The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

Why Exhibitors Fail
A Compliment to Simpler

In speaking of our factory recently, a new employee remarked:

"Why, They Have No Repair Department!"

No better testimonial could be desired; and it is true.

Repairs are almost unknown.

Ft. Worth, Tex., Sept. 30, 1913.

Gentlemen,—My machines are in fine condition, having been run for three years with practically no repairs.

Yours very truly,

C. M. FOX.

WHAT ABOUT YOUR UPKEEP?

It isn't the initial cost, but the maintenance expense that counts. Precision projection, solidity and great durability are features of

Simplex

The Peerless Projector

used in over 90 per cent of the film studios. Catalogue B gives full details.

Made and guaranteed by

PRECISION MACHINE CO., 317 EAST 34th STREET, NEW YORK

AMERICAN-ECLAIR

A MAN IS JUDGED BY THE COMPANY HE KEEPS

AND

AN EXHIBITOR IS JUDGED BY THE FILMS HE SHOWS

The Exhibitor Showing His Audience

Eclair Pictures Puts Them in Good Company, Because Eclair Pictures Are

Clean, Wholesome, Interesting, Instructive and Photographically Perfect

Is Your Audience in Good Company?

225 W. 42nd St., New York City.
Advertising Makes the Little Fellow BIG and the Big Fellow BIGGER

It doesn't make any difference how big or how little your theater is now, it will be bigger and better if you exhibit MUTUAL Movies, because we are spending thousands of dollars to make millions of people want to see

MUTUAL Movies

Get your share of the trade we create for you, and you will be that much better off.

We follow up our national and local newspaper advertising with a complete outfit for use in your own theater, so that people passing by will know that you can give them the advertised line of motion pictures.

If you want to get the money that MUTUAL Movies will get for someone in your town, get the nearest Mutual exchange to tell you all about it today.

MUTUAL FILM CORPORATION
Branches in 49 Cities New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
SAFETY

Just Released

The Third Degree

Chas. Klein's drama founded on the inside workings of a great police department. This play ran a whole season in a Broadway playhouse in New York, and did a record business in first class theatres in every big city in America. The story is thrilling and intense, while its appeal is so broad and general that it hits all classes—young and old, high-brow and low-brow—of picture fans. It is in five reels, and is a fine example of Lubin's justly famous photographic production.

To Be Released in January

Thor, Lord of the Jungle

A three-reel story of love and adventure in the African Jungle. The astounding wild animal working in this Selig masterpiece will cause a sensation and arouse an enthusiasm that will be appreciated in the box office for weeks after this film is shown.

The Battle of Shiloh

A Lubin four-reel picture drama of war and sacrifice, superbly executed. A thrill and a throb in every scene. Made on the ground and in the original settings of Generals Grant and Johnston's awful conflict. A feature of intense interest, inspiring and instructive.

Write or wire for bookings to your nearest exchange or

General Film Company (Inc.)
SPECIAL FEATURE DEPARTMENT
71 West 23rd Street  New York
DANGER

Booking a bad "big" feature means a great deal more to you than disappointing an audience. It means KILLING OFF THE MOTION PICTURE FANS.

A long feature is your whole show. If it is dull and stupid your patrons lose their enthusiasm for all motion picture entertainment. That is the danger of the horde of clap-trap "big features" with which the market is flooded today. And it is a real danger to you and to the film industry in general.

To steer clear you have simply to make use of the same reasoning that is followed by all successful merchants. If the demand for a certain article is so big that a merchant must lay in a heavy stock, he buys that stock from a manufacturer who has a reputation in the trade. He knows that if he does not meet the demand with reliable merchandise the demand will stop, and his money will be sunk in a stock that can't be sold. The same rule applies to everyone who must ask for public support.

In your line remember that a big feature is the highest development of the motion picture art. Its making requires all the skill of proven experts working with studios and equipment that have been developed to a point of perfection by long experience and costly experiments.

It would be fatal folly for the General Film Company to offer a big feature that would not be a credit to its unmatched reputation—excellent and reliable. You cannot afford to show any other kind of features in your house. There is no danger in honest merchandise.

General Film Company (Inc.)
200 Fifth Avenue New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
"Our show has a reputation all over this section of the country" said an enthusiastic operator whose machine is equipped with

**Bausch and Lomb**

**Projection Lenses**

Recognized by enterprising showmen everywhere as the perfect lens equipment.

Bausch & Lomb objectives and condensers insure the faithful reproduction of the artist's every movement in screen images that are brilliantly clear, sharply defined and absolutely true to life.

The Edison and Nicholas Power Machines are regularly equipped with our lenses. They can be procured also through any film exchange.

*Write for our interesting free booklet. It contains much of interest and value to owners and operators.*

---

**Film Quality**

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

**EASTMAN KODAK COMPANY,**

**ROCHESTER, N. Y.**

---

**FEATURES THAT ARE FROM THE HOUSE OF FEATURES**

**DAVID COPPERFIELD** - - - 7 Parts
Charles Dickens' great masterpiece.

**KISSING CUP** - - - - 4 Parts
The great Racing Drama.

**THE MIRACLE** - - - - 4 Parts
The photoplay that has made a record in all Europe.

**ARIZONA** - - - - - 6 Parts
An All Star feature with Cyril Scott and Gail Kane.

**GRANDMOTHER'S LAMP** - - - 3 Parts
A story of love and war.

**HARPER MYSTERY—WITH FLORENCE TURNER** - - 3 Parts
A great detective story.

**AFTER MANY YEARS** - - - 3 Parts
A sea drama.

**HOUNDS OF THE UNDERWORLD** - 3 Parts
The picture all newspapers write about.

**SHIPWRECKED IN ICEBERGS** - 3 Parts
The picture that all critics pronounced as the best.

*And Many Other Features. Write for Our List with Heralds.*

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**THEATRE FILM COMPANY, Inc.**

**71 WEST 23rd STREET**

Telephone, 6120 Gramercy **NEW YORK**

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*In writing to advertisers please mention "THE MOTION PICTURE NEWS"*
Another Pronounced Hit!

The consensus of opinion of the press, after a private showing, is well embodied in George DuBois Proctor’s review on page 27 of this issue—READ IT.

America’s Foremost Portrayer of Western Characters

DUSTIN FARNUM

In RICHARD HARDING DAVIS’

Stirring Story of Adventure and Revolution

“Soldiers of Fortune”

In Six Big Parts

Produced in Cuba under the personal direction of

AUGUSTUS THOMAS

With the aid and co-operation of the CUBAN ARMY and the U. S. NAVY

Book it of our distributors—they blanket the United States

HARRY RAPER
President

ALL STAR FEATURE CORPORATION

220 West 42nd Street

AUGUSTUS THOMAS
Director General

New York
SEE AMERICANS FIRST
DESTINIES FULFILLED

Three Part Feature
Sydney Ayres
and
Vivian Rich
Supported by an
Able Cast

One, Three and
Six Sheet
Lithos
Photographs
Slides
and
Heralds


Release, Monday, January 12th, 1914

UNTO THE WEAK
A powerful sociological drama of moral regeneration. One and Three Sheet Lithos.

Release, Saturday, January 17th, 1914

AMERICAN FILM MANUFACTURING CO., Chicago
The Approved Motiograph

The Most Substantial Moving Picture Machine Made
Scientifically Designed
Everlasting

This Means to YOU:
1. Much Brighter Pictures.
2. A Flickerless Picture and as Steady as a Rock.
3. No Trips to the Repair Shop.
4. Ready at all Times to Produce the Goods.
5. An Everlasting Feeling by Your Audience to See the MOTIOGRAPH Projection.
6. Your Seats are Always Full.
7. A Handsome Yearly Profit.

MADE ONLY BY
THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
568 West Randolph Street, Chicago, Ill.

Mr. Exhibitor:

The Balboa Amusement Producing Company will shortly release a number of exclusive high class comedy and dramatic films which will be a revelation to the public. When you see Balboa films you will see the best films on the market today. For further details regarding prices, state rights, etc., address.

THE BALBOA AMUSEMENT PRODUCING COMPANY
H. M. Horkheimer, President and General Manager
STUDIOS: Long Beach, Cal. GENERAL OFFICES: 806 Security Building, Los Angeles, Cal.
Lobby Display Frames

Mission Oak Frame with Easel with Fifteen Openings and Glass Front, Like Cut No. 1. 
Price $7.50

Folding Oak Frames, Folds in Three Parts; Mission or Mahogany Finish, with Easel Leg. 
Price $7.50

Also a Smaller Frame Like Cut No. 2. 
Price $6.50

Boxed Ready for Shipping

Photographs of Features

Another detail of the advertising helps we offer exhibitors, and a popular one, too. Striking photographs, 8 x 10 inches in size, of principal scenes from the film, for practically all multiple-reel features. They are great business-getters, because they show actual scenes in the picture.

Set of eleven, with title cards, $2.00

General Film Company, Inc.
Poster Department
(Formerly Photoplay Advertising & Specialty Co.)
71 W. 23rd Street and 140 Fourth Ave., New York
121 Fourth Avenue, Pittsburgh, Pa.
1022 Superior Avenue, Cleveland, Ohio
7th and Walnut Streets, Cincinnati, Ohio
Equity Bldg., Detroit, Mich.
218 Commercial Street, Boston, Mass.
322 Pearl Street, Buffalo, N. Y.
737 Broadway, Albany, N. Y.
921 Walnut Street, Kansas City, Mo.
3610 Olive Street, St. Louis, Mo.

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
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MOVING PICTURE STUDIO TO RENT BY DAY OR WEEK
WITHIN FIVE MINUTES OF TIMES SQUARE

Complete lighting facilities for any production. Cooper-Hewitt and arc lights
Large enough to accommodate big sets
Twelve nicely heated dressing rooms
Special scenery constructed. Adequate space for building and painting

Reserve your date now
Box 64, MOTION PICTURE NEWS
220 West 42nd Street, NEW YORK, N. Y.

Start the New Year with
WARNER'S FEATURES
and keep it up through 1914

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
NORMA PHILLIPS
“Our Mutual Girl”
"Free" Advertising

This is a big subject to tackle in small space. Volumes have been written "pro" and "con" on the subject.

It is also looked upon as a dangerous subject for a publisher to come right out and talk about in meeting.

But it strikes me as so simple a question that it can be dismissed in a few words—and so fair a matter that it need not be hedged about.

By "free" advertising, of course, is meant "reading notices," "press agents' matter" etc.—which most advertisers are so anxious to have run either with or without display (and paid for) advertising and which most publishers rage and gnash teeth over.

The writer feels that he can speak—at least conscientiously—on the subject, for the reason that at various times he has been an editor, advertising manager and publicity agent—certainly a triangle in which each line digs at the other, and would curse if it could.

After all is said and done—and a great deal has been said and done re this controversy—the whole great matter settles down to these two points:

First, if any "reading notice" has real news value—if it is of genuine interest, and value to the reader—it will find its way into print just so surely as there are editors and publishers in the land worthy of their titles. It will be printed with or without advertising display, with or without any pay—for its own sake alone.

Second, if the reading notice has no news value, if it can't stand on its own legs and is just plain "dope"—then the printing of it is of no consequence to anyone. It is not "free" advertising for anyone; it is just worthless advertising.

Isn't this true? and doesn't it settle the question?

The position held by the Motion Picture News is this: We are glad to give due notice to any innovation of practical value to the exhibitor. We do this without reference to advertising. We shall also criticize without reference to advertising.

In adopting this attitude we aim to be neither holy nor Utopian. We simply believe this the correct attitude of a good and successful publication—which is one carried on primarily for the reader.

For a publication to seal its editorial columns to a new and meritorious product—unless the manufacturer advertises—is just as unethical as for the publication to threaten the manufacturer with a "roast"—unless he advertises.

The point of the matter is that display advertising is a thing apart from reading matter—equally for the advertiser's sake as for the publisher's.

The display columns of the publication are the buying columns. There you are privileged to put your business appeal—complete and in your own way. There the buyer is accustomed to go for his market.

No selling campaign—nor any campaign to the public—can be economically carried on without display advertising.

Not long ago a national educational campaign upon a public issue was launched. A great deal of money was spent in the preparation of editorial matter for the magazines and newspapers.

It was decided not to advertise.

A great deal of this matter was published but it was scattering. A book was published and not read. At the end of the campaign it was agreed by all that half the money spent in concentrated advertising at the psychological moments would have accomplished ten-fold the result.

There have been many such instances.

In display advertising you can hit home—where you want to, when you want to.

Your reading notice is "news"; or ought to be. Your display advertising is your salesman; and can be.

W. A. J.
UNITED BOOKING OFFICE ENTERS FILM FIELD
United Feature Film Company Formed to Book Special Motion Picture Productions, Not Only for U. B. O. Houses but Also for Other Theatres — J. J. Murdock Organizer of New Corporation

THAT the United Booking Office plans to enter the motion picture field in earnest and will hereafter make this an important branch of its business, was authoritatively announced early this week. As soon as the U. B. O.’s new quarters in the Palace Theatre Building, New York City, now in process of being fitted up, are ready for occupancy, which will be sometime during the coming week, the seventh floor will be devoted exclusively to a department handling motion pictures.

According to J. J. Murdock, who will be in charge of this new department in the conduct of the U. B. O.’s affairs, this department has been regularly incorporated under the name of the United Feature Film Company and will furnish important photoplay productions to the leading motion picture and vaudeville theatres in all parts of the country.

While the directorate of the new corporation is the same as that of the United Booking Office, it is not the plan of its incorporators to confine their bookings of motion picture productions to the theatres under their control. On the contrary, any first-class motion picture house may obtain exclusive service from the United Feature Film Company, even in towns where big or small time U. B. O. theatres are located.

The larger vaudeville houses are not expected to book the productions offered by the new concern, as they will be of a length incompatible with the present vaudeville programs, which demand one-reel subjects suitable for booking as single acts.

A CURRENT report is to the effect that among the motion picture concerns already interested in the proposition are the Eclair, the Gaumont and the Pathé companies, but this could not be confirmed. It is understood, however, that at least tentative arrangements have been considered by all these concerns under which the United Feature Film Company will handle some of their more important productions, although no definite contracts have yet been entered into.

According to these reports, the Eclair and Gaumont companies were to supply talking pictures, while Pathé was to furnish colored films.

A published statement to the effect that the directorate of the new corporation controlled a small projecting machine to be used in homes, which sold at $100, was specifically denied by Mr. Murdock. According to this account, purchasers of these machines were to be supplied with a regular service, the same as the public exhibitors. This, Mr. Murdock said, was entirely without foundation, it being the plan of the new concern only to book film features, along the lines now followed by the U. B. O., with acts, and to furnish photoplays to houses not affiliated with their present vaudeville circuit.

Joseph A. Daly, former booking manager of the Edison Kinetophone Company, will handle the routing of the productions listed by the new concern. A. J. Duffy will also have an important part in the direction of the United Feature Film Company’s fortunes. Together they will look after the motion picture subjects for houses on the circuits controlled by the U. B. O.
Why Exhibitors Fail

TWO exhibitors, one successful, the other with failure apparent in his path, were talking it over. Both had started, two years before, with equal opportunities, each with the same amount of capital. Their theaters were located in neighboring cities of almost identical population. Advantages were shared alike, and both had invested, brimming with enthusiasm, energy and hope. They had not often during the interval, but the one was too fully occupied to talk, and the other too greatly discouraged to care about conversation. Now the first had made a proposition to the second.

“You can have the house just as it stands, and I'll be tickled to death to walk out to-morrow,” said the sorrowing one.

“My companion thought deeply for a moment before replying.

“You won't get offended, will you, Jerry,” he said, “if I first ask you a few questions before I tell you whether I am sufficiently interested, at your terms, to buy you out?

“I can tell you the whole story in four words—the business isn't here. I wouldn't like to stick you with this dead horse proposition, but you say you're willing to take the chance, so that lets me out.

“I've made you a proposition,” rejoined Jim. “Two partners, old fellow. I'd hate awfully to know that you have quit a failure. We've had more or less in common the last two years and perhaps I can help you out of the hole.”

“Well, what do you want to know?” his companion asked, somewhat nettled at the other's patronizing but kindly attitude.

“Who was your first manager here in the Orpheum?”

“Ted Smith.”

“What theatre was he in before you employed him?”

“None that I know of. I asked the architect who drew the plans to send some honest young chap around to see me because I needed a manager. Smith came over the next day. He looked honest, his recommendations were good, and the fellow who owned the harness shop he was then working in, told me he was a hustler, so I put him on.”

JIM'S memory flashed back over two years, and he smiled, rather grimly, as he recalled how both he and his companion had launched into the motion picture business, their only stock in trade being the money they had saved by diligence, strict economy, and perseverance in their respective positions. Jerry had been partner owner in a butcher shop. Jim had made a half-way success of a livery stable.

“And how did he get along?”

“All right,” rejoined Jerry. “He was on the job every day, and there were never any errors in his cash when the show closed.”

“What exchange did you rent from?”

“The Fidelity, down at Thornton. I scouted all around this district, looking for a good service that wouldn't break me in rentals, and they finally promised to send me a four-day, fifteen-day and twenty-eight day, and one commercial for thirty-five dollars a week. It looked good, and so I took it.”

“Did you know anything about the men in the exchanges? Were any of their other accounts successful? I am not criticising the exchange men but I would like to know whether you looked them up enough to know whether they were in a position, financially and otherwise, to give you the film service you needed.”

“Why should I worry about the exchange? I had enough to do, looking after the house. The price was all right, and the stuff got here on time, excepting an occasional repeat, or when a train was late. Gee whiz, do you think I went down there and criticised the crowd that shot the reels out? No way! I'd get someone to run after my own end. They know how to run an exchange or they wouldn't have been in business.”

“Will they get along now?” Jim smiled slightly, as though he anticipated the answer.

“Oh, they closed up about six months ago. Said there weren't enough exhibitors in this part of the country to get the rentals they needed to make expenses. So now I'm getting service out of Dalewood.”

“Know anything about the Dalewood Film Exchange?”

“I said I wasn't poking my nose in anyone's business but my own,” Jerry rejoined, his voice sharp and insinuating. Jim took another tack in his questioning.

“WHAT have you done in the way of advertising? I carry a little ad in the paper, get out heralds I buy from the exchange, and once in a while stick a poster in the window of some vacant store.”

“What kind of a machine have you got?”

“The best ever. A brand new ——, motor drive and all. It's a dandy, too. Runs like a top, with hardly any noise.”

“Ever have any trouble with the light?”

“Say, that is a funny thing,” replied Jerry, quickly, his eyes showing their first interest in the conversation. “The light gets dark about half way through every reel, and leaves a sort of dim, flickery border all around the picture. It's not bad, though. No one has kicked. I've noticed lately, too, that the picture gets out of frame every once in a while, I asked the operator why, but he couldn't figure it out. Maybe it'll quit after a while. One nice thing about that motor drive, the operator can be rewinding the reels while the machine is running. It saves a lot of time, and the cost of a boy to help him. Wouldn't be without it now for the world.”

“I suppose you have good music?” continued Jim, his eyes narrowing after each question had been answered.

“Say, I've got a little girl in front of that music box that can shake out more ragtime in a minute than any two others. The way that girl can hammer the ivory is marvelous. Had a violin player for a while, but he got sick, and doctors said he had to have outdoor work, so I never looked up another one. Besides, it helps cut down

the expense, and goodness knows, I sure need to economize, the way things are going."

"Does the girl do anything else besides play the piano?"

"Yes, she clerks over here in one of the stores during the morning, and on afternoons when I have no mats."

"What kind of outside illumination have you been using?"

"Well, sir, the first six months I had two dandy big arcs right out over the sidewalk, and an electric sign, with the name 'Orpheum' lettered on it right over the door. When business got poor I cut them all out and just used the lobby lights. That's all I've got now. Electricity is so costly."

"How many ushers do you have now?"

"One, and he takes care of the box office if the manager is away."

"Then the manager stays in the box office?"

"Sure, why not? That's where he belongs, isn't it? He's there to see that things are run right, and that the cash is taken care of properly."

LET'S walk over to the theatre. It's pretty nearly time for it to open for the evening show," suggested the successful exhibitor.

He already had his finger on the weak points, but he felt that further investigation would be worth while, and besides, he intended saying things, plainly and forcibly, to Jerry. He inspected every part of the house. He noted the disorder in the projection booth; the little piano player sitting far down in front, one dim light burning feebly over the top of the instrument, and a muddled jumble of ragtime ringing through the house, while on the screen the hero rescued his fiancée from a burning room. He clenched his fists as his eyes fell upon the usher, leaning idly against the wall in the rear of the house, and a man and woman walking toward him to present their admission tickets. He kicked a torn and empty crackerjack box from under his feet as he walked up the aisle. Inquisitive, he touched the arm of a vacant chair, and drew his finger away, its end black with dust. The air in the house was tainted with age, a sort of elusive, dry, musty odor.

"How often are you changing now?" he asked of Jerry, when finally they stood in front of the house.

"Every day. Got to do it. The fellow just around the corner runs five a day, and six on Saturday."

Jim glanced disgustedly at a poster flapping idly in the breeze from where it hung in a frame, one gilt-edged side of which had been torn or knocked away. The front of the theatre and the lobby were actually attractive, he noted mentally. People were constantly passing the theatre, and yet few deigned to glance in. The walls held no decorations of any kind."

"How much time do you spend with the manager?" was the next question.

"Oh, I come in for a little while every night, but he always has things running first rate, and there's no need of two of us being here all the time. It's going to take all of my time now to find something that will bring me a living."

"Bring some of your newspaper ads, and let's go back to my room in the hotel and talk it over," Jim requested. Once there, he proceeded to make himself comfortable before saying:

"Jerry, I'm going to give you some mighty plain talk, and I don't want you to get mad about it. I know what the trouble is, and I know how you can remedy it. Will you think for the things I'm going to call you, and tell you about?"

"You can't make me sore, old man. It's all very fine for you, with your nice big house down there in Bloomfield, the people crowding the lobby every night, and money just pouring it, to come up here and tell me what is wrong. If I had the money I know I could do the same thing." Jerry was just a trifle sarcastic, but Jim passed it by, unheeding.

FIRST, Jerry, I'll make it strong. You're a fool. You started in here, two years ago, by investing practically every cent you had. I did the same thing down in Bloomfield. We both worked our heads off then, and we each made money. I'm still making it. You're not. Here's why:

"You begin by employing a manager who has had no previous experience in the show business. Perhaps the fellow was honest, ambitious, and a hustler. He may have been a good harness-maker, but what did he know about the film business, and particularly this end, which is the hardest to back? You made a profit, at first, not because you used your brains, but because people liked the idea of coming to a new house. You told me then that you were an assured success as an exhibitor. You didn't even take the trouble to find out whether your manager was competent. You turned him loose, with an entirely new and foreign proposition on his hands. Harness-making and exhibiting don't go well together. Then, because you made a little money, you thought things were working smoothly. You depended entirely on your manager. You showed him that you weren't worried about the house, so he undoubtedly felt that he didn't need to fret any. Instead of going over every little item in connection with your business, you floated around, feeling supremely superior because you were making a profit.

People got acquainted with the house; the newness wore off. Then business took a drop. Your manager couldn't reason out why, nor did you. Perhaps if you two had put your heads together and done some genuine thinking, you could have remedied matters before it was too late. Instead, you begin to kick, and feel that your investment is a dead loss. I'll wager that you haven't been inside this theatre an hour after closing time at night since it opened. Have you?"

"No, I guess I haven't," Jerry answered, despondently.

"You remained in the butcher shop many nights until two or three o'clock in the morning. You had to do it, to get ready for the next day. And yet you are not able to see the necessity for it here. You take it for granted that people want to see pictures; that all you've got to do is to

(Continued on page 50)
Plans for Big Ohio Convention

THE Ohio state convention of the Motion Picture Exhibitors League, which will be held in Cincinnati from Jan. 27 to Jan. 29, inclusive, will be one of the most important held in the history of that organization. Many questions of vital importance both to the exhibitors of that state and to those of every other section of the country are scheduled for a full and free discussion and the action which will be taken by the members of the League will have an importance which outranks that of most similar gatherings. The headquarters of the members will be the Sinton Hotel, where the convention will be held.

Among the very important questions to be discussed will be that of censorship, a subject of vital interest to many exhibitors at this time and which steadily becomes a theme for the careful consideration of an increasing number of others. Another question which will come up for discussion will be the number of reels which should constitute a program, and a definite ruling by the members of the League, officially deciding this point, which is of such paramount importance to many, is anticipated. Other matters pertaining to the progress and advantage of the League will also be brought up in the order of their importance, and action taken upon them.

A strong effort is being made to secure the attendance of every member of the League in the state of Ohio. George H. Westley, special organizer of the national body, is now in that state, acting under the direction of President Neff. According to the campaign outlined it is planned to reach every exhibitor in the state who is not a member, before the big convention meets.

All those who have not yet become affiliated with the organization will be shown the numerous benefits to be derived through membership in the League and a determined effort will be made to enroll them as members in time to insure their presence in Cincinnati on Jan. 27. Exhibitors who are already members are being urged by mail to make arrangements, which will make their attendance at the gathering certain, in order that the list of absentees will be reduced to a minimum, when questions of such weight are to come up for discussion and decision.

As a consequence of this well-organized and thorough campaign it is anticipated that not less than one thousand members will answer to their names when the roll of the convention is called. Many letters are being received from exhibitors in other states, promising attendance and these visitors are expected to augment the numbers of the Ohio contingent to a considerable extent.

Communications are arriving daily from the various companies, enclosing photographs of the head of the concern and its leading players and it is expected that long before the convention meets the League officials will have in their possession photographs of the principal figures in every concern in the United States engaged in the manufacturing end of the motion picture business as well as those of their most popular players. Already pictures have been received of President Frank L. Dyer, of the General Film Company, President Carl Laemmle, of the Universal Film Company, President C. J. Hite, of the Thanhouser Company, who is also vice-president of the Mutual Film Supply Company, President W. T. Rock, of the Vitagraph Company, Albert E. Smith, treasurer of the Vitagraph Company, J. Stuart Blackton, vice president of the Vitagraph Company, and a full set of pictures of the Fraulo players, the Eclair stock company, the Ben Bolt company and the Itala company.

The exposition of arts at the convention is expected to be a revelation to the visitors. An experienced decorator has been engaged and every effort is being made to make this feature one that all who see it will long remember. All who desire space should communicate immediately with the officials in charge and it is hoped they may be disappointed, the available space being somewhat limited. There will be a daily program printed, but it will contain no paid advertisements.

Kentucky State Branch, No. 7, of the Motion Picture Exhibitors' League, which meets in Covington on Jan. 27, plans to adjourn after attending to the routine business of the local organization, in order to attend the big convention in Cincinnati. Delegations of exhibitors from many other nearby states are also expected, while representatives from nearly every state in the union have written to League officials and expressed their intention to be present.

A complimentary ticket will be reserved for every visiting exhibitor, manufacturer, film exchange man and all who are interested in the motion picture for the big banquet on the night of Jan. 28 and the grand ball on Jan. 29. Both the banquet and the ball, as well as all the other entertainments planned by the Ohio branch of the League, will be free for the visitors. Ohio members are using every effort to bring about harmony and good fellowship among exhibitors everywhere, as well as within the confines of their own state and they will have no reason to be otherwise turned, which will make for the comfort and enjoyment of their guests. In consequence, the coming gathering gives promise of being one of the most successful as well as the most important held in the history of the motion picture.

The National Executive Board will meet on Jan. 26 and all grievances or suggestions should be presented to this body in writing before the date when they meet. A full set of state officers for Ohio will be elected at the convention and a new treasurer will be chosen to succeed Mr. Rieder, who has resigned. The slogan of the convention is "On to Cincinnati and Get Together." and it promises to be a rallying cry, which will bring big results.

SCENE FROM "A Waif of the Plains"
Warner Features—3 Reels.
PARISIAN FASHIONS IN MOTION PICTURES

BY AGNES EGAN COBB

ONE would hardly think it possible that, to choose a design from the Maisons des Mesdames, Paquin, Chéruit, Agnes, or Callot, they would suggest going to the motion pictures, and you would express amazement at the idea if it were suggested to you, yet it is a fact that to-day such is the case. Even writers and some of our American dress-makers are following up this idea, since Paul Poiret gave his exhibition of models in pictures.

During an exhibition recently of a Parisian Eclair photoplay entitled "The Green God," or "The Flower Girl of Montmartre," which I had the pleasure of viewing, I was thoroughly astounded at the beauty of the French creations displayed in the production, and worn by the renowned star, Mlle. Josette Andriot. The costumes were perfect dreams, and, indeed, my thoughts were so carried away with the idea of being able to enjoy such a treat that the production itself seemed grander and more gorgeous than ever.

One could almost forget the photoplay trying to solve the mysterious secret of these beautiful models, and many a paper and pencil were to be noticed among the audience joting down the various ideas and suggestions that appealed to them—and they were many. The next time I go I shall positively be sure to have my little notebook and pencil with me, for it is impossible to remember all the necessary little points of interest which present themselves, so helpful in new ideas as to what Paris is wearing.

The Eclair Film Company, a thoroughly French concern, that made this particular picture, is situated in the heart of Paris. Therefore much is to be expected from them in this respect.

Mlle. Josette Andriot, a dashing brunette, tall and stately, who is their leading actress, knows the fundamentals of smart dressing, and she expresses herself distinctly in three foremost qualities—individuality, personality, and self.

One particular gown worn by this beautiful actress in the production referred to I will describe, in order that you may realize my enthusiasm and join in it. Although extremely simple it was most charming and well-styled, and, it goes without saying, distinctly French. A soft silver drapery suspended a silver banding, and giving the effect of an overwrap, was a novel feature of this costume. The skirt was of white satin draped high in the front, beneath a wide cross-over girdle of the same material, and fell in graceful folds, forming a short pointed train. A single flower of velvet dropped from the waist-line. The decoration for her head-dress was a gorgeous bird of paradise.

All the brilliancy, yet glowing softness, of this toilette, was in charming contrast with a costume of dark velvet trimmed with ermine worn by a beautiful blonde in the same scene.

To appreciate beauty in its true form visit one of these delicious French productions, and gather the fruits of their beautiful ideas regarding "smart dressing." You don't have to go to Paris now for the advanced styles. They are brought right here to your own doorstep, saving you unlimited expense, time, anxiety, and a long journey.

Don't throw away your opportunity. Easter is coming, and you know you want that one particular gown to be par excellence, so keep your eyes wide open and don't miss the joy out-stretched to you by the motion pictures. Should you feel doubtful, why not let your dressmaker, or seamstress, or modiste know, or take her with you next time when you see one of these beautiful creations, point it out, and tell her it is just what you want, and if she is a clever woman you will have that very gown yourself.

CANADIAN BIOSCOPE OPENS OFFICES

The Canadian Bioscope Company, Ltd., a $150,000 concern with executive offices at Halifax, N. S., has opened a sales office in room 1209 Candler Building, 220 West Forty-second Street, Clarence Shottenfels is in charge as manager.

The Canadian Bioscope Company is a comparatively new concern, which, some few months ago, gathered a collection of motion picture experts in their various lines and has since then been making multiple reel features, the first of which will soon be ready for the market.

H. T. Oliver, a technical expert, well and favorably known for his previous connections with Edison and Reliance, is the general manager of the company. In the producing end of the concern E. P. Sullivan, formerly of Reliance, and William Cavanaugh have been directing. W. C. Thompson, formerly with Gaumont and Reliance, is the head of the photographic department.

The company places much of its faith in the ability of H. T. (Tom) Oliver as general manager. His connection with the concern is a source of gratification to all.

LASKY STARTS PRODUCING

Cecil De Mille, general director of the Jesse L. Lasky Feature Play Company, who is now in Wyoming directing the production of the "Squaw Man," is carrying two portable stages for exterior work in the mountains in that country.
How an Exhibitor Made Good

The Dramatic Story of a Big Success from a Small Beginning

INDIVIDUALIZING an audience, taking each patron, man or woman, and analyzing his or her appreciation or disapproval of a program, is a vital factor in successful exhibiting that is rarely appreciated.

Every human being is a complex problem. Seldom are there two persons whose tastes, inclinations and desires run parallel. Often the characteristics may be so nearly similar as to be indistinguishable to any but a keen student of human nature. But the fine hairline of difference remains. It is one of the heaviest liabilities checked against the exhibitor.

To be indifferent to it is to court disaster. No exhibitor has yet been capable of giving any practical definition of a method that can be converted into general use to solve this problem of character distinction. But one thing is certain. Every human being is heavily endowed by heredity with desire. It is this desire that has quickened progress to its lightning speed in the twentieth century. It is desire that has lifted many present day financial kings from the poverty and toil of their early lives. That desire is knowledge; a yearning to become superior to all others. In some it is a latent spark, ready, in an instant, to be fanned into a burning passion; in others it has long since awakened to a stage of ambition, keen and unresisting.

Rothapfel, the man who wanted to become an exhibitor and did, took all this into consideration as factors that would contribute to his success. They were not forced upon him in a day, nor a week. It took months of patient study, unceasing attention to the slightest detail in the management of the theatre that once had been a dance hall, and later a derelict space, to fathom the hidden secrets that later proved, by their solving, the basis of a greater future than even he had dared to dream.

He had started as an exhibitor, his only asset being a series of negatives of such great proportions as to discourage any but a man of huge determination. Those quaint, foreign men and women who constitute the majority of the population just back of The Ridge, deep in the mining center of Pennsylvania, were his patrons. To them the American tongue was a mystery. Any American was to be suspected and distrusted. Too often had they been jeered and ridiculed, many times had their odd costumes, their stupid, expressionless features and quiet, unassuming manner been hooted and laughed at.

"I required months," explains the man who now sits in consultation with the kings of filmdom, "for me to sense out their desire to learn. They spoke no word of their appreciation. Sometimes they laughed. Exceptional comedies provoked them to such mirth that tears were broken in their momentary hysteria. They swarmed to the theatre in crowds when the posters told them, in the only language they could understand—pictures—that blood and thunder would prevail at night. It was quite by accident that the exchange sent me a series of dramas containing strong moral lessons. They were quiet when these were shown, but their faces were serious and their eyes puzzled when they left the theatre. The scenes characters, beginning, in the first hundred feet, in the guise of laborers, and ending, after the usual phenomenal triumphs of the hero and heroine, in a dazzle of riches and refinement, struck home more deeply than I imagined. The pictures were showing this crude, uneducated people a broader vista of possibilities. They were awakening a latent desire to progress to improve their positions in life. Ambition was being aroused in these stolid forms, and some day it would become manifest.

"I tried, always, to keep just a little in advance of the tastes and desires of my patrons for good pictures. The moral dramas, the scenes and industrial had found a market in this out-of-the-way community. A better class of people, meaning Americans in business there, came to the theatre, very few in numbers at first, but later as often and as numerously as the foreigners.

"At last I had stumbled upon a great secret. Not only did the foreign element seek knowledge and incentive to ambition, but business men, women of social standing, and boys and girls of education as well. Go to any one of them and suggest that they should obtain a greater education, and you would give an insult; hint even at the possibility of such a thing, and you become a bore and a noisy ignoramus. Ninetenths of them don't even dream of the existence of such a desire within them. But it is there. Feed it, cater to it in a thousand and one diplomatic and unseemly ways, and they'll come back every time. They are like little boys stealing forbidden fruit. It always tastes better for the stealing. Encourage them to take it, and the desire is gone.

"I refused to book many features, certain to attract crowded houses, for the sake of those that would teach and elevate the ideas of my patrons regarding pictures, and which would appeal to that hidden desire. Releases crowded with 'punch' and the ever so popular pin up girls. The kind of subjects do. Every individual possesses two natures, whether he be a laborer in a mining town, or the master of a retinue of servants in a metropolis. The one most prominent is the baser nature. It craves morbidness, the momentarily exciting, the suggestive. Satisfied, it hibernates, like a bear, until hunger again calls it forth. There is no remembrance of the feeding between hangers.

