500.

A. Gordon, road man for the Sutton Feature Film, Seattle, Wash., was a recent visitor in Portland.

Recent Feature Hits.

Manager J. R. Muir of the Dominion, Vancouver, is showing "The Eternal City" this week, and it is said that he is doing capacity business every night, for a long time each evening the lobby is packed with waiting patrons watching the pro-

gram of Vitagraph's "The Juggernaut."
Knickerbocker Star Features

Present

Every Girl

Released December 24th

Featuring

Vinnie Burns

Vinnie Burns in "Every Girl"

Every foot of this story adds to its intensity. There are thrills galore with big scenes aplenty. The realistic cabaret scene—The Cafe fight—The great sewer breakage—The fire at the factory.

'The Mysterious Bride' - Another Eye-Opener

Release date: December 31st

A story abounding in mystery which will keep your audience keyed up to the highest pitch throughout the entire three reels.

Three Reel Star Features in the Regular Program

of the

General Film Company

Knickerbocker Star Features

NEW YORK
Triangle Productions for Week of December 26th

The continuation of TRIANGLE Quality week after week, the upholding of TRIANGLE ideas month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible is now assured. A word about the plays to be released for the week of December 26th may still further emphasize this point.

There is “The Edge of the Abyss,” which gives Mary Boland, the popular Broadway actress, her first opportunity on the screen. An especially strong piece of modern appeal, a gripping story of intense interest form a particularly entertaining play. Every woman will want to see this play of a vital domestic problem—and see it again.

“The Penitents,” with Orrin Johnson in the title role, is another play of a distinctly new type based on the fantasy of a queer religious sect who flourished in Mexico in the seventeenth century. Marvelous scenic effects, wonderful acting and a tense story combine to give this play the strongest appeal.

And as for the Keystones, the first, “The Submarine Pirate,” featuring Syd Chaplin of the famous Chaplin family, is a four-reeler which the New York press declared to be the very best Keystone ever produced. The Navy Department permitted the use of a U. S. Government Submarine and after witnessing the picture decided to use it for recruiting purposes. “The Hunt,” with Ford Sterling, the other Keystone, furnishes more than its share of laughter with its swift-moving merrymaking, and completes a week of exceptional excellence.
"A SUBMARINE PIRATE"
will Increase Box Office Returns

Increased box office returns are assured with such a feature as "A Submarine Pirate" on any house program. In addition to the well-known Keystone Quality, here we have a roaring, tearing four-reeler that will simply drag an audience into the theatre.

"A Submarine Pirate" is so good that the U. S. Navy Department wants a copy of it. It is so good that you can thank your lucky stars that it is yours for these days. The New York press is a unit in its praise:

"Shudders and laughs close together run into one long tremor—that's the effect of seeing 'A Submarine Pirate.' Its melodrama is so funny that one can't merely thrill, and its comedy is so exciting that one can't merely laugh."—N. Y. Sun.

"The new Triangle-Keystone comedy, 'A Submarine Pirate,' is one of the most amusing films of the season. It is thrilling as well, for it sets a new limit in stunts."—N. Y. Tribune.

"'A Submarine Pirate' is one of the funniest comedies shown here in many a day."—N. Y. Press.

"'A Submarine Pirate' is one of the best comedies Mack Sennett has ever produced."—Philadelphia Ledger.

"A sensational film, 'A Submarine Pirate' is the chief attraction at the Knickerbocker Theatre this week."—N. Y. Eve. Post.

These are the kind of comments this wonderful picture has secured. Many others of equally glowing praise have appeared in the other New York, Philadelphia and Chicago papers. When "A Submarine Pirate" was shown at the Knickerbocker Theatre during the week of December 12th for the second time, the criticisms were as pleasing as at first.
Calendar of Daily Program Releases

Releases for Weeks Ending January 1 and January 8

(For Extended Table of Current Releases See Pages 2458, 2460, 2462)

General Film Company.

Current Releases

MONDAY, DECEMBER 27, 1915.

BIOGRAPH—Hereditary (Drama) (Reselect No. 30) ... 19785
SELIG—The Making of Crooks (Three parts—Dr.) ... 19780-1-2
SELIG—Heir—Selig News Pictorial No. 109, 1915 (Topical). 19785
VITAGRAPH—He Got Himself a Wife (Comedy). ... 19787
VITAGRAPH—The Making of Geoffrey Manning (Four parts—Unit Program) ... 1910-1-2-3
VITAGRAPH—The Pest Vanocooer (Comedy Unit Program) ... 1910-1-2-3

TUESDAY, DECEMBER 28, 1915.

ESSANAY—Brought Home (Two parts—Drama) ... 19785-6
KALEM—The Casketmaker’s Dilemma (Comedy) ... 19788

WEDNESDAY, DECEMBER 29, 1915.

BIOGRAPH—The Woman of Mystery (Three parts—Drama) ... 19792-3-4
ESSANAY—The Fable of “The Heir and Heirem” (Comedy) ... 19791
KALEM—The Taking of Stingaree (No. 6 of the “Stingaree” Series) (Two parts—Drama) ... 19789-90
LUBIN—Saved From the Harlem (Four parts—Drama) ... 1910-6-7-8
LUBIN—This Isn’t the Life (Comedy) ... 1919

THURSDAY, DECEMBER 30, 1915.

LUBIN—The Convict King (Three parts—Drama) ... 19795-6-7
MINA—From Blackstone to Stone (Comedy) ... 19799
SELIG—Heir—Selig News Pictorial No. 104, 1915 (Topical) ... 19798

FRIDAY, DECEMBER 31, 1915.

EDISON—The Matchmakers (Three parts—Drama) ... 19800-1-2
KALEM—The Spy’s Ruse (No. 10 of “The Ventures of Marguerite” Series) (Drama) ... 19803
KNICKERBOCKER STAR FEATURE—The Mysterious Bride (Three parts—Drama) ... 19804
VIM—Ups and Downs (Comedy) ... 19805
VITAGRAPH—By Might of His “Right” (Comedy) ... 19804

SATURDAY, JANUARY 1, 1916.

ESSANAY—The Prisoner At the Bar (Three parts—Drama) ... 19806-7-8
KALEM—At the Risk of Her Life (No 60 of the “Hazards of Helen” Railroad Series) (Drama). ... 19813
LUBIN—A Ready Made Maid (Comedy) ... 19809
SELIG—The Manicure Girl (Comedy) ... 19814
VITAGRAPH—The Wanderers (Three parts—Drama) ... 19810-1-2

General Film Company.

Advance Releases

MONDAY, JANUARY 3, 1916.

BIOGRAPH—The Lesser Evil (Drama—Biograph Re-issue No. 31).
LUBIN—Sorrows of Happiness (Four parts—Drama—Unit Program).
LUBIN—His Lordship (Comedy).
SELIG—The Buried Treasure of Cobre (Drama).
VITAGRAPH—The Little Tresspasser (Comedy—Drama).
VITAGRAPH—When Hooligan and Dooligan Ran For Mayor (Comedy—Unit Program).
VITAGRAPH—Who Killed Joe Merron (Four parts—Drama) (Unit Program).

TUESDAY, JANUARY 4, 1916.

BIOGRAPH—The Avenging Shot (Two parts—Drama).
ESSANAY—The Lesson (Two parts—Drama).
KALEM—The Missing Mummy (Comedy).

WEDNESDAY, JANUARY 5, 1916.

BIOGRAPH—The Skating Rink (Three parts—Comedy).
ESSANAY—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
KALEM—The Honor of the Road (No. 7 of the “Stingaree” Series) (Two parts—Drama).

THURSDAY, JANUARY 6, 1916.

LUBIN—Vengeance of the Oppressed (Three parts—Drama).
MINA—(Title Not Reported).

FRIDAY, JANUARY 7, 1916.

EDISON—(Title Not Reported.)
KALEM—Crossed Clues (No. 11 of “The Ventures of Marguerite” Series) (Drama).
KNICKERBOCKER STAR FEATURE—(Title Not Reported.)
VIM—This Way Out (Comedy).
VITAGRAPH—His Wife Knew About It (Comedy).

SATURDAY, JANUARY 8, 1916.

ESSANAY—The House of Revelation (Three parts—Drama).
KALEM—When Seconds Count (No. 61 of the “Hazards of Helen” Railroad Series) (Drama).
LUBIN—Billie’s Headache (Comedy).
SELIG—The Chronicles of Bloom Center (No. 7 “Spooks”) (Comedy).
VITAGRAPH—Tried For His Own Murder (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases Are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players’ Names Being in Parentheses. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

You can have a PERSONALLY PICKED PROGRAM from THE GREATER VARIETY RELEASED WEEKLY IN THE REGULAR SERVICE by the Biograph, Edison, Essanay, Kalem, Lubin, Selig and Vitagraph studios.

Our experience, dating from the very infancy of the motion-picture industry, enables us to give you the program best suited to the needs of your theatre.

Come to our office at your first opportunity and let us show you how our units are chosen and how our new big plan of closer cooperation means GREATER profits for you.

A Special Department gives its entire attention to a correct list of releases.
PROGRAM OF BIOGRAPH RELEASES

Monday, January 3

THE LESSER EVIL
One Reel Biograph Re-issue

Tuesday, January 4

THE AVENGING SHOT
The Two Reel Biograph

Wednesday, January 5

THE SKATING-RINK
The THREE REEL BIOGRAPH

The Biograph Re-issue, directed by D. W. Griffith, is a striking picture with Blanche Sweet, Mae Marsh, Edwin August and Alfred Paget in the cast.

In "The Avenging Shot," directed by J. Farrell Macdonald, are Vera Sisson, G. Raymond Nye, Charles H. Mailes, and Jack Mulhall.

"The Skating-Rink" was the big comedy success that set the country to roller skating.
Universal Film Mfg. Co.

SUNDAY, DECEMBER 29, 1915.

LAEMMLE—No release this day.
L-KO—Greed and Gasoline (Comedy)...

MONDAY, DECEMBER 30, 1915.

BROADWAY UNIVERSAL FEATURE—The Nature Man; or A Struggle for Existence (Five parts Drama)...
Nestroy—Some Chaperone (Comedy)...

UNIVERSAL SPECIAL FEATURE—Graft (No. 2, "The Transaction Grab"—Two parts—Drama)...

TUESDAY, DECEMBER 31, 1915.

GOLD SEAL—As the Shadows Fall (Two parts—Human Interest Drama)...
LAEMMLE—The Evil of Suspicion (Drama)...

WEDNESDAY, DECEMBER 29, 1915.

ANIMATED WEEKLY—Number 199 (Topical)...
L-KO—A Scandal at Sea (Comedy)...

VICTOR—Father's Child (Three parts—Comedy)...

THURSDAY, DECEMBER 30, 1915.

BIG U—Babbling Tones (Drama)...
LAEMMLE—The Little Uptight (Three parts—Dr.)...

FRIDAY, DECEMBER 31, 1915.

IMP—A Tribute to Mother (Two parts—Psychological Drama)...
Nestroy—Flivver's Terrible Past (Comedy)...
VICTOR—No release this day.

SATURDAY, JANUARY 1, 1916.

BISON—The Dawn Road (Two parts—Western Dr.)...
JOKER—Lemonade Aide Cupid (Comedy)...
POWERS—Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin")—(Educational)...

SUNDAY, JANUARY 2, 1916.

BIG U—The Honor to Die (Three parts—Drama)...
L-KO—Pants and Petticoats (Comedy)...

Rex—No release this week.

MONDAY, JANUARY 3, 1916.

BROADWAY UNIVERSAL FEATURE—Landor's Legacy (Five parts—Drama)...
Nestroy—Jed's Trip to the Fair (Comedy)...

UNIVERSAL SPECIAL FEATURE—Graft—(No. 4, "The Power of the People"—Two parts—Drama)...

TUESDAY, JANUARY 4, 1916.

GOLD SEAL—Lord John's Journal (No 2, "The Gray Sisterhood (Three parts—Drama)...
IMP—No Release this week.

Rex—Shattered Nerves (Comedy)...

WEDNESDAY, JANUARY 5, 1916.

ANIMATED WEEKLY—No. 290 (Topical)...
LAEMMLE—The Underworld (Comedy—Drama)...

VICTOR—The Heart of a Mermaid (Three parts—Sea Drama)...

THURSDAY, JANUARY 6, 1916.

BIG U—No release this day.

LAEMMLE—Missy (Two parts—Modern Drama)...

POWERS—Building Up the Health of a Nation (Lesson 1—Educational)...

POWERS—Carl Emmy and His Dogs (Vaudeville Act)...

FRIDAY, JANUARY 7, 1916.

IMP—The Law of Life (three parts—Human Interest Drama)...

Nestroy—Flivver's Art of Mystery (Comedy)...
VICTOR—No release this day.

SATURDAY, JANUARY 8, 1916.

BISON—On the Trail of the Tigress (Two parts—Animal Drama)...

JOKER—Those Female Haters (Comedy)...

POWERS—Uncle Sam at Work (No. 3, "Are We Prepared?")—(Educational)...

Mutual Film Corporation.

SUNDAY, DECEMBER 29, 1915.

CASINO—Hunting (Comedy)...

RELANCE—The Decay (Two parts—Drama)...

MONDAY, DECEMBER 30, 1915.

AMERICAN—The Trapic Circle (Two parts—Society—Drama)...

FALSTAFF—Una's Useful Uncle (Comedy)...

Vogue—Sammy's Scandalous Scheme—(Comedy)...

TUESDAY, DECEMBER 31, 1915.

BEAUTY—Kiddus, Kids and Kiddo (Comedy)...

GAUMONT—See America First No. 16, Chicago, Ill. (Scenic)...

THURSDAY, DECEMBER 30, 1915.

CENTAUR—The Terror of the Fold (Two parts—Drama) (Hootock Animal Subject)...

FALSTAFF—Foolish Fat Flora (Comedy)...

MUTUAL MASTERPICTURE—The Deathblock (Five parts—Drama) (No. 53)...

MUTUAL WEEKLY—Number 52, 1915. (Topical)...

FRIDAY, DECEMBER 31, 1915.

AMERICAN—The Mender (Drama)...

CUB—Jerry's Revenge (Comedy)...

MUSTANG—The Cactus Blossom (Two parts—Western—Drama)...

SATURDAY, JANUARY 1, 1916.

BEAUTY—Settled Out of Court (Comedy)...

CLIFFER—The Wrath of Hidden Towers (Three parts—Drama)...

SUNDAY, JANUARY 2, 1916.

CASINO—Leaving It to Clasy (Comedy)...

RELANCE—The Law of Success (Two parts—Drama)...

MONDAY, JANUARY 3, 1916.

AMERICAN—Matching Dreams (Two parts—Comedy—Drama)...

FALSTAFF—The Truthful Man (Com.)...

Vogue—An Innocent Crook (Two parts—Comedy)...

TUESDAY, JANUARY 4, 1916.

BEAUTY—Billy Van Deusen's Shadow (Comedy)...

GAUMONT—See America First No. 17, Chicago Industrial (Scenic)...

—Keeping Up With the Joneses (Cartoon—Comedy)...

THANHouser—The Glassblower (Three parts—Society—Drama)...

WEDNESDAY, JANUARY 5, 1916.

RELANCE—The She Devil (Three parts—Melodrama)...

THURSDAY, JANUARY 6, 1916.

CENTAUR—The Homesteader (Two parts—Animal Drama)...

FALSTAFF—Hilda's Husky Helper (Comedy)...

MUTUAL MASTERPICTURE—The Other Side of the Door (American—Five parts—Drama) (No 84)...

MUTUAL WEEKLY—Number 53, 1915 (Topical)...

FRIDAY, JANUARY 7, 1916.

AMERICAN—Time and Tide (Drama)...

CUB—Title Not Yet Assigned...

MUSTANG—The Hills of Glory (Two parts—Western—Drama)...

SATURDAY, JANUARY 8, 1916.

BEAUTY—To Be or Not to Be (Comedy)...

THANHouser—Masterpiece (The Woman in Politics (Five parts—Political Drama)...

(The Extended Table of Current Releases See Pages 2458, 2460, 2462.)
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Some men build mammoth plants—others, pigmy workshops.

The essentials of a successful film feature are common knowledge—

Yet the number of such features which are released is woefully small.

That this company's productions have become a guarantee of sterling merit, is due not alone to that which is put into them, but also to how that material is applied.

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V. L. S. E. Inc.
This is what an exhibitor says of one of our features.

Mr. J. Partridge,
New York Branch Manager,
c/o V-L-S-E, Inc.

My dear Mr. Partridge:

While you did not request us to comment on the feature, "A Nation’s Peril," which we showed Sunday at our Majestic Theatre, we wish to state that we are really compelled to say a word or two in appreciation of the tremendous outburst of applause, and the approval of this great production by the public. As far as Box Office success, it was the biggest in the history of the house.

We are using the best features the market produces, and consider your, "A Nation's Peril"--"THE ONE BEST BET." Give us a few more like them.

With best wishes,
we remain

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GREEN STOCKINGS — Featuring Lillian Walker
Stories of the Films

General Film Company

ESSANAY.

BRUGHT HOME (One-Acts—Dec. 28.) — The cast: Dorcas Dale, an orphan (Sue Stothouse); Jack Marston, a millionaire (Richard Waring); Leah Allen (Billy Harper); George Rodney, Marston's attorney (Dolores Costello). Dorcas Dale, a little orphan girl, leaves the2
(parish house and goes to3
1
wharf, where she is4
1
born. After playing around5
1
street, the driver proves to be Jack6
1
and Marston, a relative who6
1
the girl had been declared insane by specialists and was7
1
accused of murder.

The accident clears his mind, and Dorcas is taken to his home, where she must8
1
health. While there, Billy Tyne, another little orphan, visits her, and Marston takes a fancy to her. Marston sends Dorcas away to a convent, then takes Billy out west, where he meets the Yate and Marston finds Billy a9
1
man and goes to St.10
1
home, where she had made11
1
for him.

THE FABLE OF THE HEIR AND THE HEREDITARY (One-Act—Jan. 5.) — The cast:12
1
and a Mother MacKellar. He was out for the Kale, and would lie awake nights talking of Collateral. He was going to provide for his family, and he would save. He never wanted money on jewelry or new clothes, and the entire funds, which they wanted Bertrand and Isabel to go through life on in future. They went to their reward. When Pa locked his desk and started for the Pearly Gates, he left behind a good young lady by the name of Allen. The prisoner tells the story of his life—how he and Stanton had worked together in a small town bank. They were rivals for the hand of Shirley Harwood. Allen won her, and Stanton, in revenge, stole the bank's funds, shooting the blame of Allen. When Allen was sent to prison Stanton stole his wife and boy. Years later Allen was pardoned and became a fisherman. By chance he rescued a woman from drowning who proved to be his long-lost son. After learning both his father and wife are alive, Allen marries his son's mother and kills him. Allen is acquitted by the new lawyer, who defended him proves to be his own son. There is a happy reunion in the court room.

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Lillie's parents are caretakers of the property adjoining Mr. Montgomery's estate. He is a batsman at his college, with a career in shooting, boating and gathering flowers, while she is Mr. Montgomery's garden and gardeners. Cobbs, the grumpy gardener, has orders to keep all trespassers off the grounds and train the troublesome Lillie away. Jack, the owner's nephew, arrives on a visit, and the girl runs out on the trespasser, but instead falls in love with Lillie and introduces him to her family. A pleasing romance follows behind the young people in a bond of friendship. The gardener and Montgomery, but Jack always reports that the little trespasser cannot be seen, while Lillie is a misfit, has the girl to Uncle in a country cottage and introduces him to the engagement. When the latter has recovered his breath, and sees the engagement ring, he gladly gives the young people his blessing, laughing heartily at the little joke they played on him.

KALEM.

THE MISSING MUMMY (Jan. 4.) — The cast: Bud (Bud Duncan); Spike, his pal (Jack Grey); Gemm, his sweetheart (Jack Mc Dermott); Prof. Earnest Walsworth and his companion, Lady Delilah (Robert Travis and Christine Mulrooney). "Bud" must take care of a mummy's place for a demonstration on the next day to save the guardian of the museum. The late was supposed to be buried in the tomb, but was not. "Bud" must take the mummy's place for a demonstration on the next day to save the guardian of the museum. The late was supposed to be buried in the tomb, but was not. It reaches a climax when the demonstration fails and the mummy (Jewell Dooligan) will drive a spike through its nose.

THE HONOR OF THE ROAD (Episodes 7, 8, 9 of the "Stingaree" Series; Two Parts—Jan. 5.) — The cast: Stingaree (True Boardman); Hardcastle (Tom Lashington); Duncan (Frank Janovsky); Home (Paul C. Hoit); Sergeant Landing (Edward Clohessey); Ethel (Marie Sallée); Mrs. Hardcastle (Effie Kirkey). A rancher in a district with partner, kills him, and makes it appear that Stingaree, the farm owner, was the one for the honor of the road. Stingaree sets about to wear a net of evidence around the real culprit, which he does in a surprising manner and safely. He now escapes capture himself several times.

CROSSED CLUES (Episode No. 11 of the "Venture" Series; The cast: Marguerite (Marguerite Courtour); Bob Winter (Robert Burnside); Black (Richard Purdon); Hawley (Forrest Cummings); Swarts (Hoscan Mysigalis); Burdon (Joe Sullivan). The heroine becomes involved in the machinations of the spies of a foreign government, who are trying to discredit the interest to the United States officials. Mar geurite, who has been working as a spy, is escaping on a fast sloop and there are more spies who are trying to kill her. The senator and Secret Service men take over the sloop in search of her, and the plotter are brought to justice.

VITAGRAPH.

TRIED FOR HIS OWN MURDER (Broadway Star Feature—Three Parts—Jan. 28.) — The cast: D'Arcy (Wynne Cochell); Irene Gardiner (Leah Baird); Ransford (Van Dyke Brooke); James (Richard McNeil); Harwood (Harry Fisher); Martha (Mrs. Phillips). Irene, a young woman living in the mountains with her invalid father, has but one friend, and that friend comes to take her up there to shoot, and is greatly attracted to the child of the woods. John D'Arcy, an em bittered man, comes and takes her with him. He looks for her and marries her, and when his operations are performed, promises to be successful, and in the new home. They are very happy at first. But many of Irene's childish ways and her innocent enjoyment of life, awaken distrust in her naturally distrustful husband. He imagines she is beginning to love Ransford, a stranger whom she meets over the railroad. When her night suddenly, goes to look for her husband and, mistaking Ransford for him, runs into his arms. D'Arcy sees this, and, imagining her worst fears have come true, goes away. At the river's edge he finds a suicide, exchanges ident ities with the man, whose body is found with D'Arcy's clothes on and supposed to be murdered. In trying to save his wife, Ransford tries in vain to win her consent to marry him. Later D'Arcy meets his wife, and saves her life, but she does not recognize him and fells in love with him. Irene, discovering this, discovers that the thumb print found on the gun man was that of Irene. D'Arcy is in love with Ransford gives up the evidence, and D'Arcy is arrested for his own murder. The story of Irene and husband, the end. D'Arcy keeps silent for her sake and is convicted of murder. Years later, however, Irene recognizes D'Arcy when she accidentally finds her as she does not use to before she could see, and explanations which estrangement out the tangible.

THE LITTLE TREPSASER (Jan. 3.) — The cast: Lillie (Jewell Hunt); Her Father (Henry Frazee); Lillie's Aunt (Enid; John Costello); Gardener (William Sellery).

WHEN HOOILGAN AND DOOLIGAN RAN FOR MAYOR (Unit Program—Jan. 3.) — The cast: Dennis Hooligan (Hughy Mack); Dooligan (William Shea); Mrs. Hooligan (Flora Finch); Mrs. Dooligan (Kate Price); Patty Dooligan (Nira Frazee); Jack Dooligan (Don ald MacFride). Mrs. Hooligan and Mrs. Dooligan are friends until their husbands are both nominated for mayor. Mrs. Hooligan is so enraged that she changes them into enemies and a fine fund is soon under way. The night before election a joint meeting is arranged by the two rival candidates. Mrs. Hooligan and her husband are to take part in the meeting, and tell Dooligan a hard-luck story with the idea of turning away the crowd. But Dooligan is not idle, and he has his Jake put a package of money in the box into Hooligan's handkerchief just before meeting time.

Dooligan is greatly delayed by the supposed "old lady" and little boy, makes a dash for freedom, and the two women lock the wardrobe closet door on him. After a long wait, the chair starts the meeting, but without Hooligan, and Dooligan starts in with a rush to the meeting agin, and that is when he is interrupted by applause; but dally calamity overtakes him when he uses his handkerchief. The real joke镶s in when everyone laughing at the comical garrunics and arithmetic, resolves the whole affair in that neither gets elected. Straitwater, the Prohibition candidate, steps up to the front and carries the election by a large majority.

WHO KILLED JOE MERRION (Unit Program—Four Parts—Jan. 3.) — The cast: William Rufford (J. Herbert Franz); Sir Phillips Wife (Rachelle Darville); Mrs. Merrion (Clyde), Sir Phillip Randall (Joseph Kilgour); James, His Son (William B. Mack); Rufford's Maid (Mabel Kelly); Merrion (Denton Vose). James, a seapieaege son of Sir Ralph Rand ally, on a visit to the States, is shot in the back from home by his father, on account of the boy's persistent follies. Lady Randall is greatly tried by this and is driven to suicide. He then discovers that the mellion is at the bottom of all his troubles, and that he is in love, and makes the Judge weep. Merrion then promises to help he will not refuse.

Vivienne Stevens, ward of the Randalls, is secretly in love with the exiled son and rejects William Rufford, the country squire and his father's choice for her suitor. One year later, Joe Merrion, a bookmaker, is found dead in a railway carriage, and Rufford, who was with the dead man, accused of killing him. He is sent to prison, and proves to be innocent, but cannot believe the man guilty, but on circum stances, proves to be a life imprisonment. The only real clue is held by Sir Phillip Randall, who was found in the victim's band, evidently broken from a footpath in a struggle.

Meanwhile James MacLise, the son, continues his fast life at the races, and finally, dead broke, writes to his father for money. In conformity with his promise to his dead son, does so, on condition that the latter, with his new professed methods, a photographer of the wife with the corpse, and the Judge is stunned by the realization that his son is the man who murdered Rufford. The same day escapes to the States, and is sent to the prison authorities. He sends for Jimmie and convinced of his guilt, but before the trial concludes, revealing that the killing was an accident. The Judge, in a mercy, allows a pardon to the son, who blames the Judge for his imprisonment.
enters his home and stays him just as Vivienne enters. Finding the letter the Judge had written. Upon reading it and finding it to be a will, he in turn gives the money to his son.

In love with a fisherwoman's beautiful daughter, thus making a bitter enemy of a rival for the same woman, he is arrested by the prison authorities leads to a determined effort on the part of the police to locate him and bring him to justice. He gives a speech and the love of the girl and the consent of her parents wins him leniency. He is probationary.

The meantime Bob has lived a sad and lonely existence in the mansion in which his wife and daughter live. He has been seriously lost to him. His mind is affected by Edgar and Stela appears to him in spirit form trying to help him, but is unable to get him out of Jack's unjust punishment. As the time for the execution approaches, Bob becomes more active and as flab stubbies blindness he gives a speech. The result of the, of the mansion, he falls against the door of the secret closet and the skeleton of his unhappy daughter, an idea of his face is exposed to his view. Jack's escape to the next world is in a wall. When they return to prison are quickly followed by his comrade. As the time nears, Bob and his daughter leaves. Ethel, forgetting her troubles, repines comfortably in her bed. She activity Bob is alive.

So he starts out to hunt it. The problem is to get the family, as they have finished their task of getting ready a warm reception for Bob. Shifty is killed, but a brave man in need of food and shelter is found. A poster card is written and placed under the same tree. The song is written and the rat and the man arrive and last of all, none, who, upon seeing the song, will write and apply. As we might expect, they are the successful applicant, and with Shifty's two assistants as watchers, he starts out to perform his task. Numerous obstacles present themselves, which are finally overcome.

At arriving at the site of Jack's residence, Pokes and Jack's friends take over the scene. Pokes opens the way and a quiet path is taken. They arrive and the necessary plan is made. The song is passed through a room full of card players and the idea goes to the room. In the room where Jacks is sitting, unhurt, Shifty, but in the meantime his troubles are being taken away. As he is walking on the street, while he was walking with a friend, Pokes and his friends are waiting for a bus and Jobs loses Pokes through the window. He loses Pokes inconspicuously, but just in time, Pokes knocks Bob out and takes Bob away, leaving his sweetheart. Ethel, proving "It is indeed an fill wind that blows nobody good."

THIS WAY OUT (Jan. 7).-Hotel men have their troubles and the Eagle Hotel is no exception. All the help have quit and the place is in pandemonium. Something is missing.

The clerk rushes out. Plump and Runy are plowing their trade, street cleaning. While they are cleaning, the hotel motorist posts the sign that the hotel presses into service as porter and bellboy.

Bathes are being run for and ice water, too. The porter is cleaning and he is cleaning and he is cleaning. He is cleaning a bath to the cranky old grouch who had been ringing for an hour for ice water and calling for his wife and his wife is called. He baked for her sweetheart, the clerk, order is made, the porter is sent and his wife arrives at the hotel accompanied by mother-in-law. The porter is sent with a letter and a telegram calling Jobs out of town arrives. Mother-in-law and wife accompany him to the station. One of Bob's friends meets him and brings him in a closet which is entered by means of a panel and Jack is unable to find her and she discovers too late that he had been making a fool of himself and an horrible death. Almost insane, Bob directs the rescue of the police to Jack, who finds himself in a blackly evil place. The evidence which causes him to be sentenced to life imprisonment.

Five years later finds Jack employed in the hospital as a janitor. He makes a friend of a young man who is a patient and expresses his wish to go out and find his wife. The young man agrees and Jack makes a promise to find his wife. He makes a promise to find his wife, and the friend of the porter and bellboy and demand postcard from the porter and bellboy and demand postcard from the porter. The porter and bellboy are treated sumptuously to the room, the porter and bellboy are taken to the porter and bellboy are taken to the porter and bellboy.