THE other is more complex in character. It is made up of ambition, ideals, a desire for triumph and achievement. It is the nature that has made soldiers, statesmen and leaders in every calling. Concentrate on this latter element of character, and an exhibitor has an ever-present demand. It is never satisfied. The more knowledge and incentive it gets, the more it wants. An added advantage is that the exhibitor has a constant advertising source for his theatre tracing its way through the thoughts of his patrons."

This unusual type of exhibitor has strongly founded ideas on originality in the management of a theatre.

"I never watch a competitor," he argues. "It makes one a follower, not a leader. Studying an opponent's methods of operation, his new ideas, his successful features and attempting to reflect in the work of the student. Clean the important things from the other fellow's business, but change them to meet your own needs. Adapt some of his ideas to your theatre. Don't try to adapt your theatre to his ideas. The best plan is to wait for no man to try a thing first. Courage is necessary in this regard, but what business ever has succeeded unless founded upon a bedrock of courage and chancy?"

There is an old, time-worn and moss-eaten adage reading: "The man who wants to be successful first must know his own business." Perhaps the wording is incorrect, but the sense is evident. How many exhibitors of to-day understand a projection machine as well as their operator? Some will argue that it isn't necessary, and that it is not essential to know every department of the theatre, from the box office to the orchestra pit, as well as those employed to superintend these adjuncts.

In the first weeks of his experience as an exhibitor Rothapfel took issue with his operator over the poor light on the screen. He got the worst of it after a five-minute argument. He found that he didn't know enough about a projectionist to be just the reels. Patience he endured the same unsatisfactory condition for two weeks, but long after the operator had gone for the night, a figure climbed down from the booth, hands and face covered with grime, but always a satisfied grin upon his face. Sometimes dawn found him huddled over
the machine, overcome by exhaustion, his head leaning against the lamp house, and a screw driver or wrench in his lap. More often his wife stole into the theatre, lantern in hand, hours after the house had been closed, to arouse her husband from where he sat dozing over the machine.

FINALLY, he felt secure in the knowledge he had worked from the hard school of experience. Another argument followed, and this time the operator got not only the worst of it, but his dismissal as well. Rothapfel, for several months thereafter, ran the machine himself. He knew his time hadn't been wasted, for no one could now complain of poor light, flickering, or jumps. Then he turned his thoughts to his investment. Here was a theatre built from a bed of refuse and wasted space, that represented all of his original capital, the profits for six months, and more important still, his own time and energy for that period. It was working less than five hours out of the twenty-four. To make it yield a profit more in proportion with the investment he began experimenting for daylight projection. Perhaps the town wouldn't support a matinée. But there were cities large enough to do it.

And thus came about his discovery of the daylight screen. Its history involves a great number of side issues, irrelevant to an extent, to his present success. But it gave him the opportunity to travel and study in the interests of a big theatrical syndicate. He afterward found that the town wouldn't support a matinée, but his efforts to discover this brought him a recognition that finally plumped him down in Minneapolis, with a new theatre on his hands, fired with a desire to conquer new fields. He, as well as his patrons, is strongly imbued with a desire and ambition that breaks out when least expected.

His experience as an exhibitor in Minneapolis extended over two years. It is not so much the experiences that constitute a strong lesson as the things he learned.

"I went there a stranger," is the way he describes it. "Everyone was antagonistic to pictures; the clergy, the police, the merchants, the local business clubs, the teachers. What was the use of ranting and complaining? I was compelled to do what thousands of others had done in other commercial enterprises. I adapted myself and my theatre to the local conditions. The severe antagonism of public personages had communicated itself to the people. There is a reason for everything, and my first task was to find the reason for this dislike. After days of questioning, after being openly insulted for my interest in pictures, and many discouragements from everyone towards Minnesota Minnesotans, I finally refused to patronize the house. It had been the center of local furore in the past, and as such was subjected to far heavier criticism than any of the other motion picture theatres. There were many days when available funds were so low that the enforced economy found its way to his home and table.

By persistent hammering, he at last obtained an entree to the local luminaries of the club. He delved into their affairs, studied them from every angle, assumed a personal interest in their business, and never forgot that not only did he have to secure their friendship for himself, but for his theatre as well. He took a prominent part in public affairs, small at first, owing to many objections, fostered by his position as an exhibitor, but later assuming great proportions. And all this time he stuck, steadfast, to the policy of cleanliness in pictures and theatre. His constant battering against this wall of opposition had its effect, and criticisms less frequent. This spirit of perseverance was communicated to his employees. He coached them in courtesy, in attention to detail, in military conduct while in the theatre, in watching, every moment, the welfare of his patrons while they were in the theatre. Two men, employed to scrub the floors and clean the house, were not giving enough attention to out-of-the-way places. Rothapfel took a mop and brush, and on his hands and knees, splashing water, he demonstrated his commands and shamed the men. Occasionally there was too long a wait between reels while the operator searched for tools, reel spools, or carbons, misplaced in the hurry of the day before. Rothapfel spent an entire Sunday in the booth, arranging everything in its proper place. He whitewashed the walls, scrubbed the floor, removed a week's accumulation of dust and dirt from the machine, and said nothing. But the operator blushed and hung his head when he saw his employer the next day, and there was no further hunting and scrimmaging when anything was needed.

One of the ushers couldn't quite grasp the full meaning of the word "courtesy." Advise and suggestion had had but little effect. On one night his usher donned the fellow's uniform, and showed him the value of a smiling countenance. The patrons were greeted; the worth of asking whether any particular section of the house was desired; the need for walking quietly and in dignified manner up and down the aisles. Not only did this lesson have its desired effect upon the other usher but upon all of them.

He found that the employer did not consider their work and position so low as to be beyond consideration. They had thrust before them the important fact that they were just as much responsible for the success of the theatre as the man who had given them work, and the language was too plain to be misunderstood.

Then came a time when the people were forced to recognize Rothapfel's theatre as an element to be considered when seeking recreation and amusement. His interest in local affairs was carried into the homes by business men who met and worked with him; clergymen had gone again and again to the theatre, and always there greeted them the same clean, healthy atmosphere, both on the screen and in the physical appearance of the house. He patronized the merchants, and never lost an opportunity to bring to their attention the fact that the theatre was open every night. Moreover, he spent his idle hours in the various municipal departments, signifying his willingness to cooperate with them to the fullest possible extent in keeping his theatre within the requirements of the various ordinances.

His own confession is remarkably candid.

"There were times when I was on the verge of giving up. I was fight, fight, day in and day out. Encouragement from any source was an unknown quantity. Box office receipts were down to the lowest possible minimum night after night. The outlook was terribly poor. My employees lost interest. They felt that I was a failure. But I never let my own feeling of depression and discouragement communicate itself to them. It is a mighty hard problem to run a theatre on the basis of two full houses a day, when, in reality, it was a real struggle to attract his attendance in every twenty-four hours. The business of exhibiting never presented such a formidable aspect as it did during these first nine months. I had to fight with myself to hang on. It seemed the easiest and best thing in the world to acknowledge defeat, and leave the worry and battle to someone else.

"At the end of two years Rothapfel was elected an honorary member of the University of the Cities and Commerce League, and was a recognized figure in local affairs. By persistent effort, and bulldog tenacity, he fought for recognition until finally his theatre, his pictures, and his whole business was endorsed by every welfare organization in
the city, and by several notable state officials who had taken
an active part in the censoring of pictures.

But more important than his financial success, he had con-
vined these societies that there was no need for censorship.
The right kind of policy, adapted to the needs and wishes of
the community, and not to the whims and fancies of himself
as an individual, had won out.

"I would advise any exhibitor to mix freely in local af-
fairs. It is a wonderful power for good, if his theatre is
properly conducted, and it is a terrible power for evil if
otherwise. Genuine success can come only when the stand-
ard of pictures shown is kept far in advance of the wishes,
desires and likes of the patrons.

"No matter how slight the error may be by one of my
employees, I never let it pass without comment. But always
there must be constructive criticism. An exhibitor is sup-
posed to know more about his business, about how to conduct
a theatre, than his employees. They are sure to make mis-
takes, but they should never make the same one twice. If
they do, it is not their fault entirely. One of the greatest
elements in successful theatre management is to keep every
employee at the highest degree of interest in his work. A
disinterested, uncearing employee becomes neglectful, a piece of
dead wood, that will, in time, communicate its disease to all
with which it comes in contact, and as such, should be eli-
nimated without any hesitation. No employee at all is better than a
disinterested one."

"T HIS man who wanted to become an exhibitor and did so
soon will realize the fulfillment of an ambition born out
in the western city. He wanted to see motion pictures on
Broadway, that great commercial thoroughfare, where centers
practically every angle of the amusement world. And he will
have an active part in keeping them there.

All of his experience of the last few years, the knocks, dis-
couragements, temporary failures, and the big, vital lessons
that have grown out of them will be called into full play when
he assumes the management of The Strand, a new house now
being constructed at Forty-seventh street and Broadway. It
will be gorgeous in its appointments, its seating capacity will
near the four thousand mark, admissions will be high, and its
position is the best in the entire world in which to test the
real value of motion pictures. In elegance and size it will
outrank the Regent Theatre, now under the supervision of
Mr. Rothapfel.

But more important even than the name it will give to its
manager, greater even than the universal attention its opening
will attract, superior to the influence and possibilities it will
bestow upon Mr. Rothapfel, is the fact, coldly clear and firmly
defined in this man's mind, that his policies, his system of
management, his unswerving attention to detail, his methods
of satisfying public desire, and his managerial work in gen-
eral, will differ but slightly from that which characterized his
conduct of the little theatre, moulded and built from a former
dance hall, out in the small town behind the Ridge.

In a sense, his policies will be broader, his work of man-
agement more complicated, his methods greater in scope. But
the first principles of successful exhibiting, learned through
bitter experience, will be the same as, when, instead of the
handsomely gowned women and men prominent in the affairs
of the world, who will ride to the theatre doors in costly ma-
china and pay top-notch prices for seats, his patrons were
silent, stolid men and women, quaint in dress and manner,
fearing to look to the right or left, who crept, often shame-
aced, as if they were committing a shameful act, to the little
box office built in an alley, and paid their hard-earned
nickels for the educational entertainment he so wisely gave
them.
LIVE NOTES FROM PHILADELPHIA

CHARLES M. RAPAPORT, a progressive exhibitor for several years, is the first vice-president of the Exhibitors' League, and advocates the co-operation of all exhibitors for their own mutual protection.

Mr. Rapaport says: "The danger to-day lies in giving too many reels of pictures for a show more than not giving enough. A schedule of reels, prices, etc., is most certainly needed in every community, a result which can only be accomplished through an organized body of men.

"Photoplay is positively becoming the greatest amusement for the entire world, and there is never any danger of its creating a lack of interest; but for a continual and steady patronage of this amusement the crowding of reels should in every possible way be avoided."

The Apollo Theatre, recently completed at Fifty-second and Thompson Streets, will undoubtedly cause a great amount of comment upon the interior finish. The fresco work is exceptionally well done, and the lobby is a work of art. The building is strictly fireproof and contains plenty of exits. Mr. Keller will resume full management.

The new Belmont Motion Picture Theatre, at Fifty-second Street above Market, opened its doors to an immense crowd.

Samuel F. Wheeler, the proprietor, says that the same high-class program and the same courtesies and careful attention will be extended to all patrons as in his other Fifty-second Street Theatre, Fifty-second and Sansom Streets.

The building and grounds are reported to have costs $135,000, having a special suspended concrete ceiling, costing $2,500 alone. The marble trimmings and mural decorations are exceptionally handsome and a work of art. The theatre contains fifteen exits and over 1,500 capacity. The performance starts at 6 o'clock every day, with matinee daily at 2:45.

M. Stiefel, the progressive motion picture builder, is very proud of his latest achievement, the Lafayette, at 9214 Kensington Avenue. This theatre is a beautiful and modern photoplay house, with a capacity for 1,600 seats, fireproof and has twenty exits. The interior is beautifully finished in deep red damask and has a thick red velvet carpet on the floor. The pictures to be seen will be of the very finest procurable in from one to seven reels.

Mr. Stiefel is also at the head of a chain of theatres in this city, which have the reputation of showing the finest projected pictures.

Starting with the Lafayette, another very striking photoplay house is the Logan, at 4519 North Broad, and also the Jackson, at Fifth and Jackson Streets; the Grand, at Seventh Street and Snyder Avenue; the Ridge Avenue Theatre, at 1728 Ridge Avenue; the Susquehanna, at Seventeenth Street and Susquehanna Avenue; the Crystal Palace, at 2230 North Front Street; the Popular, at Sixth and Poplar Streets, and the Alcazar, Sixteenth and McKean Streets.

Charles W. Fischer, manager of Forepaugh's Theatre, was presented with a silver loving cup Christmas eve, given as a token of esteem by his employees at the theatre. Mr. Fischer was agreeably surprised when, after the show, a short address was delivered from the stage and he was presented with the cup.

William S. Sachsenmaier has recently opened the Cambria Theatre, at Twenty-ninth Street and Columbia Avenue. The theatre is fireproof and has a program of up-to-date photoplays and of the very latest releases.

Sachsenmaier is a builder of reputation. At the present time he is erecting a beautiful theatre at Sixty-third Street and Haverford Avenue. When completed it will rival any photoplay house of 1,400 capacity.

J. S. Greenbaum has been made business manager of the Exhibitors' League of Pennsylvania. He will take care of all those who wish to become members of the organization. He secured thirty members during the past week.

B. M. Burdeal, formerly with L. Swaab and lately acting in the capacity of booker for George W. Bradenburgh, is now in Los Angeles, Cal., where he contemplates opening a branch exchange for the distribution of George W. Bradenburgh's films.

Mr. Clark and T. W. Jones, representing the Phantoscope in Philadelphia, received several large orders for these machines lately. They are located in Room 113-A, Commercial Trust Building.
NEW ENGLAND AN UNDEVELOPED FIELD

Study of Conditions There Shows that Motion Pictures Are Not Properly Appreciated—Feature Films Find Business Unsatisfactory—Discussion of Peculiar Conditions

Six states make up New England—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut. The inhabitants of these states do not rush to embrace new things with the avidity that persons in any other sections of the country do.

This may possibly account for the present deplorable status of the motion picture business in New England. To the person, unfamiliar with the actual conditions, New England would seem a specially fertile field for motion pictures. It contains a large proportion of cities of medium-size and several large cities. Its smaller cities and towns are well established and prosperous, but investigation reveals the undeniable fact that New England in proportion to its population is one of the most undeveloped fields in the country for motion pictures.

Boston Has Few Theatres

Hence there is a need for missionary work.

Taking Boston as the source of information, because it is the chief city in New England, and being in Boston are located most of the distributing firms, it was a distressing revelation to the writer to talk on motion picture conditions with several prominent persons in the business there.

Boston, a city which now has a population estimated at 750,000 by the sanguine, has a grand total of only about fifty-five theatres. This includes the legitimate houses, the burlesque houses, the big and small time vaudeville houses and the picture theatres proper. This means one theatre to about 13,500 persons. This is in striking contrast to New York with its four million inhabitants, where last July more than a thousand houses were under license as motion picture theatres. This number is exclusive of the legitimate and burlesque theatres and the several vaudeville theatres which also show pictures.

In Boston, it is doubtful if there are more than ten or twelve theatres devoted to motion pictures alone. The majority of the theatres displaying pictures show them as an adjunct to small time vaudeville. Hence it naturally follows that the pictures do not get their proper due in the matter of presentation, projection or appreciation. In fact they are regarded as they are bound to be in such a circumstance, as a side issue.

Several things go to make up this deplorable situation, first of which is the character of the audiences.

In Boston it is a common thing for opera singers, who have never appeared in concerts before, to do so. This is because many persons cherish a prejudice against all things theatrical and will not go to the opera but will go to a concert. This has no direct bearing on the situation. It is an instance of the slowness with which New England minds change their course.

Cheap Features Hurt Business

Another factor is the character of the picture shows. A scanning of the posters displayed outside Boston theatres Christmas week found many features played up, but only a few of the more meritorious features. It seemed that the exhibitor had tried to get his features at the smallest possible cost. Good features cannot be obtained that way. The result of the whole thing is that the audiences see poor features.

The third factor is the fact that the pictures are commonly shown in conjunction with small-time vaudeville. The idea of showing a program composed simply of motion pictures at prices ranging higher than ten cents would appall a Boston exhibitor. Bostonians are not accustomed to this.

In talking on trade conditions with prominent feature distributors in Boston, the heads of the firm seemed to think they were on singularly unfertile ground. Actual receipts show that for features, for which the handlers get $50 a night in New York City, it is impossible to get more than $12 a day in New England.

"People living outside of New England do not realize what we are up against," said one of the feature men. "Exhibitors here become accustomed to cheap features. Several firms came in which released features at five and ten dollars a day and the result is that if an exhibitor pays more than ten dollars a day for features he thinks he is being cheated.

"The character of the audiences must be taken into consideration. An exhibitor can give his regular patrons a good show day in and day out for a long time, then if a single program falls down, it will take him six weeks to recover the ground he loses by that single day.

"Folks in New York State, on the Pacific Coast, in the Middle West and in all the strongholds of motion pictures do not realize what a fortunate position they are in. They can show a poor program one day and the people will return the next day hoping to see better pictures. Here, one day's exhibition will seriously cripple a man's business for several weeks."

Mayor Acts as Censor

"Firms that are distributing high-class features find that their work is cut out for them. It is impossible to get the prices for services that are got in other parts of the country. On that account a much larger number of customers must be handled by an exchange to make a profit. Winning New England people to good play pictures is a disheartening task. We are keeping at it because we feel that when the era

**THE BULL FIGHT**

Scene from "A Thief of Hearts" (Pathe)
of good pictures comes it will come at a rush.

"The style of such things is usually set in one of the three great centers of the country, New York, Chicago or San Francisco. In these cities motion pictures have made great strides, and we are pinning our faith to the belief that Boston and New England will follow suit."

In the matter of censorship, Massachusetts is in a peculiar position. By State laws recently passed no pictures may be shown unless they have been sanctioned by the National Board of Censorship in New York City. In addition to this pictures may be ordered off the screen at the discretion of the local authorities. Mayor Fitzgerald, of Boston, through a secretary, attends to the matter there. While his findings have not hampered the exhibitors in general materially, he has kept out of Boston several features which are being shown in other parts of the county.

In the question of exhibitors' leagues, Massachusetts finds itself practically no exhibitors' league. There is an organization of the men who are opposed to M. A. Neff, president of the Motion Picture League of America, but there is no state branch of the Motion Picture League of America.

Working on Screen Club

Effort is being made to organize the Screen Club of New England. Most of the active work is done by B. H. Derrah, the motion picture editor of the Boston Journal. Mr. Derrah says he has now about seventy-five prospective members and expects soon to start the organization with at least two hundred members.

This organization, as at present outlined, will not have a function similar to the Screen Club of New York, which is a social organization. The plan of the proposed Boston organization is to form more of a trade association and regulate trade conditions.

Such is the situation in Boston, but conditions are improving, and the far-sighted men in the business there feel that they can see but a short time ahead of them the day when Boston and New England will give motion pictures their proper due.—G. D. P.

FIELDING IN GALVESTON

Romaine Fielding, of the Lubin forces, after producing a number of remarkable films in the mountains and deserts of New Mexico recently moved his company and studios to Galveston, Tex., where he will produce a series of big marine and military subjects, using the wonderful scenic beauties afforded by the picturesque gulf and its tropical environments.

At Galveston Mr. Fielding may have for his backgrounds the beautiful waters of the gulf, with its fine surf and its great shipping industry. The city itself is most picturesque and adaptable to picture work, carrying a strange blend of age-dimmed things, lighted by the lamp of present-day progress.

Tropic gardens, palm-lined boulevards, orange and fig groves and two garrisons with 12,000 soldiers all go to make a superior location for film productions.

ROSEMARY THEBY JOINS LUBIN

Rosemary Theby in future will be identified with the Lubin productions. The brilliant player of the Vitagraph masterpieces, "The Mills of the Gods," and "The Reincarnation of Karma," and who later added a score of Reliance successes to her remarkable record, is now leading woman for the Lubin actor-director, Harry C. Myers.

Hardly two years in photoplay Miss Theby's steady course upward is as interesting as it is exceptional. Her beauty, intelligence and womanliness have only partly contributed to her distinguished position. It is her positive gifts as an actress to which Miss Theby owes her prominence.

Before making her small beginning in photoplay Miss Theby had the benefit of a thorough instruction in acting. She needed only to adapt her knowledge to the demands of the screen. This in itself gave her a great advantage over the average novice, and when her chance came, one after another, they found her prepared and able to do herself justice.

Miss Theby is singularly free from whims and fads. Her interest centers in her work. Her recreation comes from the opera during the winter, a few favorite authors and some close friends.
JAPAN ALIVE TO MOTION PICTURES

Leading Theatres Have Colossal Earning Capacity, Which Has Resulted in Influx of Capital— Mostly German Pictures Shown, But Demand Exists for American Plural Reel Productions

THE Land of Nippon, of the Honorable Mikado, has recently assumed formidable importance in the motion picture world. The establishment in New York this week of a bureau to supply film productions for exhibitors in Japan again directed attention to the indomitable energy of the progressive citizens of the land of rice and "Hon. Japanese prints." The city of Tokio boasts of more than seventy-five motion picture theatres, and the total number in all Japan is probably in excess of any foreign country outside of England, Germany, Italy and Australia.

F. Baske Yamado, leader of the new art school at Tokio, and art director of the Inter-Continent Film Company of New York and Tokio, in an interview this week with a representative of The Motion Picture News, made the following interesting statements about the motion picture business in his country:

American Features Popular

"Since I have recently returned to this country a large number of my American friends have expressed considerable surprise over my statement that my country now has motion picture theatres distributed in every section of the empire. I do not know why they should subject themselves to so much mental perturbation, because we have safely earned the title of being regarded as progressive to an ultimate degree, and we have not been backward in realizing the importance of the animated film. In fact, in Tokio we are coming to regard film productions as a legitimate part of the highest form of artistic effort.

"We still combine Japanese vaudeville with the pictures, but the vaudeville portion will be gradually eliminated as the feature productions increase. I might say here that the small films of American make, less than one thousand feet, have never been exceedingly popular, but the attitude towards feature productions is just the opposite. We cannot think of paying American prices for small films, but feature productions, such as the Captain Scott pictures, have been pronounced successes.

"Television has been the rage in Japan now and everyone entertains the idea that feature productions can be prepared so that they will appeal to both Japan and America—I mean subjects of a Japanese-American character. Of course the Italian features, 'Quo Vadis,' 'The Last Days of Pompeii,' and 'Dante's Inferno' will prove big successes in my country.

"Up to the present time the largest proportion of our smaller films have been imported from Germany, and we are really a second-hand film market; but these conditions are changing, especially in the large theatres in cities such as Tokio, Yokohama, Osaka and Nagoya, where only the best is wanted.

"In Tokio our leading motion picture houses are the Taiyokan, with a seating capacity of 2,000, and the Kinki Kan, of about the same size. Performances run from 10 o'clock in the morning until the same hour in the evening, and generally with capacity houses throughout the day. The somewhat colossal earning capacity of these theatres has recently inspired the organization of two or three corporations to control motion picture theatres, and we also have a new film manufacturing company with a capitalization of $2,000,000. Admission to our motion-picture houses runs from five to twenty-five sen, or, in American money, five to twenty cents.

"Mr. Baske Yamado will spend about three months each year in this country selecting films for export to his country.

The Inter-Continent Company, of which he is a member, has recently been reorganized to handle this export end and will also import for two firms at Copenhagen and a new company at Rome, Italy.

New Italian Firm Coming

Alberto Tarchiani, formerly associated with the Italian newspaper Tribuna of Rome, will have charge of this department. Announcement is to be made within a few weeks of the name of a new Italian producing company which has been organized among former members of the Cines Company of Rome.

Mr. Tarchiani is taking up his new work with considerable seriousness. Having been familiar with trade conditions in Italy, he thoroughly realizes the stigma that has been placed on American taste in motion pictures, that the really artistic creations are not wanted here, and that only the more sensational and tawdry pictures are suitable, and he intends to change this idea by proving that the better class American wants his pictures just as he wants his wine, pure and unadulterated. Mrs. Tarchiani, who has had considerable experience in this country as a selling agent to exhibitors, is also associated with the Inter-Continent.

Fred R. Jones, a New York newspaper man and publisher of many years' experience, is the general manager of this same company. The Inter-Continent is located in the World's Tower building, with branches in Philadelphia and Chicago.

A TERPSICHOREAN FILM

Watterson R. Rothacker, the general manager of the Industrial Moving Picture Company of Chicago, came to New York recently to film the famous terpsichorean artists, Mr. and Mrs. Vernon Castle, who are teaching the tango to the Four Hundred.

The Castles danced before the camera at the Victor-Universal studio, George E. Hall, directing. One thousand feet of film were taken, showing all of the intricacies of the Tango, Maxixe, Castle Walk, One-Step and Hesitation dances.

Martin Beck has booked the film over the entire Orpheum Circuit.

ISTHMIANS SEE VIEWS OF CANAL LIFE

Members of the different Y. M. C. A's in the Panama Canal Zone recently had the privilege of seeing ten reels of film showing features of work along the line of the big canal, with interesting pictures of life and scenery there. These views were accompanied by remarks from Buckwalter, the genial representative of the Selig Polyscope Company, who has made the Canal Zone his headquarters for several years past.
AN UNUSUAL OFFERING

Pathe Freres will release on Thursday, January 15, a two-part drama, the scenes of which are laid both in France and Spain. An automobile trip through the Pyrenees and a stirring bull fight in Spain are two of the things that make this offering unusual.

The story tells of Pierre de Breux, a man at heart worthy and good, and engaged to an estimable lady of superior qualifications, but who becomes ensnared in the toils of a shallow and tempestuous dancer. She gets him even more strongly hooked by playing upon his jealousy, using for the purpose a Spanish matador.

The Spaniard becomes deeply in love with her and eventually begins to really arouse her love in return. Through the forgetfulness of Pierre a letter from the matador to the dancer fails to reach her, and through misunderstanding the matador throws himself on the horns of the bull in the arena. His death reveals Ida's feelings and in a passionate quarrel they part forever.

SCROOGE AND DAVID GARRICK FEATURE COMPANY

The Scrooge and David Garrick Feature Company is opening offices at 1531 Broadway where it will handle high class features under the guidance of Lewis Cooke, the general manager. Mr. Cooke was formerly with the World's Best Film Company.

The company now has to offer "Hop o' My Thumb," two reels; "Scrooge," three reels; "David Garrick," three reels, and "The Crusaders," four reels, which it is handling for New York and New Jersey. Mr. Cooke says he has a coming three-reel feature of exceptional merit.

WHY FRITZI DIDN'T COME

The notices of Fritz Scheff's marriage cleared up a deep mystery at the Mutual's Union Square studio in New York City recently. All arrangements had been completed for the dainty little songstress to come to the studio at a certain hour and pose for the "Our Mutual Girl" series. When the time arrived and Miss Scheff did not appear, many guesses were forthcoming to account for the broken engagement. It developed later that the prima donna had decided to make her third plunge into matrimony and this had prevented her appearance at the studio.

"Our Mutual Girl," however, was introduced to several stage celebrities. She appeared before the camera with Laurette Taylor, of "Peg o' My Heart," and Bruce MacRae, of "Nearly Married." She also had the pleasure of meeting the author of "The Clansman." Thomas Dixon.

Arrangements have been completed to introduce "Our Mutual Girl" to Godowsky, the pianist, and also to Ysaye, the violinist.

"BEN" LOEWENTHAL NOW A FACTOR

Few persons in the motion picture business have had the pleasure of meeting Bernard Loewenthal, the treasurer and financial man of the Commercial Motion Pictures Company. "Ben," as he is familiarly known, now threatens seriously to become a dominant figure. He has just purchased the outstanding stock of all the inactive stockholders and will soon be actively interested in the feature productions which the Commercial will make.

For these productions a studio is being built. This studio, combined with the large factory which has been doing Commercial work for some time, will constitute a large and well-equipped plant. Aided by the knowledge of the technical end of the business possessed by its president, Edward M. Roskam, the Commercial Motion Pictures Company seems likely to meet with success from the start in the feature field.

JOE BRANDT BACK AGAIN

Joe Brandt, the Universal publicity man, is back again on his native heath after an absence of five months in Europe, in the interest of the Universal program.

Joe's first mission abroad was to establish the English publicity department of the Universal, and the "Trans-Atlantic Review," the house-organ of the Trans-Atlantic Film Company, which represents the Universal Program in England.

From London Mr. Brandt proceeded to Paris and Berlin, where he performed like services. Vienna in turn became the scene of the Brandt activities, and here Joe established another branch to handle the Universal product in Austro-Hungary and the Balkan states. Just before returning to America, Mr. Brandt installed a new branch of the Trans-Atlantic in Copenhagen, from whence North Europe and Scandinavia will be supplied.

SCENE FROM "OVER NIAGARA FALLS"

(Western Eclair Busy)

LON CHENNY AS THE MUSICIAN IN "DISCORD AND HARMONY"

"WESTERN ECLAIR BUSY"

The Western branch of the Eclair Film Company, located at Tucson, Ariz., reports good progress with its work of filming stories of the Southwest. The company is situated in a spot rich in local color and atmosphere, and has met with every courtesy far from the ranchers and others.

A splendid wardrobe, together with bucking bronchos and other properties peculiar to the land of the six-shooter and lariat, have been acquired by the Eclair Western studio, and the first productions are being eagerly looked forward to by admirers of these picture-makers throughout the country.
ADVENTURE AND ROMANCE IN THE TROPICS

"Soldiers of Fortune," Produced by All-Star Feature Corporation, Fortunate in Having Thrilling Story of Richard Harding Davis, and Dustin Farnum as Robert Clay, Result Being Thrilling Drama—Its "Atmosphere" Exceptional

For the third of its presentations in motion picture form of successful plays of the speaking stage, featuring prominent legitimate players, the All-Star Feature Corporation offers a six-part production of Richard Harding Davis' "Soldiers of Fortune," with Dustin Farnum as Robert Clay. A private exhibition of this picture was held December 24 at the American Theatre, Forty-second street and Eighth avenue, New York City.

This picture is a notable one in many ways. As seen on the screen "Soldiers of Fortune" is the net result of the cooperation of three men, all of whom have won the bubble fame in their lives. They are:

Farnum, Davis and Thomas

Dustin Farnum, actor; Richard Harding Davis, writer of fiction and adventure, and Augustus Thomas, dramatist and master of stage-craft.

These three men went to Cuba with the producing company, as all but a few of the scenes were taken there, and lent their every aid and assistance. Assisting Mr. Thomas, who is director-general for All-Star, was William E. Haddock, a well-known and competent motion picture director.

Seldom, if ever, has such a collection of trained minds been concentrated upon a single motion picture, but the result, as shown Monday, comes fully up to the expectations of those who saw it.

Dustin Farnum, as the vigorous, virile Robert Clay, was a pleasure. The "atmosphere" of the drama was successfully attained, as it could not have been had the picture been produced outside of the tropics. There were the great palm trees and typical tropical locations in plenty, the entire Cuban army, street scenes in Cuban towns, min-
MacWilliams, adventurer and engineer, is made foreman. Ted Langham is sent to Olancho as assistant to Clay. General Mendoza, of the Olancho army, who wants to be president, comes to Clay's camp to stir up trouble. Ted Langham and MacWilliams are placed where they can overhear the conversation. Mendoza's demand is refused and he leaves with threats of trouble and a revolution.

Langham, in ill-health, with his daughters, Hope and Alice, comes to Olancho on Reginald King's yacht. Alvarez arranges a ball in honor of the Americans. Meanwhile Mendoza is negotiating with Burke to smuggle in arms and start a revolution.

Hope Langham is denied permission to go to the ball because of her youth. This marks the beginning of the love between her and Clay, for he lingers behind the party.

**Stirring Times These**

Clay, riding to the ball, finds inflammatory posters, which also link the names of Madame Alvarez and Captain Stuart. He hurry's back to guard Hope and sends a message to Ted and MacWilliams. Mac has captured a messenger from Burke to Mendoza with a note about rifles which are being smuggled in piano cases. Taking King's sailors, Clay, Ted and Mac capture the rifles and arm Clay's miners for the defense.

The ball hurriedly breaks up. Madame Alvarez drives over a mountain trail with the republic's funds in a portfolio and delivers them to Hope.

Mendoza's men, at a review of troops, capture President Alvarez and execute him. They loot the palace and shoot Captain Stuart. Hope, who has reached the palace, after a wild horseback ride, return the portfolio to Madame Alvarez, rushes to the house-top and waves a flag as a signal for Clay's men to advance. These scenes are beautiful as well as thrilling.

Mendoza's men are routed. The American consult sends King's yacht to get a United States battleship.

**All Ends Happily**

Clay and Ted are attacked and Ted wounded. Hope, jumping from the driver's seat, drives along the beach under fire and rescues Clay, Mac and Ted. But the whole party is captured and sentenced to be shot.

The marines of the United States battleship Detroit arrive in time and rout Mendoza's men utterly.

Clay, with Hope in his arms, is proclaimed Dictator of Olancho, and decides to remain with his sweetheart and finish the work so perilously begun.

So runs the story. It is well punctuated with the interesting and thrilling. Many of the scenes were so beautiful as to be applauded for that alone. There is action a-plenty, including several encounters between opposing forces.

Yes, "Soldiers of Fortune" has all the ingredients necessary for a successful picture, which it cannot help but be.

G. D. P.

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**Notes of Interest from Chicago**

*Those* motion picture interests of Chicago which have banded together for the purpose of fighting the censorship of that city filed their complaint in the Federal court on Saturday, December 20. The bill of complaint covers forty-one pages of printed matter and cites the World's Special Film Corporation, Mutual Film Corporation, H. & H. Film Service and August Zillegen as complainants. The City of Chicago, Francis D. Connery, James Gleason and M. L. C. Funkhouser are defendants.

H. J. Toner, attorney for the complainants, hopes to secure a hearing very soon. It is expected that the case will come before Federal Judge Carpenter.

The purpose of this case is to knock out film censorship altogether in Chicago, and also to do away with the fifty-cent permit which is now demanded for every print of film that is exhibited in a theatre. Among the many arguments that will likely be brought up is that censorship is unconstitutional.

This case is attracting the attention of all the daily papers of Chicago. While some are with the motion picture interests, others claim it is their intention to campaign for a more rigorous censorship than now exists.

**Mendel Beilis Film Cause of Suit**

The Trans-Oceanic Film Company, which operates a branch office in Chicago under the management of H. W. Lamb, has entered suit in the Federal court against the censor board of Chicago. It is the claim of Mr. Lamb that the censor board turned down five of his companies' productions within six days. These films were "Slaves of Morphine," three reels; "Mendel Beilis," three reels; "Lieutenant Daring," three reels; "Gorky, the Demon," three reels, and "Magic Veil," four reels.

It is stated that the reason for turning down the film called "The Magic Veil" was because it had a plot. If this is to be interpreted literally, plotless films must be made; in other words, motion pictures without a story.

The Beilis film was seized some few days ago by the police while it was being shown at the Kedzie Theatre.

It appears that the other Mendel Beilis film which is being exhibited was passed on by the censor board. However, on the advice of Federal Judge Carpenter, it was again censored and turned down by M. L. C. Funkhouser, second deputy of police. This was done only after suit had been entered by the Trans-Oceanic Film Company.

The case came up for its first hearing on December 23. This case will have no effect on the actions of the motion picture interests, who are taking up the matter from the standpoint of censorship and are not taking any individual film.

**Milwaukee Ball and Exhibition January 24, 1914**

The exhibitors of Milwaukee will give a ball and exhibition at the Auditorium, that city, on January 24. The exhibition will open at about 1 o'clock in the afternoon and the ball will commence at 9 o'clock. It is expected that exhibitors from all over the state will attend. Actors from both the Essanay and Selig companies will be there, and many of the people in the motion picture business from Chicago will attend.

James Cochrane is chairman of the entertainment committee, and is assisted in his preparation by J. W. Tufts, Henry Trinz, Samuel Fylet, Henry Imhof, George Fischer and Frank Bruenmer.

Preparations are being made for a large attendance, and many novel features will be sprung by the arrangement committee during the affair.