The porter and bellboy must get into his room. He tries the handle, but when he tries to open the door, it creaks, he has himself equipped to the hotel, the porter and bellboy are taken to the porter and bellboy.

The porter and bellboy must get into his room. He tries the handle, but when he tries to open the door, it creaks, he has himself equipped to the hotel, the porter and bellboy are taken to the porter and bellboy.

You Should Read Page 2445
time, thinks it is about time to make his get-away, and, sure enough, Ma and Mamma are returning. The porter and bellboy are again sung on and are going to throw the lamp down the stairs, when Jacks emerges from it. Recognition takes place. The fight is on, but for the benefit of the women would have received a sound thrashing. So he quickly and before he has time to grasp the words "This Way Out." "

MINA.

THE LITTLE PURITAN (Dec. 31).—Sam Hubert, a theatrical manager, learns that his greatest hit has a rival in a man out West, so he decides to put up a new and brilliant star—Corinne, the dancer—whom Hubert has never met. He feels that he can't afford to make a mistake and scoops and decides to leave at once for Phili-adelphia, to secure the services of the European celebrity who has just arrived from abrad. Charles A. Forester.

Corinne, the dancer, in an early morning costume, starts for the station. She is in a little Quaker cottage nearby and is given a Quaker dress and outfit to wear while her own is being repaired. She insists on being allowed to help around the house and starts off for the spring.

Hubert—his trip to Philadelphia a failure—sends the grand opera press man a telegram, suggesting a new and exciting tidbit for his column. The press agent, who has been waiting for the news, is very pleased. He agrees to meet Hubert and hands Hubert a morning paper as he helps Corinne laugh. The paper introduces Hubert to her husband and, as Hubert recovers from the shock, she points to the newspaper which he reads. He is a lord and master. Hubert gets shock number two. In a moment he is a hundred. After a while he is an honorary member of the Patsy Club.

Universal Film Mfg. Co.

VICTOR.

PATERNO'S CHILD (Three Parts—Dec. 20).—The carrying Da-Da (Harry Myers); Little Precious (Rosemary Thoby); Mamma (James Rosen); Bum Barley (Louis Lousance). Mamma and Paterno live in Babeville, a very hot place, not only because Old Sol is busy twentynine minutes on a clear day, but because the sweating Precious wants individual and continuous attention. One day, after a sleepless night, Da-Da is cooling his fevered head in the rivulet, and Precious wakes up and demands that Da-Da fan him. After keeping his cooling device going for a while, she and her mother are suddenly forced to escape to the office. It was just as hot in the office as on the street, but Mamma is the sort of woman who can't bear the thought of her husband, and Paterno, the sort of old man who can't bear the thought of leaving his mistress with Precious. Mamma called Da-Da home, and he impatiently obeyed, as he did later in the movie. Result: Precious sneezes again and he is taken up to the roof with Mamma. Then Da-Da had a chance to relive the days when he was the owner of his own boy, and by playing on the new pie, he had to take out a lot of his misfortune and satisfied his pleasure. Then he wanted the instrument brought to him on the roof. Da-Da, nervously fainted, as the pianola weighed nearly 300 pounds. His mind was reduced to the too crowded and too crowded, and the piano fell and the pianola fell on his chest. "My husband has a piano on his chest," Mamma

"Why a piano?" asked M. Henebeck. "A piano with so much work," Mamma

Mamma finally gets enough men into the house to relieve Da-Da of the pianola. After much exposure Da-Da and Mamma every time get the instrument up on the roof. Then Mamma takes him downstairs and puts him to bed.

Little Precious starts to bowl and, in order to potty and find out the facts, Da-Da has to bring the pianola downstairs. Precious sneezes again and Da-Da and Mamma retire.

Just at this juncture a bum burglar decides to enter. The burglar and his band are al- most silver, and he wishes to verify and profit by the situation. He quickly and cleverly tells the wrong facts that he has been wanted by the police and fearful lest the burglar wake up the baby, she urget the burglar to wake Da-Da to be very quiet. Their worst fears are verified, for the burglar is an extremely un- derstandable man, is getting up the goldfish in their agitation Da-Da's gun accidently makes a noise and Da-Da makes a hurried exit. Also Little Precious wakes up, and she finds that the burglar has caught the sight of the mouse and that she had no business to be up half an hour later another day in the peaceful lives of Mr. and Mrs. Newley, comes to his close, and they prepare to meet the vicissitudes of another sun.

UNIVERSAL.

ANIMATED WEEKLY NO. 196 (Dec. 22).—Baseball fans are not the only ones to test their diamond their skill as trap shooters while the New York Giants were playing the Brooklyn Dodgers in N. Y.: "Chief" Bender, Ots Crandall, "Christy" Mathewson.

An Arm of Greece.—Few farms raise such a vast army of geoose, twenty thousand being in this State. The plump little Emilio, Champion of Temperance.—Fifteen hundred children in a school in New York were introduced to lieuer licenses, Dorchester, Mass.

Eugene powerful police mixed-up train robbery, now evangelist, gaits "pale of outlaw days, New York City. Subtitle, Al Jen- ning.

By Air From Germany.—Receiving wireless messages from a U. S. submarine, Chicago, III.

Five Days of the European War.—England: Troops on way to the front. Substitutes: The traveling kitchen is very popular. The camp containing many thousands of men. France: Intimate scenes in the trenches. Substitutes: The first soldier who falls is not constantly on the alert; where the soldiers live; Germany: The German nurse of a hospital in Russia: Wounded soldiers arriving from the battle front. No deaths in the hospital. The constant dril1 keeps the troops in perfect condition; The camp kitchen. Servia: The sturdy Servian makes his famous jam. Switzerland: Marshal von Hindenburg, commander of the Russian forces, received the congratulations and nurses who were present with medals for their services.

The Latest Fad.—Fancy skating takes place of the scores, Biltmore Hotel Ice Gardens, New York City.

Cartoons by H. Mayer, famous caricature artist.
Christmas Greetings

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Eagle City has been made into a veritable Eden, with artificial lakes, tropical plants, flower gardens, quaint arbors, rustic bridges, pergolas; in fact, everything to make it a wonderland of art and beauty. It contains a building 40 x 60 feet and two and one-half stories high, in which is installed a developing and printing plant with the capacity of 500,000 feet of film a week, and with plenty of room for expansion; buildings with a projecting room fitted with every modern improvement; carpenter, paint and plastic shops, dressing and lounging rooms for the performers; electric light and water plants. There is an outdoor stage 55 x 85 feet, modern in every way, with natural lighting effects; a glass building with stage 55 x 85 feet, with modern ventilating system, etc. There is ample fire protection for all plants and the surrounding bungalows, built for the convenience of directors, performers, etc.

We are prepared to take care of every tropical and every ancient or modern scene called for. We have listed and indexed by still photos everything in the way of architecture—Roman, Spanish, Mexican, etc.; interiors of home, buildings, forts, factories, hotels, etc., and thousands of various locations in and around Jacksonville. We also have a list of 5,000 experienced extras and their wardrobes. This will insure you quick action with no loss of time.

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109 North Dearborn Street
Chicago, Illinois

Studio and Manufacturing Plant
Eagle City
Jacksonville, Florida
THE moving picture world

DECEMBER 26, 1915

THE fiat from Paola Winnie his Grace a
inheritance large bunch $5.00

THE toastmaster of the occasion comments Lord Herbie on her coming to New

At a dance, Neil, in order to escape the atten-
cation of the girls, tells the request the secre-
tary and there meets Billie. Lord Herbie leaves
is a dance with another girl. Neil proceeds to make
love to the girl in a violent manner; but she is
careful to tell him she is engaged, encourages him to the
slight extent.

A short time afterward Lord Herbie's friends
give a sing supper in connection with his coming
marriage. Neil is among those pre-
seated to the right of Billie. The

Next morning Neil has a sore head. He
receives a get-well call from Jane, asking him
when he will be over to meet the preacher—he
does not remember his actions of the night before—when he tells them he is to be married that day. Billie comes and tells
him that he is a drunkard and she wants to
be married to him. Among the first things the new
secretary notices is that his employer has two
fin-looking girls, but Betty is much better looking (to him), and he at once begins to inter-
est her. Betty finds much to interest her in the
romance new secretary, and they become
very chummy. Eddie thinks of his partner and
decided that he will have a job at the house in order to take Ethel's attention from him.

Father's get worse and in a moment

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very chummy. Eddie thinks of his partner and
decided that he will have a job at the house in order to take Ethel's attention from him.
December 25, 1915

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J. V. BRYSON, President
MINNEAPOLIS, U. S. A.

Laemmle.
THE EVIL OF SUSPICION—(Dec. 28).--The cast: Rudolph Wilder (Charles), Lillian Wil-

des Wilder (Estie Jane Wilson); Lillian Wild-

er (Reno Rogers); Tom Andrews (Jim Carr);

and his crown daughter, has just married again. Widler, who

You Should Read Page 2445

For

POSTERS

Goes Lithographing Chicago

You Should Read Page 2445

LAEMMLE.
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BUFFALO TIMES
TIMES BUILDING, NEW YORK
THE HASTY HELP

William arrested; his mother sent for him and he is found in the poultry shed. Mrs. Oakley sees the note and refuses to go to the police station. She threatens to reveal the crime if they do not come to her house. She kills the hens and then goes to the police station.}

The daughter, Vera, returns from school and finds her mother dead. She was shot by her husband, W. M. Oakley.}

Wilder, the husband, has been looking for his wife. He sees her heart is wrapped up in Paul.}

The hasty help is not enough.}

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father to meet her; but the old man, still suspicious, makes a hasty exit. Sam finds his suspicions are verified, and, while the fates intervene with a wile that would seem accidental, he sees her heart is wrapped up in Paul.

Paul has bought one of the birds, which happens to be the one Sam lost (it having been stolen by some of his former companions, repainted and sold)—and Sam thinks that the girl and Paul have double-crossed him. Accordingly Paul and Vera become detective companions and find Paul’s address, his car. Paul finally carries his father and forces from him why, he will not meet the girl. The son is then told of how the father was blackmailed over a note to Vera Levin. Paul is arrested, and while Sam is "pawning" the girl he is recognized by Newell, Sr., who declares that things are not what they seem between the girl and Sam. The whole thing comes out in the paper, and the real Vera, clearing her name being used, investigates. The whole matter is finally straightened out, when Paul takes "the little upstart" to the elder Newell for his blessing.

POWERS.

NATURE’S MONSTROSITIES (Half reel—Dec. 9.)—The first wonderful microscopic arrangement which Curator Dinane invented for filming insects shows us the Peruvian Togo, a powerful but ugly looking monster, whose principal ammunition consists of the bobbling of a thousand legs.

Another specimen agriculture has had to face is the Petalosoma diabolus, which, for its size, makes the Peruvian a weakling. Mr. Dinane, on the advice of Dr. Gilla Monster, the only one of theillard tribe which he has encountered, has raised a dozen, and in their natural state is an inhabitant of Arizona and New Mexico, and the one in the Erono Zoo is one of the very first to be seen by the public. It has a hump of curiosity, and he wisely decides not to bring it to his gigantic size. The bird is a species of the zebra, but it has been accomphished, and the little animal is very much like a frog, is the Mexican toad. Next we see the Zoume and Vera, which have been introduced as a species of the African desert and one of the strangest freaks of nature.

Another member of the lizard family, which comes from Australia, is called the shingle-hooded lizard. It has a hump of curiosity, and it wisely decides not to bring it to its gigantic size. The bird is a species of the zebra, but it has been accomplished, and the little animal is very much like a frog, is the Mexican toad. Next we see the Zoume and Vera, which have been introduced as a species of the African desert and one of the strangest freaks of nature.

REX.

THE BACHELOR’S CHRISTMAS (Three parts—100 weeks) —Cast: Hugh Travers, N. Y. C.; Ruth Warren (Dorothy Phillips); Jimmy Warren (Donaldapper); Fe0ans (Leon Alexander).

Hugh Travers, a wealthy bachelor, and, curiously, signs papers (re-eclosing a mortgage) which his real estate agent has deposited. We next see the old family lawyer in the W. M. Oakley’s handsome drawing room. Paul, Hugh’s wife, is living with Paul, who is 18, and the two children, Jimmy and Vera, who have been taken care of by the firm and the Newell, Sr., have been told that their children will have of this little excursus. Paul has accompanied her to a fashionable reception, and tries to get his

You Should Read Page 2445

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We are but your agents—you are the host.
300,000 poor people in New York City this Christmas, as reported in the Salvation Army's annual survey of the New York City population. It is estimated that the number of hungry people in the city is at least one hundred times greater than the number actually reported. Give the Salvation Army the chance to feed a hungry family this Christmas.

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AMERICAN.
THE TRAGIC CIRCLE (Two Parts—Dec. 27)—The cast: Cater Clifton (Harold Lockwood); Cecilia, Dr. Morton's daughter (William Howell); Alan James (Auburn Debolt).
Clifton, an able young writer, walking along the beach, comes upon a young man about to commit suicide. He persuades the young fellow to go with him to his home. In Catering to Boyish Passion, this is the first part of this story. He has been spurned by the girl he loves. Life is no longer worth living and he attempts to end an unhappy existence. Clifton listens as the young man talks and then turns to tell him how things are.

Madge Morton, a clever and accomplished woman, is living with her husband, who is utterly engrossed in his work. Clifton had loved her when she was a girl. Back and Madge call him of her unhappiness and its cause. Dr. Morton's young cousin, Alan James, is beset with heart trouble. He comes to the home of Dr. Morton in search of health. He becomes infatuated with Madge, though younger than she. The play closes as Madge and the boy are thrown more and more together. Alan makes love to Madge and implores her to marry him. She refuses, though refusal is hard, but she invites Clifton to come and visit him and she invites Celia, whose g Is the woman, bored and unhappy; the man, lonely and sauntering. Each is secretly in love with the other, hidden and unspoken. The excitement is too much for Alain, whose weak heart cannot stand the strain. He gasps for breath and falls back, dead.

The young man thanks Clifton for the story and for his help, and the two good friends henceforth will be devoted to work. Clifton, as an afterthought, later makes a public announcement of what in the days before the door of his study opens and in comes Celia. She closes the door and takes off the sleeve of his jacket. She leans over the table from its stand, the vase with which Clifton had toyed as he talked to the would-be suicide. She takes a ring from his pocket and puts it on her finger. Clifton stops her. "Let's both be devilish," the Tragic Circle about which I've been inventing a woeful story for the good of a lovesick young man.
ROYAL ALEXANDRA THEATRE

ENTIRE WEEK OF DECEMBER 20th
The First and Only Presentation of the French Government’s

Official Motion Pictures

“On the Battlefields of France”

Under the Auspices of

THE TORONTO WORLD

Taken Under the Supervision and With the Aid of the Great General Staff of the French Army
For the National Archives
Absolutely the Latest and Best Authentic Motion Pictures Direct From the Battle Fronts. Brought to This Country by Baron Lieut. H. S. De Malaussene and Dr. J. R. Williams.
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STATE RIGHTS AND RENTALS
THE MENDER (Dec. 31).—The cast: The Mender (William Carroll); the man (E. Forrest Taylor); the woman (Helene Rosson); the child (Rosemary MacMakin).