**Hutchinson Returns to Chicago After Coast Trip**

President S. S. Hutchinson, of the American Film Manufacturing Company, after an extended trip on the Pacific Coast, returned to Chicago in time to spend the holidays with his family. His two sons, Hobart and Winston, came home from school so as to make the family reunion complete.

Mr. Hutchinson has been on the Coast for several months past; in fact, he has spent almost the entire year in California, Oregon, Washington and the Hawaiian Islands.
DON'T overlook that humble creation known as the comic picture. Just as the comic section is no inconsiderable part of the Sunday newspaper, so the comic film must be reckoned with by the exhibitor who makes up his program.

Ofttimes I think the exhibitor is more aware of this than the manufacturer. The worth of the comic film is more deeply impressed on him. He sees it on the screen, and he figures the worth of the show direct with the comic pictures.

On the other hand the manufacturer sees the comic picture from the producer's end, at which stage it usually looks like a bunch of junk. By the time a manufacturer has produced several comedies he usually becomes satiated with them and wonders why the public fails for them. But as long as the dear public cares for comic pictures, just so long it will be worth one's while to make them.

All this was brought to mind by a talk with William P. Oldknow, the president of The Consolidated Film & Supply Company, of Atlanta, Ga.

"Comic pictures are what the exhibitors in the eleven states I cover are demanding right now," he said. "Oldknow, "Down South, where we handle films mostly on the lock-reel system, when an exhibitor gets a show composed of a three-part feature and a single reel or four-part feature, he usually comes back at me with a kick and says, 'Give me comedy.' If I could get two comedies a day I can use them all and would be tickled to death. By that I don't mean slap stick stuff. I mean what is properly called refined comedies."

"The trend of taste of pictures swings back and forth much like the pendulum of a clock. Western pictures in my territory are dead now. Comic pictures are what the exhibitors want and the money lies in comic pictures."

Mr. Oldknow's remarks are surely worth pondering over. Covering, as he does, practically the entire South and keeping in close touch with the exhibitor, he knows whereof he speaks.

And don't forget that he says refined comedies and not the slapstick order.

For once people have arrived from the other side on time as per sched-
THE MOTION PICTURE NEWS

The two most successful films, both financially and artistically, that have ever been released by the Lubin Mfg. Co. are the "District Attorney's Conscience" and "The Paradoxes." Both of them were written by George S. headings, and in both of them Lottie Briscoe and Arthur Johnson were the stars.

Aubrey M. Kennedy, formerly with the Universal, has opened offices at 110 West Fortieth Street under the name of Kennedy Features Company.

William P. Hehn, Jr., formerly with the Associated Press and before that city editor of the Newark, N. J., Star, has made editor of Pathé's Weekly. Mr. Hehn has many friends in the news paper business for his success.

The World Special Films Corporation is doing all in its power to educate the exhibitor to the use of art posters, and to this end the United States Litho graphic Company has prepared an edition of a poem on "The Heart of a Police Officer," which is soon to be released, that is one of the handsomest things that was ever put in front of a house. Except for the title that goes across the front of the sheet, they resemble paintings more than lithographs.

ECHOES OF THE NEW YEAR

Hereby is acknowledged receipt of some more messages of Christmas good will, from W. K. Hoffman of The World's Special Films Corp., The Consolidated Film & Supply Co, of Atlanta, Ga., A. J. Lang, of National Power Co., Lottie Briscoe, Lubin leading woman, Mr. and Mrs. Jack Noble, Mr. and Mrs. C. A. Wil lat, Lewis Mc, many friends in the trade for his success.

The Picture Theatre Equipment Co., of 21 East Fourteenth Street, New York, have installed a complete motion picture equipment in the Twenty-third Street branch of the Y. M. C. A. This consists of a two-machine booth and a Power 6-A Cameragraph.

Negotiations are now pending between the World Special Films Corporation and one of the largest American manufacturers, who are starting to manufacture long-reel subjects, for the World Special Films Corporation to handle their five, six and seven-reel features.

Sol Lesser, the presiding genius of the Golgate Feature Service, left his New York purchasing office in the Candler building January 1st and started for the Pacific Coast. Seattle is his first stop. Sol has been here in New York for some time, and you will be happy looking over his chain of exchanges. His interests will be looked after in New York by his own office.

The William L. Sherry Feature Film Company has expanded muchly and now occupies about half of the large ninth floor of the Leavitt building at 126 West Forty-sixth Street.
PUTTING EUROPE ON THE SCREEN

Producing Films in the Land of the Ancient Not Always a Bed of Roses for the American Player, as Those Who Have Been There Can Testify

A MERICAN motion picture actors who have invaded Europe to produce subjects requiring a genuinely foreign setting have not found that theirs was always a bed of roses. Many of them have brought back a fund of anecdotes, which while often amusing, are frequently of a character that may cause some qualms in the breasts of future invaders of the land of the ancient.

Marc McDermott, who, with Miriam Nesbitt, Director Charles Brabin and a company of the Edison players, recently returned from a visit to the other side, tells many interesting tales about his trip. In Rome and amid the ruins of Pompeii he spent some time in work and recreation and here he frequently met Americans, who recognized him from their previous acquaintance with his screen personality.

Among these was a tobacco-chewing citizen of the United States, who insisted on following McDermott and Miss Nesbitt wherever they went. They found it difficult to avoid him, as he lived at the same hotel and they were compelled to suffer his attentions in silence for some time.

Once he nearly got them into trouble in St. Peter's by squirting a stream of nicotine on the floor and remarking that the great altar, where only the Pope, himself, ever conducts service, was “some altar, by gosh,” an action resented by some Italians, who were near and who did not understand the purport of his remark. After that experience the players decided to change their hotel.

During the trip across McDermott was violently ill from mal de mer and when he reached England he was too weak to stand. He was carried down the gangway and lifted into an open carriage where he sat waiting for Charles Brabin, the director, to look after his luggage. A young fellow after looking into the carriage started after Brabin and insisted upon helping him. When the baggage had all been taken care of Brabin offered the fellow a tip, but he refused it, saying, “I didn't do it for that. I did it for Mr. MacDermott. 'I knew the moment I saw him.'

In Wales the players stopped, among other places, at an inn called the "Royal Goat" and as Marc MacDermott laconically remarked, "It was." The first meal was cabbage, potatoes and lamb; the second was varied only in that the potatoes came first; the third was lamb, cabbage and potatoes.

After three days of this fare Miss Nesbitt and McDermott climbed a hill back of the inn and beheld a large field of cabbage, another of potatoes and in a third a flock of sheep. And as they realized the hopelessness of their task they turned sadly away and prepared to leave for other parts.

The last straw came after they had worried desperately through another meal, when the proprietor stolidly remarked, "I beg your pardon. I don't wish to be rude. But do you always eat so much?" Then they did leave.

Another amusing incident occurred in London, which, while quite flattering to McDermott, was at the same time a trifle disconcerting. The players were very anxious to finish up a film before leaving London, a scene which called for an old English garden. One of the big British film concerns had already extended the company many courtesies and it was now suggested that they use a garden to which this firm had exclusive access.

Although they disliked to do so, time was very short and it seemed the only solution of their difficulty. So in they went and started to work. Soon the proprietor came out and asked what company they represented. A representative of the English firm spoke up, naming his own concern.

The owner looked at McDermott, laughed, and said, "Oh no, you can't fool me. I know you too well. However, I shall be glad to have the Edison players make use of my garden."

AMERICAN TWO-REEL

Players of the American Film Manufacturing Company under direction of Lorimer Johnston have finished a two-reel subject under the title "The Coming of the Padres," reproducing the founding of the Santa Barbara Mission by Padre Junipero Serra. The principal role will be played by Sydney Ayres. The production will not be an exclusively religious one, but will introduce much interest of early California life.
The Motion Picture News

THE STAGE AND MOTION PICTURES

It were foolish for the motion picture and the stage to be jealous of each other. Their precincts do not overlap appreciably. But the stage owes it to itself in the interest of realism and faithfulness to detail to give the motion picture its proper due.

These things are called to mind by what seems to precede a wave of speaking productions which have to do with the subject of motion pictures. These are naturally watched with considerable interest by the motion picture folk. These productions give to many persons only familiar with the legitimate stage an impression of motion pictures, which does much to form their opinion one way or another.

One instance recently brought to the attention of the public is the late and lamented production "Kiss Me Quick." This show based most of its actions upon motion pictures, which it rather held up to ridicule and also got itself into difficulties by calling a negro servant Lotus Briscoe. Miss Briscoe, leading woman of the Lubin Company, sued for damages. The show slid quietly into innocuous desuetude anyway, so the whole thing didn't amount to much, but just the same the spirit was there and was not appreciated by motion picture people.

Now there comes a production entitled "The Girl on the Film" and shortly another will be seen entitled "The Queen of the Movies."

It is around "The Girl on the Film," an English importation, that the present discussion centers. The action of the play concerns a motion picture producing company and the adventures of its leading man. The first comedy scene comes when the company plans to produce a picture featuring Napoleon, and the action before the camera is interrupted by the entry of British farmers with scythes, pick axes, shovels, etc. The farmers, seeing the uniforms of the picture soldiers, think they are German invaders. It is this scene which is so ineffective.

* * *

The first production of "The Girl on the Film" was witnessed by a large number of motion picture people who gathered at the close of the show and were unanimous in expressing disappointment. To persons familiar with the production of motion pictures, the scene was foolish. The camera man threw up his tripod and simply placed the camera on top without screwing it on. The working lines were taken by a gentleman waving a black handkerchief, then they were not laid down on the stage but were evidently remembered by the players.

When the action started, the camera man turned his crank at the rate of two or three pictures a second and many of the unimportant characters crowded within four or five feet of the camera. Had a picture been taken, the important characters would not have appeared on the screen, as the "supes" filled the foreground.

All this may seem unimportant and trivial but the producers of the show lost chances for fun because they did not reproduce the scene faithfully. Had the working line been laid down, comedy could have been afforded by efforts to keep the actors within the working lines. Had the camera man screwed his camera to the tripod, all in the audience would have caught the realistic touch. Had he turned his crank faster, it would not have looked so much as if he was going to sleep. Furthermore the production of motion pictures is something in which a surprisingly large number of persons are interested and an effort to reproduce it faithfully on the stage would have had considerable interest as well as being an excellent vehicle for comedy.

* * *

It is understood that when "The Girl on the Film" was produced in England, a practical motion picture man was called to help stage the second act. Had this course been followed in this country, the action would have been much improved.

Motion picture people are most of them graduates of the stage and take keen interest in it. They have a keener interest where their new-found vehicle, the motion picture, is concerned. Representatives of many studios were present at the first night of "The Girl on the Film" and the consensus of their opinions was unfavorable.

The stage has nothing to gain by misrepresenting motion pictures through carelessness or haste in producing a show. Motion pictures have never wilfully misrepresented the stage. On the contrary most persons in the motion picture business are lovers of the stage. They have given it a square deal. The speaking stage, to be fair, should reciprocate and present motion pictures in their best possible light.
Scenes from the Adventures of Kathlyn, Harold McGrath's beautiful story which has been made into a 27 reel serial by Selig. This mammoth production will be released as a weekly two-reel feature in the regular service of the General Film Company (Inc.)
President Charles Jourjon a Visitor Here

Pioneer European Manufacturer Talks of New Projection Machine and Plans of Eclair Company

CHARLES JOURJON, president of the Cinema Eclair of Paris, is now in New York on a visit to the American branch, the Eclair Film Company, at 225 West Forty-second Street, New York City. The famous pioneer European manufacturer is just bubbling over with news regarding Eclair activities and talked freely about the plans of the great company of which he is the official head.

"Eclair has now almost ready for the market a new projection machine to which they have applied the name 'Kineclair.'" said M. Jourjon. "This small machine will carry any kind of film of standard size and it can be readily seen where it will prove of invaluable service to churches, schools, colleges and various institutions and for use by traveling salesmen who wish to adopt up-to-date methods of demonstrating their goods on the screen.

"A flaw has been found in the design of the machine so compactly put together, it weighs very little and can be carried from place to place with ease. Another means to which the 'Kineclair' can be put is its use in the home for entertainment and instruction, and a quality, which will make it doubly attractive, is the price which will be set upon it, which will be reasonable and within the reach of almost all. Further information concerning method of distribution, price of 'Kineclair' and various details will be issued shortly.

"Eclair, after much time and at a considerable expense, has secured the rights and is now manufacturing the Gillon camera, which is an entirely new machine for taking motion pictures and is distinctive in many ways from any other motion picture camera now on the market. It is smaller in size, a great deal lighter in weight than the average camera and in its various parts is constructed so that the Gillon camera, technically speaking, is absolutely perfect. It is a marked improvement and a great stride forward in the manufacture of motion picture cameras.

"Among other improvements which Eclair proposes carrying out during the new year is the enlarging of their studios and factory buildings, and to this end negotiations are now being carried on for the purpose of securing considerable additional amount of ground on which will be erected further studios and mechanical departments, and with this enlarged scope we can look for Eclair, with its already high reputation for good films, to turn out more massive productions and a larger quantity of them than ever before in its history."

"In line with his contemplated enlargement of their far-reaching labors, Eclair has in use at the present time a new automatic machine which is used for developing and toning. It

CHARLES JOURJON

is an acme of mechanical perfection and has proven invaluable in making easier this branch of the work to an almost unbelievable extent. We have had installed and erected a new automatic laboratory, which is the last word in perfect film making, and in brief, are spending thousands of dollars and unlimited time and labor to give Eclair every facility and improvement for the production of perfect pictures."

PASQUALI'S "POMPEII" IS POPULAR

The demand for Pasquali's "The Last Days of Pompeii" continues as big as ever. Through the offices of the World Special Films Corporation this popular photoplay was leased last week to Prof. Barnard, who conducts a theatre at Milbrook, N. Y., a town of 1,100 people, the seating capacity of the theatre being but ninety-two. The booth of the theatre is so small that the operator barely has room in which to work, and they can give but one show a night. A riot call was sent in, and the police force was the busiest man in town trying to keep the natives from storming the doors.

WARNER'S FEATURES NEW MANAGERS

Charles Goetz, who succeeds J. A. Nicoll, as resident manager of the New Orleans office, of Warner's Features, Inc., cannot be called a new man to the film business, although he is the youngest of the twenty-three managers looking after Warner's branch offices. Mr. Goetz is well known to the exhibitors of Ohio and Michigan, having traveled through those states booking features for Warner's Cleveland office. He is aggressive, of a pleasing personality and should experience no difficulty in establishing friendly relations with Southern exhibitors.

Another change in Warner's Features managers has just taken place in Los Angeles. Fred C. Dawes, an old film man, recently connected with the Mutual offices in Los Angeles, succeeds Byron Park, resigned.

SECOND BETTY NANSEN FEATURE COMING

The Great Northern Film Company is releasing the first of its "Preferred Feature Attractions," with Miss Betty Nansen in the title role of "Princess Elena's Prisoner." The photo-drama is in four parts and contains all the elements that are calculated to make it one of the strongest dramatic productions of filmdom. The reviewers have given their sanction to the production and it is said that Miss Nansen, the distinguished tragedienne, is supplied with a role which suits her talents to the utmost. She is supported by the best of the Great Northern acting forces and the settings are up to the standard set by this firm.

"A Paradise Lost," also in four parts, is announced to follow "Princess Elena's Prisoner," and judging from the story this promises to be replete with interest. It is said to have a strong dramatic touch throughout and in the role of Muriel Yorke, Miss Nansen appears to excellent advantage and proves herself as great an artist on the screen as she did on the stages of continental Europe.

ELKS SEE "HANSEL AND GRETEL"

"Hansel and Gretel," the famous Grimm's fairy tale, was the main feature of a Christmas party, which the Elks tendered to the poor children of Appleton, Wis.

Great was the joy and delight of the youngsters when it was flashed upon the screen. Baby Matty and Baby Early, the juvenile artists, captivated the children completely, and held their attention throughout the three reels.

Phil H. Solomon, the manager of Warner's Features' Chicago office, donated "Hansel and Gretel" to the Elks of Appleton.
PICTURES OR FILLUMS? CHOOSE ONE

ROUND the word “picture” there hovers something agreeable, though quite indefinable. Unconsciously one attaches certain impressions to certain words. The word “picture” conveys to the subconscious part of the thinking apparatus an impression of the beautiful, the artistic, the pleasing to the eye, the carefully designed and executed—in short, the worth while.

No such atmosphere attaches itself to word “film.” Say “film” and you get the subconscious impression of a long, inanimate strip of celluloid, something to be bought and sold by the running length, a commercial thing, in no way artistic or beautiful.

That may be why a wide gulf is bound to separate motion pictures from films and the persons who make or deal in motion pictures from those who make or deal in films.

A MOTION picture should be what its name implies—a picture in motion. A film is a film and ever shall be. Never the twain shall meet.

The seers of the motion picture industry seem agreed that the day is bound to come when a motion picture will be valued for its artistic worth and pretentiousness, not for its footage. Then the motion picture will come to its own. There will no more films be made. Pictures will be produced.

Happy then will be the manufacturer who has been turning out PICTURES, not films, for sometime, and whose record as a producer of pictures in motion shall have been well established.

FROM this premise it is an easy step to the conclusion that right now is the time for manufacturers to turn from films to pictures so that they may be prepared when Utopia arrives and motion pictures are sold by the subject.

It must be all too clear by this time that the whole object of this message is to strike a blow for better and more artistic pictures.

Arthur John Brisbane, who receives an unbelievably large income for writing editorials with a “punch” (and many words in capital letters) once turned his mind upon motion pictures.

“After motion pictures—what?” he queried. Then he answered his own question by saying “More and better pictures.”

He’s right. All agree on that. But it is no use to agitate if better pictures aren’t forthcoming. Increasing demand will bring more pictures but they must be better also.

It’s all very fine—this writing for the uplift of the industry. Uplift articles look nice in print and all that, but often they are disregarded because they are felt to be impractical and visionary.

But a plea for better pictures is decidedly practical. The firms who are making the most money now are those who are making the best pictures. The field is wide open for the exhibitor. He can pick and choose. He naturally chooses the best.

So the firm which makes the best pictures will reach the highest degree of success.

If only one person takes a tip from these last few lines, then this labor has not been in vain.

Between pictures and films you must choose one—choose pictures, and—DO IT NOW!

G. D. P.
NOW BOOKING

We have purchased the photo-play rights for the famous novel—"The House of Bondage" by Reginald Wright Kauffman.

A novel of thrilling interest and sustained action, dealing with the deepest human emotions; it depicts with accuracy and rare insight the real conditions of New York's social evil.

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WHAT THE PRESS AND CLERGY SAY!

ELIZABETH GOODNOW, Author of "The Market for Souls," writes:

"I thought in my book 'The Market for Souls' I had touched the subject with no light hand, but after reading your wonderful book, 'The House of Bondage' even I, who have studied the life of the street, was shocked and filled with pity for the unfortunates we see going along with their little bags—going to work as they call it. And it is work, the hardest job in the world.

'You have done a great thing, and I want to congratulate you. No one can read your book without seeing that something must be done some time, some way."

JOHN D. ROCKEFELLER, JR., Foreman of the Celebrated New York White Slave Grand Jury, writes:

"I have read 'The House of Bondage' with much interest. The story is inexpressibly sad, but sadder still is the knowledge that it is true to life—true not only in the exceptional case, but in hundreds and doubtless thousands of cases.

'The author has handled a difficult subject with the utmost of delicacy consistent with perfect frankness. While telling his story fearlessly, he does so without sensationalism. I believe that the conditions with which the book deals must be generally known before they will be improved, and that the publicity thus given them will be of great value."

THE CHICAGO EVENING POST says:

"The completeness and definiteness of its facts, the not inconsiderable skill of the author in manipulating characters and plot, and subordinating them to his purpose, give the story a compelling interest. Moreover, it shows sincerity of purpose, and resorts to no clap-trap or sensationalism. Not even the ubiquitous and teetotally-loving 'young person' could receive harm from its perusal."

MR. EDWIN W. SIMS, United States District Attorney at Chicago, says:

"It is one of the strongest books on the particular phase of the social evil problem which it covers that I have ever read."

EDWIN MARKHAM, Poet and Critic, writes:

"A book that blurs the eyes and stirs the heart with the pity and terror of it. With nobility of manner, with a passionate sincerity that touches the subject as by fire, in a purity that burns away all impurity, Mr. Kaufman relates one of the sordid sorrowful tragedies that swirl up into the thousands every year in all the cities of civilization."

THE CHICAGO DAILY NEWS says:

"To say that the book is immoral because it takes a great crime against humanity for its theme is to say that the Ten Commandments are immoral. Its manifest intention is to leave no stone unturned which may shelter a peculiarly loathsome form of vermin, or to permit those who lead carefully sheltered, and therefore, ignorant lives, to shield their detestation of such abominations behind their ignorance. The book . . . never permits the reader to be altered. . . . Nothing could be more deterrent than its plain truth-telling. . . . It cannot be read and forgotten."

REV. ALEXANDER IRVINE, Author of "From the Bottom Up," writes:

"Mr. Kaufman has done what only Victor Hugo has done before him; given us a Fantine. His picture is as good as Hugo's, and as true. If 'The House of Bondage' could be put in the hands of the young men of the cities it would do more in a year than all the pulp novels and all the churches in America. If I had the money, I would send it to every secretary of the Y. M. C. A.'s of the country that they might read it and recommend it to all the thousands of young men under their influence. It would kindle again the smoldering fires of chivalry toward women; it would smite man with a sense of responsibility."

LILLIAN D. WALD. Head Worker of the Henry Street Settlement, New York City, writes:

"I wish that more people would read it, though the conditions it describes would doubtless be considered impossible in a civilized land by that great majority of people who do not know. It was painful to read because the author describes the conditions that are. One must be able to read it with less suffering if there was more doubt of its truth."

ROWLAND THOMAS. Critic, writes in "Collier's":

"What he has seen every seasoned maker of metropolita- n newspapers has seen, every policeman and police court matron and lawyer and judge, every rounder and waster, even though he knew it not. What he hopes for is hoped for by increasing millions who call their millennium Socialism.

'The sweet reasonableness of that, up-side down solution of life's difficulties we have no disposition to discuss just now; the book itself we are moved to recommend to the reading of every man and woman and boy, and especially of every girl, in these United States. Such modest limit we set for the present to the carrying power of our voice."

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"The Making of a Scout"
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President Wilson poses in and endorses this picture.

Ex-Pres. Roosevelt says: "I am extremely glad that this picture drama is to appear."

Judge Lindsey says: "It is positively one of the greatest feature films yet produced in this country."

Gifford Pinchot says: "I want to send you my heartiest congratulations on it as not only a most useful but a most attractive thing to see."

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Splendid 1 and 8 sheet posters; attractive half-sheet window cards.

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“The Law of His Kind.” (Rex. Two reels)—Good photography and several strong situations carry this picture across in good shape. An uncle and his nephew live together, the latter having given up a woman of questionable character. The boy goes away to the war, and on his return discovers that his uncle has married the woman. He tells the truth about her, and her husband commits suicide in shame. The woman blames the nephew, but the truth comes out. Cleo Madison as the woman was very good.

“The First Nugget.” (Eclair-Universal. Two reels)—O. A. C. Lund and Barbara Tennant make a most acceptable couple playing together. In this story of the early West they have a good vehicle, and make the most of their respective talents. The action follows the story as told by a man, formerly a miner. He tells of finding a skull with a nugget inside, and how it finally leads to the mine. While full of melodrama, it is a most acceptable offering. The faultlessness of an Indian, whose life he had saved, forms a most interesting part. A worthy release.

“Discord and Harmony.” (Gold Seal. Three reels)—A very melancholy production, somewhat similar in certain respects to a number of its predecessors, yet vastly different in others. Excellent makeup and good direction are responsible for its telling points. An old musician adopts an orphan, whom he secretly marries to a brother artist. The latter goes to Europe and returns with much fame. In the closing scenes the girl’s reputation has been tarnished because of her known familiarity with the artist, who is really her husband. A splendid finale is registered. Lon Cheney, Murdock McQuarrie and Pauline Bush are the principals.

“The Big Horn Massacre.” (Kalem. Two reels. Dec. 24)—The title of a picture is a very important item, as is shown in this case. There are many, however, who may be disappointed in this production after such an alluring title through being led to expect too much.

Two Indian rivals are forced to fight a duel, the villain winning. The soldiers from the fort help the girl obtain freedom from him and take her as a protégée. War is declared and fighting scenes are shown. These are taken at such a distance, however, that they are not over-clear. The massacre of a caravan of travelers is shown, and then the big battle, which is very well taken and emphatically worthy of commendation.

“At Cross Purposes.” (Cines-Kleine. Two parts. Dec. 23)—Very clever acting, with excellent photography, are the only really good features in this picture. The story itself is not new, and not particularly gripping. Two lonely people marry, but are soon disappointed with one another. They are united by a mutual friend.

“Her Faith in the Flag.” (Vitagraph. Dec. 23)—An excellent story dealing with Italian superstition. An Italian girl steals an American flag, believing that no harm can come to her baby sister, who is ill, while it is in her possession. Needless to say it is instrumental in making the child well.

“True Irish Hearts.” (Domino. Three reels)—Anna Little, Richard Stanton and Thomas Chatterton have obtained a most enviable reputation for their work in Irish parts. In a number of pictures which this company has issued, featuring these people, there has not been one failure. The keynote of their success seems to be an ability to get atmosphere. Clever acting and good costuming contain the secret of this desirable result.

Two friends are rivals for the hand of the same girl. Pat loses her, and then studies for the priesthood. Danny and Mary are married. Later when the riots break out, Danny becomes the leader of the peasants, against the English soldiers. A number of good fighting scenes are pictured. Danny is finally arrested and condemned to be shot. Pat, hearing of this and knowing it will break Mary’s heart, takes his place. In disguise Danny leaves the prison and sails away for America without knowing that he is leaving Pat to be shot in his place.

The picture would not be injured by allowing the refugees to go to France instead of America. At the period this picture describes this country was but little known, and if we may rely on history, France was the haven for all the distressed from England and Ireland.

“Miracle Mary.” (Victor. Dec. 26. Two parts)—A splendid Christmas release, possessing much that is original, though one or two scenes verge on the conventional. A Salvation Army last is the figure around which the plot is woven, dealing with the inside workings of the “Army.” There is but little of actual religion, and a strong romance makes it a most pleasing release.

The tale opens with the conviction of an alleged burglar, despite the fervent plea of “Miracle” Mary. The
man is sent to prison, where he is visited by the girl. On Christmas day, during the entertainment that is given the prisoners, a motion picture proves the man's innocence. A scene depicting Christ in the manger is very well done. Glenn White and Fritzl Brumette play the leads.

"Until the Sea." (Selig, Dec. 18.)—Similar to some hundred others. A man goes to sea, is believed drowned, and on his return finds his fiancee married to another.

"The Power of Light." (American.)—The American Film Manufacturing Company has scheduled this photoplay for release on January 5, 1914. It is rich in scenes of mountain life as it is lived in the remote regions where the band of learning has not reached. The inhabitants of these wilds gain their livelihood by making whiskey. How they are taught that their occupation is wrong is not done by the strong arm of the law, but by the efforts of one of their own kin.

Sydney Ayres plays the part of Cliff Jackson, son of a mountaineer, who for eighteen years has lived in the heart of this lawless country. Tom Jackson, his father, is played by Jack Richardson, who is at the head of the gang of mountaineers whose sole source of income is from the making of whiskey.

The story of this film is interesting and full of good situations. The usual high-class American photography is evident throughout the entire two reels.

Cliff Jackson, the eighteen-year-old son of a mountaineer, is possessed of a strong determination to conquer his father, who operates an illicit still, as also his confederates, by love and kindness rather than through the strong arm of the law. He realizes that the mountaineers are such because of misdirected effort rather than because of a wilful disregard of the law. The father interprets the boy's feeling as personal animosity. The son leaves home to go to the city to secure an education, so that he may return and aid his people to live honestly.

In the city he forms the acquaintance of a family, which, although poor, takes him in and gives him his first taste of learning. This awakens in him a stronger desire for knowledge. A kindly pastor interests himself in the studious young fellow and sends him to college to become a minister. The daughter of the poor family and the minister's daughter become rivals.

After his ordination he marries Jennie Bentley, the poor girl, and she returns with him to his home. When Cliff rides up the mountain trail he is struck by a stray bullet which is fired by the fighting moonshiners and officers. He is taken to his home and the officers at his request leave him to handle the situation by teaching love and kindness.

Cliff's ambition is soon realized and he is privileged to demolish the still in the presence of those who for long years had offered defiance to the law and had now resolved to observe the law because of the power of the light that had been brought to them by the ambitious son of their leader.

C. J. V.

"Giovanni's Gratitude." (Reliance. Two reels, Dec. 27.)—A very beautiful story by Russell Smith, played by a capable cast. A little Italian boy, Giovanni, is the sole support of his mother. He tries to sell papers but his companions rob him at every chance. It is during one of these fights that he meets Rankin, the superintendent of some engineering work, and his fiancee. The man helps the boy and gives him some money and his card. Later when Giovanni is really in need of work he excuses and receives him from Rankin. He is able to save the boss and many others by discovering a plot, through which he earns the enmity of some Italians. In an attempt to stab him the two Italians kill an old man, the blame for the murder falling on Giovanni, who takes to the woods. Here he hears another plot and frustrates it. The bomb which had been set in the house of Rankin kills the two plotters. Much action throughout and some excellent settings. Irene Hunt, Jack Pickford, Ethel Kaufman and George Siegman play the important roles.

"The Great Game." (Essanay. Two parts. Dec. 26.)—A very fine political story, which also deals strongly with the stock market. From the pen of Maibelle Heikes Justice. Intrigue in all its forms runs through the action. The piece makes a most acceptable offering.

Having been elected Mayor Cluett is naturally strongly opposed by his adversaries, and enlists the aid of the press. A railroad franchise must be put through, and this can only be accomplished by the mayor. Hence every influence is brought to bear on him, but he proves he is not to be bribed nor coerced in any manner. Cluett has dabbled heavily in stocks and Pelham now tries to force the signing of the paper by causing these stocks to fall. Cluett suddenly finds himself penniless. Pelham then turns his attention to his wife and becomes insulting to her. The wife pawns all her jewelry and thus redeems the value of the stock. The political machine for once fails and the dastardly actions of Pelham are exposed by his own son, Cluett's broker.

The part of Hennessy, a political ward heeler, was excellently taken care of by Henry Martin Best. Thomas Commerford, Irene Warfield, E. H. Calvert and Richard C. Travers complete the cast.

"A Modern Jekyll and Hyde." (Kalem, Dec. 29.)—A very clever title, that's good for the story. The action is most melodramatic, yet fails to appeal. Smith is, at the same time, a most respectable man with a daughter and large home, and a thief of the lowest sort. His daughter does not suspect anything at all about this. He is killed in a duel with a member of his gang.
"The Adventures." (Union Features. Three reels. Jan. 10.)—It has often been said that the technique of the French players surpasses that of our own. Their care for the small details of a picture, their conception of what will appeal as a pleasing situation, and the clever grouping effects are more developed than ours. This picture, were a test possible, would do very well as an exponent of this theory. In detail work it is practically perfect.

Lauger, a middle-aged widower, marries an adventuress, not knowing her character. She and her lover plan to obtain possession of his wealth. Lauger's daughter, Adrienne, arrives home and is apprised of her father's remarriage. She learns the relationship of the woman and her lover and denounces them. Her father entering at this moment, she takes the blame for the presence of her stepmother's lover and is disowned. Adrienne meets Henry, and in a short time they are engaged. The father, at last finding out the extent of his wife's guilt, shoots both her and her lover, but is stricken with paralysis himself. Hearing that his son has succeeded in obtaining a good position for himself he joins the impatient lovers together with his last breath.

"Emancipated Women." (Kalem. Split reel. Dec. 26.)—An impossible comedy that fails to make an impression. Three women capture three men whom they compel to do their work while they take the men's place in the field and wood pile. They soon tire and marry the men.

"The Master Rogue, or the Dumb Accuser." (Features Ideal. Three reels.)—A strong drama containing a most desirable moral. There are some very emotional scenes, which are excellently portrayed by Mlle. Yvonne Pascal and M. Roussel. Although melodramatic in character the action at no time is allowed to become overdone.

Edward, an inveterate gambler, returns to his home one night in his usual drunken condition. He sees a letter from his aunt, Mrs. Wilson, announcing the fact that he is cut off without a cent. He determines to rob her, but is discovered and forced to leave the country. He goes to Colorado where he and a partner find gold. He strangles his friend, but in the fight leaves a locket in his hand. He returns to his home secretly and meets his wife. He drugs her and fatally wounds his aunt, thus making himself the sole heir to her fortune. Tom, a poor helpless deaf and dumb boy, is accused of the crime, and is found guilty. Edward's wife, hearing this, confeses her husband's part in the murder, and the locket proves his complicity in the murder of his pal in Colorado. Knowing that the "game" is lost he commits suicide.

"A Waif of the Plains." (Warner's Features. Three parts.)—Made by the Miller Brothers 101 Ranch players, directed by H. C. Mathewson, and featuring Baby Early and Master Miller, two of the cleverest child actors on the screen. The action supposedly takes place in about 1860, just following the gold rush to California. The Indians at that time were constantly on the warpath, and the party of which the two children are members are captured and all but them killed. The little boy had just presented the girl with a deer's tooth on which he had engraved their combined initials. The boy, having escaped the Indians, becomes a soldier. The girl in the years that have gone by becomes an Indian princess. Myers, now a lieutenant, meets the Indian girl and seeing that she is partly white induces her to escape with him. They are followed, but finally, through the devotion of an Indian, make their escape. The Indian dressed in the "Lieutenant's" clothes, rushes through the camp and is shot. The final sub-title is, "Greater Love Has No Man Than This, That He Lay Down His Life for His Brother."

"A Snakeville Courtship." (Essanay. Dec. 27.)—A neat, clean comedy that will amuse. Many unique situations. Sophie Clutts, in search of a husband, arrives at the ranch. She has no luck until she receives a large fortune, when she has her choice of many.

"The Doctor's Romance." (Lubin. Dec. 27.)—There is something indefinable about this story that to a certain extent detracts from its real worth. A doctor, having become very successful, realizes at last that he is lonely and needs a wife. He meets the girl he would like to marry, but she is engaged. Finally he marries her secretary, a youthful widow. This is brought about through the cleverness of her little son.

"Golf and the Bonnet." (Vitagraph. Dec. 26.)—A comedy of unusual excellence. One of the class that amuses everybody. The antics of John Bunny in a "loud" golf suit, trying to learn the game is enough to make anyone hilarious. Having disobeyed his wife, John, with the help of a friend, pacifies her and even gets her sympathetic. A new hat and a black 'eye do the trick. Flora Finch and Wallie Van were also members of the cast.

"His Sister." (Selig. Dec. 26.)—A pathetic drama, which is very true to life. The boy gives up everything in order that his sister may get an education, only to be rewarded by her
snobbishness. The subtitles were very good. Slightly incongruous at times.

"The Death Trap." (Lubin. Dec. 26.)—A fascinating detective story which also combines a good romance. A service agent becomes a farmer in the hopes of finding a counterfeiter. He discovers his man, but nearly loses his life. A trap, composed of a gun which is so arranged that it will kill anybody passing a certain place in the path, explodes and kills its maker.

"A Flash of Fate." (Bison. Two reels. January 18.)—Except for one or two unique effects this story is not worthy of much praise. It is hard to understand. Several inconsistencies such as an automobile blowing up hurt the picture.

"In the Fall of '64." (Gold Seal. Two reels.)—Francis Ford and Grace Cunard play the leads. A story of the Civil War, which does not, however, portray anything original. Several fair lighting scenes.

"At the Eleventh Hour." (Bison. Two reels. Jan. 10.)—William Clifford plays the lead. A very conventional story, whose only claim to fame is the large amount of expense used needlessly.

"A Dip in the Briny." (Selig. Dec. 24.)—A comedy which should amuse. Some girls steal two timid bather's clothes, and thus keep them away while they are spoiling.

"Two Up a Tree." (Patheplay. Dec. 24.)—This does not make much of an impression. The story is antiquated. A girl is rehearsing a part, and a lunatic and her lover get mixed up.

"The Honorable Algernon." (Vitagraph. Dec. 24.)—With such favorites as Leo Delaney, Hughley Mack, Josie Sadler and Norma Talmadge, a comedy, even a poor one, seems humorous. This is an excellent picture in every way. Leo Delaney, as an English dude, is perfect. He becomes stranded in this country and becomes a waiter. His many adventures culminate in his marrying the girl for whom he had waited.

"Animated Weekly, No. 94." (Dec. 24.)—A good number of the weekly, containing much interesting matter. The process of building the Celilo Canal, in Oregon, and the Traffic Squad, in New York, competing for prizes, are the two most interesting items.


"Between Dances." (Lubin. Dec. 28. Split reel.)—A clever story that smacks of originality. Two lovers having had the proverbial quarrel are joined and married through the kind and thoughtful action of an older man. He tells the youth a supposed tragedy in his own life. The whole is cleverly executed.

"A Vagabond Cupid." (Essanay. Dec. 23.)—Poor make-up on the "vagabond cupid" hurt the story's reality. The ending is original, but not effective. A little wail is instrumental in bringing together two lovers.

"The Upward Way." (Edison. Dec. 23.)—A conventional story telling of the trials and tribulations of an ex-convict in an attempt to gain a place in life.

"The Janitor's Quiet Life." (Edison. Dec. 24. Split reel.)—An excellent comedy, burlesquing the janitor. This person is very much annoyed by some boys who stable goats in a vacant apartment. The finale is perfect.

"From Father to Son." (Rex. Two reels. Jan. 29.)—A very good picture, presented with a strong cast, including Robert Leonard. A father and son are partners in business. The father insults every girl he meets, and, incidentally, one in whom the son is interested, and this is the cause of their dissolving partnership. The son marries the girl, and becomes so successful in business that he ruins the father and forces him to make amends.

"Coming Home." (Eclair-Universal. Two reels)—This company has shown a marked improvement of late and now ranks with the very best. Belle Adair, Alec Francis and Clara Horton are the principals in this drama. An amateur actress marries a minister, and goes on the stage, professionally, when they need money later. She, however, gives in to his wishes and resigns from her company.

"The Forest Flame." (Broncho. Two reels.)—This picture is not sufficiently clear, nor can it otherwise be called a good production. An Indian revolutionist is released from prison and dreams of his past life. The pictures, showing how he was arrested and imprisoned wrongly, form the story.

"An Orphan's Romance." (Thanhouser. Two reels.)—Maude Fealey and Harry Benham play the leads. The story is somewhat similar to "Peg o' My Heart." A country lass is introduced into society and becomes the fiancée of a young banker. Through lies they are separated, but finally are reconciled.

"The Circle of Fate." (Kay-lee. Two reels.)—A story with a moral that will not fail to make its appeal to everyone. An Italian girl is inveigled into coming to America and is then abandoned. Her father meets the man later and throws him into the mouth of Mount Vesuvius.
A CORRECTION

Through an unfortunate blunder in the Christmas issue of the Motion Picture News, the "Wonder Clock," which many exhibitors have found to be a most effective device for attracting business and which is manufactured by the General Sales Company, 347 Fifth Avenue, Pittsburgh, Pa., was said to be made and marketed in New York City. This is incorrect, as the headquarters of the General Sales Company are in Pittsburgh.

The "Wonder Clock," which is a unique combination of stereopticon and timepiece, may be put on a small shelf or bracket in a convenient part of the theatre and will project the clock dial upon a screen, without interfering in any way with the projection of the regular features. In addition to being a great novelty and convenience for the audience, thus adding to the attractiveness of the theatre, the "Wonder Clock" in many cases pays the exhibitor a handsome income as an advertising medium.

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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
FOX TO BOOK MANY BIG FEATURES

William Fox, the well-known theatrical manager and owner of the string of theatres included in the Fox circuit, has entered the motion picture business in earnest. For several weeks his representative, Abraham Carlos, has been studying the feature film market, with a view to contracting for the best productions obtainable. These features will be exhibited in the Fox theatres and in motion picture theatres generally. Contracts were signed last week which will give the Box Office Attraction Film Rental Company, as the new concern is named, exclusive exhibitor's rights in New York and New England on the feature products of Solax, Blache American, Film Realease of America, Ramo, Eclectic, Great Northern Special Features, and Great Northern Preferred Features.

In addition to a rental business the new company will also exploit and sell the feature product of three European manufacturers whose photo-plays are not now being shown in America.

The directorate of the Exclusive Supply Corporation, Herbert Blache, president; Ingvald C. Ochs, vice-president; Harry R. Raver, secretary and treasurer, and Joseph R. Miles, general manager, have had numerous conferences with both Mr. Carlos and Mr. Fox, and much of Mr. Carlos' time for several weeks past has been spent in viewing the features of many of the companies with the object of contracting only for the best that are available.

Vigorous advertising will characterize the campaign of the Box Office Attraction Film Rental Company. Thousands of sheets of lithographs will be taken on each release and will be distributed to the dealers in the neighborhoods where the features are shown.

MUSIC IN EMOTIONAL SCENES

Music during the acting of highly emotional scenes as a means of attuning the actors to the intensity of the situation is being used with decided success by Director Allan Dwan, of the Universal, in his three-reel production of "Discord and Harmony."

During one pathetic scene in this production, in which an old musician dies, the principals were so wrought up that they could not at once continue with other scenes, and more than one spectator of the scene gave way to tears.

"On the legitimate stage," says Mr. Dwan, "the scenes are usually long enough for the director to work himself up to the emotional pitch required, while upon the motion picture stage this condition does not obtain. The scenes are short, and usually by the time the actor really begins to feel his part the scene is finished. Again the action in a production not usually taken in the order they occur upon the screen. The use of music which may have no place in the actual story and which is hidden tends to arouse the imagination and finer instincts of the actor if he is at all sensitive."

The story of "Discord and Harmony" has to do with the life of an old composer and the joys and sorrows of his Bohemian circle of friends. M. G. MacQuarrie depicts the old musician. Lon Chaney plays the part of a young artist, and Pauline Bush sustains the role of the old man's ward.

PROJECTION IN MODERN DRESS

An evidence of up-to-date methods in the motion picture industry is furnished by the projection-room of Warner's Features, Inc., 126 West Forty-sixth street, New York City.

Here are to be found all the essentials for comfort, and the attempt to create an atmosphere dissociated from commercialism. The room measures about thirty-five feet by thirty feet and is on a good height. Air is furnished by ventilators connected by pipes with the exterior. Pendant from the center is an electric chandelier enclosed in glass mosaic of green, blue and yellow hues. The light is soft and mellow and does not interfere with projection.

Fluted columns of gold support the ceiling and lend an Oriental effect to the scene. The floor is carpeted with a heavy fabric, the chairs are large and individual, desks being provided at the side for the Board of Censorship. The walls are done in light blue, the trimmings being of Circassian walnut. The whole effect is one of quiet elegance. A mirror screen eight by six feet is used, the throw being twenty-six feet.

The operator's booth consists of a platform with concrete floor walled off from the main room, occupying space eight by fifteen feet. Wires in the house is all enclosed, and ventilation is of the most approved plan; there are re-winders, and a large film tank is used for films and cases; also there is an automatic sprinkling device for fire protection.

The projection is furnished by two Simplex machines with motor drives.

SPANISH WAR FILM WANTED

A request has been received asking for information where a film showing the Seventy-first Regiment arriving in New York at the close of the Spanish War could be obtained. The film is wanted for exhibition purposes at the Seventy-first Regiment Armory at an entertainment shortly to be held to raise funds for a monument to the late Colonel Downs. Information regarding any film of this character may be sent to the Motion Picture News, 220 West Forty-second street.

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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
MEXICAN GOVERNMENT BANS FILM

The office of the Mutual Film Corporation at Dallas, Texas, have been pondering for some time why there should be such great demand for bookings on the Battle of Gettysburg in war-ridden Mexico. The reason leaked out when the New York office of the New York Motion Picture Corporation received an official notice from the Mexican Government that they would take steps to seize and confise the five reel "motion drama," as they term it. "The Battle of Gettysburg," the next time it entered the country.

It seems that the Carranza agents were booking the film and every time they booked it they smuggled into Mexico two machine guns and twelve rifles. They hoodwinked the United States officials on the border by declaring they were for lobby display.

"FLYING A" FORCES ENTHUSIASTIC WORKERS

"The Joy of Work" is not the title of a film, nor that of a book, but is descriptive of the conditions existing at the American Film Manufacturing Company's establishments at Chicago, Santa Barbara and London. Enthusiasm of the highest order has been manifested by the entire force. It has spread from the office of the president down through the various departments, including artistic, technical and business interests, permeating the entire system with an ever-increasing desire for efficiency and perfection. This condition of evident delight and pleasure in serving has given rise to greater ambition - greater results and achievements - and is responsible for the present high standard of American productions.

Summing up the situation after careful scrutiny, President Hutchinson was pleased to term the conditions resulting as being due to "the joy of work." He is confident that what has been accomplished is only an intimation of what is to come.

NOVEL POSTER DISPLAY

The Eclectic Film Company is fully alive to the vast importance of good posters as well as the proper display of them. For some time this company has had colored sketches made for every poster and upon approving them and accepting the same the posters were then made. This made sure that the posters were being made in keeping with the ideas of the company.

While this method is entailling considerable extra expense, the Eclectic Film Company thinks it is money well spent. The flattering testimonials from the trade plainly indicate that the Eclectic posters are fully appreciated throughout the country.

So as to enable a quick display of the posters for all subjects, the Eclectic Film Company have adopted a system in their offices about which favorable comment has been heard from all sides. Each poster is mounted on a roller with a spring, on the order of window shades, and by simply pulling the desired poster down from out of the cabinet suspended where it is in no one's way, one can at a moment's notice view any poster desired. The old way of folding up a poster and digging it out of some corner where the need of display arose has been done away with by the Eclectic Film Company.

MANY SIMPLEX SALES

There seems to be no let-up in business with the Projection Machine Company. Of special note in sales during the past week are two motor-driven Simplex machines to the Sixty-eighth Street Playhouse, Sixty-eighth street and Third avenue, New York City. This house is handling the General Film service, its seating capacity is 156, and it is one of the first playhouses built under the requirements of the new law which calls for absolutely fireproof construction.

The Biograph Company has installed two Simplex machines in its New York studio and one in its California studio.

The elaborate Stanley Theatre, at Forty-second street and Seventh avenue, New York City, has installed two Simplex machines through B. F. Porter.

LOTTIE BRISCOE STARS IN BEAUTY CONTEST

In a recent beauty contest offered by the New York Times, Lottie Briscoe, leading woman of the Lubin Film Company, was one of the notable figures. The pictures of the ladies fair and names of the judges were printed in the New York Times of December 7 and was a great tribute to the demure little leading lady so often seen in motion pictures.
REAL THRILL IN KEYSTONE FILM

Keystone had a near-tragedy, in the making of the three- reel special, "Baille, the Gentleman Burglar." The Keystone police force were pursuing Baille over the roofs of ten and twelve-story buildings. One of the cops, just as he was about to shoot, slipped on the edge of the roof, and for a moment it seemed certain he would go over.

Regaining his foothold, however, he scrambled back to safety, much to the relief of onlookers. The camera was kept going through it all and a thrill, not planned by the director, which was quite the genuine article was secured.

BELLE ADAIR WITH ECLAIR

Personal magnetism is the best asset for successful work before the camera, and if one is to gauge her future progress by this quality, Belle Adair, new leading woman of the Eclair Film Company, will soon occupy a place in the heart of the photoplay public second to none.

Miss Adair for years headlined bills on the big time vaudeville circuits throughout the United States. She played a prominent part with Julian Eltinge in "The Fascinating Widow" and has "trouped" with many companies. Miss Adair is a New Yorker, educated in Pennsylvania and confesses to twenty-three years. She is a brilliant conversationalist, can ride, swim, box and run like a man, and drives her own car.

OVATION FOR HELEN GARDNER

Helen Gardner, accompanied by her director, Charles Gaskill, and a number of her picture players, on December 19 made a special trip from her studio at Tappan-on-the-Hudson to New York as the guest of Manager Rotholph, of the Regent Theatre. At the conclusion of the third reel of "A Daughter of Pan," produced by Miss Gardner and company for Warner's Features, Inc., the audience with one accord applauded until Miss Gardner arose and acknowledged their appreciation of her work as a star of the silent drama.

Miss Gardner has just completed a powerful three-part drama of Russian life entitled "Olga Treskoff"—a story of the living death in Siberia. In this she has a splendid opportunity for displaying her empassioned acting. This feature production will also be released by Warner's Features, Inc.
Essanay

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"HEARTS AND FLOWERS"

A drama of heart interest and pathos that your patrons will remember for some time to come. Eleanor Kahn and Francis X. Bushman featured.

Released Wednesday, January 7th

"A FOOT OF ROMANCE"

A feature Essanay comedy with a laugh in every foot. Wallace Beery featured.

Released Thursday, January 8th

"THE HILLS OF PEACE"

A truly dramatic story of the West. Marguerite Clayton, Frederick Church and Carl Stockdale featured.

Released Saturday, January 10th

"SNAKEVILLE'S NEW DOCTOR"

A Western comedy-drama featuring Marguerite Clayton and MR. G. M. ANDERSON.

Coming, Friday, January 16th

"The Cast of the Die"

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HOSPITAL AT HOLLYWOOD STUDIOS

An emergency hospital has been established at the Hollywood (Cal.) studios of the Universal Film Manufacturing Company. Although the company maintains a fully equipped hospital at its ranch in the San Fernando valley, the Hollywood studios are seven miles distant and immediate aid to the injured is often required. Dr. Lloyd Mace, a practicing physician, who is also well known as an actor, has been placed in charge of the hospital at the Hollywood Studios.

The urgent necessity of an emergency hospital at the studios, says Isidore Bernstein, general manager of the Pacific Coast Studios, was made apparent recently when in the production of "Into the Lion's Pit," Ethel Davis accidentally fell to the bottom of a thirteen-foot pit and was severely injured. Shortly after this, during the production of "One of the Bravest," a stage carpenter was badly hurt by a falling timber. Since then a number of minor accidents have occurred.

The new emergency hospital is located in the upper story of the big property and costume building which has just been erected.

GRiffith Watches Stars

D. W. Griffith, who is in immediate charge of all the big feature productions for which the new Reliance company has just been organized to assist the Mutual Film Corporation, has had no active part in the construction of "Our Mutual Girl," the fifty-two reel fashion serial, the first reel of which is to be released on January 5. Jack Noble is the director for this great series. Mr. Griffith has, however, taken a great interest in the prominent actors and actresses who have been introduced to her in the picture and who are having their first experience in the pictures.

Billie Burke, Jane Cowl, DeWolf Hopper, Alexandra Carlisle, Marguerite Clark, Laurette Taylor, Christie MacDonald, Fannie Ward, Bruce MacRae, and such musical stars as Paderewski, Tetrazzini, Ysaye and Jean Gerardy have all posed for the cranking camera with The Mutual Girl, and Director Grif- th has been a studious observer of their emotions and behavior under the glaring violet lights of the studio.

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EVANS BOOKS BIG FEATURES

With the view of negotiating for the Exclusive Supply Corporation's program, Nelson F. Evans, general manager of the American Feature Film Company, of Toledo and Cincinnati, Ohio, has just returned home after a two weeks' stay in New York.

Interested in exclusive rights in Ohio, Indiana and Kentucky, he surveyed the feature market exhaustively. Among the new purchases consummated were those of "Demonycts" and "The Secret of Adrianople," of the Film Releases of America brand. Also the Itala "Victory or Death." A hint dropped by Mr. Evans suggests the probability that within a short time he will establish offices in Cleveland and Indianapolis.

Herbert Lubin, representing the International Feature Film Corporation, Ltd., of Montreal, Canada, has concluded arrangements with the Film Releases of America to handle their output in Canada, beginning with the three-reel subject, "Outlawed."

EXCLUSIVE CHANGES ITS QUARTERS

Inadequate quarters to handle their increased business has necessitated the removal of the Exclusive Features, Inc., to larger offices in the Masonic Building, Sixth Avenue and Twenty-third Street, New York City. The present offices of the features are at 24 East Twenty-first street. Since their policy to release three features weekly became active the increased business has proved too large to be handled under the old conditions.

Harry A. Samwick, general manager, has purchased New York City and State and northern New Jersey rights on "The Ghost Club" and "Victory or Death." He states that the Exclusive Features will continue to control the local rights of Lewis Pennant and Union Features.

GLORIA AMERICAN STATE RIGHT BUYERS

The Gloria American Company, of 110 West Forty-sixth Street, New York City, has sold the following territory of "The Ghost Club," a six-reel production featuring Mario Bonnard:

Missouri, Kansas, Arkansas, Iowa, Nebraska, Minnesota, North and South Dakota, and Oklahoma are now controlled by the Kansas City Feature Film Exchange, of Kansas City, Mo.

New York City, New York State and northern Jersey are controlled by the Exclusive Features, New York City.

California, Arizona, Washington, Oregon, Colorado, Nevada, Utah, New Mexico, Idaho and Montana are controlled by the Gogate Feature Service, of San Francisco, Calif.

Eastern Pennsylvania, Delaware, Maryland, District of Columbia, and southern Jersey are controlled by the Mann Lewis Company, Philadelphia, Pa.

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is the ambition of practically every new exhibitor. Many exhibitors, who opened their first theatre several years ago, have achieved that ambition. But they started right. They first studied every detail, big and little, of theatre management.

We have remaining less than a hundred copies of "Picture Theatre Facts," an excellent book for new exhibitors. It is crowded with important information about every department of theatre operation.

We will be glad to present copies of this valuable work to exhibitors who wish to become yearly subscribers to The Motion Picture News.

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The Sales Division

The Motion Picture News
220 W. Forty-Second St.
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Why Exhibitors Fail

(Continued from page 16)

supply the equipment, and then let things run themselves.

* * *

"Why didn't you get busy and find out what was wrong with the projection machine? No machine, if it is handled properly, will give bad light or cause jumps and flickers. You've got a motor drive. They're a nice thing. You say it eliminates the expense of one boy, costing, perhaps, six dollars a week. The machine runs itself, and your operator is off at the other side of the booth, not knowing how things look on the screen. Why don't you make him stick tight to the machine, where he belongs, in case something does go wrong? You have shown the grossest carelessness and disregard for your business, and yet you complain that business is bad. It's your own fault. You've got no light, or the light was poor or breaks occurred. Do you think that an outsider is going to give a whoop about your business if you don't care? No wise exhibitor will wait for complaints from his patrons before he remedies a trouble. He'll dig in, sleeves up, and fix it himself, or get someone that can, before anyone has a chance to complain. You can't expect your operators to break their necks for you, if you don't work with him occasionally, and let him know that his efforts are a vital factor in your success.

"You've got to work right with your men, Jim, and give them thud in a decent, constructive way, when they don't as as they should. If you don't care, it's a cinch that they won't. What kind of business sense has a man who's let his housemen be poorly hung? Don't the same sloppy, slovenly management inside the house. You cut down the lights outside because business fell off. Did you think it would bring more business to dispense with them? The chairs haven't been dusted for a week. Let some woman with a white shirtwaist come in, dirty a sleeve on that arm, and she'll tell all her friends.

"Do you think they'll flock in on the strength of that story like that? You've got a little girl down in front pounding out ragtime, irrespective of what is on the screen. Spend a few dollars more a week, get another violinist—another item of expense you've eliminated without recognizing its value as a profit-maker—make them look over the reels before they're put on at a regular show, and have them pick out the music that is best fitted to the pictures.

"Don't sit around, looking blue and gum, cursing everything and everybody. You've got to merit business before you get it. The golden dollars are streaming past your theatre every hour of the day and night, and you haven't got brains enough in action to see the chances you are losing. A normal baby could outdistance you in this business. You're just like others who flock into it being only the great big bank accounts, the luxury and ease it would bring, the quick profits, without taking enough time to study out whether you would have to do anything beyond make the investment to get it. Why, man, you've got the chance of your life right under your nose."

"YOU'Ve an occasional poster into some vacant window. That won't get you any business. You, or rather, your usher, or whoever happens to be there, distributes heralds from the theatre. That last is good advertising, but it can't stand alone. Your newspaper ads are money wasted. You run the names of the pictures, finish by saying 'At the Orpheum To-night.' Why don't you get busy, put on some overalls, go down and clean that house, repaint the front in some neat lights, get some photographs for that lobby, give that usher and the manager some straight-from-the-shoulder talk, or else get employees with some sense of decency, business and ability to help you? Then tell the public, through the news-

THE PHANTOSCOPE

A motion picture projecting machine using standard film, taking current from incandescent lamp socket, alternating current. Can be stopped indefinitely and will not ignite film. Also projects lantern slides. Remarkably simple and weighs but eighteen pounds. Designed especially for home, school and salesmen.

Price, $75.00 complete

The Phantoscope Mfg. Co.
Washington, D. C., U. S. A.

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
papers, about the new order of things. Let them know that you've got an excellent light, that the house is fireproof and sanitary, that women are safe in it, that your ushers are courteous, that your pictures are decent.

"You speak boasting of getting a thirty or thirty-five dollar film service. You don't even take the trouble to find out whether the exchange can supply pictures that will hold the trade for you. You wouldn't buy a suit without looking at it. You tell me you change every day because the fellow around the corner does. How do you expect a good picture to be properly advertised? Any other way is just as good as keeping at least two days. The first night crowd tells its friends; they communicate with others, and you get the benefit of an endless chain of advertising that will bring you bigger business on the second night.

"I wouldn't change my program more than twice a week for anyone. I find that it pays me more actual money in the lobby to do your business as it is. People flocked to the fellow who gave them six a day, no two days alike. I sat back and waited. Then I began to get the business again on the strength of personal advertising, and on good films. And, believe me, I didn't try to economize on service. Film is the greatest asset you've got. That's your stock in trade. Put every cent you can into it; make it share the expense. Cut down somewhere else, but pay every cent you can for your film service. It is film that gets the money for you.

"The front of your theater resembles a warehouse. There's no life, no action, no attention-getting substance to it. Liven it up, not with posters pasted across the front, but with a clean-looking box office, a few palms or ferns, some pretty photographs. Keep the posters in neat frames, and make them look as good as you can.

"Try getting down early in the morning for a time, check up on your employees, see that they are there on time, then pitch in and live right with your job for twenty hours a day for a while. Be at the door, or near it, when people come in. Give them a pleasant smile. Let them know that you appreciate their patronage. It all helps make your ushers standing straight, and see that they handle the people the way they should. Make whoever is in the box-office say 'thank you' every time he or she gets a nickel or dime. If they don't do it, get in there and do it yourself until someone comes along who will.

"Give your manager plenty of responsibility, but don't let go of things too much. Give him to understand that you're right on the job, ready to check up the minute he stumbles. Talk with him, make him your friend, and do the same with every employee you've got. If things go wrong, don't blame them. You're the party that's at fault.

"Just remember this, Jerry," and Jim's voice grew more positive as he said it. "Exhibiting is like anything else in business. It takes a barrel of common sense, attention to detail, living right on the job, to make it pay. Money isn't all. In fact, it's the smallest part. You've been too careless. Flushed with a small success, you were content to let things slide. Now you're paying the penalty for the confidence you had that they would always continue paying without some effort on your part."

"It was a long pause before Jerry replied. He was thinking, and thinking hard. He couldn't help but admit the element of truth in the tongue-lashing he had just received. Jim spoke again:

"Jerry, when I opened that house in Bloomfield I was on the job night and day. No man beat me to my own business, and no man left any later than I did. I studied it night and day, week in and week out. I fought and struggled, endured poverty, hunger, and even went without smoking tobacco, so that every cent I could get could be tossed back into the business. That's the only reason I'm even a mediocre success. I haven't started yet to grow. I want a string of houses, and I'll work just as hard on every one of them. I expect it, and you've got to expect the same thing."

"I'm going to get those overalls first thing in the morning," Jerry promised as he arose to go, a smile of thanks on his lips, and his eyes once more bright and hopeful. Then, he added, in parting:

"By George, I won't wait until morning. I'll get them tonight."

**TAKE A MINING PICTURE**

The Industrial Moving Picture Company of Chicago, Waterson R. Rothacker, general manager, has just completed a two-reel subject showing copper mining. The pictures were taken at the Calumet and Hecla mines in Michigan and in one instance the artificial lighting equipment was operated 3,500 feet, or more than a mile, below the surface.

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**You wouldn't buy rotten eggs, then why buy rotten films? Insist on the same standards in films as you do in eggs. Any manufacturer can furnish your prints on Lumiere stock if you INSIST.**

**DAVID HORSLEY**

1600 B'way Mecca Bldg. New York

American Agent for Lumiere

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*In writing to advertisers please mention "THE MOTION PICTURE NEWS*"
To the Exhibitors of New York City and State

We wish to extend to you our best wishes for

A Happy and Prosperous New Year

and to suggest that whenever you think of FEATURES think of the

Wm. L. Sherry Feature Film Co., Inc.

Executive Offices, 301 Times Bldg.
Exchange, 9th Floor Leavitt Bldg.
NEW YORK CITY

Handling the output of the FAMOUS PLAYERS FILM CO. for New York City and State

Six GREAT Releases!

LOSE NO TIME BOOKING THESE HOUSE-FILLERS!
For Greater N. Y., N. Y. State and Northern N. J.

"The Gambler’s Revenge" 4 Reel Pasquali
"The Power of Innocence" 3 Reel Pasquali
"The Race with Death" 2 Reel Pasquali
"The Magic Veil" 4 Reel Italian-American
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Now Ready for Greater N. Y. and Northern N. J.—
The 4 Reel Dramatic Triumph:
Mrs. Emmeline Pankhurst In
"80 Million Women Want—?"

EUROPEAN FEATURE FILM CO.

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Double Your Receipts on Dull Days Without Cost

We are distributing, through moving picture houses, five high-class articles that have a total retail value of $5.00 and upward, which are useful to men, women and children.

These articles are placed on exhibition in a neat, attractive glass case in the lobby for one week. Then on a special night the articles are given away. The Theatre patron gets something for nothing. Our arrangement is such that it costs the management nothing. We have increased the attendance as much as fifty per cent on premium nights.

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Our Factory Is Yours!
Negative assemblers, projecting machines, and an equipment second to none, with an organization of experienced people always at your service for developing, printing, and titles.

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Tel. 7652 Audubon at Broadway, New York

INTER-CONTINENT FEATURE FILMS
"Her Life for Liberty"
IN THREE REELS
State Rights Offered on this first production of the Verafilm Company of Rome
Get on our mailing list if you wish to have advance information on a new spectacular Italian feature ready at the end of this month.

Inter-Continent Film Co.
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110-112 West 40th Street

ECLECTIC FEATURE FILMS
The House of Mystery
4 Parts January 10th
Natural Coloring
A powerful detective story which will grip and hold your attention from start to finish. Don't miss it.

ECLECTIC FILM CO.
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Dangers of a Great City
3 Reels
Ryno Film Co., Inc.
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PER REEL WITH POSTERS
Several programs in one shipment to save express. Express paid one way.
Attractive program includes all leading kicks.
Lakeside Film Exchange
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The ELEPHANT BRAND
Means Quality
WORLD SPECIAL FILMS CORPORATION
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FOR SALE
2 Talking Picture Machines with 10 reels and records.
Price, $ 200
Also 100 commercial reels, some with posters, $3.00 per reel.
EAGLE FEATURE FILM CO.
71 West 23rd Street
New York City

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## Data from Manufacturers' List of Releases

### Independent

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<td>The Bottle</td>
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WHEN THEY ARE GOOD

Golgate Feature Service

GOLDEN GATE FILM EXCHANGE, Inc.

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614 CANDLER BUILDING, NEW YORK

San Francisco  Portland  Salt Lake  Los Angeles
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L U B I N
Presents CHARLES KLEIN'S Greatest Achievement

THE LION AND THE MOUSE

IN SIX REELS
THROUGH THE OFFICES OF THE GENERAL FILM COMPANY

There was never a more successful author and playwright than Mr. Chas. Klein, and in securing Exclusive rights to reproduce all of his great dramas in motion picture form, Lubin has again demonstrated that he is determined that all of the best pictures must come from Lubin.

"The Lion and the Mouse" had a more extended run in New York Theatres than any drama of recent years—the best proof of its popularity.

Special Actors and Actresses of widespread reputation were employed to depict the exacting roles. Gorgeous stage settings were built exclusively for this production, and the photography, if possible, excels that of anything yet produced by Lubin.

In Preparation: CHARLES KLEIN'S

"THE DAUGHTERS OF MEN"
A Story of CAPITAL AND LABOR

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"A QUESTION OF RIGHT"—Drama, Special in 2 Reels  Thursday, January 15th
"THE SQUIRE'S MISTAKE"—Drama  Thursday, January 6th
"BETWEEN TWO FIRES"—Drama, Special in 2 Reels  Thursday, January 8th
"THE ENGINEER'S REVENGE"—Drama  Friday, January 9th
"WHEN THE DOCTORS FAILED"—Comedy  Saturday, January 16th
"MARRIED MEN"—Comedy  Saturday, January 10th
"TOBACCO INDUSTRY"—Industrial  Monday, January 12th

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One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—in five colors. Order from your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO., Philadelphia
are on the job all over the United States and Canada, snapping events for the Universal's "Animated Weekly," all the time. Week after week the Universal's ANIMATED WEEKLY is scooping all competitors. Our camera men are all bright-eyed, quick-witted, resourceful newspaper men who know news when they see it and who are willing to risk leg or neck to get it for the Universal's Animated Weekly ahead of the whole world. If you are not getting the Animated Weekly you are missing one of the best-drawing films in the world. Ask your exchange for it and ask every week until you get it!

Universal Film Manufacturing Company
"The largest film manufacturing concern in the universe"
CARL LAEMMLE, President
Mecca Building, 1600 Broadway
New York City
GOLD MEDAL
AWARDED

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AMERICAN MUSEUM OF SAFETY

AT

INTERNATIONAL SAFETY EXPOSITION

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in recognition of its

EXCLUSIVE SAFETY DEVICES

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Narcotic Spectre
(2 Reels)

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(2 Reels)

JANUARY 23rd
Kentucky Romance
(1 Reel)

JANUARY 27th
For Her Brother’s Sake
(1 Reel)

JANUARY 30th
Divorce
(2 Reels)

Broncho Headliners

JANUARY 7th
A Military Judas
(3 Reels)

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The Cure
(1 Reel)

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Conscience
(2 Reels)

JANUARY 28th
Romance of Sunshine Alley
(1 Reel)

FEBRUARY 4th
New England Idyl
(2 Reels)

FEBRUARY 11th
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Harp of Tara
(2 Reels)

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(3 Reels)

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JANUARY 3rd
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JANUARY 5th
Mabel’s Stormy Love Affair

JANUARY 8th
The Under Sheriff

JANUARY 12th
A Flirt’s Mistake

JANUARY 15th
How Motion Pictures Are Made

JANUARY 17th
In the Clutches of the Gang
(2 Reels)

MUTUAL PROGRAM EXCLUSIVELY

NEW YORK MOTION PICTURE CORPORATION, Longacre Bldg., 42nd St. and Broadway, NEW YORK CITY
Quality

Throughout the entire history of Motion Pictures, the product of the licensed manufacturers has been the standard of class. For years and years these products have been advertised and exploited until the ten premier brands have become familiar to the peoples of every country in the world. The names of the actors and actresses in these brands are household words in millions of homes. Every one who goes to the picture show has learned that these brands are by far the best. General Film Service includes all the licensed brands and is safe and reliable; the surest guarantee of success for the exhibitor because it backs up its millions of dollars' worth of advertising with the finest pictures that are now, or ever have been produced.

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Discusses Trade Conditions.

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In America
The Great Rigidity of

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A Motion Picture Machine—especially when hand driven—is subject to great vibration. Unless your machine has the stability to withstand this the result is an unsteady picture no matter how perfect your projection.

With the SIMPLEX, perfection in results comes first. The projection is flickerless, the machine is far heavier than any other made; and the pedestal, weighing 150 pounds, gives an absolutely solid foundation which successfully resists all vibration.

Careful attention to every detail and precision in construction have rendered

![Simplex Projector Image]

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The Peerless Projector

used in over 90 per cent of the film studios. Catalogue B gives full details.

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You'd Raise Cain

If YOU Paid for **QUALITY** and Didn't Get It!

*The Patron Laying Down a Dime*

**IS ENTITLED TO SEE ECLAIR PRODUCTIONS**

*Because*

**THEY ARE THE LAST WORD IN QUALITY!**

Are You Giving Your Audience Eclair Quality?

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"SHE WROTE A PLAY" One Reel; Sunday, Jan. 18th

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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
A FINE TWO PART DRAMA

BEHIND COMEDY’S MASK

FEATURING ASTA NIELSEN, THE TALENTED GERMAN ACTRESS. THIS PLAY REACHES THE HEART, TELLING AS IT DOES THE STORY OF AN ACTRESS MOTHER WHO FIRST LOSES THE LOVE OF HER HUSBAND AND THEN, WHILE HER ONLY CHILD IS DYING MUST GO ON WITH HER PART ON THE STAGE AND PRETEND THE JOY THAT HAS VANISHED FROM HER LIFE.

RELEASED THURSDAY, FEB. 5th

ANOTHER FINE TWO PART PRODUCTION

IN THE MESH OF HER HAIR

FEATURING ELEANOR WOOD-RUFF and IRVING CUMMINGS. A BEAUTIFUL, WELL PLAYED DRAMA, TELLING THE TALE OF A FISHERMAN’S DAUGHTER, WHO IS WOOED, WON AND DESERTED BY A LOVER OF HIGH DEGREE, BUT THE OCEAN SHE LOVES BRINGS HIM BACK TO HER AT LAST.

RELEASED SATURDAY, FEB. 7th

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Presents

The Premiere Production being Sir Walter Scott's Immortal Romance

in three reels, to be shipped from New York to all purchasers in the United States and Canada January 21st, 1914, to be followed by Maurice Maeterlinck's

in three reels, to be shipped from New York to all purchasers in the United States and Canada February 4th, 1914

Both productions declared unreservedly by all buyers in New York City to be the best American feature productions exhibited in America in months.

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On the Stage

CONSTANCE CRAWLEY'S art is only comparable to Sara Bernhardt and bids fair to crown her as the greatest tragedienne the British or Continental stage has ever known.

London Times.

TEN THOUSAND people at the Greek Theatre last evening arose as a body to acclaim the greatest tragedienne and the greatest tragic actor America has seen in decades. CONSTANCE CRAWLEY and ARTHUR MAUDE are unquestionably the best.

San Francisco Examiner.

CONSTANCE CRAWLEY is one of the greatest actresses of the whole theatrical world.

New York Courier.

CONSTANCE CRAWLEY is one of the truest, subtlest artists who has graced the American stage for many a long year.

Chicago Record-Herald.

ARTHUR MAUDE is a strong, vital, clean-cut actor with temperamental qualities and much executive skill.

Chicago Record-Herald.

ARTHUR MAUDE'S voice is a mellow organ, his carriage is of rare grace and his method one of great self-control.

St. Louis Mirror.

On the Screen

CONSTANCE CRAWLEY plays Melisande with a romantic inspiration and intelligent capacity making for the perfection of the piece, while ARTHUR MAUDE as Golaud gave a masterful characterization.

One of the most beautiful and the most elegantly acted of present day feature films is Pelias and Melisande. CONSTANCE CRAWLEY interprets the rôle of Melisande with great artistic and dramatic force, while ARTHUR MAUDE impersonates the unhappy Golaud with singular strength.

New York Telegraph.

CONSTANCE CRAWLEY and ARTHUR MAUDE, the eminent English artists, played the leading roles with superb skill.

Motion Picture News.

A three- to five-reel feature starring these artists will be released every two weeks.

Exhibition can be arranged to suit buyers by application to the main office, World's Tower Building, New York City.

Beautiful, classy, distinguished one, three and six sheets, heralds, slides and general publicity helps to all buyers.