The Mender lives in a world all his own, which he himself has created with his own ideals. No urchin passes him unobserved and no form of life is to lowly for the love of this gentleman.

Baby Bess lives in a lonely world all her own—a world of loveless childishness. But little sunshine crosses her tiny horizon. With discrimination together crowd from the baby soul, the rightful heritage of parental affection.

The Mender, coming upon the sobbing little Bess in the garden patch, presents her with a tiny penny. In gratitude the child invites the old man to her home. There the Mender learns the true state of affairs—the parents are on the eve of divorce. The Mender attempts to reconcile them, but his efforts are useless. He leaves with a heavy heart and returns to his lonely home and there conceives the idea of retrieving the parents through their mutual love for their only child.

He returns and kidnaps Baby Bess, taking only the kindly look into his confidence. The parents discover the loss of the child and as days pass with no word from the little one, the head of common sympathy between the two is drawn tighter. Day after day the sight of the husband and wife grows greater until the look which a secret meeting finally reports to the Mender that his scheme has proved a success. Bess is returned and her presence marks the dawn of a richer and fuller love of husband and wife, and of both for the child.

The old Mender, his face wreathed in smiles, resumes his illustrious tin-melting.

MUTUAL MASTERPIECE.

THE DEATHLOCK (Five Parts—Dec. 30).—The cast: Dal Darous (Fred J. Butler); Nell, his foster daughter (Wilma Wilk); Ford Worthing, her lover (David W. Butler); Jerry (Patrick Dempsey); "Scotch Mack" (Graham Putnam).

Dal Darous, a Westerner, adopts the baby daughter whom he believes killed by the Indians. Darous discovers the father of the child dead, his legs twisted about the trunk of a slender tree and securely knotted in the fatal "deathlock" of the Apache.

Fourteen years later finds Darous a notorious gambler, and his foster daughter, Nell, trained to act as her father's decoy. She helps him in his cheating game by standing just behind the shoulder of the victim and holding a small mirror at such angles that the gambler is able to see reflected in it his opponent's cards. On board a steamer to the Klondyke, Darous fleeces of a large sum of money for the gambler, who, on his way to the gold country, has been robbed by Ford by a method known as "bunking the young man," but resorts to the Apache deathlock as a more terrible means of having his money for revenge. Ford, half insane from the cold, and from many nights of fighting off hungry wolves, is found and rescued by Nell. They realize that they love one another, and Ford, on returning to the ship, is told that it was she who saved him from blowing out his brains on the steamer. Days later, the gambler is found dead of the snow-madness, and torn by his dogs whom he had abused until they turned upon their master. Ford and Nell are free to begin a new life together. Dixie and Jerry marry, and they divide the mine with Ford and his bride.

CUB.

HEARTS AND CLUBS (Dec. 24).—The cast: Jerry (George Ovey); Shorty (George George); Lewis Hayden (Geoffroy Osborne); Father (Louis PitzRoy); Madge (Belle Bennett); housekeeper (Jandt Sally); Bill (Gordon MacGregor); Sheriff (Arthur Munns); Mounted Policeman (William Jackson).

Jerry again has the police on his trail and wanders through the park. Here he sees a mounted policeman strolling along with his arm around a girl's waist and leading his horse. Jerry cuts the bridle reins, mounts and rides off, the policeman being too engrossed to discover the less than worthy time later Jerry and Madge are lovers. Shorty leaves a note for Jerry to "look up the young lady" in a big tree at the side of the road, asking her to meet him at that evening. She writes a note consenting. This letter is not witnessed by Lewis Hayden, Madge's father's favorite for his daughter's hand. He purports the note left by Shorty and takes it to Madge's father. Jerry also has seen the entire proceeding, and, impelled by curiosity, ascertains the case for the state of consternation and surprise of the young people just as Shorty comes up. A little later they return to the park where Jerry introduces himself and Madge, and that is smoothed.

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INCORPORATED 1886

Don't Fail to Read Page 2445
THE OCEAN FILM CORPORATION

extends to those exchange men who have secured franchises for the distribution of their product, and to those other concerns who have submitted bids for territory control of the corporation's output, a sincere thanks and appreciation of the hearty support and endorsement of their plan.

In the awarding of franchises, the corporation intends a careful consideration of those bids now at hand and to be received, before making definite decision and advises exhibitors that announcement of holders of franchises will be made at an early date.

Ocean Film releases will begin February 1st, 1916, and thereafter on the first and fifteenth day of each month there will be offered a five part feature photo-play of stage or literary masterpiece featuring theatrical or motion picture stars of repute and fame.

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Executive Offices
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over when Jerry explains Hayden's visit, and the two become friends.

Al, Hayden and Father the note, which tells Mudge and insists that she marry his choice. Mudge creates a rumpus, and Father and Hayden decide to punish Shorty, whom they have noticed as often as they could. They great over the summitted fact that he is only "four feet tall and easily licked." Mudge inculcates his case, and the others agree that it is only a matter of his mistaking Jerry for Shorty. The friends decide that they will go forward, anyway, and meet the foe. At the tryingly place Shorty dons Jerry's clothes and, after sending Jerry up into the tree, Shorty kneels alongside to signal the height of Jerry. Father and Hayden arrive with clubs to pounce on him. But Shorty is too quick. He rises like a shot to his full six feet, and grabs each by the hair, batters their heads together and sends them off.

The next morning, Father is up early, and so are Shorty and Jerry. In order to intrigue against Mudge's escape, Father nails strips of lumber across her window. Resourceful Jerry suggests that the (he (Jerry design to present Mudge, tell Father that daughter is to be married, and while Jerry rides away dressed as Mudge Father will follow, and Shorty and Mudge can have the marriage ceremony per- formed during his absence. The scheme is car- ried out as planned. After a hard chase Father catches Mudge, but before he can suggest, Mudge, takes her home, only to find Mudge the next day. She is defeated, denied, disillus- oned of all difficulties, wherein the pollicionic grave of the age has been. But Shorty is formed. Shorty accepted as a son-in-law class the picture.

JERRY'S REVENGE (Dec. 31).—The cast: Jerry (Hayden); Shorty (George); Father (George); Professor Knutt (L. C. Royce); Lieutenant (E. J. Byers); Prince Esmirhand (Robert Kenyon); Father (James C. Flood); Daughter Amy (Annie Bennett).

"Jerry," says his sweetheartly Amy, surely a vantage point in order to view a passing mili- tary parade. AMY, quite a flirt, is attracted by a first lieutenant and waves to him, but without notice of the jealous eyes of Jerry. They have a woody quarrel, long drawn out and extending until after the ending and disbus- ing of the troops. The leader of the parading company of the lieutenant (met during their later stroll), and the dismissal of Jerry is a very unconcerener manner. Injury is thus done to "his" Woollie by the lieutenant, caus- ing Jerry out of the way so he has not cause for revenge. Walking along, planning dire pun- ishments, Jerry runs into the residence of Professor Knutt, a hypochondriac, who places him under his spell, makes him do most ridiculous things and tells him what he had been doing when he returns to common- ness. Jerry is astonished, and inquires how the Professor does it. He is told it is the ring the Professor possesses that has the influence. Jerry gets the ring in his own inimitable way and with- out outside effort.

With the ring on his finger, Jerry accomplishes much to his own amusement before en- tering on the program he had in mind when he determined to secure it. He makes passes on the best players, Público. While absent intent, he makes a cigar store clerk give him a bundle of bank notes in change for a mythical small coin; casts his spell over the lieutenant, who commits brazen thefts of the petty thief lands in jail; intercepts a prince as he steps out of his equipage to make a call on his sweetheart's father and here he appropriates the prince's raiment and, using the prince as a servant, is admitted as the dignitary. As they enter Jerry pulls the prince's only covering off him, dis- coverts him as an American army officer, but wearing a coat and hip boots. Such a coup makes Jerry rise. Father uses a double-barreled shotgun to expedite the nondescript's exit. Jerry, alarmed at the belligerent action of Father toward his friend, feels, also runs off, fearing his duplicity may be given you but that he proves his wisdom, for later he is sought for by the Professor, who goes off on an oath to punish him for his linng forthful possession of the Professor's magic ring. The result is that Jerry's revenge proves a dementor when he is locked up in the jail cell with the lieutenant and the rightful prince.
The Social Problem of the Universe

Earl Metcalfe and Ormi Hawley in

Race Suicide

A Six Part Photo-Play Attraction To Be Sold on State Rights Basis

Wire

JOE W. FARNHAM
Room 607
220 West 42nd Street
New York City
THE MOVING PICTURE WORLD

December 25, 1915

Wellesley Hills, Mass.—Fatiguing headaches and colds in the head are unknown in this busi-
ness office. Notwithstanding, Mr. Robert H. Watson, the famous statistician, conducts business out of-
doors. The weather is neither too hot nor too cold, and there is no need of wearing overcoats or caps.

Hopewell, Va.—One-year-old town wiped out in 24 hours by a hurricane. The damage left by winds that, when not on explosive plants was established here, are a mass of ruins. Loss, $2,000,000.

Kingston, Jamaica, Jan. 3.—The country is in full swing here.

Galveston, Texas.—"Sunshine Special" off on maiden trip. Prominent city officials present flowers to conductor of the first day's trip to avenge the loss of life on Christmas Day.

Latest war pictures. With the Belgian army in the Field.

Cincinnati, Ohio.—Wind-driven auto passes test. Inventor claims the first four cylin-
der engine has been put on the road. Four cylinders, 300 horsepower. The engine, as advertised, is running its first season in the fields.

Columbus, Ohio.—Ohio's capital city welcomes Col. Robert W. Wilson. His speech here outlines national defense program.

New York City.—"Seamer & Astill" in crash near South Street. Capt. Curtis beaching his boat, he was hurt.

RIALTO STAR FEATURE

A PRINCE OF YESTERDAY (Three Parts—
Dec. 29.)—The Prince of Balianza is the young ruler of a principality of congested subjects. Since the Prince is now twenty years of age, his counsellors wish him to marry. A Princess of a neighboring realm is suggested, but the Prince will not consider a young woman whom he has never seen. Nor yet even in love with love, the Prince consults his amorous friend, the Duke of Perrettino, to take him in search of a suitable bride. The story is a romance.

The Prince of Balianza breaks a red rose from a tree and offers it to the divinity. He is further encouraged to see that she hides the flower near her heart. Little does the youth know that the lady is the Princess of Cellini, the one whom his state counsellors wish him to marry. As the Prince is away, the Duke lays his plans to bring about the marriage on which the Prince is set. The Duke, however, contrives to have the Prince in his travels come at last to the walls of the Convent of Palladio. Gazing upon a casement window, there, the beautiful young woman he has ever beheld in all his dreams.

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This issue of the MOVING PICTURE WORLD, though it carries our Christmas greeting to the trade, is none other than a regular number. We have not solicited an extra line of copy of any kind. Nevertheless this issue, consisting of 202 pages, carries 92 full pages of advertising.

Our last number, bearing date of December 18th, consisted of one hundred and ninety-eight pages in all, of which ninety-seven pages were advertising. We could go back for any length of time and still show that we have carried more paid Moving Picture advertising, by many pages, than any other medium in this field.

Every inch of advertising space that we carry, is carried for one particular reason—our bonafide and unapproachable circulation is the reason.

When our representatives solicit accounts, they do not try to sell space on extended open account, nor do they offer free editorial space for advertising. The Editorial and Advertising departments of the MOVING PICTURE WORLD are conducted absolutely separate and apart from each other. At no time or in any way has one department been subsidized by the other.

Our advertising space has always been sold entirely on its merits. Our steadily increasing circulation, which is now well past the EIGHTEEN THOUSAND mark, sells this space for the publication, and has always produced unequalled results for those who have taken advantage of it.

If you have any article at all to market, whether it be pictures or accessories, they can be sold through the advertising columns of the MOVING PICTURE WORLD, the market place of the Film Industry. Convince yourself of the truth of this statement. TRY IT.
THE MOVING PICTURE WORLD
December 25, 1915

NEWMAN Brass Frames and Rails

OVER 900 Theatres are using "NEWMAN" Brass Frames furnished in the various finishes which do not require polishing:

BURNISHED BRASS • GERMAN SILVER
OXIDIZED • ALL BRASS OXIDIZED
GUN METAL • BRUSHED BRASS OR DULL BRASS

"NEWMAN" ALL METAL FRAMES cost no more than ordinary wood frames, and will last a lifetime.

Write in to-day for 1915 catalog.

NEW YORK CINCINNATI CHICAGO
101 Fourth Ave. 717 Sycamore St. 108 W. Lake St.
Established since 1882

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

BOOKLET 15018

FORT WAYNE ELECTRIC WORKS
of General Electric Company
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FORT WAYNE, INDIANA

FEATURE FILMS

Three, four and five reel subjects, with paper, $10.00 per reel
Two reel subjects, with paper, $7.50 per reel
Single subjects, with paper, $5.00 per reel
Splendid comedies, all makes
G. W. Bradenburgh
442 Vine Street
Philadelphia

"The Exhibitor Should Go To Liberty Theatre"

before the close of the season to see the WONDERFUL PROJECTION OF GRIFFITH'S BIRTH OF A NATION. You will be left undone to make the projection the most perfect the world has ever seen. Every exhibitor will benefit by following the instructions of Mr. W. W. Hopkins, who has been the biggest exhibitor for the past year. "NEW" PORTER specified the Motion Picture Equipment and supervised its installation. He can do the same for you.

B. F. PORTER, 1422 BROADWAY, AT TIMES SQUARE, NEW YORK
STATE RIGHT FRANCHISES

AURORA FILM PLAYS PRESENTS THE POPULAR JUVENILE STAR

Matty Roubert

IN

THE WAIF

NOT A KID PICTURE

BUT A COMPPELLING
HUMAN INTEREST
DRAMA BUILT AROUND
THE FORTUNES OF A
TYPICAL NEW YORK URCHIN, WITH A NATIVE
ABILITY ALL HIS OWN, IS HERE DEPICTED WITH
A VIVIDNESS THAT THRILLS AND CAPTIVATES.
BRIMFUL OF TEARS AND LAUGHTER
WITH A CONTINUOUS TUGGING AT THE HEART
STRINGS.

5 PARTS

“Brimfull of heart interest—will hold any
audience. Clean, wholesome and of fine moral
tone.”—Moving Picture World.

“The picture draws forth tears and smiles
alternately and is of real appeal.”—Motion
Picture News.

“This picture should prove a
great favorite. ‘The Waif’
is a film that will sell.”—Motion
Picture Mail.

“Excellent in all respects. It
is well staged and Master
Roubert acts with a conviction
and sureness that will
hold an audience from be-
ginning to end.”—The Morn-
ing Telegraph.

A Picture That Will Repeat. This Means Profit to the Exhibitor.
Your Territory May Be Open. Wire, Write or Phone

AURORA FILM PLAYS CORPORATION
1476 Broadway
PHONE BRYANT 9676

New York City
WANTED
By one of the largest and oldest Film Producers in America—

A Technical Director
who knows his business thoroughly.

Must be familiar with studio technique and, in addition, possess natural sense of taste and discrimination.

Successful applicant must present indispensible evidence of his capacity for the biggest job of its kind in New York electrical matters.

Application should contain names of former employers, length of service and any other information that might prove of assistance in determining applicant’s worth and experience.

Address TECHNICAL DIRECTOR, c/o M. P. World, 17 Madison Ave, New York City.

The Seeburg Pipe Organ
places your theatre in a class above your competitors and eliminates his competition.

J. P. SEEBURG PIANO CO., Mfrs.
Republic Bldg., 200 S. State St., Chicago, Ill.

MAKE YOUR OWN CURRENT WITH A Brush Electric Lighting Set
Send for 12-page catalogue with very complete information.

THE CHAS. A. STRELINGER CO.
Box MP-2, Detroit, Mich., U. S. A.

Cheaper Night Light
The carbons of an alternating-current arc burn at about the same rate while in a direct-current arc one burns much slower. The direct-current arc therefore requires less carbons than the alternating current—one-fourth to one-third less. The direct-current arc also uses less current than the alternating current to produce the same amount of light.

A direct-current arc, therefore, costs less for power and for carbons, while giving the same amount of light. If your service is only alternating current a

Westinghouse-Cooper Hewitt Rectifier Outfit
will convert it into direct current to enable you to operate your marine fixtures. Write for folder 4025-A for details.

Pathe Exchange, Inc.

PATH NEWS No. 99 (Dec. 11)
Babson, Babson, statistician, at the Pathe Exchange, Inc., opens an outdoor office, declaring fresh air, even the breeze, to be the best antiseptic. His new office is situated on the third floor of 29 West Forty-fourth Street.

Subtitled: 1. Denning dictatating pajamas, a new appeal in the office work. Quirker, with an artist’s eye for the schedule, writing books save fingers from the biting cold.

New York City.—“Death Avenue,” on which row the car run over. As the so-called “T-shirt” of the many accidents there, is to be abolished at low cost. The same scheme is being considered in some other cities. The new cars provide access to cross streets. 2. These cars — the first of their kind — for the train to pass—3. — these back streets.

Ogahasoo, Mo.—Children of the village school dance round the Christmas tree which they are sending to Baby Shay, President Wilson’s grandson. Subtitled: 1. Lucile Whittley, the descendant of the famous poet, will present the tree.

Washington, D. C.—Crow Reservation Indian chiefs visit the capital to protest against the closing of their lands to the white man. Subtitle: 1. “Curly,” the only surviving Custer scout.

Hoboken, N. J.—Huge volumes of smoke and flame pour from hulking barges in the New Jersey river, which threaten the interests of the German liner “Hamburg.” Subtitle: 1. The flames reach a 200-gallon tank of gasoline.

Hatlera, N. C.—Porpoise fishing is brisk at the Cape Fear river, and beached-looking men watch for the animals as they migrate to warmer Southern waters. Subtitle: 1. Some of the men have been launched and the nets spread. 2. Coming back with the catch.

New York City.—Hydrophobia is on the increase in the metropolis and the catchers are busy collecting the bodies. 2000 strays dies in the city. Subtitle: 1. At the hospital of the New York university are 52 of the 2000. Construction or salvation—1 is decided. 2. The precautionary orders have been ignored by many people, a ribbon taking the place of the wire man.

Sandy Hook, N. J.—Uncle Sam’s biggest weapon, a new 16-inch gun, designed for Panama, takes a new man to itself. The gun is 110 feet long.

New York City.—Osceola Straus, the new chairman of the Public Service Commission, in the press: “Edward E. McCall, leaves home for his office.”

PATH NEWS No. 100 (Dec. 15)
Tudor Park, N. Y.—New York society enjoys the first day of the winter skating at the bowling club. Tudor Club title: 1. Tango on the ice.

New York City.—N. Y.—Eight hundred children march in protest against closing their school, although it has been condemned as a fire trap.

SLIDE COATING
Put Up In Bottles. One Bottle Will Make 200 Slides. I am a shoemaker and this preparation is the one that I have given me perfect satisfaction. This Slide looks like a postcard and is easy to write. Bei lead pencil or writing pen. Satisfaction guaranteed.

Price $1.00 a Bottle, Prepaid Prepared Slides 12 for 25 cts. Directions with each order.

G. C. Carter, Crystal Theatre, Pittsburg, Tex.

The New Adventures of J. Rupus Wallingford
(Episode No. 12, “Buying a Bank With Bank.”—Two Parts—Dec. 20.)

With Rupus Wallingford and Kip Zanamed, Quirker.

Subtitled: 1. The L type, the largest and smallest of the series.

Boston, Mass.—High waves, breaking over the docks, flood the front section and binder work on the w.arves.

PECULIAR PATIENTS PRANKS (Lonesome Lake Comedy)—Television picture of a second serial. Chasing away a highway, the pal gets in the way of a sweet young lady’s car and gets his revenge in two ways. In the hospital, all the way to which institution his head is carried, the young lady plans the fortunate accident, endeavors to do with a gentleman who possesses a pet dog, but he returns it and is rushed to the hospital—in an ambulance. He is allotted a bed in the house and in the room next to the one in which the young lady is kept. He makes things miserable for the “dead ones.”

He is driven to the house by his pal, who is a police officer, and makes a prank for something that doesn’t all him. After that he demoralizes the police with a trick of his own on a chip of charcoal, and when the young lady calls to see his pal he opens the portals

Do Not Sell or Buy Your MOVING PICTURE MACHINE without consulting us. All makes of machines, new and rebuilt, are equipped with large prices paid for used machines. Largest prices allowed on old machines. Prices paid in exchange for new. Supplies at lowest prices. Tell your wants and save money.

THE NATIONAL MOVING PICTURE—537 S. Dearborn Street Chicago, III.
Balboa

Wishes You Just As Happy An Xmas As It Will Spend Itself—

And That's Some Xmas!!

We Prophesied Big Things for This Past Year—
We Don’t Have to Tell You Our Hopes Were Realized

The Proof

"WHO PAYS?" Broke the World’s SERIES Record
"NEAL OF THE NAVY" Broke the World’s SERIAL Record
"THE RED CIRCLE" Will Beat BOTH
RELEASED THROUGH PATHE EXCHANGES

More Proof


WATCH BALBOA FEATURE FILMS
and BALBOA SERIALS

The Firm That Put "CONTINUED" in Continued Photoplays

Balboa Amusement Producing Company

H. M. HORKHEIMER
Pres. and Genl. Mgr.

NEW YORK OFFICES
1600 Broadway

E. D. HORKHEIMER
Secy. and Treas.

Studios: LONG BEACH, CALIFORNIA
to dreamland via the chloroform route. The other patients attack him in close formation and drive him against the wall to fall dead. His weapon exhausted, he is overcome by the number of his opponents and is taken to the hospital. As well describes, when his head connects with a hammer.


The story tells of the adventures of an unusual young duke, whose father, the old Grand Duke of Kiev, coveted the wife of Count Dardinals, his colonel, of Huazar; of the old Grand Duke's disgraceable attempts to make the colonel's death at the hands of his Cossacks, and of the colonel's escape with his little daughter to America.

The young Grand Duke, now an orphan, comes to America with his stepfather, a man of much education. The Nihilists send Perelley to kill him, but he is apprehended by the Secret Service, who know the details of the plot. They dress the man in the Grand Duke's clothes and chain him to a carriage, and thus he rides as the nobleman. The Grand Duke, closely resembling Perelley, comes upon their rendezvous and gladsed on by the bullets, throws a box of bonbons at his double, unwarily riding in the carriage. To make sure of their capture at the opportune time, the Grand Duke goes with them into the country.

Perelley escapes from the carriage, and his presence at the rendezvous makes it very necessary that the Grand Duke explain. He escapes, armed with the aid of Dardinals' sister. When they are captured by the police the very instant young Perelley is recognized and let go. Count Dardinals becomes colonel of the Black Hussars and his daughter becomes the Duchess of Kiev.

BOARD-BILL DODGERS (Starlight—Dec. 22).

Thus the far world has not come to Heinie Harrigan yet. Dolefully, the other world has not given them a living. Coming to a town where the dominant Heinie feels that Louie's conspicuous face is too familiar to the inhabitants, he adopts a well-known disguise for the time. After some sober thought, he decides having tonsorial ability of no mean note, very remarkable hair-dressing. The successful scheme a troublesome goatee; and, with shears, brush and a curry-comb, he trims his golden locks. They borrow some clothes of vintage unknown, and hire sleeping quarters—payment promised. Missis Harrigan, by the by, having been seen, they seek to revenge themselves by storing the contents of her room in their trunk of unfathomable depth.

Then proceeding to call in an express man, they are stopped by the irate landlady, who expresses a wish—that they expressly "fork over," meaning these cash ordered to their kitchen to "work it out." It would have been better to quote the immediate, for whatever he sought wrouth to the well-kept kitchen was immediately defended. From a tragic loss of under a tragedy offers much at the hands of the two hooligans.

The other boarders, enraged, put the tromp-tromp in the next room where there are set upon by a minion of the law—and jelled—much to their satisfaction, because of the things to eat.

THE RED CIRCLE ("Pity the Poor!"—Episode No. 2. Balboa—Two raids—Dec. 2).

The second chapter of Pathe's "The Red Circle" takes us deeper into the mystery of the criminal brand which has the police department of a large city at its wits' end. "The Red Circle" is a birchmark peculiar to a member in each generation of the notorious Borda family. Each member on whose hand the mark has appeared became a criminal. When "Circle" Jim and his son Ted die—"The Mar, crime specialist," thinks his anxiety with regard to the Red Circle is over. He's disillusioned abruptly, however, by recognizing, on the well-groomed hand of a woman in a swiftly moving automobile the unmistakable brand of the Red Circle. Lamar's only clue is the automobile number.

Grant, a loan shark, reports the theft of a valuable note from one of his customers. As he speaks, the auto is seen passing—the same one that Lamar is interested in. Overtaking the car, he has come to a stop, the woman gone. In the meantime the woman, Jim Grant's estranged wife, now known, is told, good hearted woman, has given her heart to Lamar. A changed woman, well known to Lamar, has turned her heart into a car in search of the remission of his promise to call to tell her of his work.

HALLBERG 20th CENTURY MOTOR GENERATOR

Costs Only $249

For $20 extra for control for (3) 30 to 40 amp. arc's—or $50 extra for control for (3) 30-40 amp. arc's on fine switchboards with volt and amp. meters. Special field rheostat—No live part on front of boards.

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

Weight, 450 lbs. Height, 15" Width, 15" Length, 28'.

Other Sizes and Styles of All-Kinds—Consult Us. Request Power's 6A "SIMPLEX"

I am distributor of all makes moving pictures and furnish everything complete for the theatre, new and used apparatus.

B. S. MOSS

THE SALAMANDER—The cast: Dore Baxter, The Salamannder (Ruth Findlay); Beatrice Larron (Iva Shelley); and in the company the Wolf (J. F. Rainbois); Garry Lindberry, the Gentleman (J. F. Glendon); Philip Massenle (Edgar J. L. Davison); the Marquis de Harrigan Blood (J. Albert Hall); Samuel Ludlow (H. H. Pattee); Count D. J. Cowley (Mabel Trunner); Winona (Beatrice James); Miss Piz (Rita Allen): Baby Kitty (Violet Davis).

Dore Baxter is a woodland nymph, lover of nature, yet feeling the call and the urge of the city. Her grandmother's property, to which Dore is heir, holds forth promise of future wealth. One day Dore asks about her parents and her grandmother tells how they were drowned by Sassoon, "The Wolf." During this very conversation grandmother attempts to bring forth the deed to her property and, lo! It is gone. The shock brings about the old lady's death.

Shortly afterward Dore, with Sassoon, who claims to have bought the land from the grandmother, moves into the city and finds Sassoon. She falls in with a group of traveling theatricals and her and carry her with them under their protection. The angel of the company is Garry Lindberry, wealthy and handsome, falls in love with this simple country maid. Later Sassoon invites the company, including Dore, to an evening revel. Dore starts at the mention of the name. Too, does the leading lady, who, in reality, is Sassoon's wife. New beginning is on the horizon, in which she tempted him on, only to foil him—in which she saved him from James without being burned. Finally, Sassoon steps into the clutches of his fellow conspirators, which leads on to a rapid, final show of the property—Dore and Dore to Garry Linn's—erry.

Triangle Film Corporation

THE PENITENTIARY (Fine Arts—Dec. 20).

The故事 is set in one· of the New Mexico counties, where she is grasping peacefully and the land seems going on in得．The Penitentiaries are holding their annual ceremonial, when they discover and punish an Indian who is spying on them. He is caught by Father Rossi, who masquerade as a settlement, but Rossi, a nosey priest, makes the man from a country escape with the boy, Manuel. The priest does not know of the boy's actions and makes his way to the northern part of the state. The Penitentiaries take possession of the property belonging to the massacred inhabitants, including that which should have been turned over to their use.

Years later Senor Martin, who lives with his daughter Carmelita in the mountains near the Penitentiary, gives a fiesta. His guest, Colonel Juan Harris, who has been courting Carmelita, sees a beautiful girl belonging to the fanatics named Dolores (Seena Owen) and becomes infatuated with her. His other mates manages to get acquaintance with Dolores and arranges to go to the same town to get away from the soldier. "Dole," who is a the religious mentor of Senor Martin's vast ranch colony, becomes interested in the girl he has come to his house. He sends the girl away from the soldier. "Dole," who is the religious mentor of Senor Martin's vast ranch colony, becomes interested in the girl he has come to his house. He sends the girl away from the soldier. "Dole," who is the religious mentor of Senor Martin's vast ranch colony, becomes interested in the girl he has come to his house. He sends the girl away from the soldier. Employees are sent to the station to keep an eye on the station..

Central Film Co

H. A. Spanyard, Mgr.

110 S. State St. Chicago
Christmas Greetings
TO
Operators, Exhibitors, Dealers, Distributors and Executives
IN THE
MOTION PICTURE TRADE

What the Trade has to say about SIMPLEX PROJECTORS
Similar letters are received daily.

STRAND THEATRE
Pasadena, Cal.

November 28, 1915.

The Precision Machine Company,
317 East 34th Street, New York, N. Y.

Gentlemen:
Having used two Simplex projecting machines for one
year in this theatre, wish to add a few lines of testimony
to the pleasure I have in using them and to tell you of
the excellent satisfaction they are giving us. The charac-
ter of this theatre makes it such that a high standard
must be maintained at all times.

We have not expended one cent on repairs during the
year, and as I have used all makes of machines the past
fifteen years can say this of no other make. Can this
record be broken by any other make?

We attribute our tremendous success and high standard
to the projection for which the Simplex Machines are
wholly responsible and cannot help but recommend them
to all exhibitors who desire to obtain the highest pro-
jection results at the lowest cost.

Very truly yours,

(Signed) E. W. NICHOLS.

dtd to WAH

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT
GRAND PRIZE — PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Send for Catalog “A”

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO., INC.
317 East 34th St., New York
at their celebration of Good Friday. Manual shall be the victim of crucifixion. To prevent interference with their plans they kidnap Colonel Whittle the David sends the troops.