Territory going fast.

KENNEDY FEATURES, Inc.

110 West 40th Street New York City
ANNOUNCEMENT EXTRAORDINARY

For the convenience of theatre owners desiring to book those subjects designated

"George Kleine Attractions"

We have established a chain of branch offices in the following cities:

SEATTLE, WASH.
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Each office will be in charge of a thoroughly competent and experienced man who will be authorized to book "George Kleine Attractions" and look after your interests generally.

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Breathe bigness and power. Clear, Stereoscopic Photography, possible only to the South of Europe sun—Magnificent out-of-door settings for which European Manufacturers have ever been noted—The engagement of several thousand persons for a single picture—and, above all, the superior artistic genius of the French and Italian Producers—All make for a brand of motion photography excellence without peer or precedent.

You can now book:

"QUO VADIS"
"THE LAST DAYS OF POMPEII"
"ANTONY AND CLEOPATRA"

On terms that will interest. Better write at once and be the first in your territory to show these three money making features.

GEORGE KLEINE

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CHICAGO, ILL.
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Notice to Responsible State Right Buyers

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Announce their
FIRST RELEASE
FEB. 15th

EDWIN MILTON ROYLE’S
World’s Famous Success

“THE SQUAW MAN”
WITH
DUSTIN FARNUM
IN THE TITLE ROLE

Now Being Produced
In the Exact Locale
of the Play by
CECIL B. DeMILLE
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SIX REELS
OF
EXTRAORDINARY DRAMATIC ACTION

IN PREPARATION — OUR SECOND RELEASE

THE SUCCESSFUL PLAY AND FAMOUS NOVEL

“BREWSTER’S MILLIONS”
WITH
EDWARD ABELES
IN HIS ORIGINAL ROLE

Address All Communications to Dept. G.

JESSE L. LASKY FEATURE PLAY CO.
Offices: Long Acre Theatre, West 48th Street
JESSE L. LASKY, President

NEW YORK CITY
SAMUEL GOLDFISH, Treasurer and General Manager

CECIL B. DeMILLE, Director General
The Third Degree

The interest centered on this great Charles Klein drama during its whole season's run at the Hudson Theatre, N.Y., and its subsequent triumphal tour of the entire United States was indeed sufficient recommendation for its transfer to the films. It comes to you with two years of international advertising back of it, with public demand already created.

Aside from this advantage, the Third Degree will stand alone, strictly on its merits as a motion picture. It tells an intensely dramatic story of the inside workings of a metropolitan police department and holds its audience in eager suspense from start to finish of its 5 unpadded reels. A Lubin triumph in photographic production and a house packer in any neighborhood.

Thor, Lord of the Jungle

Selig—3 reels. The most daring animal picture ever attempted. A story of adventure in an American Circus and in the wilds of Africa. Expensively mounted and intelligently produced.

The Battle of Shiloh

A Lubin 4 reel battle picture made on the very ground where the armies of Generals Grant and Johnston met in deadly combat. A tender love story intensified by the roll of the drum, the crack of the musket and the alarms of war.

No more realistic war scenes can be imagined than are contained in this great photoplay.

General Film Company (Inc.)
SPECIAL FEATURE DEPARTMENT
71 West 23rd Street New York
SEE AMERICAN'S FIRST FLYING A FEATURE FILMS

The Return of Helen Redmond—Two Parts

A powerful and absorbing society drama. Sidelights from real life with a tremendous moral appeal.
Release, Monday, Jan. 19th, 1914

At the Potter's Wheel
A tense industrial drama, depicting the sting of poverty.
One and three sheet lithos.
Release, Saturday, Jan. 24th, 1914

Coming! Coming! Coming!
A Two-Part Farce Drama
"A Blowout at Santa Banana"
Watch for Release Date

AMERICAN FILM MANUFACTURING CO., Chicago

I am so busy shipping film that I have had no time to write an advertisement this week; but look for my special announcement next week.

DAVID HORSLEY
1600 B'way Mecca Bldg. New York
American Agent for Lumiere Film

Is Your Name on Our Mailing List?

We will be pleased to place it there if you will fill in the form below, and mail it to us. It won't take a minute. Do it now.

The Motion Picture News,
220 W. 42nd St., New York City

Gentlemen:—Please place my name upon your mailing list for a period of __________________________
I have enclosed __________________________ Check Cash Money Order in payment of this subscription.

Name __________________________
Theatre __________________________
St. Address __________________________
City __________________________ State __________________________

The subscription rates are Two Dollars for one year; One Dollar for six months; Fifty Cents for three months.

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There are now at your service five Edison series written by such well known authors as Acton Davies, Thomas W. Hanshew, Frederick A. Kummer and Mark Swan, featuring Mary Fuller, Ben Wilson, Barry O'Moore, William Wadsworth and Andy Clark. Any and all of them will crowd your house. Start them now—don't wait for the other man to get the cream of the business.

Coming Multiple Reel Features

***DEACON BILLINGTON'S DOWNFALL
In Two Parts
Jealousy and rum are the Deacon's undoing. He had been one of the local celebrities for years. A horse race starts the trouble, which is added to by his daughter's love affairs and his own love affairs, and an inquisitive tramp who discovers the secret jug.
Released Friday, January 16th.

***THE NECKLACE OF RAMESSES
In Three Parts
One of the most remarkable films ever attempted, picturing the pursuit of notorious criminals from the United States, through England, France, Italy and back to New York. "Diamond Mary" steals a necklace from the New York museum and leads Detective Imbert a thrilling chase.
Released Friday, January 23rd.

***THE SILENT DEATH
In Two Parts.
Hidden in a tower above the execution grounds and armed with a rifle equipped with a silencer, Jack saves his brother's life, preserves his plantation from a vicious native and, later on, kills the man as he is crawling toward him armed with a huge knife.
Released Friday, January 30th.

Coming Single Reel Releases

* THE LAST SCENE OF ALL
A dying actor relives his shattered career.
Released Saturday, January 17th.

*THE JANITOR'S FLIRTATION
It was only a boy but—-
(On the same reel)
OSTRICH FARMING, SOUTH AFRICA
Released Monday, January 19th.

* THE MESSAGE OF THE SUN DIAL
A pathetic tale of a love that was never told.
Released Tuesday, January 20th.

**THE UNCANNY MR. GUMBLE
A caricature comes to life and haunts an artist.
Released Wednesday, January 21st.

THE PERFECT TRUTH
First page in the active life of "Dally of the Dailies."
Released Saturday, January 31st.

*One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.

THOMAS A. EDISON, Inc.
275 Lakeside Avenue
Orange, N. J.

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### Manufacturer's Motion Picture Catalog @ Encyclopédia

**BIRCH-FIELD & CO. INCORPORATED PUBLISHERS**

Everybody's Catalog (Loose Leaf)

110 West 40th St. NEW YORK

First 1914 Edition 10,000 Copies

Forms Now Closing Rates on Application

### NOW READY FOR IRELAND'S SAKE

(Made in Ireland)

Featuring MISS GENE GAUNTIER

Write for Particulars of Our Feature Service

EXECUTIVE OFFICES

130 West 46th Street New York City

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
JUSTINA HUFF
Lubin Leading Woman.
The Advertising Manager

There is a concern here in New York with a gross business of several millions a year and a sagging quotation in the stock market.

This company has certain facilities to sell. Poor, there is a demand for these facilities has been rapidly growing. There is a splendid order book for the enterprise. In practice, it has made good.

And yet the concern doesn't make money.

The overhead is large, and when the directors met they found their main efforts to curb it down. They have seen many open economies and to often happens upon such measures, such a form concentration upon economy that they become considerably wasteful.

If the effort to hold salaries down they took upon the advertising manager just as an office holder, a sort of salaried Destruction.

Now the advertising manager in any concern is utterly different from every other manager, or employee. He is anything but a mere at the salary list.

But in this particular concern his possibilities are such that it would be well for the president and directors to work with him, to become in fact, advertising managers themselves.

Here is the situation: the company has on its large, ten million dollar assets to facilities to sell, which sold or not, carry just the same overhead expenses. It is very largely up to the advertising and the manager of advertising to sell these facilities.

On the present basis of operation, the sales amounted to six million dollars a year. Wouldn't it be real economy to spend a hundred thousand dollars or so to sell the other four millions?

We have been making millions, but the very same principles involved apply to hundreds and hundreds of dollars. Gross business

The advertising manager is the key to the success of the business—its most important asset. He is the one success upon who must be the public and in the main is impression in the house character and the worth of its products.

W:

We need the advertising manager to make the money in the business. In writing the copy he set the policy of the business—its most important asset. If he wins success upon who must be the public and in the main is impression in the house character and the worth of its products.

T:

We do not make the personal effort of advertising and makes the selling point more than can be turned per view, or success per view, or the identical per view.

H:

I'm speaking of advertising and our experience. He is peculiar. He is an at a time.

S:

Once, our of these hours he creates may be acting and an impression on the mind that retained the business need.

S:

Sellers—always. The experience that they are cooperating others must write paces of public space. He needs someone who pays that is paid to create more in the boy than ever more for its first face.

S:

Sellers—always. He needs some person who can influence the public—no agent, just the power. He is an at a time.

B:

To this end, he must be a man of personal worth. He must win the hearts of the advertising manager's importance.

F:

He is a necessity in commerce. He is the man of the hour.
THE Lone Star State of Texas has set a precedent in the motion picture industry by forming the first association of dealers in motion picture supplies and accessories. The name of this association is the Motion Picture Trades Club of Texas. This organization was formed during a recent convention of the Motion Picture Exhibitors' Leagues at Fort Worth, Texas, and from that time on has been rapidly increasing in membership. Its aim, in a general way, is to parallel the object of the Exhibitors' Leagues among the supply and accessory dealers. The first two articles of its constitution read as follows:

**Name**
The name of this organization shall be the Motion Picture Trades Club of Texas.

**Objects**
Its objects are:

1. The improvement of conditions in motion picture trades business in Texas, the bringing together at least twice a year all of the exhibitors in Texas for the purposes of mutual acquaintance and co-operation, and the inculcating of a spirit of mutual helpfulness.

2. The furnishing to its members the opportunity of enjoying the social pleasures and business advantages incident to acquaintance and co-operation.

3. The promotion of the business interests of members.

4. The education of its members in new, progressive and honorable business methods.

The club holds a noonday meeting every Friday in Dallas, Tex., and recently gave a banquet at the Elite Cafe which includes the ladies and was said to be the most successful social gathering of its kind ever held in the South.

**To Feature Edwin Forsberg in “Forgiven”**

A FAMOUS old play and a well-known Broadway star will be seen on the motion picture screen soon presented by a newly formed company which will produce a series of features along the same lines. The company is the Photoplay Company. Its offices are: President, Frank J. Carroll; vice-president, C. A. Willat, and secretary and treasurer, W. A. McManus. Mr. Carroll has been interested in motion pictures for several years, having been connected with the Schv Pol scope Company, and later half owner of the Choyenne Feature Film Company. Mr. Willat, late general manager of the factory end of the New York Motion Picture Corporation, is president of the Willat Film Manufacturing Corporation. Mr. McManus is a large real estate operator of Newark, N. J.

The first picture which the Stellar Photoplay Company will produce will be "Forgiven" or "The Jack of Diamonds," with Edwin Forrest Forsberg featured. "Forgiven," which was written by Mr. Forsberg’s father, Fred Brighton, was a great hit when first produced, and ran on Broadway for more than a year. It is a famous old play.

It has been adapted to motion pictures by Bennett Musson, a litterateur of considerable reputation. Mr. Musson is a short story writer, dramatic and scenario writer. For some time the pen has been his first love, after that acting. He thoroughly understands drama and the technique of motion pictures.

For the production of "Forgiven" the company will go to St. Augustine, Fla., where the locale of the play was laid. The picture will probably be in six reels.

Negotiations have been practically completed for several other successful dramas which will be produced by the Stellar Photoplay Company.

**TO RELEASE AMBROSIO TWO-REEL**

While visiting the Ambrosio studio at Turin, George Kleine became so impressed with a unique version of the Rossini opera story, "The Marriage of Figaro," which the Ambrosio Company was making, that he purchased the negative for America. This release is in two parts and is notable for several reasons. Several scenes were shot in and about the Real Alcazar Castle at Seville, Spain. The lead is played by Signor Ulald Stefan, who played Glaucus in "The Last Days of Pompeii." The photography is stereoscopic and flawless, while the interiors are large, true to detail and extremely beautiful.
Charles Pathé, head of Pathé Frères, makers and world-wide distributors of motion pictures, cameras, projection machines and raw film, is in this country for an extended visit and with a serious mission. Mr. Pathé gave us his first interview to the Motion Picture News. He is accompanied by H. M. Smith, who was for twenty-five years the confidential representative of George Eastman, and by Mr. Julian, his chief engineer.

Asked what he thought of business conditions here in the motion-picture industry, Mr. Pathé replied that he found them far from satisfactory.

"Your exhibitor," he said, "appears to be dissatisfied.

"Why is that so?" he asked. "What is handicapping him?"

"Is it because the manufacturers are competing too sharply along lines of quantity and so are not supplying him with the quality of pictures he needs? "Do they misinterpret the demands of the public and so fail to give him the kind of pictures he wants?"

"Is he being charged too much rental? There is a grave danger here to all concerned. Germany started in several years ago with high rentals and found the policy ruinous.

"Are there any other existing conditions which prevent the exhibitor from getting what he wants and should have?"

"To these questions I have as yet no answer to make. But you may say this: that I have come to the United States to determine what is wrong and that I shall remain here until I reach a satisfactory conclusion. Later on I shall announce my opinions through your columns.

"You may say this: that Pathé Frères puts the interests of the exhibitor first and foremost. We believe that upon the safeguarding of their interests depends the vitality of the industry.

"Also, we do not believe in monopoly. The field is a very great one. There is room for all. And the field will grow so that there is no defining of its boundaries. It should not and cannot be circumscribed by monopolies along any lines.

Your country is a very wonderful one. It is by far the greatest field of action. There will be big developments here. I should like to be here a great deal of the time, and probably I shall be.

"You are doing things with a great rush and optimism. That is characteristic and it is well. But in Europe we count more the economies. You will have to do that here. For instance, the question of theatre management for the exhibitor will become more and more important. So will the matter of new machinery and other economies in production."

Among investigations already made by Mr. Pathé is that of the soundscope, with the result he considers favorably taking over the manufacture of this machine in his plant in France, and the use of it throughout his theatres abroad.

"It is a remarkable invention," said he. "I am very much surprised that such results can be obtained by reflection." What particularly appealed to Mr. Pathé was the economy of the machine in prolonging the life of the film.

Mr. Pathé has brought with him his new home projection machine, which generates its own light. He believes that there is a very large field, and one immediately open, for the small and inexpensive projection machine.

Asked if he thought that motion photography would also follow along amateur lines, Mr. Pathé replied:

"That is more difficult. It is not a question of making and marketing an amateur camera, but of providing the necessary facilities for the development of the film." He does not see how this difficulty can be satisfactorily overcome for many years to come at least.

"Will the use of non-inflammable film become general?"

"Yes," he replied, "very soon.

"As you know, the law requiring its use throughout France goes into effect next year. Already it is required and is in use in many departments and towns in France. We have been producing non-inflammable film in our factories for a year and are now turning it out to meet a demand of five hundred thousand feet a day.

"Will this non-inflammable film be cheaper?"

"No. It costs more to produce."

Mr. Pathé’s attention was called to a recent statement purported to have been made by Mr. Charles Gaumont in which the latter declared that a non-inflammable film would shortly be made and sold as low as one cent a yard. Mr. Pathé shook his head emphatically when this was told to him.

"That is not to be regarded seriously," he said, "I do not believe Mr. Gaumont made any such statement."

Pathé Here to Study Conditions

In His First Interview in America, Head of Great French House Outlines His Plans and Discusses Present Day Problems which Confront Producer and Exhibitor Alike
LOOK OUT FOR FORGER!

Information has reached the office of the Universal Film Manufacturing Company that a young man, light hair, about 5 feet 9 inches tall, said to be about 25 years of age and well dressed, who, when last seen, wore a gray overcoat and a derby hat, has been offering checks as a representative of the Universal Film Manufacturing Company.

Hotel Redington, Wilkes-Barre, Pa., has already suffered from the misrepresentations of this gentleman, who is carrying checks purporting to be voucher checks which are signed by Carl Laemmle, president, and J. C. Graham, general manager. This man has also cashed a check under the name of Roy L. Hardner with the same signatures.

Exchanges and exhibitors everywhere are warned to look out for this man, and, if encountered, are asked to notify the Universal Film Manufacturing Company or L. J. Gammon, of the American Bankers’ Association, 5 Nassau Street, New York City.

WAR PICTURES GRUESOME

The Mutual Weekly has been represented in Northern Mexico recently by two Gaumont operators who were present throughout the battle of Ojima.

The first of this negative reached the Gaumont Company early last week, and shows carnage on every side. The battlefield is strewn with dead bodies, and the whole thing produces a subject almost too gruesome for the screen.

The photograph shows Miss Flo La Badie, the well-known Thanhouser actress, operating a Power’s 6A Pro-

“THE SQUAW MAN” NEARLY READY

Now that “The Squaw Man,” under the guidance of Cecil B. De Mille and Oscar Apfel, is nearing completion, and the final scenes are being staged throughout the mountains of Utah and Wyoming, the officers of the Jesse L. Lasky Feature Play Company have turned their attention towards their second offering, which, by reason of the contract entered into this week between the Jesse Lasky organization and George Barr McCutcheon, Winchell Smith and Melville Stone, will be that famous comedy of international repute, “Brewster’s Millions.”

Not a few offers were made to the producers and author of this great comedy, but the Lasky firm secured it, and in addition have secured the services of Edward Abeles, the original “Monty Brewster.” He has played the part eighteen hundred times and will repeat the performance before the camera.

“Brewster’s Millions” will be the second release of the Lasky Company, and Mr. Lasky, Mr. Goldfish and Mr. De Mille give every assurance that the production of this famous play will receive the same attention in point of production as “The Squaw Man,” which has been in the making for two months and is just nearing completion. “Brewster’s Millions” will be in five reels, and will run about 5,000 feet. It will be staged in the new Lasky studio at Hollywood, just outside of Los Angeles, Cal.

Mr. Lasky is endeavoring to procure Vincent Astor’s yacht for the making of this photoplay, two acts of “Brewster’s Millions” being aboard ship. The Lasky studio at Hollywood is fast nearing completion and will be ready for occupancy about February 1. Cecil B. De Mille and Oscar Apfel will remain on the coast indefinitely.

The first release of the Lasky Company will be that of “The Squaw Man,” February 15.

WOOD JOINS AMERICAN SUPPLY

Cecil R. Wood, the electrical projection expert, who is widely known throughout the picture play fraternity, has joined the New York selling forces of the American Theatre Curtain & Supply Company, of St Louis, of which company Mr. G. H. Callaghan is eastern manager.

Mr. Wood is an idealist in his opinion of how a picture should be presented to an audience, and maintains that too little attention is given to the screens on which motion pictures are displayed, a subject of which motion picture theatre proprietors will hear more later from the American Theatre Curtain & Supply Company through Mr. Wood.

Convicts See George Kleine’s “Pompeii”

The above flashlight shows convicts in the Boise, Idaho, State Penitentiary, watching a production of George Kleine’s “The Last Days of Pompeii.”

This was the first occasion on which many of the convicts, who have spent twenty or more years in jail, ever witnessed a motion picture. The governor of Idaho, secretary of state, mayor of Boise, and a number of newspaper men were present. The experiment proved so successful that others will follow.
FIRST UNIVERSAL BALL A GALA AFFAIR

President Carl Laemmle Is Tendered a Loving Cup, the Gift of the Employees of the Concern, in Novel Fashion—Other Notable Features at First Annual Gathering of the Big Film Manufacturing Company

Several hundred employees of the Universal Film Manufacturing Company and their friends filled to overflowing the Leslie Rooms at Eighty-third street and Broadway, New York City, last Saturday on the occasion of the first annual ball of that concern tendered the employees by the Board of Directors.

Several unusual events featured the evening, the most important of which was the presentation to President Carl Laemmle of a huge silver loving cup, a gift to him from his employees. The presentation was made in a most unusual manner.

J. C. Graham, the general manager of the company, inveigled Mr. Laemmle upon the platform under pretense of having him make a speech. When Mr. Laemmle started, after being introduced by Mr. Graham, a box was brought in covered with the American flag. Out jumped a little two-year-old tot, who presented Mr. Laemmle with a loving cup nearly as big as herself. While the employees cheered, Mr. Laemmle blushed his thanks.

Another feature was the taking of a flashlight photograph of those present, grouped in a "Big U" with Mr. Laemmle and the cup in a conspicuous position.

From the opening of the ball until the morning hours there was no dull moment. Every dance saw the floor comfortably filled while the refreshment room played to capacity.

Several entertainers appeared on the platform during the evening and Dick Lee, an Imp actor, read several telegrams, fictitious and real, to those present.

All of the notables of the Universal were present, including Carl Laemmle, R. H. Cochrane, P. A. Powers, William H. Swanson, Charles Jourjon, of Paris, president of the Eclair Company, and the Universal publicity department represented by Joe Brandt, the most active man of the evening, George U. Stevenson, and Harvey Harris Gaite.

Many committees saw to the welfare of the guests. The members of the various committees follow:

Reception Committee: Patrick A. Powers, chairman; Jack Cohn (Imp), E. M. Saunders (Mecca Branch), Ben Goetz (Crystal), Bert Ennis (Eclair), Sam Maas (Victor), Joe Nicholas (Bayonne), E. Murphy (101st St factory), Mark M. Dintenfass (Coytesville), George U. Stevenson (office), and M. H. Hoffman (4th St.).

Entertainment Committee: Wm H. Swanson, chairman; King Baggott, Frank Smith, Howard Crampton, Irving Cummings, Ethel Grandin, Florence Lawrence, John Stokes, Matt Moore, Leonora Von Ottinger, Irene Wallace, Harry Cohn and J. W. Grey.

Floor Committee: Joe Brandt, chairman; J. W. Grey, floor manager; Jules Lewis, assistant; Benny Burke (Victor), M. Stolzer (Imp factory), Tom Harding (Bayonne), E. H. Goldstein (Mecca Branch), Charles MacGowan and James McCabe (Imp studio).


AVIATOR STILL LAID UP

Haldman von Figyelmessy, the Hungarian aviator employed by Pathé Freres, who recently had a bad fall from a height of about 80 feet, is still confined in hospital by his injuries. Von Figyelmessy took the part of a military aviator in a big feature play "Katrine" and was supposed to be springing out the position of the hostile army, when he met with his fall. The play was staged at Oakwood Heights, Staten Island.

FROM LEFT TO RIGHT THOSE IN THE FRONT ROW ARE: KING BAGGOTT, R. H. COCHRANE, MRS. R. H. COCHRANE, MRS. CARL LAEMMLE, CARL LAEMMLE, WILLIAM H. SWANSON, P. A. POWERS, MARK M. DINTENFASS, JULIUS STERN, J. C. GRAHAM AND PHILLIPS SMALLEY
UNIVERSAL DECLARES SPECIAL DIVIDEND
At the last monthly meeting of the board of directors of the Universal Film Manufacturing Company it was decided to declare a special dividend of two per cent, in addition to the usual one-half per cent monthly dividend on the preferred stock, and the one per cent monthly dividend on the common stock.

This extra dividend was made possible through the management of Carl Laemmle, who for some time past has been guiding the affairs of the company personally.

It is also attributed to the large profit derived from the big features, which were produced at Mr. Laemmle's suggestion, and the continued increase of orders from exchanges by reason of the uniform excellence which the Universal program has been maintaining.

Never in the history of the organization has the Universal Film Manufacturing Company been in a more prosperous condition than it is at present, and Mr. Laemmle feels much gratified and predicts still greater success.

"KISSING CUP" GOES WELL
Albert Blinkhorn's four-part feature "Kissing Cup" is playing to crowded houses throughout the country. The Empress Feature Film Company who have bought this production for Ohio, Indiana and Kentucky, find that, in order to satisfy the demand for it they must have another copy and have ordered one from Blinkhorn's Film Agency. A great many buyers have found out the same thing and have ordered additional copies.

William Fox in New Quarters Soon
Arrangements Made Throughout to Facilitate Business Transactions With Exhibitor—Offices Will Contain Many Innovations

When William Fox, the theatrical manager, moves into the Leavitt building at 126 West Forty-sixth street, New York City, he will have two floors devoted exclusively to the film rental business, one for the regular service of the General Film Company's program, the other for features, comprising the major part of the Exclusive Supply Corporation's program. This and a third floor, which will contain the executive and theatrical offices, will be occupied beginning January 13.

The fifth floor will be occupied by the Box Office Attractions Film Rental Company, the new ramification of the Fox enterprises, which concerns itself with features only, five a week now and more to follow. Abraham Carlos, who has gone through the feature market with a fine tooth comb, contracting for the best, will be in general charge.

The immense space of this floor has been laid out by an efficiency engineer with the view of saving every needless step for the exhibitor. There will be two projecting rooms equipped with two projection machines each.

Adjoining these rooms will be specially equipped rooms for the exhibition of posters and other advertising matter on each feature. At a glance the feature-seeking exhibitor can look over the publicity "front" of a great variety of features.

On the seventh floor, the Greater New York Film Rental Company, which handles the "licensed" service, will be equipped to accommodate its slightly varying requirements. Louis Rosenbluh, in charge since its inception by William Fox, will continue in office.

The Solax, Blache American, Film Releases of America, Ramo, Eclectic, Great Northern Special Features and Great Northern Preferred Features are the brands now controlled by the Box Office Attractions Film Rental Company for New York City and state, Northern New Jersey and New England. To handle the up-state business offices will be opened in Buffalo. An office in Boston will circulate the features throughout New England.

Vigorous advertising will be a salient part of the Fox bid for business. Winfield Shoelar, a one-time newspaper man, and secretary to Rhinelander Waldo throughout his respective commissionships of fire and police in New York City, has been engaged as general manager of the Box Office Attraction Film Rental Company.

Purposing to work the feature business both "coming and going," Fox has arranged for Carlos to go to Europe on February 1, to look over the motion picture manufacturing centers and contract for the exclusive American representation of several more brands to add to the three already arranged for.
THE SCREEN GETS ANOTHER FAMOUS ACTOR

Jack Barrymore Appears in "An American Citizen," Produced by the Famous Players' Film Company

SOME time ago the Famous Players' Film Company secured the services of Messrs. Morange, Ford and Stanhope. Now this concern presents the famous dramatic artist, Jack Barrymore, which means the further popularizing of the screen among the regular theatre-goers, as well as broadening the popularity of the actor.

"An American Citizen" is a romance of comedy and intrigue, which in itself is interesting, but which with Mr. Barrymore as star becomes more than a film of passing interest. The attention of the audience is held from the first click of the machine till the last picture has been flashed on the screen. Mr. Barrymore has outdone himself in acting the part, for his every action conveys the detailed meaning of his lines so that the story can be followed without the titles.

Acting with Mr. Barrymore are Miss Evelyn Moore, Peter Lang, Hal Clarendon and others well known in the Famous Players' films.

Credit Due Miss Moore

Miss Moore plays no little part in helping make "An American Citizen" a film worthy of international attention. Like Mr. Barrymore, she seems to live her part, and like him, actually speaks her lines through her actions. The film might be said to contain more real acting than action throughout its entire length. There is no undue haste in exit or entry, every ounce of feeling is wrung out of each part.

The story is as follows:

Berresford Cruger (John Barrymore), junior partner of the New York brokerage firm of Barbury (Peter Lang), Brown (Hal Clarendon) and Cruger, is left a fortune of $60,000 pounds by an English uncle, Carew, on the condition that he renounce his American citizenship, become a British subject and marry an Englishwoman, the money otherwise being assigned to the Archaeological Society of England. Cruger patriotically refuses the fortune on these conditions, when his pretty English cousin, Beatrice Carew, who has been disowned in favor of Cruger because of a past romance with an American, suggests to him that they marry, and so keep the money in the family.

Cruger's American chivalry and a strong interest in his attractive cousin are aroused. At this critical moment the disappearance of Brown with $50,000, which he had had in trust for a Miss Georgia Chapin, is discovered. Cruger and Barbury feel responsible for their partner's defalcation, which adds another incentive to Cruger's conclusion to a hasty marriage with Beatrice, who immediately returns to England, after both have agreed to leave each other absolutely free.

The title scene, "Beatrice in fifteen minutes will be married," shows the couple leaving the real-estate office of the firm on the way to obtain the marriage license preparatory to seeking a justice of the peace.

Replaces Missing Funds

With his newly acquired money Cruger secretly replaces the missing funds, and invests in the Opera House block of a Wyoming "boom" town, proceeding to forget all about it. Later he and Barbury go to Nice, where Cruger again meets his cousin-wife. Here they fall seriously in love with each other, and many complications, pathetic and comic, ensue. The situation is further complicated by the sudden reappearance of Brown, who, it transpires, is the missing fiancé of Beatrice, believed by her to have been accidentally killed. Beatrice is now fully recovered from her love affair with Brown, but her former affection for him is revived when he learns that her fortune, after all, has not been lost. Brown's utter lack of character and manliness is evidenced by his efforts to part Cruger and Beatrice.

Cruger realizes that Brown's design is to secure Beatrice's fortune by marrying her himself, and, in a dramatic scene, tells Brown that he had induced himself to marry Beatrice in order to restore Miss Chapin's stolen funds, and that he would consent to a divorce from Beatrice if Brown would agree to return her portion of the estate in the event that he married her. Brown's ardor cools at this proposal, and he verifies Cruger's scant opinion of him by again disappearing.

In "You ought to see the other fellow," Cruger appears after the encounter.
ter with Brown when he tried to escape from Nice. His appearance tells the tale of the meeting. The acting at this part was not anything of a phenomenal, for rather than appealing to the sorrowful side of the audience’s sympathies, the whole action on the part of Cruger becomes humorous and he shows his sympathy for Brown by sending him a bottle, the contents of which he seems much in doubt.

Beatrice misunderstands Cruger’s motive, and condemns him as mercenary. Cruger can offer no defense and secretly bears the pang of Beatrice’s innocent misjudgment. Beatrice leaves Cruger in anger and resentment. With a comic irony, the Archaeological Society at this juncture, which has sued to recover the money on the grounds that Cruger was not to share the bequest with Beatrice. Carew’s disincarcerated daughter, wins the action, and Cruger and Beatrice are forced to surrender their fortune and are left without funds or resources.

**Learned of Sacrifices**

With noble devotion, Cruger sings himself to send Beatrice money without her knowledge of the sacrifice, and is himself on the verge of starvation, when joyful word arrives that his Wyoming Opera House lot has really “boomed” and made him $50,000.

Meanwhile Georgia Chapin has learned of his unselfish replacement of her stolen funds, and his sacrifices for Beatrice, with which she loses no time in acquitting her. Awakened to a new realization of Cruger’s real worth, Beatrice hastens to him to ask forgiveness, and is received with open arms by her hero, who has managed through all his difficulties to regain his American citizenship without losing wife or fortune.

The story from start to finish should arouse the feelings of any audience, and, aside from the fact that the leading role is taken by one of America’s leading actors.

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**LOS ANGELES MAYOR FILMED**

Mayor Rose, of Los Angeles, Cal., recently returned to his native town, Racine, Wis., to visit his parents after an absence of many years, during which time he has achieved fame and distinction in California. Mayor Rose’s friendliness and co-operation with the various companies in and about Los Angeles has been proverbial. When he started for the East, thousands of friends turned out to give him and his wife a great send-off at the station.

The officials at Racine, Wis., heard of this and not to be outdone, made an arrangement with the Selig Poly-cope Company to give a similar demonstration on his arrival at the old home. This film was quickly printed and shown at Racine, and thereafter through various cities of Wisconsin.

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**A. H. Sawyer in New Ventures**

A. H. SAWYER, who recently signed from an important executive position with the Kinemacolor Company of America, has plans for the future which involve the formation of at least two new motion picture concerns.

One of these will be A. H. Sawyer, Inc., while the other will be the Ranger Film Company.

The scope of A. H. Sawyer, Inc., will be a wide one. This company will deal in pictures of all kinds and will also put into active operation a new selling plan which is the main brain-child of Mr. Sawyer, The exact nature of this selling plan Mr. Sawyer will not divulge.

"It is something entirely new," he said, "and is not a State-rights proposition nor a program proposition. I think it is the most feasible thing that I have heard of and that it will work well. In my opinion the day of circuit is coming, when films will be handled as theatrical attractions are now handled. It is this belief that formulates my selling plan."

The first pictures which A. H. Sawyer, Inc., will present will be "Evangeline," a feature of the Canadian Bioscope Company, which has offices in Room 1209, Candler Building, 220 West Forty-second street. Among the people who helped produce this picture are E. P. Sullivan and H. T. Oliver, both well known in the producing end of the business.

In the near future Mr. Sawyer will produce a spectacular fire picture. This will be centered around a new fire suit, a garment intended to be worn by firemen. The picture will give a practical illustration of how a man in this suit may brave the flames. It will also carry an interesting plot and be very thrilling. Mr. Sawyer’s coming Ranger Film Company will handle chiefly pictures produced in Australia, showing the life of the Australian bush-rangers. These pictures also carry a definite plot, and Mr. Sawyer, who has seen one or two on the screen, says that in his opinion they are excellent subjects.

Altogether Mr. Sawyer has either here or on route about one hundred and fifty reels of film which he will place on the market. Pending organization and completion of arrangements, he has established temporary offices and headquarters at 15 East Twenty-sixth street, New York City.

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**Vaudeville Magnates Enter Film Field**

ANNOUNCEMENT is made by Aubrey M. Kennedy, of the Kennedy Features Inc., of the introduction into the film business of two influential and prominent vaudeville magnates. The name of the new brand has not yet been designated.

Irvon C. Ackerman is president of the new motion picture manufacturing company, Mr. Ackerman is president of the Western States Vaudeville Association, a director in the Orpheum Circuit, and a partner of Mr. Myerfield, president of the Orpheum Circuit. He is likewise president of the Hippodrome Company of Los Angeles, San Francisco, Portland and Seattle.

Mr. Kennedy also announces that the secretary and treasurer of the new company will be Charles L. Cole, who is resigning his position as general manager of the Pantages Theatre Circuit to enter the motion picture business, as a partner of Mr. Ackerman and Mr. Kennedy.

Several features by well-known authors are at present in process of production in the studios at Los Angeles, and will be announced for release in the near future. This new company should not be confused with the Kennedy Features Inc., as it is understood that both companies are under separate producing organizations, their only connection being the fact that Mr. Kennedy is vice-president and general manager of both concerns. It is understood he will retain his position in both.
A MAMMOTH AND NOVEL PUBLICITY PLAN

"Adventures of Kathlyn" a New Departure in the Motion Picture Field, Linking Up, as It Does, the Selig Polyscope Company With a Chain of Big Dailies in All Parts of the Country

A MAMMOTH and unique scheme, which involves the co-operation of the Selig-Polyscope Company and a newspaper syndicate comprising the largest daily papers in the country from New York to San Francisco, a scheme which will secure for the feature pictures concerned more publicity than any other features have ever enjoyed, has just been put into operation.

From now on one will see printed in forty-five newspapers a story of a long series entitled "The Adventures of Kathlyn," appearing on two Sundays a month. In conjunction with the Selig Polyscope Company releases a feature film which portrays on the screen a connected story, which also forms a part of the "Adventures of Kathlyn."

There are put before the public at the same time two versions of the "Adventures of Kathlyn," one in the newspapers and one on the screen. This leaves the Selig Polyscope Company and a newspaper syndicate working in conjunction with one another to attract the attention of the general public. One may now enjoy a real novelty in the shape of a stirring photo-theatrical-newspaper undertaking. For those who see in moving pictures and read in the newspapers the "Adventures of Kathlyn," there is in store much that is thrilling and full of adventures.

Kathlyn is the heroine of both the motion pictures and the newspaper series. On the screen the original is Kathlyn Williams, the leading woman of the Selig Stock Company. In the newspapers Kathlyn is a protégé of the pen of Harold MacGrath, author of many well-known novels, and of the scenarios for this series.

Kathlyn is a young lady of extremely expensive habits. The syndicate is said to have paid MacGrath $12,000 to secure her presence in the papers and the Selig Polyscope Company had manufactured for her and her attendants regalia and costumes valued at more than $17,000. Plenty of wild animals will appear in this series, in which Miss Williams will play the leading rôle. The whole cost of the series is estimated at $100,000.

IT is nothing new for the Selig star to appear in motion pictures in conjunction with beasts of the forests such as lions, tigers, elephants and leopards. She has considerable of a reputation based on previous work with wild animals. She has become accustomed to dealing with them and displays a daring that seems hazardous to the uninitiated. A more capable or favorite actress could not have been picked to play this rôle.

As regards the story as it will appear on the syndicate and on which the motion-picture series is based, it is said to live fully up to the high reputation of the author, Harold MacGrath. Mr. MacGrath has painted a picture of travel and adventure in this and many other countries.

Miss Williams, as the leading woman, will appear in scenes laid in America, India and Africa. She is said to travel through countries people by savages and encounters many adventures.

The producer of the motion picture, the Selig Polyscope Company, is especially well fitted for this sort of work. Selig wild animal pictures have been famous for some time. At Edendale, Cal., the Selig Polyscope Company has a million dollar wild animal farm. This is stocked with wild beasts of every sort, many of whom were imported especially from Africa, including the animals less frequently seen, such as giraffes and zebras. A Selig animal picture now is a big thing and the coming pictures under the Selig brand will be still bigger.

The Selig factory has every requirement necessary for these pictures. Not only has it the animals, but the plant is located in a country rich with suitable scenes.

Mr. Selig's long personal experiences in making animal pictures will serve him in good stead in these series. He is probably better fitted to undertake so stupendous an undertaking than any other man in the country.

THE motion pictures will appear in serial form, twenty-seven reels long. The series consists of thirteen subjects. The first picture was released in three parts on December 29, and the other twelve will be in two parts each, and will be released twice a month. Simultaneously with the release of the pictures, the printed story will appear in the forty-five newspapers. The series is being released in the regular service of the General Film Company.

One of the most important issues of this undertaking is the union of the Selig Polyscope Company and the many prominent newspapers. It is the first time a similar co-operation has ever been enjoyed in the motion picture business. The daily papers which join forces with the Selig Polyscope Company are among the strongest in the country. Through their combined circulation they are bound to put the "Adventures of Kathlyn" before an extremely large number of persons.

Some of the newspapers which will print the serial story are:

PHILLIPS SMALLEY TALKS "PICTURES"

Director of Rex Brand on His First Trip East in Three Years Has Many Interesting Things to Tell of His Work with Mrs. Smalley in the Universal Studios at Hollywood, Cal.

PHILLIPS SMALLEY, who has been making motion pictures for the last eight years, the last three years of which have been spent in directing Rex pictures, ever since that brand was started, made his first trip East during the week. Mr. Smalley, who was only in New York for a few days, is accounted one of the earnest students of the motion picture art and had several interesting things to say concerning cinematography, its progress, the Universal Film Manufacturing Company, his wife, Lois Weber, and himself.

"I have been making motion pictures about eight years and started with the old Gaumont talking pictures. After that Mrs. Smalley and I were members of the old Reliance Company, then known by the name of Kessell & Baumann. Others in the company were Arthur Johnson, Gertrude Robinson, James Kirkwood and Marion Leonard. All the members of that company are now recognized factors in the producing end of the motion picture business. It is about three and one-half years ago that Mrs. Smalley and myself first joined the old Rex Company, the active heads of which were Edward F. Porter, William H. Swanson and Joseph W. Engle. We have been making Rex pictures ever since.

"I want to give as much credit as possible for the pictures we make to Mrs. Smalley. She does at least half of the directing. If she is playing in the scene, I direct it; if I am playing in a scene, she directs it. If we both are playing in the scene, each rehearses for the other and then the scene is taken. During my present stay in the East she is going ahead producing pictures at the Universal studios at Hollywood, Cal.

"These studios, by the way, are considered to be superior to any others that I know of. For instance, we have an open-air stage four hundred feet long, with eight hundred feet of dressing-rooms for the leading players and a property-room which must be as big as half a New York city block. After taking pictures in the open air, I would not go back to an indoor studio again if I could help it, except to get special effects with the lights.

"For some time past Mrs. Smalley and myself have been producing feature pictures, which have based their ideal upon acting, not spectacular effects. This sort of a picture, I believe, will continue in popularity. The public is bound to tire of spectacular effects. Pictures which contain human interest, often wrongly called heart interest, have a universal appeal to everybody. I feel that a picture which relies upon acting is an epitome of the highest form of the motion picture art.

"Further, I want to emphasize the point that the players that produce the best results on the screen are the experienced motion picture actors and actresses. I think that to take from the ranks of the legitimate stage leading players for motion pictures is foolish. They are unfamiliar with the technique of the pictures and sometimes their faces offer nothing to the camera. To my mind, the wise producer will endeavor to get the best among the motion picture players if he wants to secure the best results.

"Mrs. Smalley and I have in preparation for our next features a series of multiple reel pictures dealing with Christian Science. The first of these, 'The Leper's Coat,' has already been produced. A peculiar coincidence is that shortly after it was ready for exhibition the Universal Film Manufacturing Company received a request from the Christian Science Church for information about motion pictures. Both Mrs. Smalley and myself are Scientists, and we will endeavor to make this series of unusual value. I am very much pleased to be able to make this trip to New York and renew old acquaintances, but just the same I shall be glad to get back again to the coast. The Universal has a harmonious organization, under the leadership of Isadore Bernstein. Upon my return, Mrs. Smalley and I will attack our work with renewed vigor and we hope to produce some noteworthy pictures in the near future."

EQUIPMENT FURNISHED

The Picture Theatre Equipment Company, of 21 East Fourteenth street, New York City, has just furnished an Edison, Model B, machine and accessories to the Booth Gunnery School, Washington, Conn.
"Absinthe"

King Baggot, at His Best, Gives Marvelous Characterization of Absinthe Fiend in Four-Part Imp Feature
Produced in Paris—Leah Baird Plays Female Lead

King Baggot is seen at his best in "Absinthe," a wonderful four-reel picture, which will be released under the Imp brand on the Universal program on January 22. And Mr. Baggot's best is not likely ever to be overshadowed either. After seeing him as Jean Dumas, the young artist, who becomes a slave to the terrible green drink, one feels that it is foolish to go outside of the ranks of the experienced motion picture actors to secure stars for film productions.

After cudgeling the brain for several minutes no actor can be thought of who can better hold attention and give a better interpretation of a most difficult role than does Mr. Baggot in parts three and four of "Absinthe." When Jean's brain succumbs to the effects of the drug and he goes stark raving mad, Mr. Baggot is most convincing. This is not the only high light in the picture, though Mr. Baggot gives a tense, sincere, sympathetic interpretation throughout. Yes, he is at his best and King Baggot's best is not lightly to be estimated.

Opposite Mr. Baggot plays Miss Leah Baird, formerly of the Vitagraph Company. She, Mr. Baggot and Director Herbert Brenon spent several months abroad last year, and "Absinthe" was taken in and around Paris. The Champs Elysées, the Seine, Montmartre and several Paris street scenes are shown in the action. Miss Baird is at her prettiest in the picture. A French actor and actress from a famous Parisian stock company, who plays the father and mother of Jean Dumas, complete the list of principals. Their work is excellent, especially that of the mother.

"Absinthe" is all the more remarkable in that it is practically a "one man" picture. The man is King Baggot.

To give an idea of the thoroughness with which Mr. Baggot attacked his unusual part one instance may be cited. He frequented cafes for some time and studied "types" in them, especially the habitual absinthe drinkers, before attempting the part. This may account for the strength and realism of his work.

Jean Dumas, played by King Baggot, is the son of middle-class parents. Against the wishes of his father he courts a pretty laundress, an absinthe drinker. Through her he becomes familiar with the insidious green drink. Here again is shown Mr. Baggot's care in little things. When preparing the absinthe the drink is not thrown in a "penny" glass as it might be served over an American bar. The absinthe is "dripped," as it is prepared in Paris, a slow, tedious involving letting it fall drop by drop into water.

While under the influence of absinthe Jean is induced by the girl to steal back into his father's house and rob him of his savings. Naturally the old father and mother are heartbroken. Jean is driven from the home and hidden never to return. With his stolen gains he establishes a menage in which to house the laundress, now his wife. When his money is gone his wife leaves him for a fresh source of income. Jean goes straight along the downward path, and becomes better friends with than ever with the absinthe bottle. Intoxicated he is followed by apaches who seek to rob him. Instead he joins their gang. His degradation is complete.

Jean's apache friends scent prey in a rich couple they see dining in a cafe. The persons are Jean's former wife and her companion. They plan to rob the woman, and all unwittingly Jean plays the part of a cab driver. The woman enters the cab and Jean drives off at a furious rate. When he finds that his fare is his former wife, loaded with jewels, he is inflamed with unreasoning anger. Then follows a terrible ride. He drives along the Boulevard, out into the woods. Many times he beats and chokes her. The realism of these scenes is intense. Jean and his former wife exchange real blows and inflict real bruises. As they fight the cab lurches from side to side. Jean drags her from the cab, and, leaving her in the woods for dead, flees, escaping his pursuers.

Jean returns to his haunts and his absinthe. So deeply does he drink that he goes into a delirium. At this stage Mr. Baggot does his best and most convincing work. For several minutes he is alone on the screen, and so strong is his acting that he is bound to hold any audience spellbound.

The next morning he awakens, a wreck. He staggered back home, an absinthe fiend. First he meets his mother. Then his father comes in. The old folks do not know what to do to rehabilitate their son when the rataplan of a passing drum gives them an idea. Soldiers are marching by, volunteers going to war. The father puts his old gun in his son's hand and sends him out. The picture closes with Jean, his gun dragging, following the volunteers, determined to enlist and make a man of himself amid new surroundings.

King Baggot is the picture. And, as he shows himself a wonderful actor, so the picture is a wonderful thing.

G. D. P.

Dave Munstuck—from Exhibitor to Importer

Dave Munstuck, who was better known as the M. & F. Feature Film Service, last week announced his entrance into the importing of features, with temporary offices in the Imperial Hotel, New York City. Dave has had all the experience any man could wish for in the motion picture business.

For several years previous to going into the exchange business he owned several motion picture theatres. It was in this line of the business that he learned the wants of the exhibitor. This knowledge served him well in the feature exchange which he conducted, and now that he traveled from the bottom, the experience he has gained will prove very valuable to him in his new venture. Mr. Munstuck is aggressive and discerning, and it is expected that his success in the importing game will be even bigger than was his feature exchange venture.

In time, it is said, he intends opening branches in all the important cities of the country.
"THE SWORD OF DAMOCLES"
(Pathe—Two Parts)

A well written, well acted and powerfully constructed drama is "The Sword of Damocles," a two-part Pathé production, which will be released by the General Film Company, January 22. It deals with the trials of a misunderstood genius and his devotion to the child of his brain, an opera, which ultimately and after many tribulations wins success.

Paul Hodgson, the hero, is a man with a really remarkable musical talent, but who finds it impossible to gain an opportunity to show what he can do. His character lacks the strength needed to balance his genius and becomes discouraged and becomes addicted to drink. His only sympathy he finds in his neighbor, Ella Marvin, who unites a big heart with a splendid voice.

Hodgson has written an opera called "The Sword of Damocles" which he knows is a masterpiece and which is dearer to him than his life. Though his heart is thoroughly devoted to Ella, when he finds her one day with his precious manuscript in her hand singing from it he is made forgetful by liquor and plainly shows his anger, wounding her to the quick. This breaks their friendship and the repentant man leaves his quarters for good and becomes an outcast.

Earle Winston, who has written some very clever compositions, has been commissioned by the directors of the opera to write them another, to be presented in the near future. He submits one which is rejected. He tries to spur himself to a better effort, but his mind refuses to travel out of the channels of his past productions. Samuelson, the director of the opera, writes him that people are beginning to say that he has "run out" and he sees that his rising fame may become blighted in the bud.

At this juncture he accidentally meets Hodgson, now a homeless wanderer, but still treasuring the precious manuscript. He befriends him and by chance gains a glimpse of the manuscript and at once recognizes its value. Flying Hodgson with drink he finally persuades him to sell the manuscript and relinquish all rights of co-authorship. He submits the opera to the directors and it is joyfully accepted.

In the meantime Winston has met Ella, become impressed with her and has persuaded Samuelson to give her a chance. Her talents win for her the leading part in the new opera. Critics and producers alike are delighted with the new opera at the dress rehearsal. Winston seems ahead fame beyond any he has ever enjoyed.

But the sword of fate is hanging by a thread. Hodgson appears and claims he was defrauded of the opera. Winston attempts to lock him up in his cellar but the desperate man escapes, appears at the opening performance to assert his rights and Winston dies by his own hand.

Gerald Harcourt as Hodgson, the discouraged genius, makes a notable impression. Eleanor Woodruff, who takes the part of Ella Marvin, portrays this not difficult role in her usual satisfactory fashion, while Irving Cummings and Morris McGee, who fill the roles, respectively, of Earle Winston and Samuelson, are also worthy of mention for their good work.

"THE BRIDE OF LAMMERMOOR"
(Kennedy Features Inc.)

This three-part production is a dramatization from the novel of Sir Walter Scott, of the same name. Constance Crawley and Arthur Maude, the English thespians, play the leading parts. Miss Crawley wears a diaphanous gown in several scenes with good effect. Many beautiful settings, enhanced by superior photography, make this a really delightful offering. The story is almost too well-known to need retelling.

In disobedience to the orders he had received, Edgar, Lord Ravenswood, buries his father with the rites of the Scottish church. The Lord Keeper, William Ashton, repudiates him. Later Edgar is able to save him and his daughter from some brigands, and in gratitude the Keeper secures a pardon for him. The girl and Edgar become engaged, and break a coin, each keeping half.

Some time later he goes to London to establish his rights, and while there the mother of the girl arranges a marriage between Lord Gerrington and his fiancée. Not having heard from him, and having reason to believe he has not been faithful, she consents to marry his rival. Just as the ceremony is completed Edgar stalks into the room. Seeing how things are and knowing his suit is now impossible, he throws himself into the quicksands. The girl dies from the shock.
"THE HOUSE OF BONDAGE" FILMED

Book by Reginald Wright Kauffman Dramatized and Produced by the Photo Drama Company—Subject is Handled in Able Fashion and in a Manner that Should Not Offend the Most Fastidious

T
HE clear, concise manner in which "The House of Bondage," the book by Reginald Wright Kauffman, is written has made it comparatively easy to dramatize. There is nothing in the text that need be avoided in this day of so-called morality plays. It is nothing more or less than a statement of facts, turned into fiction form in order to avoid dull reading and it is handled in a manner that should not give offense to anyone. The scenario, following this plan, and adhering to the policy of a clean story, has resulted in an acceptable offering that is unlikely to give umbrage to the most fastidious taste.

There has been no change from the original story, with the single exception of one scene. This, telling the story of the last meeting between Mary and the cadet Max, could be told far better in words than in action. Thus, it was found necessary to "kill" Max in a conventional manner in the screen version of Mr. Kauffman's work.

It is very evident that great care has been shown in attending to the minor details that are so important in the dramatization of a popular story. The numbers of the houses, the steel mills in which the father worked, the interior settings, are all as we have imagined them while reading the book. The steel mill scene, with the father returning home to his work, showed superior direction in every detail, and was one of the best pieces of photography the writer has ever seen.

T
HE story of the play, which is almost too well-known to require repetition, is as follows: Mary Denbeigh, a country girl, who has been reared in a manner which has allowed her but little insight into the ways of the world, objects to going to school. Her unwillingness is over-rulled by her strict mother and father. There is little but unhappiness at home. She is forced to do all the drudgery that can be heaped upon her and is beaten by her father. Yet with all this, Max Crossman, a "cadet" from Rose's house, does not find her an easy victim.

His first attempt to speak to her is frustrated by Mary's simple statement, "I do not know you." But later they meet, through his persistency, and that night being in fear of a beating she goes out through the window, having been locked in the room by her parents.

She again meets Max, and knowing that she is to be severely beaten by her father, consents to marry the "cadet" and go to the city with him. They arrive in the city and go to a café where Max informs her that because of the late hour they cannot get married at once. He points out that a license cannot be obtained. This appears to be perfectly plausible to Mary and she goes unsuspiciously with him to the home of his "mother's friend." After partaking of a few drinks she becomes unconscious and so commences her life as a "slave."

In the morning when she awakes it is with a head that is nearly breaking. Arising quickly she cannot find any clothes but an old kimono. Rose, the mistress of the house, answers her repeated cries for help and gives her a terrible beating. The other girls come in and talk with her, finally coaxing her to eat.

Weeks pass and Mary at last is apparently content. But all the time she is watching for a chance to escape. She succeeds at last through the help of a politician. This man, Dyker, gets her out of the house and she goes to the home of a working girl with whom she had been in communication through the German beer man. Here she at last finds friends. She is able to obtain work as a servant, only to be discharged for the theft of some towels of which she is entirely innocent. She again gets work with a society woman as a maid-of-all-work, but the woman's son had been one of the patrons of the house where she had been an inmate, and on meeting her, orders her discharge.

SHE then goes to the settlement house, where she tells her story to the matron. She happens to mention the name of Dyker, the politician who had assisted her, and gets in trouble again, as Dyker is the man to whom the settlement worker is engaged. Dyker, hearing that she has told his fiancée about his part in the raid on the "House of Bondage," makes her assert to the woman that it is untrue.

Thus Mary loses her friend, and being unable to live on the meagre income of a shop-girl, is forced to go on the street again. She ends up in a little resort on the waterfront as the mistress of a sailor. Here she again meets the son of the society woman who had been so brutal to her. He visits the house, together with a friend, in a slumming party and takes the girl's part against the man. He is killed in the fight and Mary escapes and makes her way to her home.

Her mother, fearing her father's wrath if he sees her, forces Mary to take to the streets again. She returns to Rose's house, where the mistress refuses to take her in, because, as she puts it, "The life has got you, Violet."

The last scene shows her being found by a Sister of Charity and being given a home at last where she may die in peace.

A. D. M.
PUTTING A REVOLUTION ON THE SCREEN

Harry E. Aitken, Head of Mutual Film Corporation, Forms Partnership With General Pancho Villa, Commanding the Constitutionalist Army in Northern Mexico

PANCHO VILLA, general in command of the Constitutionalist Army in Northern Mexico, will in future carry on his warfare against President Huerta as a full partner in a motion picture venture with Harry E. Aitken, president of the Mutual Film Corporation.

The business of General Villa will be to provide motion picture thrillers in any way that is consistent with his plans to depose and drive Huerta out of Mexico, and the business of Mr. Aitken, the other partner, will be to distribute the resulting films throughout the peaceful sections of Mexico and the United States and Canada.

To make sure that the business venture will be a success Mr. Aitken has already dispatched to General Villa's camp a squad of four motion picture men with apparatus designed especially to take pictures on battlefields.

Another squad of four men with machines of the latest design last week assembled in San Antonio, Tex., and are now on their way to the front. It is the hope of Mr. Aitken to have motion pictures from the field of Villa's operations early next week, and to show them to motion picture audiences, following them up with a fresh supply every week until Huerta falls.

Veteran Operators

To supply the motion picture operators the whole field of talent in this country was combed over and men were chosen who for the most part have been under fire before. The leader of the motion picture battery at the front is an Italian who has bullets in his body received in the Balkan War while operating a motion picture machine for a European company.

The story of Mr. Aitken's partnership with General Villa leaked out a little ahead of time, and the head of the Mutual Film was somewhat surprised to receive a telephone call in the early morning hours at his home, 130 West Fifty-seventh street, New York City, from one of the New York dailies. Mr. Aitken, while confirming the report, said that his own publicity force had not yet been informed of their chief's new connection, and that he was not quite ready for the news to get out yet. Nevertheless, he admitted that his partnership with General Villa was an established fact.

"It is true that I am a partner of General Villa," he said. "But it's a brand new proposition and it has been worrying me somewhat since the arrangements were finally concluded. How would you feel to be a partner of a man engaged in killing people, and do you suspect that the fact that motion picture machines are in range to immortalize an act of daring or of cruel brutality will have any effect on the warfare itself? I have been thinking of a lot of things since I made this contract.

"It was only completed last Saturday, and I received the message from my agents on the ground on Tuesday morning. It is quite a responsibility, and I see it in a different light now than I did before.

"How did I do it? Well, we decided to go in to cover this war for the motion pictures quite a few weeks ago. I sent an agent to Villa's camp. He lived with Villa in his headquarters for some weeks making negotiations.

Special War Cameras

"Meanwhile there was the question of the cameras. We wanted a camera that would stand up and take pictures of a battlefield and yet operate in such a way that the man with it could keep under cover while the machine was exposed.

"Such a camera was designed, and ten of them were ordered. We next had to consider the question of men. We wanted daring men, of course, and also men who would know how to take care of themselves in military operations. We didn't want greenhorns in army matters, who would welch out at the first experience under fire.

"We have ten men on our squad at the front, two of them operating cameras to take pictures where the motion picture cameras will not be practicable. We are holding another man here ready to go at a moment's notice to any point where there may be a chance to catch some good maneuver.

"I expect myself to go to the border in a week or two to look things over and see that our men are fixed up all right. The final negotiations were carried out in Juarez last Saturday, when General Villa was visiting there.

An Unpleasant Possibility

"The first squad of men that went forward left our offices at San Antonio, Dallas and El Paso. What worries me most is the chance that General Villa may want to send films to some part of his army—A privilege he has—and that he may wish to show on the films some horror that will strike terror into the hearts of his men. It isn't pleasant to contemplate the possibilities of such a situation."

The motion picture operators, it was explained, were all provided with letters from the proper authorities in Washington, so that their status as American citizens and non-combatants will be maintained. One part of the contract is that General Villa must not allow any other motion picture men except those of the company in which he is interested on the field during his battles.
MORE talk is again heard of the day of the circuit in motion picture theatres. Some time ago, several persons evolved the bright idea, practically simultaneously, that an ideal business proposition, if sufficiently financed, would be to combine a large number of motion picture theatres into a circuit, having a central office to buy films for this circuit and booking the films over the route the way vaudeville attractions are now handled.

At that time this was merely talk, but evidently the idea was practicable in the opinion of several persons. Now I hear by grapevine telegraph that two or three experienced film men are forming plans for the future which cannot be successful unless the day of the circuit arrives.

It will be a legitimate, and natural step for the circuit to come. The theatres involved will save money by their co-operation. Surely the day will come when the motion picture industry will be conducted along strictly business lines and then, perhaps, we will see circuits. In the meanwhile, as I said before, several of the wise ones are laying plans in the expectation that this will come true.

The air is full of rumors about the Klaw & Erlanger and Biograph combination. The most leading of these are to the effect that T. Hayes Hunter has left the Biograph, where he was head producer for Klaw & Erlanger, and that K. & E. have withdrawn entirely from the combine.

James McEnaney, American representative of the United Kingdom Film Company, who sold "A Message from Mars" in this country for almost $30,000, has informed his agent here that he will start for America in about two weeks with several new features for the American market. Judging by the manner in which he disposed of "A Message from Mars" he should be highly successful.

While in England Mr. McEnaney formed a $100,000 corporation for importing English films into this country and showing American subjects in England. He will also start producing British subjects here for the English markets, and plans big things in motion pictures.

Bert Angeles flashed across my mind a couple of days ago, when I saw the four-part picture "Across the Continent," which he produced for Pilot on the screen. Don't overlook Bert, boys. As a comedy director he can hold his own with anybody. This is attested by comedies he directed for the Vitagraph Company of America.

Don't overlook him for several years. When I saw "Across the Continent," I was agreeably surprised to see what a good feature he had turned out. I understand Bert is about to make a flattering connection pretty soon.

Good for Omer F. Doud, of the George Kleine forces of Chicago. One paragraph of a recent advertisement of his reads: "If the man who coined the word 'movie' had seen 'Quo Vadis' first, that word would never have joined the forces at work against the better interest of this industry."

That's the sort of talk that everybody who wants to see motion pictures given credit for and proper dignity and put on their proper high plane likes to hear.

There is perhaps no single influence so subtle and so detrimental as the constant use of that word "movie." It conveys an impression of a five-cent show, the piddling poor projection, and all that those who have the future of the industry at heart have been trying to eliminate. It's not a vital point whether you use a motion picture or cinematography or any other justifiable phrase, as long as you don't use the word "movie."

On the first of January, Albert Blinkhorn increased his office space in the World's Tower Building, 110 West Fortieth street. He has now one-half of the nineteenth floor devoted to the ever-increasing business of his film agency. The shipping department has been enlarged and a special show-room has been arranged for the "Movoscope," his home projection machine.

Kinemacolor joins the ranks of the people showing pictures under flaming titles. A Kinemacolor four-reel feature, entitled "Sin," is now playing at the Park Theatre, replacing the white slave motion picture show recently closed by the police.

"Alkali Ike" will soon be rechristened. Augustus Carney, the original "Ike" of Essanay, has gone with the Universal, and now that concern comes out with an offer of twenty-five dollars for the best "nom de cinema" for the funny little fellow.

On Christmas day, the Universal Film Manufacturing Company sent out one hundred and seventy-two telegrams to their exchanges and many of those conducted by the General Film and Mutual. They read as follows: "On behalf of the entire Universal organization, I extend cordial Christmas greetings and best wishes for the happiest of New Years to yours and yourself. Universal Film Mfg. Co. Carl Laemmle, president."

C. Lang Cobb is back in town catching his breath after a very successful Western trip, on which he closed contracts with the states of Ohio, Indiana, Kentucky, Illinois and Wisconsin, for the exclusive handling of Ramo features for the next year.

Recently Cobb also consummated and signed contracts with William Fox, of the Box Office Attractions Film Rental Company, for the prints each of the entire output of Ramo features instead of the General Special Feature Film Company.

George Magie, special representative of The Universal Film Manufac-
The Balboa Amusement Producing Company, 69 West Twenty-third street, is handling the Ambrosio features "Satàn" and the "Kind of Rhodies.

Julie Burnstein and M. E. Hoffman, of the World Special Films Corporation, have become associated with Louis J. Selznick in the Photo Plays Sales Company, formed to buy exclusive special features for the United States. Their first purchase is a four-reel Paris Eclair, "The Conspiracy, or A Four Million Dollar Dovery," which will be marketed through the offices of the World Special Films Corporation.

E. B. Suyver, of the Cushman Motor Works, Lincoln, Neb., is in New York on a business trip.

One of their engine generator sets was purchased by the Engineering Exporting Company, of New York City, to be shipped to South America and then transported by mules back through the Andes. A picture shows that travel from one mountain town to another. Because of its light weight, their engine is particularly adaptable for that purpose.

The press agent of Eclair, in other words, "The Dopester," went to Fort Lee, where the studios are situated, the other day for "dope" and was handed this canned biography by Charles Morgan, one of the latest acquisitions to the stock company.

"Both the New York City in the 70's. Boy soprano in Trinity Church, educated for the Episcopal ministry, but couldn't see it, so went into mercantile life; served fifteen years in the insurance business; acquired a taste for the stage and as an amateur committed Irish about forty years ago. Did mostly comedy and opera and musical stuff (married one of the original Bostonian prima donnas). Wrote a few sketches; played "Her New Groom" in vaudeville five years. Three years with Anna Held; was a moving picture exhibitor for two years; connected myself with the Eclair fourteen months ago, and - you know the rest."

**FAMILY GOSSIP**

Here are the senders of what must be the last batch of holiday cards. June Burnstein, William Leslie Barry, E. A. Yes, W. F. Taney of the Victoria Theatre, Rochester, and the Famous Photographers.

D. W. Griffith and four Reliance companies will soon start for Los Angeles. A Directors James Kirkwood, Eddie Dillon and Edward Morrissey will go along. Christy Cabanne is already out there. Frank E. Woods and Russell E. Smith of the sectional department will also go West.

Owen Moore and James Cooley, leading men, have joined the Reliance forces.

The Balboa Amusement Producing Company held a pretentious holiday affair recently at its studio at Long Beach, Cal. M. Horkheimer, president and manager of the company, filled the silver loving cup. Among the guests were: Mary Pickford, Mrs. Pickford, Miss caramel Oakley, Miss Ruth Roland, Miss Clara Grant, Mr. and Mrs. Isidore Bernstein, J. Warren Kerrigan, Francis Grandjean, Frederic Nash, Mr. and Mrs. William Clifford, Miss Bertha Rush, Miss Lawrence Plauta, Miss Billie Bennett and Miss Veena Whitman.

Clara Beyers, a striking brunette, well known in prominent stock companies and an athlete and swimmer, has joined the Balboa forces. Pretty Belle Bennett will in future take all of Director Bert Bracken's leading in the Balboa company. Miss Bennett has played leads ever since she joined the motion pictures, first with Title Bijou, then later with the Majestic.

Harry W. Otte, for a number of years feature player and producer for the Selig company, has joined the Balboa company and will shortly with an all-star company to produce two and three-reel features in Chicago.

E. Mandelbaum and Phil Gleichman of the World Special Films Corporation have returned to New York.

In addition to her having made a pet of the horse of the house of the Balboa, Snowball, Miss Anna Little, New York Motion Picture Corporation's leading lady, was presented with a large gold Bible by one of the Broncho company's Sioux Indians. This also comes under the category of a present and, it is now uncommon sight now to see Miss Little driving down a South African street, Los Angeles, Cal. on Snowball with "Browne," her last bear, on a leash trailing alongside.

Mr. Siegel, who has a large collection of things over for the Noveltv, Poiemograph Company's Human Voice Pictures, left on New Year's Day for the smoky confines of the Orient, where, his house is worth, will be a contract carried from William Fox, who has signed all the future releases of this company to be shown over his lot of houses, has been staying at the Nominade Hotel.

Eichlin, producer of the American Feature Film Company, of Chicago, has been in New York for the past week selling the rights to a sensational Mexican war film.

A great big elephant and a little bit of type, filling up a big stock car on route to California to join the Selig zoo, from Ham- bury and Yonkers. Over in Chicago, Mr. Langman rigged up a Christmas tree in the animal house with a bale of hay. Codded in this was a hind quarter of beef, which the big Siberian tiger drew out as his side early in the game. The Siberian bloodhounds that are kept on the other side of the fence also had Christmas dinner, of the taste, as the proudest pedigreed dogs of their class in America.

Bert Langman, the aeronaut, and his 100- foot-twelve-passenger dirigible balloon, will be featured by the Universal Company in the three-reel production "The Flight for Life," a color picture of an aviation adventure. Otto Turner will direct this production, other features of which will be "Ahab, a hero, and a border of six lions.

Philip A. Holman, who has been with the Film Corporation of Yonkers also, his in, has left that concern.

Edward Thoby, well known as a Vitagraph and Reliance star, will make his initial appearance under the Luton banner as Harry Myers' leading man in "A Question of Right," released in two reels on January 16th. Miss Thoby's many admirers, who have grown impatient at not seeing their favorite on the screen since she left the Reliance Company, will doubtless welcome this picture with much enthusiasm.

C. Campbell, the well-known producer of the Selig Polyscope Company, in California, is visiting Chicago in conference with some new orders on the Selig chessboard. Some persons might think it was a checkerboard by reason of the many patterns that Mr. Campbell is sporting.

Director Edw. J. Le Saint, of the Selig forces in California, and Stella Razoio, leading lady, who has left the Selig company, is spending Christmas Day at the home of the bride's parents, in San Diego. Miss Razoio was recently severely injured by a stage coach accident, and had only been out of the hospital a few days when the marriage was consummated. This charming little actress declares she does not intend to allow marriage to interfere with her art, and will continue to scintillate on the motion picture screen.

Tom Mix, the champion all-round cowboy of Selig, daring rider and daredevil devisor of three-reel exciting pictures, is now spending his time in Arizona and risking his life for a fortnight in the wildest of Arizona to visit Chicago and take a book about. Some thesay extremely injured by a stage coach accident, and has been out of the hospital a few days when the marriage was consummated. This charming little actress declares she does not intend to allow marriage to interfere with her art, and will continue to scintillate on the motion picture screen.

**KLEINE'S NEW HERALD**

Believing that exhibitors would appreciate a type of herald boasting "Antony and Cleopatra," George Kleine has issued a small eight-page booklet entitled "The Story of Antony and Cleopatra." The booklet was printed in 2,000,000 lots on a good grade of India tin paper, proselytically illustrated with dainty vignette cuts.
ANOTHER MODEL PICTURE THEATRE

The Olympia Theatre, at Broadway and 107th Street, New York, Has Many Novel Phases in Construction

MORE people in New York have seen, at one time or another, the large illuminated sign high up on the corner of Fifth Avenue and Forty-second street, proclaiming "Henry J. Corn—Real Estate."

Mr. Corn is still a leading real estate man, and he has also become a leading exhibitor of motion pictures, and a very successful one.

He started with a splendid location, at Broadway and 107th street—right in the heart of one of New York's best residential districts, and erected there on a modern theatre. He did the planning and erecting himself. In general he knew what he wanted in the way of interior beauty and comfort. Projecting problems he did not know about; so he enlisted the services of B. F. Poster, "the Simplex man," of 1465 Broadway, and together they conceived and worked out some interesting and most successful innovations in picture theatre construction.

First they decided to put the operating booth on the roof of the theatre, not only to save seating space but also to provide a cool and well-ventilated house for the operator.

A large shadow-box was built on the rear of the theatre and the screen tilted forward from the bottom about two and a half feet. A right angle projection is secured by shooting the light through the ceiling at an angle of about twenty-five degrees.

The picture shown on this screen—eight feet high by twenty-four feet wide—is not only one of the largest in the world but has excited general approval for its wonderful brightness and clearness. The perspective is excellent from any part of the house. Mr. Porter has had and deserves much praise for his projection results. Two Simplex motor-driven machines have been installed.

GOOD deal of comment has been excited by the remarkable acoustics of the theatre. These are due in a large measure to the deep shadow-box which acts as a sounding board for the orchestra just in front of it. The latter consists of eight pieces and the musical program, always arranged and rehearsed with the advance of each entertainment, is excellently suited to the changes of the picture.

Smoking is permitted and there are comfortable boxes in the balcony or mezzanine floor. There are three hundred balcony box seats and fifteen hundred in the entire house. An elaborate ventilating system supplies fresh air from beneath the seats, circulated by a powerful fan in the basement of the building.

The position of the balcony has been carefully worked out with a view to the unobstructed showing of the picture. Despite the unusual size of the latter, it is visible in its entirety from any seat in the house. Again, in spite of the wide spread of light from the booth overhead, it is not possible for anyone standing up in the first row of the balcony to stand in the rays and shadow the screen. These are fine points of architecture.

A large lounging room has been arranged under the rear of the balcony, a further evidence of the careful utilization of space. On Christmas day a large Christmas tree was stationed here and hung with toys for the children present.

Mr. Corn's secret of success is simply expressed, "Careful attention to details," he says, "and constant study of the patron's needs," these are the main points. The same good sense, enterprise and devotion to business that win success elsewhere give equally good results to the exhibitor.
The Motion Picture News

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THE VICE PICTURE

There are two ways to approach the subject of the so-called “White Slave” film. One is from the standpoint of public morals; the other has to do with the welfare of the motion picture.

This publication, being a trade journal, is primarily occupied with the latter, and with the former only as it concerns the latter.

As to the controversy over public morals and whether the portrayal of vice conditions will help or hurt them, it is doubtful if a satisfactory conclusion will ever be reached.

The discussion has been going on at spasmodic intervals for several centuries, ever since plays and books were invented, in fact. We will gladly leave the present interval to the newspapers and magazines — to some newspapers and some magazines. A great many of our leading popular periodicals portray vice with a flagrancy or sinister suggestiveness such as the stage never dared to employ.

But—the welfare of the picture.

There is an analogy right before us.