Meanwhile Delores has been using all her arts, aided by the suggestion of Carmelita, to win the heart of Joe. The youth is fomented by the story of Manuel, her love for him being mistaking the Mendi- lentes, and is determined to go through with the orders. He is being stricken with the story preparatory to being nailed when the soldiers arrive. After the procedure, a traitor rebel finds out the identity of Manuel, and the story ends with the marriage of Manuel and Delores by the priest.

THE EDGE OF THE ABYSS (Kay-Be—
Dec. 26)—The cast: Alma Clayton (Mary Holmes); Neil Webster (Robert McKim); Wayne Burrows (Frank Mills); Jim Sims (Willard Mack).

Alma Clayton is a butterfly type of girl. She is being wooed by a vulgar youth, Neil Web- ster, whom she likes to a degree. At a public banqui Alma becomes acquainted with Wayne Burrows, a brilliant criminal lawyer, and, won by the man’s eloquence, she casts Neil aside and eventually marries Wayne. Her husband’s strict attention to business piques her, and it results in Wayne leaving her because of the long house while he takes up his residence in the club. Alma, while out shopping with a friend meets Neil, who tells her that his love for her is gone. At home she calls him by telephone. He arrives at Alma’s home and informs her that what he said about his love for her was a dumb trick, and she is approached by the desire of revenging himself on Wayne for winning her away from him. She is undeter- mined whether to sate with him or not.

Meanwhile Jim Sims, a burglar, breaks into Wayne’s room. After taking a number of gold and silver pieces his eye fixes on a portrait of Wayne. He recognizes it as representing the lawyer who had once invad him from jai, al- though Sims was penniless. He carefully rep- licates the portrait back to the dresser and is about to leave empty handed on account of his reward for information. As he has taken the excited conversation of Alma and Neil. He streaks out the sails and quietly confrons them just as Alma is about to yield and go away. After seeing the picture of his gian, he makes Neil sit quietly, while Alma is compelle- to tie him with a rope to his chair. Then Sims makes women go up stairs to Wayne’s room, where he shows her the picture of her hus- band and tells her he is giving Sims a true to
tail. The burglar insists that such a man could not be the artist of this picture.

He is so forceful in the presentation of the claims of Wayne and the penalty for not the laws of society that the woman is won over. Then Neil manages to drag himself, still se- curely bound to the chair, over to a telephone. He gets a message from his wife, Woodcock, and calls the police. On their arrival Neil is released. Alma hides the burglar and tells the officers that the burglar escaped through a window. When they are brake she rejects Neil. He is also left to fight for his life, but bad enough hit by an officer. The burglar plant the picture of his husband as a souvenir of grateful for his aid in setting her free. She then calls up her husband and on his return there is a Happy reconciliation.

THE SUBMARINE PIRATES (Keystone—
Two Parts—Dec. 26).

A synopsis of this picture, which was origi- nally scheduled for release during the week of Dec. 19, was published on page 308 of this issue dated Dec. 11. The subject is now slated for release during the week of Dec. 26.

THE HUNT (Keystone—Two Parts—Dec. 26).

The cast: Ford Sterling, Polly Moran, Emory Emory, Bob Vernon, Fritz Schade, Guy Wood- way and Gloria Stuart.

A novel vein of humor mixed with society life, the story concerns itself with the lives of clothes of various colors but all suitable for the present day style. They have an array of themselves, a long table, where Max Emory, the daughter of the man and woman in the picture, and Fritz Schade are lavish in their attentions and the lively girl does not know which to choose. She finally learns it to the delight of everyone, saying that the man who caught the fox is David. Downstairs among the colored servants, Guy Woodway, arranges the weights of clothes of his profession as chef, seems to be while David is among them. He is working in a country road with the shy fox running, can be seen, distant. Frits gets the fox and claims it. She loses out on account of cowardice, when the three men go on the tour. Bert marries the girl and they then go off to New York, to for all the reasons that a fashionable wedding demands. Quite in contrast is the incident in the Philippines, by the colored pair, Polly and Ford. The girl is a little careless and steps on the maid’s train. She makes a ludicrous picture as she is seen with her skirt lifted and her pantaloons turned inside out. Her anger when she discovers her plight is set forth vig- orously.

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Miscellaneous Feature Film

METRO PICTURES CORPORATION.

WILL THE WILD MAN BE SAT? (Five Parts—
Popular Plays and Pictures; Cast: Peris Cabot (Mrs. Petrov); Whitley Evans (Max stroh); Josef de Linto; Senator Tate (Chas. Dungan); James Cabot (Abe Durbin; Nell Durbin; Alice Nol (Marley Reid); Murray E (Wm. Mores; Michel Fechter (Elenore Sorel); Zoe Potter (Jane Boven).

Peris Cabot, daughter of a multi-millionaire, is a young American girl who is wooed by a woman from the Philippines and they fall in love. Ow- ing her family’s fortune, she is impossible for her to marry Harvey Forbes. She makes a fortune at the movie studio, with a handsome star, who is Enlist, whose immense fortune makes it possible for her to re- instate her father and give her all the luxuries ever before used. The marriage is a failure. Peris meets Forbes at a reception given by the Ambassador, who confesses his love to her each.

Forbes discloses his intention of his husband and former mistress and decides that she has a right to take the love which Forbes offers her. The first discloses his love to her, to- gether, Whitley Evans discovers them and accuses Peris of insubordination. Forbes commands her to choose between them, Peris refuses, and Forbes leaves her in desperation. Left alone together, Willie, maddened by jealousy, starves his wife. A newspaper reporter visits the house and obtains information which leads them to believe that Forbes is implicated in the attempted murder. Forbes is subsequently captured and tells the fact that Peris has been stabbed by his hus- band. Forbes then turns his attention to the man and tells Peris that he will take her with him, even if he has to sell his wife to go as, so are they. The divorce proceedings have been obtained, Peris marries Forbes a second time.

WORLD FILM CORP.
THE RACE (Brady—Dec. 26). The cast: Blanche Gordon (Alice Brandy); Tom Gordon, her husband (Milton Bons); Louise Freeman (June Kidge); Jack Freeman, her husband (Chester Barnett); Effie McKenzie (Doris Kynnon).

Blanche Gordon lives unhappily with her hus- band. There is jealousy on both sides. One of this fact Jack Freeman, a devilish-care man about town, likes Advent. Jack has quarreled with his wife and is on the point of an- cept of his attentions to other women. It is in a poor season that his wife, with the help of Jack, plays a cruel trick on Jack and his wife. Effie, this unhappy girl com- tends his murder, and Jack continuous to have a man and become intenable in his trouble. When he returns to New York he be come to be avenged on Freeman. Freeman, by a trick, lured Blanche Gordon to a remote place, and it was discovered by her husband, Tom Gordon, in a compromising position. The result was a quarrel between the two men and Jack Freeman is shot. Jack Freeman is arrested for the murder, and in court she swore
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that she killed Freeman in defense of her honor. It looked as though the woman would be committed to the murder, until Donnie McKenzie came forward to depose that it was he who had killed Jack Freeman by having robbed him, McKenzie, of his wife's eye.

After the trial Blanche Gordon and Tom Gordon, her husband, were reconciled, and neither of them forgot her terrible torture on 'The Road' on the trial for murder which she did not commit.

V.-L.-S.-E., INC.

WHAT HAPPENED TO FATHER (Vita-
graph)—Five Parts—Dec. 27. The cast:
Father (Frank Daniels); Mother (Bernice
Berger); Frederick and Tommy (Adele Kelly
and Anna Laughlin); Dawson, Junior (Billy
Quirk); Mortimer, bridegroom (Frank Kings-
ley); Bayne (William Scan); Gutter (John
Hollis); Uncle, William Sellery.

Worried almost to death over the increasing bill pouring in, father writes a comic opera, with the idea of producing it and becoming rich. Carlson Bayne, a young society man, offers to back it if father will use his influence with Tomony, his youngest daughter, whom Bayne wants to marry. Tommy is in love with Dawson, a young hospital intern, but to help poor father out, she agrees to marry him later. Frederick, his older daughter, is to marry Mortimer and on the day of the wedding father receives a hurried-call from Georgetown, where his play is to be given its initial pre-
sentation, and dashes off in Frederick's car, which he doesn't know how to drive. He arrives at the theater, puts a stop to Bayne's attempt to ring in his own leading lady on him, karding, and using instead and exiting in the auto, hotly pursued by the police.

The alarm now chases follows, the car crashes into a tree and father is pulled down out of the branches and jailed. Dawson learns from Bayne what has happened and Tommy jumps to the conclusion from his vague talk that father is in Masha's trap, and with a heart seared from the result of an auto accident. The young intern is in a prefect fix, as the whole family is going to the hospital to see "poor Dad." Mean-
while, father, a paramount, joyous, laughing wanderer, has escaped from jail and Dawson succeeds in sneaking away. Dawson and the hospital woman (Bernie)

PARAMOUNT.

THE REFORM CANDIDATE—(Pallas: Five
Parts; Dec. 16).—Art Hoke, the Boss (Malcolm
Abbeck); Richard Burton (Forrest Stanley);
Mary Grandell (Myrtle Stedman); Frank Grandel
(Malcolm Emery); "Looney" Jim (Charles
Ruggles); May Hoke (Mary Ruby); The Cam-
paign Manager (Howard Davies).

The mayoral campaign is turning against
Frank Grandell, who heads the "reform" ticket
which is trying to stand up against Hoke's well-
ollied political machine. In desperation the self-seeking reformer sends his lieutenants to pry into Hoke's private life in hope of unear-
thining some damaging scandal. Their curiosity aroused by the mysterious precaution of May
Hoke, the adopted daughter of the politician, they corner "Looney" Jim, a half-witted fel-
low, whose devotion the boss has won through kindness, but though they find Jim knows some-
thing he dies before they can extort the secret.
Failing in this, Grandell then offers "Boss" Hoke $10,000 outright for his support, and the wily boss, determined to crush his enemy, ac-
cepts the money and then turns around and de-

THE IMMIGRANT.—(Lasky; Five Parts; Dec.
20).—The cast: Masha, the Immigrant (Vales-
ka Revulski); Stanley, the Contractor (David
Harding (Thomas Mehanha); Olga, Masha's sister (Jane Wolf); Munning, Hard-
lang's secretary (Raymond Hattos); Walton's
Partner (Ernest Joy); Walton's Housekeeper (Gertrude Keilar).

Masha, a young Russian immigrant, on her
way to this country, is insulted by one of the
steamship officers and protected by David Hard-
ing, a young American contractor and civil
engineer, just returning from Europe. He se-
wants for her a berth in the second cabin, paying
the difference in fare out of his own pocket.
Walton, a wealthy political boss and con-
tractor, traveling first class, is captivated by
Masha's beauty.

Masha is met at the dock in New York by her
sister, Olga, and her drunken brother-in-

law, John. Having given Harding their ad-
dress, so he may call and be repaid for the
money he has advanced to Masha, Walton
learns the address, and secures from the brother-
in-law permission to have Masha enter his house
as a maid. The first night of her employment
in Walton's household he attacks her, and when
she flees to her sister, Olga, and by, and a promise of marriage and education, induces her
to return. Harding has opened his oases in the
same building with Walton's and bids against Walton for a contract for a big govern-
ment dam in Arizona. Harding is backed by
the reformers and Walton and his political ring
find bribes and chances for graft will not tempt
the young man and plan to blow up the dam
when it nears completion.

Walton takes Masha with him to Arizona
and superintended the dam's destruction. Masha and Harding have met each other several times and he has always thought her to be the wife of his adversary. By means of threats, Walton has Masha entice Harding away from the dam the night of the explosion. However, Walton's threats, tells Harding of the contemplat-
ed explosion and promises to save Masha's
life, follows him, while Walton in the moment
of his triumph, fails to realize that the flood is
undermining the house which he occupies and
in which it collapses. Masha finds Harding,
unconsciously on top of the Oastine house and
there tells him for the first time that she has
never been Walton's wife. Harding, still in
love with the girl, asks her to marry him.

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Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Arms & Imp, Rex.
Wednesday—Animated Weekly, L-KO, RKO.
Thursday—Big "U," Bison, Joker, IMP.

ANIMATED WEEKLY.
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Big "U.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Celeste Moore Master Drambler (Comedy—Drama).
Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Noor to Die (Three parts—Dr.)
Jan. 6—No release this day.

BISON.
Dec. 4—The Connecting Link (Two parts—Worship, Drama).
Dec. 11—The Lion's Ward (Three parts—Animal Drama).
Dec. 18—His Real Character (Two parts—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad, Drama).
Jan. 8—On the Outskirts of Lassie (Two parts—Animal Drama).

BROADWAY UNIVERSAL FEATURES.
Nov. 20—The Supreme Truth (Five parts—Modern Drama).
Dec. 6—The Wounded (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Natural Man (A Struggle for Existence (Five parts—Drama).
Jan. 3—Landsman's Legacy (Five parts—Drama).

JOE.
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—A Shadsaw Fall (Two parts—Human Interest—Drama).

IMP.
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Smilin' (Comedy).
Dec. 14—The Little Lady Across the Way (Two parts—Comedy).
Dec. 21—A Pair of Pants (Comedy).
Dec. 28—No release this day.
Jan. 4—A Tribute to Mother (Two parts—Drama).
Jan. 12—The Great Fool (Drama).

JOKER.
Nov. 27—Dad's A Watch Dog (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—The Opera Singer's Romance (Com).
Jan. 1—Lemondale Ali Cupid (Comedy).
Jan. 8—Those Penny Halls (Comedy).

LAEMMLE.
Dec. 12—No release this week.
Dec. 19—The Bride of the Red Lee (Two parts—Sea Drama).
Dec. 26—Water Cave (Drama).
Jan. 2—No release this day.
Jan. 9—The Great Suspect (Drama).

Dec. 29—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Miss Prudence (Modern Drama).
Jan. 9—Blind Fury (Drama).

L-KO.
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 8—Lizzie's Watery Grave (Juvenile Com.).
Dec. 15—When on the Sabbath (Two parts—Comedy—Drama).
Dec. 18—Lizzie's Shattered Dreams (Comedy).
Dec. 25—When on the Sabbath (Two parts—Comedy)
Dec. 28—The Doomed Groom (Comedy).
Jan. 2—Fromc Beauty to Billions (Two parts—Comedy).
Jan. 5—Greed and Gasoline (Comedy).
Jan. 29—A Scandal at Sea (Comedy).
Jan. 2—Panis and Petticoats (Comedy).
Jan. 9—Bride's Reformation (Two parts—Comedy).

NESTOR.
Dec. 6—Their Quiet Honeycomb (Comedy).
Dec. 13—Keeping It Dark (Comedy).
Dec. 20—The Three Affair (Comedy).
Dec. 27—Where the Heather Blooms (Two parts—Drama).
Dec. 29—Love and a Savage (Comedy).
Jan. 24—No release this day.
Jan. 31—The Samson Beard (Comedy).
Jan. 21—Some Chaperone (Comedy).
Jan. 28—Frisbee Past (Drama).
Jan. 3—Jo's Trip to the Fair (Comedy).
Jan. 7—Flivver's of Mystery (Drama).