Just recently in New York two plays, “The Fight” and “The Lure,” made tremendous hits in the way of box-office receipts; the more so after the publicity that followed their closing by the police. At every performance, afternoon and evening, waiting lines, half a block long, besieged the box office. Most of those in line were said to be women, especially young women, of the leisure class.

Finally the theatre came to terms with the authorities and expurgated the objectionable scenes.

Immediately the waiting lines dissolved and shortly afterward the two shows died.

Why?

The answer is too obvious to discuss. Let us stick to the business aspects of the situation, and its relation to the portrayal of vice through motion pictures.

* * *

These two shows were business failures—in themselves; and they did not add greatly to the reputation with the public of the producers.

But the stage, it must be remembered, is an old, well-established institution. Risks can be taken and mistakes survived.

Not so with motion pictures. They were only inaugurated in the amusement field a few years ago, and then were decidedly not all they might have been. To-day a great advance has been scored. Thousands and thousands of people who only yesterday called them “movies” in a derogatory way are regular patrons now because of the pictures’ superior merit, and for their remarkable artistic and educational achievements.

Is it wise—especially right now—to have the bigger and better public question the character and field of the motion picture?

Another point: in New York we lose easily our perspective of the country at large. Will the smaller insular cities and towns, with their rigorous provincial tastes, their firm home ties and ideals, permit the flagrant vice picture to be shown?

The decided probability is that they will not. But if so, will the exhibition of such pictures increase thereafter the attendance of children and mothers at the local theatres?

* * *

The two vice plays in New York boasted the only waiting lines seen this season; but they lasted less than a month. And all during and even since their sky-rocket existence many other plays continued to draw crowded houses.

Apparently the steady crowds, the sustained and accumulative patronage, are drawn, not by sensational vice appeal, but rather by clever photography realistic staging, finished acting and by a strong appeal to those deep or light human emotions that make up for the bulk of the population the greater parts of their interesting daily lives.

It is the making of the motion picture along these very same lines that has scored its present great success. Is it wise to turn back?

Vice plays, pictures, books, stories come and go; and except they be deadly dull they will have a big, transient appeal. No doubt at all about it.

But—frankly, gentlemen—do they pay in the long run? Will they pay you who expect to continue to make pictures, or the man you look to to exhibit them?
CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY (INC.)

1. Too Late (Selig).
2. The Man from the West (Lubin).
3. Indian Blood (Kalem).
4. Her Husband's Friend (Kalem).
5. Deacon Billingur's Downfall (Edison).
6. A Question of Right (Lubin).
BOOMING THE FEATURE FILM

An Exposition of the Methods Employed by Marcus Loew in Advertising the Big Film Productions Shown at His Chain of Theatres

ONE of the most important advertising items is the folder announcing the coming of the picture. These folders are usually quite elaborate and are often beautiful typographically, being printed in two or more colors, and containing a number of the most striking photographs in the production, together with a history of the picture and its story. Over 150,000 of these folders are usually printed for each feature and distributed among the Marcus Loew theatres, where they are used, usually about one week in advance of the picture. In addition to this, lantern slides are made and sent to every theatre using the picture, calling attention to its coming.

In this way, for two weeks before a picture is shown, it is brought to the attention of the patrons of whatever theatre it is shown in by every known means. This system, when backed up by photoplays which invariably live up to their advance advertising, has proved a money winner for Loew, and more and more big features will be booked in future. Whenever a long picture is booked in a Marcus Loew theatre, one act from the vaudeville bill is left off, so that it actually costs nothing, save the cost of the advertising to show the picture, and this is often a far better drawing card than the act which it replaces.

WHEN “The Yellow Slave” was booked the theatres showing it decorated their lobbies and interior with Japanese and Chinese lanterns and parasols for a week before the picture was shown, and incense was burned in the theatre three days before the arrival of the film.

GEORGE KLEINE TO OPEN OFFICES

George Kleine will soon inaugurate an important change in his method of distributing films. It has been decided to distinguish the many big imported features which Mr. Kleine handles by the name of “George Kleine Attractions.”

To handle and exploit these he is opening a series of branch offices through the United States and Canada. This is deemed necessary owing to the enormous increase in his business and the still further increase expected.

Instead of handling the coming features as “Quo Vadis” and “The Last Days of Pompeii” were handled, the branch offices in future will book the films direct and take care of all detail matters in their territories. Every office will be in the charge of an efficient manager, familiar with the “George Kleine Attractions” in the motion pictures. The offices will be located at:

Seattle, San Francisco, Denver, Kansas City, Memphis, Atlanta, Minneapolis, Buffalo, Philadelphia, Boston, Pittsburgh, Columbus and Toronto.
QUESTIONABLE PICTURES INEXCUSABLE
No Reason for Productions which Bring Criticism of Censor Boards and Press, Says D. W. Griffith, Mutual Head Producer—His Ideas on Avoiding the Dangerous

THERE is no excuse for photoplays that call forth the criticism of censor boards and the press, according to General Director D. W. Griffith, of Reliance. The most delicate subjects can be presented upon the screen without the least danger of offense to the most fastidious if they are staged artistically, and with the careful avoidance of sensational treatment. A large part of the lamentable condition of the theatrical business proper can be traced directly to the producing of plays in which the most daring subjects were presented with a view to sensational results. After the opening of the first halting of these unworthy offerings, all theatrical performances had to be immediately classed under two heads; those to which a man could take his wife and daughter and those to which he couldn't.

Since it is a most difficult matter to produce a successful drama even without such a handicap, and since wives and daughters make up the largest part of a theatre's audience, poor business necessarily was the general result.

It behooves the motion picture producers to profit by the mistakes of the photoplay artist. There is nothing clearer of the dangerous sensational treatment of vital subjects, which although they call forth a large amount of cheap advertising and do a tremendous business for a short time, do so at a terrific sacrifice in the long run. The price of their financial successes must be paid many times over by the picture producers and picture theatres as a whole.

It has already been necessary for parents in thousands of homes of motion picture theatre patrons, who have been carefully educated to believe that their children are safe from immoral influences while looking at "the pictures," to give the alarm against their families seeing certain loudly heralded films of doubtful moral influence.

Director Griffith, of the Mutual, claims that one does not have to be very far-sighted in order to see that a few of these questionable pictures will soon reduce to a perceptible degree all picture loving audiences. But he also adds that their existence is all the more lamentable because it is so unnecessary to treat the subjects presented in a manner that makes them all objectionable.

The art of the picture play has been developed to such a high degree that there is very small excuse for the production of any drama with the absence of sufficiently artistic treatment to make it call forth even the slightest criticism from the censor's standpoint.

Mr. Griffith is working at present on "The Escape," by Paul Armstrong, a eugenic drama requiring the most delicate treatment. Several negatives are made of every scene that threatens to be at all questionable, the action being changed in each case, so that the one chosen for final use will be above the criticism of the strictest censor.

"An artistic motion picture is to a sensational film as the oil painting of a master is to a questionable postal card," says Director Griffith. "It is to the greatest interest of all concerned that the artistic be consistently encouraged at the expense of the sensational."

RELIANCE RELEASES BY ABLE WRITERS
Scenarios for coming Reliance releases are from the pens of several authors well known in the world of photoplaywrights. "Slim Hogan's Getaway" is by George Hennessy, as are also "The Two Slaves" and "The Hidden Cloak."

"Pat Flannigan's Family," by A. H. Giebler, will soon be produced under Eddie Dillon's direction, while "The Idler," which will shortly make its appearance in one reel, is by Russell E. Smith, as is also "Tricked by a Photo," now being staged by Edgar Lewis. "The Janitor's Family" is from the pen of Frank E. Woods, while "A Man and His Mate" is by H. K. Durant, and "Imar the Servitor" is the work of Daniel Carson Goodman.

ARTHUR JOHNSON—MISSIONARY
Norbert Lusk, as Arthur Johnson's secretary, has done it again. On behalf of the Lubin leading man he accepted the invitation of the Eclectic Club in a Philadelphia suburb to deliver an informal talk on "The Mission of the Motion Picture." When Johnson arrived at the club he found himself the guest of 300 staid housewives.

As each speaker addressed the audience Johnson's courage oozed, for all the speeches were rabid attacks against the photoplay. Words "evil," "harmful," "pernicious," and "immoral" assailing his ears.

Johnson realized that his "informal chat" would seem very spineless indeed. When he was called to talk, the Lubin star determined to seize his opportunity. He made a spirited defense, calling into play his remarkable powers of oratory, and ended by inviting the entire club to visit the Lubin studio the following afternoon.

The staid housewives, now that they have seen for themselves, have changed their adjectives and also their views.
AMERICA'S GREATEST RACING PICTURE

RAMO FILMS, Inc.—Present

The Famous American Jockey—S COVELLE

"IN THE STRETCH"

4 SPECTACULAR ACTS

Conceded by all Critics to be

A RAMO MASTERPIECE

FOUR REELS

ALL

ACTION

Two Big

Sensational

Races

ABSOLUTELY

NO

PADDING

2

Kinds

of

Lithographs

One, Three

and Six

Sheets

Exhibitors

Don't be

Sidetracked.

This Feature

is Ready

for Your

Territory.

Let's Hear

from the South

C. LANG COBB, Jr.

Manager Sales and Publicity

RAMO FILMS, Inc., Columbia Theatre Building New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

CHICAGO'S social organizations, representing the interests of the allied arts, recently entertained the "Immortals"—individuals who have arisen to superiority in arts and letters. Several playwrights of world-wide reputation, present at the entertainment, expressed opinions as to the future of their art. One of them stated his belief that the next promising field for the dramatist of to-day was the one provided by the motion pictures.

"The film photographer will teach the stage manager lighting. The film stage manager will teach the actor gestures. The film actor will beckon on still more people from the galleries and balconies of the regular theatre. They will engage real dramatists of rank and standing to devise their scenarios. Novelists who can produce books of lively action will participate in the same benefits. The scenario, like the ordinary play, needs only to be paid for on a royalty basis. Such arrangements are already in the making and will soon be a regular and recognized feature. The gains to playwright, novelist, manager and public ought to be considerable."

Long in Coming

The above opinion expressed by Mr. Playwright is interesting. But the royalty basis in paying photoplaywrights will be long in coming, in our estimation. Despite the demands for good multiple reel stories, we know of one concern that pays but $35 for good work. Better stories will result with better prices. One hundred dollars, and even $150, are not too high prices for the two-reel photoplay that carries the story in every foot. The present average output of two-reel stuff is not impressive nor convincing.

Much of it consists of two thousand feet of film, and one thousand feet of plot and story. A two-reel feature must contain a two-reel story, and as the multiple reel is worth more to the producer than the one-reel more money should be paid for good plots.

The mechanical part of the literary work necessary for a two-reel story is also much harder than is the writing of one-reel stories. It takes about three times as long to type it, and it must frequently be retyped, because action comes that must be put in. Nine times out of ten, the two-reel story is more fully written than the single reel plot.

A Secret Unfolded

Some producers are constantly complaining because of the scarcity of good multiple reels and the fact that the foreign markets refuse to enthrone over padded stories sent from Yankeland. We know for a fact that many versatile writers have positively refused to write multiple reels for $25 and $30. They prefer to go quietly along writing good single reel stuff, believing that the one-reel field will experience a decided boom shortly.

When good money is paid for multiple reel stories, some good plots will be unearthed. But many authors have tried it; have drawn their $50 or maybe $65, seen credit for their work go to others on posters and in trade journals, and they have had enough. Yes, we are of the opinion that the royalty to authors of photoplays is something afar off.

Rather Interesting

A correspondent, author of a hundred photoplays, sends us the following interesting statement: "The photoplaywrights of England have formed a combination, and will insist that the name of the author be given on every title released. If the photoplaywright in this country, who helps make the successful European market, is much longer denied his share of credit, there is going to be a literary revolution.

"Edison has long been crediting deserving authors on the screen; Vitagraph and Selig do it frequently; Lubin generally credits one or two of its studio writers; and Universal has promised both screen and poster credit. If Universal keeps its promise it will receive many first readings.

"It seems to be the impression that the more successful the photoplaywright and the higher his standing, the less he cares about poster, screen and trade journal credit. Don't ever think this. Despite his supposed attitude, he believes his profession as dignified and as artistic as that of his fellow workers in other literary fields, and he keenly feels the discrimination. I notice in reading reviews in trade journals that whenever a picture written and produced in a studio is released, that someone carefully supplies the reviewer with all credits. The review often starts like this: "Miss Flossie Jones supplants herself in the leading role of 'The Dowager's Secret' produced by James Johnson of the Hit-em-up Company, from the scenario written by Emmett Montgomery Fitzmorris." Then on the poster appears the credit "Produced by So-an-So," and the staff writer's name always appears in all its glory on the screen.

"However, if by chance an outside author writes a multiple story, everybody is too busy to supply author's credit to the reviewer, although the producer and the leading members of the cast are never overlooked.

"About every magazine or newspaper I pick up lately contains the details of a "Which is Your Favorite voting contest. You send in votes for a motion picture actor or actress. It helps advertise the actor or actress, boosts their salaries, and gains subscriptions for the publication. Now where does the author, who perhaps has furnished many of the vehicles to gain prominence for these 'stars,' come in?

He never comes in. After the voting is finished, no publicity agent advertises a film in any way: "Mr. Joblot Jenkins, who won the popularity contest in the 'Willing Hool,' will appear in the photoplay 'True Hearts,' written by that Jack J. Jonesville. No act all. If a staff writer wrote the picture he may be remembered, but otherwise it is: "Mr. Jenkins will appear in a picture directed by So-an-so."

The outside author never figures in it at all. "Miss Justice, of Chicago, is considered one of the best writers on the photoplay field. I noticed in the reviews of her latest story that the actors and producer get credit, but there is not a word as to the author. This is only one of a hundred instances. All that the deserving writer asks is a little credit for himself, along with the big credit for the others. His name in the production is of importance usually. His name should appear on poster, screen, in advertisements, and trade journal reviews."

As to Combinations

There is a great deal of truth in the above assertions. But as to the "Combining of Photoplaywrights" there is nothing to be gained by such action. It would be apt to close the markets to "free lance" writers. We have combated "associations," and "societies," for years, and will continue to do so. Having in mind the best interests of the photoplaywrights. We have always advocated full credit for deserving authors. We think this full credit, now handed out to a limited number, will soon extend to all deserving writers, whether staff writers or otherwise. We think that sincere and dignified agitation
of the question, and not "combination," so called, will result in good.

As to the "star" system in Filmland, we think it overdone and we know that many exhibitors also think likewise. Many beginners in photoplay writing are also deceived by the "star twinkle," and write stories to fit a certain type. This is a mistake, for if refused in the one studio, the story will fail to market elsewhere.

The "Punch" Defined

"Why all this fuss over a definition for the word "punch"? It's to easy," writes Frank J. Andrews. "'Punch,' is that part of a photoplay that you take home with you from the theatre."

Not in the Market

Don't send scripts to Editor C. B. Hoadley, of the Klaw-Erlanger branch of Biograph. Only legitimate dramas that have made hits, are being pictured by Hoadley and his staff.

Lost in the Mails

A number of authors are complaining that their scripts are being held three or four months by certain concerns, and that when inquiries are made the writers are informed that the scripts had been returned and were probably lost in the mails. It is frequently useless to try and trace scripts so lost. Just recopy your carbon and send out another script.

When you are unable to obtain a reply from an editor regarding your script, send a registered letter notifying him the script is withdrawn, and make another copy from your carbon. However, do not worry an editor to death about your story. Give him plenty of time, not less than sixty days. One author permitted a script to remain with an editor for over a year without inquiry, and finally received a check.

Universal Buying

The Universal Film Manufacturing Company is buying largely in the open market. The company has acquired more wild animals out at the Pacific Coast studios, three lions, two tigers, three elephants, three camels, a number of alligators, etc. They are in the market there for two and three-reel, good, breezy comedies, and also some "slapstick" comedies. Screen and poster credit is promised all deserving authors. Highest prices are promised for acceptable scripts which may be submitted either to the Hollywood, Calif., studio, or to 1600 Broadway.

"Not Available"

A correspondent writes: "Film companies advertise for original stories. You will find this not true original, and it is rejected with a brief 'Not available at present.' I think the writers would be willing to pay each a fee to have their scripts criticised. What is the most reliable way of disposing of a photopay?"

Editors have no time to criticise scripts and the manufacturers are not conversant with literature. When entering the script-writing game, observe the rules, or don't "sit in." 'The reliable' way to dispose of photoplays is to study and work hard, in order to be enabled to turn out stories that are desirable. These scripts should be submitted to reliable companies such as advertise in the Motion Picture News. Avoid "wild-cat" or obscure concerns.

Don't Do It

Every week we receive letters from correspondents who complain that they have inquired of editors as to their wants and have received no replies. A certain correspondence "school" is to blame for all this trouble and turmoil. The "school" advises its patrons to ask editors about their needs. Don't query an editor for such information, for your future opportunities for selling scripts to that particular editor will be come nil. Watch this department for such information.

Avoid Foreign Markets

Avoid script markets on the other side of the pond. Ten dollars is the average price paid over there for a one-reel story. Usually your script is lost. Sell at home.

The One-reel Market

The market will come back to the one-reel, and come back strong. The exhibitors are demanding strong one-reel stories, in preference to the padded stuff that now so frequently passes for strong and gripping "two-part" dramas.

We know of a number of authors who are quietly going forward with good, single-reel plots and their reward will come soon. The multiple reel story of a certain kind is becoming sadly overdone.

"Plot-stealing"

We have written hundreds of photoplays, magazine stories, and special articles in our time. We have tried to observe all the rules of the literary game, and we have never yet lost a script, nor to our knowledge, have we ever had an idea stolen from us. It seems queer to us that so many other writers are constantly complaining that their "plots are being stolen." If you enclose proper postage and a return envelope, try reputable companies, and refrain from writing personal letters to the editors, maybe you will have more happier experiences.

One-Act Plays

Can you write an exceptionally good one-act play? Long Island's the well-known actor-man- ger, announces he is in the market for one-act plays and sketches that will be available for use in the Forty-fourth Street Music Hall, New York. Plays must be sent the manager of the theater, enclosing stamps for return if unavailable. Cash prices will be paid for available material and there are no contests or prizes.

Hall of Fame

Mrs. Berta Bruel has received honorable mention in England for writing superior photoplays.

Marc E. Jones has resigned as editor of the "Photoplay Forum" of a monthly magazine.

Action Pictures will write a. column for the "Dolly of the Dailies" series for Edison. Mary Fuller will appear as a newspaper reporter.

Mark Swan, famous for his comedies, is bringing another comic series to feature William Wadworth.

Hugh Weir, former newspaper man and well known as a photoplaywright, tells the newspapers that he was attacked by thugs and injured from his home in Washington C. H., Ohio. He is to have been a witness in magazine litigation.

James Oliver Curwood wrote the short story, "Jim Fallerk, Pirate," which appeared in the Saturday Evening Post, September 11, 1911. The story was very like a recent, photoplay release and probably permission was granted by the Post before the plot was used a second time.

Frank E. Woods, editor-in-chief for the Mutual Films Corporation, is paying the highest prices for superior stories. Many of the authors confide to us their satisfaction over Woods' methods.

What Editors Want

We do not run a list of "What Editors Want" unless so requested by the editors. This department is written two weeks preceding publication. Changes in editorial policies are constant and rapid. No publication can print an up-to-date list of studio likes and dislikes. The publications that endeavor to do so excite the risibles of those who know. When special announcements are to be made we print them. The advertising columns and film reviews will give other information of interest. We take time to insert this paragraph because several persons, evidently "inspired" by a gentleman constantly employed in dodging the U. S. postal authorities, are bothering trade journal department editors to death with such lense- less suggestions.

This Sounds Better

Eclair is in the market for a dozen or more Canadian Northwest stories featuring the Royal Mounted Police, and running two or three reels in length. Mrs. Benard writes: "As we are prepared to pay $100 per script, I wish you would give this notice prominence in your helpful column at your earliest convenience." Acceptable two-reel stories are worth every cent of $100.

Do Not Do It!

Please do not send us script to criticise or revise. We got a half a dozen through the postoffice which cost us thirty-five cents for postage due. We don't so much mind the thirty-five cents as we do the fact that writers do not observe the postal amenities. A postage due script is sadly handicapped before it is ever opened in the editorial office. We are not criticising photoplays, and we advise that you criticise and revise your own scripts because the practice is beneficial.
SPECIAL FILM REVIEWS

"Rebecca the Jewess." (World's Leaders Features. Six parts).—This is the version of Ivanhoe, was produced by the cast of the Lyceum Theatre in London and is presented here und. The battles in order that conflict with the "Ivanhoe" produced by the Universal. The story is exceedingly clear and concise; so much so that it is not at all necessary for one to be familiar with this famous work of Sir Walter Scott in order to follow the action from beginning to end.

The production is one of great beauty and with the exception of two poor settings, which occupy but little space, is above serious criticism. The full cast of the Lyceum Theatre and a great number of extras were capably directed by O'Leary and Frederick Melville, Ethel Bracewell played Rebecca and Lauderdale Maitland interpreted the part of Ivanhoe. Some excellent comedy was given by J. T. MacMillan and Fred Ingram in the parts of Gurth the swineherd and Wamba the fool, respectively. The battle scenes, sup- posedly at the castle of Torquinstone, took place in and around the Tower of London and other historic spots. This gave an atmosphere to the picture which could never have been obtained in this country.

The story tells plainly the appearance of the palmer, who is really Wilfred of Ivanhoe in disguise. He challenges Sir Brian to meet him in the coming tournament, and his defiance is accepted. The Jew, Isaac, and his daughter, Rebecca, seek shelter in the castle until the storm shall have blown over. The beautiful girl is insulted by the Normans and protected by the palmer who is responsible for the escape of her father and herself. Ivanhoe, now having made himself known, borrows a horse and trappings from the Jew, and wins his fight in the tournament, but is badly wounded. The Jewess, loving him, takes him to her home, until he shall be well. Rowena, his affianced wife, hearing of this, comes to the house and nurses him. Rebecca gives way to her better right.

Richard Coeur-de-Lion, the rightful King of England has returned from the wars and wishing to see the condition of his country under another's rule, he is disguised. The news of his appearance soon reaches John, his usurping brother, who becomes terror stricken. The King, with the aid of many outlaws, succeeds in capturing the castle of Torquinstone. Sir Brian, one of the Knight Templars escapes, bearing with him the Jewess Rebecca, whom contrary to the rules of the order, he hides in the preceptory. A charge of witchcraft is laid against her. Should a champion appear for her she is to be freed. At the last moment Ivanhoe arrives and battles with Sir Brian, wins, and so sets the girl free.

A. D. M.

"The Antique Brooch." (Edison. Two reels. Jan. 2).—Written by Bannister Merwin and produced in England. It is not the quality one expects from the Edison company. There are too many subtitles and the story is somewhat conventional. A dissipated man is disowned by his uncle. He visits his friend, Lord Shirley, and here meets Veronika, a poor relation. A valuable brooch is stolen and the girl is blamed for the theft. Believing her guilty, the nephew takes the blame upon himself. "Big Dan," a notorious burglar, has seen the real thief taking the brooch, and on the train speeding to London takes it from her. She proves to be Lady Shirley, who has stolen it in order to pay her card debts. The nephew arrives in time to save her and is pardoned on his return to the house. A good scene is staged on the side of the moving train.

"Bill's Board Bill." (Kalem. Jan. 2).—On the same reel with "Cambridgeshire Race." A very old idea. Ruth Roland plays a landlady with John Brennan as a tramp. On the strength of some good clothes he has found, he can get board for a week or so.

"Cambridgeshire Race Meet and Other Events." (Kalem Split Reel. Jan. 2).—Showing some fairly interesting foreign news. Soldiers in France kissing each other as General Michel distributes prizes is one of the scenes. The Bluecoat boys of London on parade, Air Scouts of the English Army, the King and Queen at Northampton, and the result of a cyclone in Wales finish the picture. The photography is good.

"Before the Last Leaves Fall." (Lubin. Dec. 30).—The plot of this drama probably originated from that once popular song, "I'm Tying the Leaves so They Won't Fall Down." Poor directing throughout has materially injured this picture. This story in itself is good, but bad direction and mechanical effects ruin it beyond repair. A son is to inherit some money if he returns before the leaves fall. The girl therefore ties them on the tree.

"The Heart of a Woman." (Domino. Three reels).—One of the best American Revolution dramas yet produced. William H. Clifford is the author. The costuming is accurately

REBECCA TENDS THE WOUNDED IVANHOE
Scene from "Rebecca the Jewess" (World's Leaders Features—six parts).
presented, giving the picture a high value among its contemporaries. Some excellent fighting scenes are registered, giving the picture the action everyone seems to demand. Good representations of Washington, Franklin, and the British general, Gage, are also shown.

General Gage, who loves Miriam, after being repulsed, decides to use strategy and revenge himself. Donald, a poet, is made to pose as a lord and gains the girl's love. Despising his disagreeable part, he contrives his escape. Having been wounded in a battle, he is carried to her house and soon after has her promise to be his wife. An exceptionally good release.

"A New England Idyll." (Domino. Two reels.)—For versatility, William H. Clifford seems far ahead of all competitors. His stories, though not always possessing great originality, are always complete in construction. This tale of the New England farms is clever and fairly original. It is well put together. A youth becomes enamored of a chorus girl, and forges his sweetheart at home. His mother's will leaves everything to the boy if he marries the girl at home. He finally sees how feasible the chorus girl is and returns in penitence to his first fiancée.

"The Stampede." (Gorman Film Company. Three reels.)—Although in parts this picture is apt to tinge on the conventional Western picture, there is a great deal of it which is very interesting. It is the first production of this company and was made in Nevada, the atmosphere therefore being excellent. The sub-titles are arranged in rather a neat manner. The first line tells the idea with a single word, such as "The Girl," "The Chance," etc., while the rest of the title brings out the idea in more completeness. The photography might be improved upon.

Jim, a "black sheep," goes to the West after an unpleasant affair at the Country Club. He succeeds in getting a job and meets the girl, who is the daughter of the ranch owner. A sheep-herder, on a neighboring ranch, and Jim's employer are constantly at war with one another. Jim is shot and is nursed by the girl. His father comes to the West on a trip and meets his boy. Believing him guilty of forgery, he refuses to have anything to do with him. His innocence is finally proven and father and son are reunited. The girl evidently believes that every year is leap year, for she asks Jim to marry her.

"Adventures of Kathlyn." (Selig. Three reels. Dec. 29.)—The first of a series of pictures, the story of which is appearing simultaneously in the daily papers by Harold MacGrath. The trouble is that at the most interesting part we read that familiar sign "To Be Continued." This, the first story, is called "The Unwelcome Throne," and is most exciting, being full of wonderful action. The gorgeous oriental costuming, the animals, etc., give the picture a realism and atmosphere seldom equaled. Every imaginable thing is introduced into the picture.

Kathlyn Hare listens while her father tells her how he obtained a certain medal he wears. The scene dissolves and shows him rescuing a Hindoo king from a leopard, for which he receives the decoration. Returning to the original scene some time later, the father is called to India and on leaving gives his daughter a letter which she is not to open until after the new year. A crafty Indian is seen getting into the house, and seizing the letter, he reads it and replaces it with another one. When the letter is read, the contents show that if the girl wishes to save her father, she must go at once to India. Arriving there at the principality, she is proclaimed queen. Her father is in a dungeon, having refused to be crowned king.

The medal which the king had given him, at his death, makes Hare his heir, and upon the father's refusal to take the throne, his heir, Kathlyn, is forced to accept. She is told that her father is dead, and is crowned with much celebration. The picture stops just where the Prince is announcing, to Kathlyn's great disgust, that she has accepted him as consort. The coronation scene is one of the most beautiful things ever produced. The whole drama is one of great realism. The principals in the cast are Kathlyn Williams, who takes the part of Kathlyn Hare; Charles Clary as Unballah; Lafayette McKee as Colundenare, Kathlyn's father; and Miss Sackville as Winnie Hare, Kathlyn's sister.

"The Movie Queen." (Warner's Features. Three reels)—Made by the Ambrosio Company in Toronto. Similar to a number of others issued by American manufacturers, inasmuch as it shows the methods of taking the actual pictures, and gives a faint insight into the lives of the actors. But more clever than the others, as it weavea a story within a story.

Sylvia, a poor girl, obtains work with a motion picture company and soon rises to fame. She is given the leading part in "Cinderella," the scenes for which are taken on the estate of a millionaire. Here, like the original Cinderella, she leaves behind her a slipper. The owner of the place, finding the slipper, calls at the studio in an attempt to find the owner. Sylvia, in the meantime, has severed her connections with the company because of the rudeness of a director. The millionaire finally meets her and later marries her.

"Through the Storm." (Essanay.)—Two reels of snappy action will be released by the Essanay Film Manufacturing Company on Friday, Jan. 23rd, in their picture, "Through the Storm." The central figures are played by Francis X. Bushman as Andy Burton, a railroad telegraph
lineman, Beverly Bayne as his wife and Baby Garrity as their child Edith.

Both Mr. Bushman and Miss Bayne are up to their regular standard in their acting in this picture. They take their situations well and play in harmony. There are some very tense situations in the picture which lend added interest.

Watching the telegraph service of the company, Andy Burton, a railway lineman, patrols an isolated section on his railway motor car.

With his wife and child he has made his home at Daley's Creek, a flag stop on his section where there is no telegraph service. It is his wife's ambition to become a telegraph operator and add to the family income. Unknown to her husband she requests the company for a position as operator, but Daley's Creek is denied its telegraph service.

While coming home late one stormy night, Andy overhears tramps in the ravine plotting the blowing up of the trestle three miles below. One of the party has spotted Andy's car when he is arriving home late, while the others are in the ravine waiting for Andy to pass, knowing that then the road will be clear to get his car.

Andy, however, overhears their planning, but is discovered by the tramp who has trailed him from the motor-car shanty, and who gives the alarm to the rest of the gang. They attack Andy and leave him for dead.

Andy revives, drags himself through the storm to his motor shanty and discovers that the tramps have taken his car. He secures a pair of pole climbers and a pair of pliers and drags himself out into the storm, climbs a telegraph pole, and with the end of two wires he has cut telegraphs a message of alarm to the train dispatcher's office. The trains are headed off and a special train with officers and a doctor is sent from headquarters to the bridge.

The tramps in the meantime have had trouble with the car which delays them. The train has come within safe approach of the trestle and the trainmen armed go ahead on foot to the trestle. The plots are caught and their arrest accomplished.

The doctor drops off the train at Daley's Creek and takes care of Andy's injuries. As a reward for his bravery a committee of officials have come to his cottage and find him convalescing. The superintendent orders the installation of telegraph service for Daley's Creek and makes Susan its first telegraph operator.

C. J. V.

"In the Stretch." (Ramo. Four reels.)—Had this picture been limited to three reels, it would have lost none of its strength and would have been a little more acceptable. The story, one of the race tracks, is written by Phil Scovelle, a jockey in real life, who also plays the leading part, this being his first appearance before the camera. He is assisted by Stuart Holmes, John Travis, Will S. Rising, Jack Hopkins, Hugh Jeffrey, and Courtney Collins. The latter is the only female part. The racing scenes are all taken at the Jamestown, Va., race-track.

Scovelle, a stable boy, is made a jockey by Warner, the owner of "Dark Stranger." He wins his first race and becomes famous. The Jockey Club, after warning about crooked work, discharges him and he is ruled off the turf. He is sent to jail. On his release he saves a girl from being killed in a runaway. The girl is the daughter of the district attorney and is engaged to Jack. The latter is caught in a raid on a pool-room kept by Warner.

Scovelle overhauls a plot to kill the district attorney and warns him. The gang is rounded up and Warner is shot in trying to make an escape. Having proven his innocence and allowed to ride again, Scovelle is to ride the favorite in the coming race. He prevents his horse from being drugged. Jack has stolen a large amount from his father to bet on another horse, believing that the drug has worked. Mary, hearing this and knowing the truth, borrows enough to bet against him and wins. She pays him what she has received and he confesses to his father and is forgiven. The photography throughout is superior in character.

"The Street Singers." (Vitagraph. Two parts. Jan. 3)—A disjointed, far-fetched story that is not worthy of the Vitagraph. A street singer while in Italy meets a millionaire’s son. On her arrival here they meet again and marry. The father disowns the son and he too becomes a street singer. When the father is ruined they support him. They get work at the Vitagraph plant as actors and a few scenes are shown with them posing. A number of inconsistencies somewhat mar the effect of the whole.
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"DESTINIES FULFILLED"
(American)

The American Film Manufacturing Company on January 12 will release a three-reel subject entitled "Destinies Fulfilled," the action of which extends from 1865 to 1900. This picture is listed among the best that has been turned out by the American. Its three reels are full of good material that lends an interest to every part of it. Some very good interiors have been worked into the picture. The exteriors are of the usual superior kind found in American films. An especially pretty exterior is the trying place, which is titled, "Where the Rippling Waters Flow Below."

A strong cast is supplied, which includes Sydney Ayres, Vivian Rich, Harry Von Meter, Jack Richardson and a number of others. As a young lieutenant at first and then as a demented old man, Sydney Ayres plays the role of John Carr in a convincing manner. Miss Rich as mother and daughter offers a likable part. Jack Richardson plays the fire-eater with his usual ginger.

The story of the production tells of Lucille, daughter of Pennington, an old Southern fire-eater. Her love for Carr, a young lieutenant in the Yankee forces, is retained when she flies with her father into the mountains after the Confederacy falls. On the advice of his physician Carr seeks the mountain air and there fate brings the lovers together.

Pennington consents to the marriage, on the condition that Carr does not take his bride from her mountain home. With the birth of her daughter, Rosemary, death comes to Lucille. The shock proves too much to the already weakened heart of the old man, and the double tragedy results in the weakening of Carr’s mind.

A number of years elapse and Rosemary is now loved by Luke, a rough-looking mountaineer, who views the advent of Frank Davis with suspicion. When he sees Frank follow Rosemary and win her love, he persuades Carr that Frank seeks to take Rosemary away from him and the mountains.

One day at the house Rosemary, seeking to make herself attractive for this new lover, remembers an old trunk containing the clothes of the mother she had never seen. When Frank enters he finds her a girl of the sixties. She consents to elope.

After several years of life in the city and the advent of a baby, Rosemary again longs for her mountain home. Luke has persuaded Carr to go to the city with him to wreak vengeance on Frank, but his plan miscarries, because the sight of Uncle Sam’s uniform carries the mind of Carr back to his own days in the army and restores his memory. When Frank realizes the longing of Rosemary and takes her back to the mountains, Luke quickly takes advantage of the opportunity to be avenged upon Frank, but Carr, now in his right mind, disposes of Luke once and for all. Frank and Rosemary in the old nook at the stream find that the renewal of love is very sweet.

C. J. V.

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**RENFAX FILM CO., Inc.**
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"Father's Day." (Selig. Dec. 31.) —A clever twist to an old idea places this film among the week's best. The story is somewhat like a parable. Father's Day is somewhere celebrated as the day on which to do homage to the "old man." On this day, through the assistance of a girl, her chauffeur returns to his old father. The reconciliation is somewhat too sudden.

"The Education of Aunt Georgianna." (Vitagraph. Dec. 31.)—Maurice Costello, Mary Charleson and Kate Price are a likeable trio. They play well together. This is an excellent comedy, for which a better title might be suggested. A staid nephew and aunt are thoroughly reformed by a pretty little girl. The night scenes were poorly tinted.

"A Heart of the Hills." (Nestor. Two reels.)—A very good story which is completely butchered by poor direction. Wallace Reid, Dorothy Davenport, Ed. Brady and Lucille Wilson play the principal parts. A female member of the secret service discovers a band of moonshiners, but refuses to denounce them because of her love for one of them. A number of inconsistencies are shown.

"The Awakening at Snakeville." (Essanay. Two reels. Jan. 2.)—An absolutely impossible comedy, which lacks humor in many places by its inconsistencies. No story whatever, and poor settings. A henpecked husband (Augustus Carney) tries in devious and not very humorous ways to rid himself of his wife.