POWERS.
Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 23—How to Make the Monkeys of the American Forest (Vaudeville Act).
Dec. 30—Uncle Sam at Work, No. 1, "Where Shall You Put His Laws and Keep His Relics" (Educational).
Jan. 6—Building Up the Health of a Nation (Educational).
Jan. 13—Carl Emmy and His Gods (Vaudeville Act).
Jan. 20—Uncle Sam at Work, No. 3, "Are We Prepared?" (Educational).

REX.
Dec. 10—The Power of Vocation (Mexican Drama).
Dec. 17—Juror Number Seven (Two parts—Mystery, Drama).
Dec. 24—No release this day.
Dec. 31—Christmas (Three parts—Drama).
Jan. 7—No release this day.
Jan. 1—Any Time (Drama).
Jan. 8—Shattered Nerves (Comedy).
Jan. 9—No release this day.

VICTOR.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 22—No release this day.
Jan. 1—The Invisible C (Three parts—Comedy—Drama).
Jan. 8—Pardonable Faults (Three parts—Com.).
Jan. 15—No release this day.
Jan. 22—The Heart of a Mermaid (Three parts—Drama).
Jan. 29—No release this day.
Jan. 6—Universal Special Feature.
Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).

UNIVERSAL SPECIAL FEATURE.
Dec. 6—The New Five Stories of Terence O'Reourke, No. 3, "The Road to Paradise" (Last Number) (Two parts—Comedy).
Dec. 13—Graft (No. 1, "Liquor and the Law" (Two parts—Comedy).
Dec. 20—Graft (No. 2, "The Tenement House and the Truth" (Two parts—Drama).
Dec. 27—Graft (No. 3, "The Traction Grab"
(Three parts—Drama).

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RELEASE DAYS.
Sunday—Reliance (2), Casino (1), Thanhouser (1), Mutual (1).
Monday—American (2), Falstaff (1), Novelties (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Reality (1).
Wednesday—Hai-lo, Centaur (3), Novelties (1).
Thursday—Centaur (2), Falstaff (1), Mutual (1).
Friday—Mustang (2), American (1), Tub (2).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.
Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec. 17—Spider Woman's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Morning Drama.
Jan. 5—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).

BEAUTY.
Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 25—Making a School (Comedy).
Dec. 29—That Country Girl (Comedy—Drama).
Dec. 27—Kidding, Kids and Kibbo (Comedy).
Jan. 3—Sitting Out of Congress (Comedy).
Jan. 4—Hilly van Deusen's Shadow (Comedy).
Jan. 9—To Be Or Not to Be (Comedy).

CARINO.
Dec. 19—Clas's Innocent Wink (Comedy).
Dec. 20—Hunting Return (Comedy).
Jan. 5—Leaving It to Reyd (Comedy).
Jan. 9—The Girl's Color Scheme (Comedy).

CENTAUR.
Dec. 22—The Mystery of Carter Brein (Three parts—Drama).
Dec. 23—The Wild Joss (Two parts—Animal Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal Drama).

CLIPPER STAR FEATURES.
Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wrath of Haddom Towers (Three parts—Pie Drama).

CUB.
Dec. 17—The Holdup (Comedy).
Dec. 25—Hearts and Soul (Comedy).
Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Title Not Yet Announced.

FALSTAFF.
Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 21—Gilly Bunch and the Bandit (Comedy).
Dec. 29—When William's Whiskers Worked (Comedy).
Dec. 23—Toddy Tom and Trouble (Comedy).
Dec. 30—Uncle Deed, Uncle (Comedy).
Jan. 3—The Optimistic Oriental (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).

GAUMONT.
Dec. 11—See America First, No. 14, Pittsburgh, Pa., (Scenic).
Dec. 12—Keep Up With the Jonees (Cartoon—Comedy).
Dec. 21—See America First, No. 15, Lexington, Ky. (Scenic).

KEEPING UP WITH THE JONEES.
Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
Jan. 4—See America First, No. 17, "Chicago Industrials" (Scenic).

(Mutual Releases continued on page 2400.)
NOTHING SUCCCEEDS LIKE SUCCESS

Phunphilms
Produced by Rolin

Released Weekly by Pathe Exchange, Inc.

Direction of Hal Roach

LEADS

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tr>
<td>Luke</td>
<td>Harold</td>
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<tr>
<td>Snub</td>
<td>Harry</td>
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<tr>
<td>Mazle</td>
<td>Gene</td>
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<tr>
<td>Ethel</td>
<td>Bebe</td>
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</tbody>
</table>

Rolin Film Company, Los Angeles

D. Whiting, Gen. Mgr.

A REGULAR STAMPEDE FOR STATE RIGHTS MEN!


Have You Booked Me?

Produced by the Reel Play Corporation at Idaho Falls

In Six Magnificent Sensational Acts

Act Now - Book Quick

State Rights Buyers - A Few States Still Open

A Golden Harvest for the Exhibitors!
List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

Pathé Exchange, Inc.

Release Days.
Monday—Pathé Phonofilms Photo-color Globe.
Wednesday—Pathes News Pathecolor.
Thursday—Pathes News Starlight.

BALBOA.
Dec. 18—The Red Circle (No. 1—Two parts—
Drama).
Dec. 25—The Red Circle (No. 2— "Pity the Poor—Two parts—
Drama).
Jan. 1—The Red Circle (No. 3— "Twenty 
Drama).
Jan. 8—The Red Circle (No. 4—Two parts—
Drama).

GLOBE.
Dec. 27—Where the Trees Are Stout (See Drama).
Jan. 3—Quaint Dances of Japan (Dances).
Dec. 8—The Little Toy (Drama).
Dec. 15—The House of Pear (Five parts—Dr.
Dec. 19—The Great Will (Five parts—Drama).
Dec. 21—Beloved Vagabond (Six parts—Drama)
(Comedy).
Dec. 24—The Great Game (Five parts—Drama)
(Comedy).
Dec. 31—Excuse Me (Five parts—Drama).

PANAMA FILMS.
Nov. 25—Neiled in the Navy, No. 13, "White
Drama)." 
Nov. 28—Neiled in the Navy, No. 14, "The Great 
Drama)."
Dec. 2—Neiled in the Navy, No. 15, "Two
parts—Drama.

PATHE.
11— "A Sunny Day!"—Two 
parts—Drama.
12— "Two
parts—Drama.
Dec. 24—Life of Our Saviour (Seven 
parts
Drama)." (Comedy).
Dec. 27—New Adventures of Wallingford, No. 
13— "Two
parts—Drama.
Dec. 31—Col. Heza Lin, Nature Faker (Car-
toon—Comedy).
Jan. 5—New Adventures of Wallingford (No. 
14—Two parts—Comedy.

PATHE NEWS.
Dec. 11—Number 90, 1915 (No.
Dec. 12—Number 100, 1915 (Topical).
Dec. 18—Number 101, 1915 (Topical).
Dec. 22—No. 102, 1915 (Topical).
Dec. 25—No. 103, 1915 (Topical).

Dec. 22—Animal Movements Analyzed (Educa-
tion—Science).
Dec. 27—California's Rocky Shores (See Amer-
ica).
Dec. 3—Ohio Unchanging (Triumph—Colorado—
Science).
Dec. 8—Phosphores.
Dec. 8—A Foolie at a Tea Party (Comedy).
Dec. 11—Rasai, Ryhmes, Roshnooks (Com.)
Dec. 15—The Board-Bill Diggers (Comedy).
Dec. 17—Chasing 'Em Out in the Ginn (Com.
Dec. 25—Ach! Scoundrels (Comedy).

VICTORY.
Dec. 23—The War God's Deceit (Three parts—
Drama).

FOX FILM CORPORATION.
Nov. 15—A Woman's Past (Five parts—Dr.
Nov. 22—The Broken Law (Five parts—Dr.
Nov. 29—The Gallery (Five parts—Dr.
Dec. 5—The Unfaithful Wife (Five parts—
Dec. 12—Her Mother's Secret (Five parts—Dr.
Dec. 19—A Soldier's Fate (Five parts—
Dec. 26— Destruction (Five parts—Dr.

HANOVER FILM COMPANY.
December—Marvelous Maestra (Drama).

IVAN FILM PRODUCTIONS, INC.
Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.
Dec. 13—The House of Tears (Rollo—Five
parts—Drama).
Dec. 20—Remember Me (Rollo—Five
parts—Drama).
Dec. 27—Black Pear (Rollo—Five
parts—Drama).

PARAMOUNT PICTURES CORPORATION.
Dec. 13—The Cheat (Lasky—Five parts—
Drama).
Dec. 15—The Return Candidate (Palis—Five
parts—Drama).
Dec. 20—The Immigrant (Lasky—Five
parts—Drama).
Dec. 23—The Old Homestead (Famous
Players—Drama).
Dec. 27—Lydia Gilmore (Famous Players—Five
parts—Drama).
Dec. 30—Nearly a King (Famous
Players—Five parts—Comedy).
Jan. 3—The Forbidden (Famous
Players—Five parts—Drama).
Jan. 6—Tempo (Lasky—Five parts
Drama).

RAVER FILM CORPORATION.
November—The Other Girl (Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.
Dec. 15—The World of Today (Six parts—Dr.
Dec. 20—The Buttercup and the Lady (Five
parts—Drama).

SUPREME FILM CO.
Jan. 1—The Cow Fumher (Six parts—Drama).

THE ADRIATIC FILM CO.
Nov.—Fatherland of Italy (Four parts—Dr.

TRIANGLE FILM CORPORATION.
Releases for week Dec. 19:
The Winged Idol (Kay—Five parts—
Drama).
Patty and the Broadway Stars (Keystone—
Five parts—Drama).
Jordan is a Hard Road (Fris—Arts—Dr.
(Comedy).

Dec. 26—The Edge of the Abyss (Kay—Five
parts—Drama).—

Dec. 27—The Penitenti's Fine Arts—Five
parts—Drama).—

Dec. 28—A Submarine Pirate (Keystone—Four
parts—Comedy).—

Dec. 29—The Hunt (Keystone—Two
parts—Comedy).—

WORLD FILM CORPORATION.
Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Over Night (Eady—Drama)
Dec. 27—The Race (Eady—Drama).

V-L-S-R, INC.
Dec. 13—I'm Glad My Boy Grew Up to be a 
Soldier (Self—Five parts—Dr.
Dec. 13—The Price for Vf (Vitagraph—
Five parts—Drama).
Dec. 20—the Great Divide (Lubin—Five
parts—Drama).
Dec. 20—A Daughter of the City (Eeseny—
Five parts—Drama).
Jan. 7—What Happens to the Father (Vitagraph
Five parts—Drama).
Jan. 13—The Misleading Lady (Eeseny—Six
parts—Drama).
Jan. 21—Two Art the Man (Vitagraph—Six
parts—Drama).

KLEINE—EDISON FEATURE SERVICE.
Dec. 1—The Danger Signal (Kleine—Five
parts—Drama).
Dec. 8—The Deceitful Angel (Edison—Five
parts—Drama).
Dec. 15—Bonfire (Kleine—Five parts—
Drama).

Associated Film Sales Corp.

Releases for week of Dec. 9:
A Slave Meshon (Santa Barbara—Two
parts—Drama).
Cleansing Waters (Ramona—Two parts—
Drama).
When a Man is Married (Alhambra—Two
parts—Drama).
The Rider of the Plains (Empire—Two
parts—Drama).
The Mishap (Atlas—Comedy).
It's Captures in the Desert (Comedy—
Comedy).
His MiddleName was Trouble (Banser—
A Silk Stealing Romance (Deer—Comedy).

Releases for week of Dec. 16:
The Story of Gertie (Com.)—Two
parts—Drama).
Your Own Business (Ramona—Two parts—
Drama).
The Sport of Santa Barbara (Two parts—
Drama).
The Man in Film (Alhambra—Two parts—
Drama).
Like a Stop (Ferdal—Comedy).
Golfe—Golde—Gone (Aila—Comedy).
The Spoilers (Banner—Comedy).
The Drums (Banser—Comedy).
Dec. 19—Sealed Lips (Drama).
Dec. 20—Sealed Lips (Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.
Dec.—The Warring Millions (Drama).
B. S. MOSS MOTION PICTURE CORPORATION.
Jan.—The Tumblers (Comedy—Drama).

CORT FILM CORPORATION.
Dec.—Whirlwind (Drama—Drama).
DOWNTOWN FILM COMPANY.
Dec.—Joseph and His Brethren (Six parts—
Drama).

EQUITABLE FILM CORPORATION.
Dec.—Sealed Lips (Drama).
Dec.—Sealed Lips (Drama).
Dec.—Creeping Tides (Drama).
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The mechanism is as carefully and scientifically constructed as the movement of a standard watch.

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1423 McCormick Bldg.
CHICAGO
List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

General Film Company

RELEASE DAYS.
Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Lubin, Mina, Selig.
Friday—Edison, Essanay, Kalem, Vit., Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

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Single or
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Addressing Multigraphing Printing Typewriting

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Part 2 1.80
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Two volumes now in preparation: Price per volume (containing 10 numbers): small orchestra, $3.20; full orchestra, $4.40. Each number separately, 60c small; 80c full.

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Please Read Page No. 2445

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"Mrs. Black in Black" (May Irwin)
"One of Our Girls" (Brol Daven)

Collaborator on
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"The Eagle's Mate" (Mary Pickford)
"The Miracle of Morn" (Marie Doro)
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There Are Some Particularly Interesting Facts on Page 2445

KNOWLEDGE BRINGS SUCCESS

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THE MOVING PICTURE WORLD

December 25, 1915

SACRAMENTO: Eleven More Songs by the Vitaphone Band, Room 226, California Bldg., Douglas Block, C. F. Partch, manager.

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Selwynne, Screeners’ Signal Sees Screen Shows Smallest Shaft.

Adventures of J. Rufus Wallingford. — 1209.

Rude ‘em Cowboy. That’s How.

Rosemary (Metro-Quality).

Rothapel Goes on Tour.

School of the War Tax.

School for Theater Managers.

Screen Club’s Annual Ball.

Screening Room. (Equitable).

Screen Not a Puppet, That’s Right.

School Panorama (Photograph).

Seasons for Metro Pictures.

Scenic Vistas (Life Film-Equitable).

Tales Turned, the (Metro-Rolette).

Taint, the (Lubin).

Ten on Tuesday.

Three Usurious Women.

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Toll E. E. Ike, Inc. — 1211.

Tragic Three." (B. S. Moss).

Tribal Strife. — 1212.

Trench Warfare. — 1213.

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son) .................. 1732

Green Cloth, The (Five parts), Oct. 20 (Kleine) ...... 1030

Magic Skin, The (Six parts), Oct. 13 (Edi-
son) .................. 992

Politicians, The (Five parts), Nov. 17 (Kleine) .... 1560

Sentimental Lady, The (Five parts), Nov. 3 (Kleine) ...... 1032

Vanity Fair (Seven parts), Oct. 6 (Edison) ........ 992

Metro Pictures Corp.

Barbara Fritchie (Five parts), Nov. 29 (Popular Plays and Players) ...... 1590
Black Bear (Five parts), Dec. 27 (Rolfe) ........ 1250

Emmy of "Stork's Nest" (Five parts), Oct. 11 (Columbia) ........ 342

Final Judgment (Five parts), Oct. 18 (Rolfe) .......... 340

House of Tears, The (Five parts), Dec. 13 (Rolfe) .......... 1012

My Madonna (Five parts), Oct. 25 (Popular Plays and Players) ........ 992

One Million Dollars (Five parts), Nov. 22 (Rolfe) ........ 1210

Pennington's Choice (Five parts), Nov. 8 (Quality) ........ 1032

Rosemary (Five parts), Dec. 20 (Quality) ........ 2002

Song of the Wage Slave, The (Five parts), Oct. 4 (Rolfe and Players) ........ 152

Tables Turned (Five parts), Nov. 1 (Rolfe) .......... 814

What Will People Say (Five parts), Jan. 3 (Popular Plays and Players) .... 2452

Worship, The (Five parts), Nov. 13 (Rolfe) ........ 1002

Yellow Streak, A (Five parts), Dec. 6 (Columbia) ........ 1012

North American Film Corp.

American Earl, An (Nov. 20 of the "Diamond from the Sky")—Two parts, Nov. 22 (American) .......... 1910

Deal with Destiny, A (No. 29 of "The Diamond from the Sky")—Two parts, Nov. 15 (American) .......... 1034

Diamond from the Sky, The (No. 21, "The Lion's Bride")—Two parts, Nov. 22 (American) ........ 152

Diamond from the Sky, The (No. 19, "The Rose in the Dust")—Two parts, Sept. 27 (American) .......... 822


Diamond from the Sky, The (No. 24, "The Mad Millionaire")—Two parts, Oct. 11 (American) .......... 1380

Diamond from the Sky, The (No. 25, "A Midnight Intruder")—Two parts, Nov. 8 (American) .......... 1380

Diamond from the Sky, The (No. 26, "A Deal with Destiny")—Two parts, Nov. 15 (American) ...... 1910

House of Cards, A (No. 25 of "The Diamond from the Sky")—Two parts, Oct. 25 (American) ...... 1210

Tiger's Bride, The (No. 21 of "The Diamond from the Sky")—Two parts, Sept. 20 (American) .......... 1210

Mad Millionaire, The (No. 24 of "The Diamond from the Sky")—Two parts, Oct. 18 (American) .......... 1380

Midnight Intruder, A (No. 26 of "The Diamond from the Sky")—Two parts, Nov. 8 (American) .......... 1380

Own Mine People (No. 27 of "The Diamond from the Sky")—Two parts, Oct. 18 (American) .......... 1380

Rose in the Dust, The (No. 22 of "The Diamond from the Sky")—Two parts, Sept. 27 (American) ...... 522

Paramount Pictures Corp.

Armstrong's Wife (Five parts), Nov. 18 (Lasky) .......... 1730

Bella Donna (Five parts), Nov. 15 (Famous Players) ........ 1779

Blackbeard (Five parts), Oct. 14 (Lasky) ........ 888

Carmen (Five parts), Nov. 1 (Lasky) ........ 1206

Cheat, The (Five parts), Dec. 13 (Lasky) ........ 2290

Chumuck, Faddo, of the Mississippi, The (Two parts), Nov. 22 (Lasky) .......... 888

Chumuck, Lady, The (Five parts), Oct. 21 (Lasky) ........ 1034

Fatal Card, The (Five parts), Sept. 30 (Famous Players) ........ 688

Immigrant, The (Five parts), Dec. 20 (Lasky) .......... 888

Jane (Five parts), Dec. 6 (Morooco) .......... 1782
December 25, 1915

THE MOVING PICTURE WORLD

Pathe Exchange, Inc.

A

Adventures of a Moped, The (Four parts), Nov. 2 (Pathecolor), No. 27 (Balboa), Nov. 5 (Pathecolor), Nov. 8 (Pathecolor)

B

Backed by the U. S. N. (No. 12 of "Neal of the Navy")—Two parts, Nov. 10 (Panama)

C

Carron of Death, The (No. 6 of "Neal of the Navy")—Two parts, Oct. 7 (Panama)

D

Deep Dying Duds, 11 (2 parts) (Victory)

E

Eleventh Hour, The (Three parts), Oct. 27 (Victory)

F

Patty's Fatal Fun, Oct. 23 (Starlight)...

G

Gehlhorn, The, Rustic Venice—Picturesque Holland, Oct. 18 (Phenalco)...

H

His Conquered Self (Three parts), Nov. 15 (Pathe), Oct. 10 (Hot Heads and Cold Feet, Oct. 4 (Starlight)...

I

Intimate Study of Birds, An (No. 9), Oct. 11 (Pathe)...

J

John Glyde's Honor (Five parts, 15 (Gold Rooster Play)...

K

King's Game, The (Five parts, Dec. 24 (Gold Rooster Play...

L

Lilac Splash, The (No. 5 of "The New Adventures of J. Rufus Wallingford")—Two parts, Nov. 1 (Pathe)

M

Mary's Lamb (Five parts, Nov. 19 (Gold Rooster Play)...

N

Neal of the Navy, No. 4, "The Tattered Patchwork" (Two parts), Sept. 23 (Panama)...

O

Neal of the Navy, No. 10, "The Past" (Two parts), Sept. 30 (Panama)...

P

Patty's Fatal Fun, Oct. 23 (Starlight)...

Q

Quever, The, 11 (2 parts) (Victory)

R

Ragtime Snap Shots, Dec. 1 (Phenalco)...

S

Simon, the Jester (Five parts), Sept. 24 (Gold Rooster Play)...

T

Tattered Patchwork, The (No. 4 of "Neal of the Navy")—Two parts, Sept. 23 (Panama)...

U

Unknown, The (Five parts, Dec. 9 (Lasky)...

V

Vanderbilt's Playmates (Three parts), Nov. 11 (Famous Players)

W

White Pearl, The, Oct. 11 (Famous Players)

Y

Yankee Girl, The (Five parts, Oct. 25 (Morocco)...

Z

Zaza (Five parts), Oct. 4 (Famous Players)...

Pathe Exchange, Inc.
Triangle Film Corp.

A

Aloha Oe, Dec. 12 (Kay-Bee) .......... 1910
B
Best of Enemies, The, Dec. 5 (Keystone) .... 1730
C
Coward, The, Nov. 15 (Fine Arts) ....... 802
Crooked to the End, Dec. 19 (Keystone) .... 2688
D
Disciple, The, Nov. 21 (Kay-Bee) ....... 1208
Double Trouble, Dec. 5 (Keystone) ....... 1730
E
Edge of the Abyss (Five parts), Dec. 28 (Kay Bee) ....... 2452
F
Fatty and the Broadway Stars (Two parts), Dec. 19 (Keystone) ....... 2262
Favorite Fool, A (Two parts), Nov. 11 (Keystone) ....... 804
Fickle Fatty’s Fall, Oct. (Keystone) ....... 1020
G
Game Old Knight, A, Nov. 21 (Keystone) ....... 1208
Golden Claw, The, Dec. 5 (Kay-Bee) ....... 1730
Great Vacuum Rockbery, The, Dec. 12 (Keystone) ....... 1910
H
Her Painted Hero (Two parts), Nov. 21 (Keystone) ....... 804
His Father’s Footsteps, Oct. (Keystone) ....... 1910
Hub’s Triumph, The, Dec. 6 (Keystone) ....... 2452
I
Iron Strain, The (Five parts), Oct. 27 (Kay-Bee) ....... 340
J
Janitor’s Wife’s Temptation, Dec. 5 (Keystone) ....... 1730
Jordan in a Hard Road, Dec. 19 (Fine Arts) ....... 2000
L
Lamb, The (Five parts), Oct. 27 (Fine Arts) ....... 340
Lily and the Rose, The, Dec. 12 (Fine Arts) ....... 1907
M
Martyrs of the Alamo, Nov. 1 (Fine Arts) ....... 804
Matrimony, Nov. 28 (Kay-Bee) ....... 1382
My Valet (Four parts), Oct. 27 (Keystone) ....... 340
O
Old Heidelberg, Oct. (Fine Arts) ....... 1730
P
Penitents, The (Five parts), Fine Arts) ....... 2450
Saile Lodoma, The, Nov. 21 (Fine Arts) ....... 1208
Sable Ordi, The, Nov. 12 (Keystone) ....... 1208
Submarine Pirate, Dec. 26 (Keystone) ....... 2058
Village Scandal, Dec. 12 (Keystone) ....... 2688
W
Winged Idol, The, Dec. 19 (Kay-Bee) ....... 2988

V-L-S-E Inc.

A
Alister Case, The (Five parts), Dec. 6 (Es-sansay) ....... 1912
Black Sheep (Five parts), Oct. 18 (Selig) ....... 1035
C
Caveman, The (Five parts), Nov. 29 (Vita- graph) ....... 1526
Circumstantial, The (Five parts), Sept. 29 (Selig) ....... 622
Crimson Wing, The, Nov. 1 (Es-sanvasay) ....... x 1208
D
Daughter of the City, A (Five parts), Dec. 2 (Es-sanvasay) ....... 2262
Dust of Egypt, The, Oct. 4 (Vitagraph) ....... 522
H
Heights of Hazard, The (Five parts), Nov. 15 (Vitagraph) ....... 1208
I
I’m Glad My Boy Grew Up to be a Soldier (Four parts), Dec. 13 (Selig) ....... 2000
In the Palace of the King (Six parts), Oct. 11 (Es-sanvasay) ....... 688
J
Man Who Couldn’t Beat God, The (Five parts), Oct. 18 (Vitagraph) ....... 690
N
Nation’s Peril, The (Five parts), Nov. 22 (Lubin) ....... 1526
Playing Dead (Five parts), Sept. 20 (Vita- graph) ....... 154
Price for a Party, Dec. (Vitagraph) ....... 2200
R
Raven, The (Six parts), Nov. 8 (Es-sanvasay) ....... 1382
Right, The (Five parts), Oct. 22 (Lubin) ....... 1036
S
Sweet Alyssum (Five parts), Nov. 15 (Sea- g) ....... 1526
T
Turn of the Road, The (Five parts), Nov. 1 (Vitagraph) ....... 1208

World Film Corp.

A
Better Woman, The (Five parts), Nov. 1 (Triumph) ....... 1032
Bludgen, The (Six parts), Dec. 6 (Eshu- stone) ....... 672
Blue Grass, Oct. 11 (Equitable) ....... 650
Body and Soul, Nov. 1 (Vitagraph) ....... 1036
Bought, Nov. 1 (Shubert) ....... 1036
Butterfly on the Wheel, A, Nov. 15 (Shu- bert) ....... 1792
C
Camille, Jan. 3 (Shubert) ....... 2262
Courage, The, Nov. 15 (Equitable–Triumph) ....... 1032
D
Daughter of the Sea, A (Five parts), Nov. 22 (Equitable) ....... 1520
Dowery, Oct. 25 (Equitable–Triumph) ....... 1002
F
Family Cupboard, The (Five parts), Oct. ....... 866
Flash of an Emerald, The, Sept. 27 (Shu- bert) ....... 342
G
Gray Mask, The, Dec. 27 (Shubert) ....... 1919
Greater Love, The, Oct. (Equitable) ....... 1032
H
Heart of the Blue Ridge, The, Oct. 18 (Shu- bert) ....... 1034
Heart of Men, Nov. 7 (Shubert) ....... 1792
L
Labyrinth, The (Five parts), Dec. 13 (Equitable) ....... 2294
Little Church Around the corner, The (Five parts), Jan. 3 (Shubert) ....... 1036
Little Madame, The, Sept. 27 (Shu- bert) ....... 1919
Lure of Woman, The, Oct. 5 (Armstrong) ....... 1034
M
Master of the House, The, Sept. 27 (Equi- table–Triumph) ....... 690
Not Guilty (Five parts), Nov. 29 (Equi- table) ....... 1190
O
Over Night, Dec. 20 (Shubert) ....... 2262
P
Price, The, Oct. 4 (Equitable–Triumph) ....... 700
R
Rack, The, Dec. 27 (Brady) ....... 2422
Salvation Bell, Oct. 24 (Calif. M. P. Corp.) ....... 022
Sealed Lips (Five parts), Dec. 20 (Equi- table) ....... 2865
Should a Woman Forgive? Nov. 8 (Equi- table) ....... 2865
Siren’s Song, The, Dec. 13 (Shubert) ....... 2262

Miscellaneous

A
Alone in London, Oct. (Ideal) ....... 1910
Antique Dealer, The (Five parts), Nov. (Premo) ....... 1190
Blacksmellers, The, Nov. (Terriess) ....... 1500
Blindness of Devotion, The (Five parts), Nov. 15 (Fox) ....... 1190
C
Carmen (Six parts), Nov. 1 (Fox) ....... 1192
Crescend Truth, The (Ivan Film Production, Inc.) ....... 1500
Corsican, The, Nov. (Shubert) ....... 1190
Family Stain, The, Oct. 15 (Fox) ....... 1192
Fatherland of Italy (Four parts), Nov. (Adriatic Film Co.) ....... 1500
Plume of Passion (Five parts), Oct. (Pic- ture Playhouse) ....... 866
Florenc Nightingale, Founder of the Red Cross, Oct. (Ideal) ....... 1910
For Her Son (Four parts), Nov. (Great Northern) ....... 1190
Grandee’s Ring, The (Five parts), Dec. (Picture Playhouse) ....... 1192
How Molly Malone Made Good (Six parts), Oct. (Keeles Features—Photo Dramas) ....... 1192
Life Without Soul, Nov. (Ocean) ....... 1190
Little Gypsy, The, Oct. 11 (Fox) ....... 1190
Model Frame Up, A, Oct. (Magnet) ....... 1190
Other Girl, The, Nov. (Raver) ....... 1190
Papa’s Wife (Two parts), Oct. (Picture Playhouse) ....... 866
Pearl of the Antilles, The, Oct. (Picture Playhouse) ....... 1190
Regeneration, The, Oct. (Fox) ....... 1192
Right of the Hat, Oct. (Arrow) ....... 1190
Russian Battlefield (Four parts), Nov. (In- dian Film Co.) ....... 1190
Salamander, The, Dec. (B. S. Moss) ....... 2540
Sin, Oct. 4 (Fox) ....... 2262
Soul of Broadway, The (Five parts) ....... 1190
T
Thou Shall Not Kill (Five parts), Dec. 13 (Circle Film Corp.) ....... 1912
Tribune Animated Weekly No. 16, 1915, Sept. 10 (Industrial M. P. Co.) ....... 342
Tribune Animated Weekly No. 17, 1915, Sept. 27 (Industrial M. P. Co.) ....... 302
Tribune Animated Weekly No. 18, 1915, Oct. 4 (Industrial M. P. Co.) ....... 1208
Tribune Animated No. 19, 1915, Oct. 11 (Industrial M. P. Co.) ....... 1036
V
Victory of Virtue (Five parts), Dec. (Ex- clusive) ....... 1200
Whirl of Life, The (Six parts), Oct. (Cort. Film Corp.) ....... 1190
Woman of the World, The, A, Nov. (Terriess) ....... 1190
Woman’s Honor, Oct. (Great Northern) ....... 1910
Wonderful Adventure, A, Oct. (Reliable Feature Film Co.) ....... 1200
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