"Mystery of the Dover Express." (Edison. Dec. 30.)—The second of the series of the "Chronicles of Cleek," Cleek is now a detective, and this is the first mystery that he has been called on to solve. He unravels it in a most interesting manner. An interesting picture, with the same cast as heretofore.

"An Unseen Terror." (Kalem. Two parts. Dec. 31.)—A modern scientific detective story which has a thrilling interest. Alice Joyce and Tom Moore play the leading parts. It expounds the theory that a criminal is sure sooner or later to return to the scene of his crime. The theory is of course highly problematical, yet the criminologist waits years, constantly watching the spot. In this it seems to fall down. A murder is committed, for which the son of the victim, a specialist in crime, is blamed. He is not arrested and tells his theory of the crime and proceeds to catch the thief after a long wait. A farce love story is connected with the tale.

"The Informer." (Domino. Two reels.)—Written by Richard V. Spencer, but not so clever as some of his other Irish stories, though in similar lines. The action seems disconnected and conventional. Mike, having been frightened by Nora and her henchman, Barney, plots vengeance. He informs the British that Barney is a revolutionist. The latter is hanged. Mike, through Nora, receives his just deserts.

"A Romance of the Sea." (Broncho. Two reels.)—Full of action which is sure to please the average audience. The story is handled by an experienced and clever cast, and "gets across" in good shape. A plan of some buried treasure is delivered to an old sea captain, who at his death gives it to a friend who starts in search of it. A pirate, knowing this, obtains work on the ship, institutes a mutiny, from which his former master and the latter's wife escape. The treasure is located by the latter before the pirate. Indians attack the pirates and a fierce fight ensues. The captain again escapes, takes to the ship, and makes off with the treasure.

"Prize Winners at the Baby Show." (Vitagraph. Split reel. Dec. 30.)—Some fair views of children which were probably taken at the recent New York Baby Show. Tiny tots, twins and triplets galore. Fair photography. Picture makes a hit with the women, to judge by its showing at the Savoy Theatre, New York. Same reel as "His Second Wife."

"His Second Wife." (Vitagraph. Split reel. Dec. 30.)—On the same reel with "Prize Winners at the Baby Show." A light comedy-drama which is fairly presentable. A snowstorm scene might have been improved. A divorced man meets a country girl, and out of pity marries her. He is dissatisfied at first but later falls in love with his wife.

"Soldiers of Fortune." (Universal. Two reels.)—A very clever horse. Arabia, plays the leading role in this clever Mexican picture. The horse, which is said to be the property of one of the cast in the Hollywood studios, is very clever indeed. Felix, an American, gets a position
as superintendent of a large estate. Juan, a Mexican, is discharged. The horse, belonging to the owner's daughter, is stolen by Juan, who rides to the city and tells the Federal troops that the owner of the estate is an insurgent. He is captured and imprisoned. The horse returns to its owner, who sends a file to the prisoner by the horse and thus he is set free. A love romance, and scenes of soldiers about to fight, add to the picture.

"When Love Is Young." (Essanay. Split reel. Dec. 31.)—A comedy, the principal parts of which are cleverly enacted by children. The story is very true to child life, with the exception of the duel scene, which is overdrawn. Two country boys meet a city girl and fight over her until the arrival of her "steady" makes them friends again. Same reel with "Ascending Sugar Loaf Mountain."

"When a Woman Wills." (Cines-Kleine. Two reels. Dec. 30.)—The foundation of the plot in this story is one of the most conventional in use. It has been used so very many times in the so-called "legitimate" drama and the motion picture scenarios that it has lost any prestige it might have had. The photography is not up to the Cines standard, the character being poorly outlined. Necessarily, this hurts the action, which becomes hard to follow. The addition of some slapstick comedy, absolutely uncalled for, may have relieved the monotony slightly to some people. A tremendous cast and magnificent settings take away the first impression and make the subject one of beauty.

A widow is left a fortune in her husband's will, providing she marry a millionaire. Otherwise the fortune reverts to the inevitable nephew. The latter then plots to force her to marry a pauper. He succeeds in this, but just previous to the marriage the man wins $2,000,000 francs, and so the girl wins anyway. A newspaper insert reads $2,000,000 dollars, while the lottery ticket distinctly reads francs.

"The Sneak Thief." (Pathéplay. Dec. 20.)—A fair comedy, on original lines, which might have been made more humorous, and therefore more acceptable. A man is accused of numerous thefts, of which he is innocent. Strong circumstantial evidence is against him. A dog is found to be the real culprit. Would have gone well as a drama.

"Mary's New Hat." (Edison. Dec. 24. Split reel.)—On the same reel with "The Janitor's Quiet Life." Both pictures could hardly be improved. Mary gets her new hat, even though she has to employ the sheriff to collect the price.

"The Primitive Call." (Domino. Two reels.)—A fairly good story. A fire occurs at sea and the man is washed ashore. He meets a native girl and lives with her. Later he returns to his own home, but the call is too strong and he returns to his native wife.

"Divorce." (Kay-Bee. Two reels.)—A pathetic drama, from the ever-busy pen of William H. Clifford. Dealing with a difficult plot, it is handled in a most capable manner. The action in no one place is allowed to become at all conventional. A woman deserts her husband and daughter, in order to obtain a divorce that she may marry another. The little girl cleverly dresses herself in her mother's old clothes and foils the thieves. In a store. The wife, thoroughly unhappy with her new husband, returns to a spot near her former home. A very sad finale.

"The Narcotic Spectre." (Kay-Bee, Two reels.)—A realistic story with plenty of action. A colonel, who has become addicted to opium, has a dream in which he sees the fort captured and all killed by the Indians. The dream is sufficient to bring reformation.

"Talcum Powder." (Kalem. Split reel. Dec. 26.)—On the same reel with "Emancipated Women." A very interesting and instructive picture showing the method of producing talcum powder. The finale of the woman with the semi-naked baby was well placed and will draw murmurs of admiration from audiences. The mining of the rock, the tramway conveying it to the factory, and the grinding, crushing and dirt separating are clearly shown. The photography in places was not as good as it might have been.

"A Proposal from Mary." (Edison. Dec. 27.)—Being the sixth and last story of the "Who Will Marry Mary" series, produced in collaboration with The Ladies' World. The guess was right. Bradford was the lucky person, though Mary did the proposing. An aeroplane helped, it must be admitted, but when Mary discovers that Bradford is really the owner of the mine and that he had left it to her rather than fight for its possession, she decides to propose then and there. We are all sorry to see Mary leave the screen. Same cast as herebefore.

"The Wedding Gown." (Biograph. Two reels. Dec. 29.)—There seems to be a great deal of unnecessary action in this picture. Although given two reels, it would have been strengthened if one had been omitted. A country girl is engaged to be married to a neighbor. She gets a chance to go to the city, to visit a rich aunt, and accepts. While there she meets a man, one of the social set, and promises to marry him to please her aunt. In the meantime the mother has sent her the wedding dress. This arrives on the day she becomes engaged, and brings back such tender memories that she returns home.
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SOUTH BROOKLYN EXHIBITORS MEET

The first meeting of the South Brooklyn Branch of the Motion Picture Exhbitors Association of Greater New York was held recently at the Park Theatre, Fifth avenue and Fiftieth street, Brooklyn, with forty-six exhibitors in attendance.

S. H. Trigger was elected temporary chairman and J. Cellar, temporary secretary. Mr. Trigger explained at length to those present, who until then had not joined the association, the advantages and benefits to be derived from becoming members. He also made it clear that it was not the intention of the Motion Picture Exhibitors Association to avoid the laws, but on the contrary, to uphold the laws, and to create a feeling of friendship and co-operation among competitors instead of a spirit of combat.

The children's bill was also discussed and Rudolph Sanders, who is chairman of the law and legislative committee, assured the members that his committee will do all in their power towards having a children's bill passed by the new legislature.

The following new members joined the organization: P. Gootenberg, Tuxedo Theatre, Fifty-fourth street and Thirteenth avenue; James J. McCormack, Ame Theatre, Forty-eighth street and Third avenue; Eagle Theatre, Fifty-second street and Third avenue; J. Sengstack, Bay Ridge Theatre, 7500 Third avenue; New House Theatre, Casper & Phillips, Sixty-ninth street and Fourteenth avenue; M. M. Kelton, 187 Lafayette street; E. J. Laminger, 144-8 Cooper street; Gem Company, 8602 Eighteenth avenue.

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A. M. KENNEDY INVADES NEW YORK

Aubrey M. Kennedy, who for two and a half years was with the Essanay Film Manufacturing Company of Chicago, and later with the American Film Manufacturing Company of the same city, following which he was general manager of the Pacific Coast studios of the Universal Film Manufacturing Company, has severed his connections with the latter and invaded New York.

He has opened offices in the World Tower Building, 110 West Forty-second street, New York City, where he has begun a sales campaign covering the marketing of "Kennedy Features," a new brand of feature productions, presenting Constance Crawley, the English tragedienne, and Arthur Maude, her leading man. The first two productions of this new concern are now ready for exhibition.

According to Mr. Kennedy the new company will make one release of a three to five part production every two weeks. The first production of the "Kennedy Features" is entitled "The Bride of Lammermoor" an adaptation from Sir Walter Scott's romance of the same name. This production is in three parts. This will be shipped from New York to buyers on Jan. 21, to be followed two weeks later by Maurice Maeterlinck's version of "Mary Magdalene," likewise in three parts.

The acquisition by the "Kennedy Features Inc." of Constance Crawley, is a notable addition to the ranks of feature film players. Constance Crawley and her players until recently were under the management of the Lieber Company, who have starred her throughout the United States and Canada. Prior to her connection in America, she was the leading lady with Sir Herbert Berghofer's theatre in his London theatre. Arthur Maude is equally well known in legitimate theatrical circles, his previous connection being with Sir Henry Irving and Martin Harvey.

MIDGAR DOUBLES ORDER

The Midgar Feature Company of New York City have just completed a contract with James A. Gausman of the Acme Lithographing Company for one thousand "twenty-four sheets" on their picture "How Wild Animals Live. The first order given was for five hundred, but when the proofs were received the order was increased.

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| Jan. 1—The Veteran (3 parts—Dr.) |
| Jan. 2—Ghosts of the Night (3 parts—Dr.) |
| Jan. 3—The Beast (3 parts—Dr.) |

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| Dec. 26—The Secret of the Valley (2 reel Dr.) |

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| Nov. 29—The House of Mystery (3 parts) |
| Dec. 26—The Temple of Mystery (3 parts) |

| **DOMINO** |
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| Jan. 2—The Woman (2 parts—Dr.) |
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| **JOKER** |
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| Jan. 6—Who So Diggeth a Pit (Dr.) |
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| Jan. 1—In the Trenches (Dr.) |

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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
The Jan. 15, 1914, issue of The Motion Picture News features a list of licensees and patents, information about the film industry, and an advertisement for the Barnet Crown Hotel. The issue includes ads for Uncle Tom's Cabin, A Tory Princess, and The Secret of the Old Gun. There's also mention of Sony Pictures Entertainment, a recognized leader in the entertainment industry. The page includes various advertisements for different films like The Secret of the Old Gun and Uncle Tom's Cabin.
THE MOTION PICTURE NEWS

Directory of Players and Directors

THE EXHIBITORS' AND MANUFACTURERS' REFERENCE GUIDE IN ADVERTISING PLAYERS AND DIRECTORS

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FRANK POWELL
Producing
Patheplays

The Exhibitor wrote: "I've featured you so much my patrons want to see you personally."
The Actor answered: "Where did you first get my name?"
The Exhibitor replied: "From the Directory of Players and Directors in The Motion Picture News." The Actor then wrote to us: "Keep my name running in that Directory. It's the best investment I've made in a long time."

"THE HERO OF A NATION, BAR-COCHBA"

Supreme Features

The scene of "The Hero of a Nation, Bar-Cochba," in four acts and six reels, released by the Supreme Feature Film Company, 145 West Forty-fifth street, New York City, is laid in Palestine, sixty years after the destruction of the last temple by Titus. Under Hadrian the lot of the Jews was a miserable one. Hadrian was a tyrant, heartless, cruel and despotic, and no sooner was he in power than he forgot the fair promises made before his ascension to the throne.

The opening scene of the production leads the spectator back to Biblical times, and shows the temple of Jerusalem turned into an arena, where lions battle over the prey that is cast before them and bloody gladiatorial contests are presented. The oppression of the Jews becomes so terrible, that at last the people can bear it no longer, and under the leadership of Bar-Cochba, the most heroic of the militant faction, a rebellion is planned.

Through Paphos, a Phoenician cripple, disappointed in his mad passion for Dinah, Bar-Cochba’s beloved, the rebellion is made known to the Romans. Dinah and her father, Eleazar, are cast into a cell. Notified of their plight by the false Phoenician, Bar-Cochba hastens to their rescue. He defies Rufus, the Roman governor, in the great arena and demands the freedom of Dinah and her father. Horatius, the strongest of the gladiators, is commanded to slay him, but, defying less as he is, Bar-Cochba calls him to the ground with his powerful arm. Rufus now orders him to be fed to the lions. Bar-Cochba advances on the vicious beasts, quells them with his fearless glance, and drives them into the crowded seats. Terrified, the Romans flee from the arena.

Successful at every point in the rebellion, Bar-Cochba seeks to storm the town of Magdala, within whose fortress Dinah is confined. Paphos, the cripple, again seeks to win Dinah, and being once more repulsed, advises that she be exposed on the battlements and threatened with death unless Bar-Cochba withdraw his army. Dinah appears on the tower, but rather than hinder her people, hurls herself to death upon the rocks below. Infuriated by her death the Jews storm the town and set it on fire.

In the concluding part of the production, Bar-Cochba, now king of Judea, welcomes all the people to his realm, irrespective of race, color or religion. He would have kept the Romans at bay had it not been for the continued treachery of Paphos, the Phcenician, whom he trusts blindly, not knowing his past villainy. Paphos tells him that Eleazar had surrendered Dinah to the Romans, and believing him, he accuses Eleazar as a traitor before the elders and plagues a dagger in his breast. As he does so a courier enters bearing news, that the war has recommenced and Bar-Cochba hastens to defend the frontier.

But he is pursued by the God of Vengeance for the murder of Eleazar and is beaten everywhere. Finally he is driven to Bethar, his last stronghold. Hope flickers for a moment, but the evil Paphos leads the Romans by a secret passageway into the fortress and the Jewish cause is lost. After a vain effort to stem the turning tide of defeat, Bar-Cochba falls on his sword.

ESSANAY TRIO WRITE BRONCO BILLY SONG

G. M. Anderson, better known as the Bronco Billy of the Western Essanay pictures, is being made popular in song. The musical effort is the result of the combined efforts of Don Meany, advertising manager; H. Tipton Steck, manager of production, and Arthur A. Penn, of the Western offices. The music was furnished by Mr. Penn, and the words by Messrs. Meany and Steck. They have given the song the title of Bronco Billy, and it is Mr. Meany’s intention to use some novel means of putting it before the public. It is already going strong amongst the motion picture theatres of the country.

It has a very attractive cover showing a sketch of G. M. Anderson astride a fiery horse and swinging his lariat, while in the lower right-hand corner is a still picture of Bronco Billy. The music of the song is catchy and the words very appropriate. Without a doubt this number will gain a wide popularity, and we expect some morning in the not far distant future to be wakened by hearing it on the hurdy-gurdy.

PUTS OUT UNIQUE MAILING CARD

Phil Lewis, general manager of the Pennant Features, Chicago, is issuing a weekly mailing card unique in design and composition. He is also placing an admission ticket on the market in connection with his features which bears the date of the next feature to be played at the theatre on the reverse side.
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Motion Picture Theatre patrons recognize superior service and frequent the houses where it is found.

The most important asset of a Motion Picture Theatre is the Proper Projection of the Pictures

Superior service is procured through the use of

Power's Cameragraph No. 6A

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88-90 Gold St., N. Y. City
Money

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The General Film Program has every element necessary to a good show. It has variety. It has quality. It has reputation. Its brands and its actors are already established in high popular favor. The people know it and expect it. It is as nearly perfect in every respect as the ten acknowledged leaders of the industry can make it. And it costs no more than any other program!!

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General Film Company (Inc.)
200 Fifth Avenue New York
The Motion Picture News

The fastest growing picture journal

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Est. 1913

Moving Picture News
Est. 1908

MAKING DOLLARS GROW

Volume IX

Number 3
The machine used in 90% of the film studios is

The machine that projects a clear, steady picture, is

The machine whose sales have doubled during the last year, is

**Efficiency Results in Growth**

**Watch Our Progress**

**Catalogue B Gives Full Details**

**MADE AND GUARANTEED BY**

**PRECISION MACHINE COMPANY**

317 EAST 34th STREET

NEW YORK

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**THE ALL-STARs OF EUROPE**

will present on

January 5th  "THE MASTER ROGUE"  In three acts

(A wonderful production)

January 25th  "THE FUGITIVE"  In three acts

(A Savoia Sensation)

If you want these features quick action is advised.  Write for details

**FEATURES IDEAL, 227 W. 42nd St., New York**

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**THE FAMOUS PLAYERS OF FRANCE**

will present on

January 10th  "THE ADVENTURESS"  In three full reels

(A money-getter)

With hypnotizing one, three and six sheet posters to pull the patrons in.  All kinds of advertising.  For further details write or wire.

**UNION FEATURES, 225 W. 42nd St., New York**

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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
PATHÉ FRÈRES

Once in a while a film is produced that is marked by such a fine story, splendid acting, thrilling scenes and strength of moral lesson that it is remembered long after the light has faded from the screen. Such a picture is

BROKEN LIVES
IN TWO PARTS
RELEASED FEB. 12th
Featuring Irving Cummings and Pearl Sindelar

From Europe comes one of those productions that are artistic to the last degree, with beautiful settings, good story and a strong cast. This is a tale of loyalty in love, of sacrifice for a woman’s honor, false accusation and innocence established at last.

THE CHAINS OF HONOR
IN TWO PARTS
RELEASED FEB. 14th
The Projection Machine which will Revolutionize the Educational, Instructive and Industrial Field

"KINECLAIR"

Practical
Strong
Compact
Absolutely Fireproof

Accurate
Cheap
Simple
Absolutely Fireproof

DIMENSIONS:
10" wide x 14" long, (without case)
14" wide x 14" long, (complete with case)

WEIGHT:
17 lbs. (without case)
19½ lbs. (complete with case)

PRICE—$100 complete with carrying case and folding metalized screen, equipped with bamboo holders.
A small, handy and compact outfit.

"KINECLAIR"

TAKES CURRENT FROM A LAMP SOCKET; CAN BE OPERATED BY A CHILD;
USES ALL STANDARD FILMS. NO PREVIOUS MECHANICAL KNOWLEDGE NECESSARY TO OPERATE. WILL PROJECT PICTURE IMAGE BY IMAGE,
GIVING STEREOPICTON EFFECT.

IS NOT A TOY—BUT THE MACHINE FOR

Schools
Colleges
Churches
Entertainments
Traveling Salesmen
Scientific Lecturers

SEND FOR CATALOGUE "F" TO THE

ECLAIR FILM COMPANY

225 WEST 42nd STREET

NEW YORK CITY, N. Y.
Alexander Dumas' Celebrated Melodrama in
Six Reels
and over
160 Impressive Scenes

"The Three Musketeers"

An original adaptation, containing every element that
produces box office success

"The Best American Produced Film We Have Seen"
(Consensus of opinion after private presentation at the New York Theatre, January 19th.)

State Right Buyers and Feature Film Exchanges: Grasp this opportunity.
Another one of the few real money makers.

Produced in the United States by the
Film Attractions Co. 145 W. 45th St.
New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
SIR WALTER SCOTT’S

“The Bride of Lammermoor”

IN THREE PARTS

FEATURING

CONSTANCE CRAWLEY

And Her Players, Including

ARTHUR MAUDE

Declared by all buyers to be positively the greatest feature production shown in New York in the last six months. Will be eclipsed by our release of February 16th.

MAURICE MAETERLINCK’S

“Mary Magdalene”

IN THREE PARTS

A stupendous production that will create a sensation whenever shown. It depicts the true historical facts in connection with the betrayal of the Master by Judas Iscariot. CONSTANCE CRAWLEY and ARTHUR MAUDE both out-do themselves in their portrayal of the principals in this production.

Posters in every size and variety; Heralds of worth and class; slides and general advertising helps in great profusion for both subjects.

“THE BRIDE OF LAMMERMOOR” will be shipped from New York to all state right buyers, January 21st.

“MARY MAGDALENE” will be shipped from New York February 4th.

AND ON FEBRUARY 18th (in accordance with our policy of one feature every two weeks) WE WILL UPSET FEATURE TRADITIONS BY RELEASING

“JESS”

By RIDER HAGGARD

IN FOUR PARTS

The most magnificently melodramatic feature America has ever seen.

Never too busy and always proud to exhibit our productions on the screen at 110 W. 40th Street, New York City.

Tying up territory quickly—Get busy.

KENNEDY FEATURES, Inc.
110 West 40th Street, New York City
LUBIN PRESENTS
MR. CHARLES KLEIN'S WONDERFUL DRAMA
"THE LION AND THE MOUSE"
IN SIX PARTS
MAGNIFICENT STAGE SETTINGS, PERFECT PHOTOGRAPHY, ALL STAR CAST.

COMING FEATURES
"THE DAUGHTERS OF MEN"
BY CHARLES KLEIN—IN 5 PARTS
"THE GAMBLERS"
BY CHARLES KLEIN—IN 5 PARTS

These splendid features released exclusively through the offices of The General Film Company

FIVE RELEASES EACH WEEK—ONE MULTIPLE EVERY THURSDAY

"OUT OF THE DEPTHS"—Drama, Special in 2 Reels
"TREASURES ON EARTH"—Drama, Special in 2 Reels
"THE CARD OF MYSTERY"—Comedy
"MATCH-MAKING DADS"—Comedy
"THE MAN FROM THE WEST"—Drama, Special in 2 Reels
"THE MOTH"—Drama
"THE BLINDED HEART"—Drama
"THE WINDFALL"—Drama

Thursday, February 5th
Thursday, January 29th
Tuesday, January 20th
Tuesday, January 20th
Thursday, January 22nd
Friday, January 23rd
Saturday, January 24th
Monday, January 26th

LUBIN'S ATTRACTIVE POSTERS
One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels in Five Colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO.
Philadelphia

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

THE PHANTOSCOPE

A motion picture projecting machine using standard film, taking current from incandescent lamp socket, alternating or direct current. Can be stopped indefinitely and will not ignite the film. Also projects lantern slides. Remarkably simple and weighs but eighteen pounds. Designed especially for home, school and salesmen.

Price. $75.00 complete

The Phantoscope Mfg. Co.
Washington, D. C., U. S. A.

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Machines are rapidly becoming a part of the standard equipment of every Theatre and Moving Picture House in the United States and Canada.

If YOU Only KNEW

The Great Merit of this Machine in systematizing your Business & if you could see it in practical operation you would place your order AT ONCE.

It is the SILENT WATCHMAN guarding your financial interest both Day and Night EXPEDITIOUSLY, ACCURATELY & SAFELY.

You can sell INSTANTLY 1, 2, 3, 4 or 5 tickets, by simply pressing a button and foot pedal - THIS SPELLS RAPID SERVICE.

All tickets are sold through our automatic machine - your cashier will handle no tickets, only the cash - THIS SPELLS SAFETY.

Every ticket sold through the machine IS AUTOMATICALLY REGISTERED. The register is locked, and YOU HOLD THE KEY, and the register acts as your bookkeeper - THIS SPELLS ACCURACY AND EFFICIENCY.

The sooner you buy it the sooner you will appreciate how valuable and helpful it is in conducting Your Business.

Every small Grocer, Druggist and Retail Merchant has realized the necessity of a Cash Register.

WHY NOT YOU?

SEND FOR ILLUSTRATED CATALOGUE AND TERMS.
INTERFILM FEATURES
For Release Jan. 28

The First of a Series of
Garibaldian Photoplay
Productions.

IN THREE PARTS

"HER LIFE FOR LIBERTY"
An episode of the Garibaldian-Bourbon Conflict, featuring SIGNORA DE LEONARDIS, the distinguished Italian tragedienne. Produced in Rome by the most capable artists of the present time. An artistic creation, second to none. Woven around the actual history of the most daring and lovable of all "Citizen Soldiery." A clean, patriotic story; no censor needed. The following territory sold in advance:—New York State, Greater New York, Pennsylvania, New Jersey and New England

Wire Quick For Open Territory
INTER-CONTINENT FILM CO.
World's Tower Building
110-112 W. 40th St.
New York City

When Your Films
go to pieces in
a few days what
do you do?
Kick? Grumble? Growl?
Or do you intelli-
gently try to locate the cause.
Apply common sense in large quan-
tities and the one remedy you will
find for the trouble is to insist on
Lumiere, and get photographic qual-
ity and durability combined.

DAVID HORSLEY
1600 B'way Mecca Bldg. New York
American Agent for Lumiere
Mr. EXHIBITOR, LOOK, READ!!

Beautiful photographs of the leading actors and actresses playing in licensed films. Finished in soft gray. Size 22" x 28".

Price, 40c each
Postage Prepaid

Crane, Willbur
Maurice Costello
Francis X. Bushman
Gilbert M. Anderson
Marc MacDermott
Arthur Johnson
Mary Fuller
Ormi Hawley
Kathlyn Williams
Gwendolyn Pates
Octavia Handworth
Dilman Walker
Lottie Briscoe
Alice Joyce
Carlyle Blackwell
Miriam Nesbit

ALL
MASTERPIECES
OF
PHOTOGRAPHY

Smaller photographs of leading actors and actresses playing in licensed films. Size 11" x 14". Finished in soft gray.

Harry Myers, John Bunny, Guy Coombs, Ruth Roland, Beverly Bayne, Edith Storey, Earle Williams, Lillian Wiggins, Helen Costello, Dolores Costello, Charles Arling, Alice Joyce, Mary Fuller, Kathlyn Williams, Mary Charleson, William Duncan.

Price 20 cents each
Postage Prepaid

OAK FRAMES
For the 11" x 14" size photographs, silver gray mission finish. Boxed ready for shipment.

$8.50 each

GENERAL FILM CO., Inc.
Poster Department
(Formerly Photoplay Advertising & Specialty Co.)
71 W 23rd Street and 440 Fourth Avenue, New York; 121 8th Avenue, Pittsburgh, Pa.; 1052 Superior Avenue, Cleveland, Ohio; 5th and Walnut Streets, Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial Street, Boston, Mass.; 122 Pearl Street, Buffalo, N. Y.; 237 Broadway, Albany, N. Y.; 921 Walnut Street, Kansas City, Mo.; 3610 Olive Street, St. Louis, Mo.
WHERE TO BUY
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SEE AMERICANS FIRST

FLYING "A" FEATURE FILMS.

The Blowout at Santa Banana

TWO PARTS
An extremely fascinating production of life and pastimes on the Western Plains. A thriller of the first water.

One, three and six sheet posters, slides, photographs and heralds
Release Monday, January 26th, 1914

CALAMITY ANNE IN SOCIETY
A screaming success featuring Louise Lester in her inimitable characterization of Calamity Anne.

One and three sheet posters
Release Saturday, January 31st, 1914

AMERICAN FILM MANUFACTURING CO. :: :: CHICAGO

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
The Piedmont Amusement Co. (INCORPORATED)
Capital Paid in $60,000.00

Winston-Salem, N. C.

American Power Company
Ninety Gold Street, NEW YORK CITY

ANOTHER POWERS MACHINE INSTALLED IN THE PILOT

The Pilot Theatre, "Winston-Salem's Modern Movie," is installing today their second motion picture machine, a Powers Camera, No. 6 A. When this machine is installed the Pilot will have one of the most up-to-date and best equipped machine rooms to be found anywhere. This machine was built by the Nicholas Power Company, of New York City, whose sales represent sixty-five percent of the entire moving picture machine output of America.

The Powers 6 A is the very latest model machine on the market today and in its mechanism is embraced many detailed exclusive features and advanced ideas that give it a rank of supremacy that has been maintained and recognized for sixteen years throughout the motion picture world.

Much notice has been attracted by the Pilot's machine room which is located in the alley at the rear of the building, the small holes for projection being the only direct opening that connects the house with the machine room, the rest being separated by a solid fire-proof wall.

Of it's a Powers, it's perfection in Picture Projection. By M.B. Beesley

Nicholas Power Company
Ninety Gold Street, : : : NEW YORK CITY
CONFIDENCE is the rock-base of advertising. Without it you cannot rear any permanent kind of advertising structure.

It is the underlying basis, in fact, of the whole world of business and finance.

In the great panic of 1907, something snapped and broke. It happened overnight. And the country's entire financial system became in a twinkling a mammoth tangle of broken cables and twisted wires.

CREDIT had snapped, said the financial experts, because of an inelastic banking and currency system. All very true. But a certain giant of finance said: "Confidence is gone," and he proceeded to restore it by soothing scared minds with the rattle of gold coin. He dumped million after million into circulation—and the babble of excitement died away.

When confidence is gone everyone wants to sell, and no one wants to buy.

Which is a pretty clear indication that if you want people to buy you must attract their confidence. And it is just as true that if you want them to continue to buy, you must hold their confidence.

How, then, is confidence attracted?

There are varying ways—as varying as the psychology of the human mind.

But there is one way that is always essential—that is straightforwardness.

And there is another essential—that is, persistence.

When a salesman enters your office by subterfuge—when, for instance, he states that he has come to look after your telephone service and then proceeds to sell you a pattern mouth-piece—he doesn't get your confidence. He gets your antagonism forever more.

Nor does he get your confidence by wild claims—statements which your own good sense discredits.

His neat appearance, dignity, and substantiality counts.

And when he says: "Now, here, Mr.——, I've got something I know you want. I can prove you want, and I'm going to keep right on calling, whether you turn me down or not"—why, you are half sold already.

So your advertising will attract confidence through strong straightforward statements, through neat typography, through suggested substantiality—through persistence.

There is one other way—and that is through a plausible lie.

One call, one advertisement, may do it—but never again.

Gold bricks are sold right along; but never twice by the same man, under the same name.

There is no trademark value in gold-brick advertising, nor flash-in-the-pan advertising. And trade-mark value is the best asset advertising gets.

It is only gained by straightforward advertising—persistent advertising—and by the consistent delivery of goods that are all you claim them to be.

Lastly, the medium you advertise in has much to do with confidence gained. If the reader has confidence in the medium, it goes a long way towards giving him confidence in your announcement in that medium.

That is, and forever will remain, the distinction between an independent journal and a house organ.

It is possible to make a house organ so attractive editorially that the readers will buy it; but buying the goods it advertises is quite another question.

He wants to know what some one else says about them.

Which brings us right back to the beginning: it is confidence that precedes every purchase.
Lauder Plays Golf for the Screen

THE first motion picture ever taken of Harry Lauder, the far-famed Scotch comedian, who has just started his sixth tour of America under the direction of William Morris, will soon arrive in America. It is a thousand-foot subject brought here by James McEwen for the United Kingdom Film Company, showing the famous Scotchman and Neil Kenyon, his only rival in his line in a money-golf match taken less than a month ago at Wembley Park near London. When interviewed in his dressing-room at the Casino Theatre in New York City, Lauder stated positively that this is the only motion picture he ever worked in, and said that in his opinion it should be a wonder when thrown on the screen. He said he had never seen it, but so many comedy situations arose during the progress of the match that he didn't doubt its laugh-producing qualities. "Neil Kenyon and I played a match for a Scotch haggis, the stomach of a sheep stuffed with oatmeal, which is a great delicacy in Scotland," he said. "George Duncan, the famous golfer, probably the best in Great Britain, accompanied us around the course carrying this haggis on a platter. At one time we came to a stream across the course where we found a boy fishing, and we used his pole to get the ball out of the stream. At another we found a big roller used for rolling down the green, and we got the crowd looking all around it for the ball. In pushing it around they almost got me caught under it at one time."

The picture will soon be brought to America by James McEwen, the young Englishman who sold "A Message From Mars" in this country. He is now in London, but will soon start for New York with the pictures which are being rapidly completed and will be ready for release February 15, and its successors will be only the standard and legitimate attractions of the present day and with some of the noted stars of the American stage.

AN INDUSTRIAL DRAMA

The pottery industry has been chosen to lend educational value to a drama by the American Film Manufacturing Company. The actors are engaged in various occupations and perform their work with such apparent interest that it is with difficulty they are distinguished from the regular force.

Sydney Ayres and Vivian Rich prove to be zealous artists, and Jack Richardson gives every assurance of the cruel and stern master. The title of the film is "At the Potter's Wheel," and was produced by Lorimer Johnston. It will be released on January 21, 1914.

THE FAMOUS SCOT ON THE LINKS

"ANTONY AND CLEOPATRA" OPENINGS

"Antony and Cleopatra" will open almost simultaneously in practically all the leading cities of the United States. Bookings have been arranged for the Savoy Theatre, San Francisco, January 5; Moore Theatre, Seattle, January 5; Majestic Theatre, Buffalo, January 9; Hartman Theatre, Columbus, Ohio, January 1; Valentine Theatre, Dayton, Ohio, January 22; Vendome Theatre, Nashville, Tenn., January 12; Fairbanks' Theatre, Springfield, Ohio, February 2; Court Theatre, Wheeling, W. Va., February 9; Valentine Theatre, Toledo, Ohio, February 26; Lyceum Theatre, Memphis, Tenn., Feb. 18; Savannah Theatre, Savannah, Ga., Feb. 4; Atlanta Theatre, Atlanta, Ga., Feb. 9; His Majesty's Theatre, Montreal, Feb. 16; Broadway Theatre, Detroit, Mich., Feb. 18, and the English Opera House, Indianapolis, Feb. 15. Many requests have been received from New York theatrical houses for a New York opening, but Kleine has decided to hold this beautiful production for opening in his own theatre on Forty-second street near Broadway, which will be completed in February.

TO HANDLE BIG FOREIGN FEATURES

The Italian American Film Corporation, 701 Seventh avenue, New York City, are about to release a number of five and six reel productions.

T. A. Lucchesi, the head of the company, who is now in Europe, is closing contracts with some of the most important manufacturers on the other side.

T. F. Cabasino, vice-president and secretary of the firm, who is now in charge of the offices, reports that the outlook for this new venture promised to be very successful. He believes that the market now calls for good features of five and six reels.

SHERRY GETS LASKY FEATURES

WILLIAM L. SHERRY has closed for the output of the Jesse L. Lasky Feature Play Company for the city and state of New York. This, in conjunction with the complete program of the Famous Players Film Company, will place the Sherry Feature Film Company in the position of handling some of the foremost and biggest productions of the day and insures the possibility of booking from one to fifty features at their offices.

Mr. Sherry is to-day a type of the modern and clean-cut business man who entered the film game with the intention of conducting his part of it on the same basis which prevails in other mercantile pursuits, and his success has been perhaps due more to this idea and policy than to anything else.

The Lasky Features will include first the production of Dustin Farman in "The Squaw Man," which will

The Stellar Production of "Forgiven"

Francis J. Carroll, president of the Stellar Photoplay Company, William Robert Daly, producer and a company of players are in St. Augustine, Fla., where they will produce the feature photoplay, "Forgiven," or "The Jack of Diamonds."

Included in the cast which will produce the film are Edwin Frosberg, leading man; Evelyn Worth, former star; Frederick Burton, late leading man in "General John Regan." Hector Dion, who formerly played leads for the Reliance Company; Luke J. Loring; Daniel Berton, otherwise known as "Kid Hogan;" and Napoleon French, who played the lead in the All-Star production of "Paid in Full;" Fritz Brunette, formerly Victor leading woman, and Miss Rice Allen.
Making Dollars Grow

By Arthur J. Benedic

Some Incidents in the Career of Herman Fichtenberg, Veteran New Orleans Exhibitor, Who Ran a Shoestring of $30 Borrowed Capital Past the Million Dollar Mark

B ACK in the old days when stars and scenarios were unknown quantities, Herman Fichtenberg wandered from Chicago to New Orleans with an idea firmly implanted in his young mind.

Young Fichtenberg, or "Herman" as everybody called him when his office was under his hat, saw scenes not particularly bright in the Crescent City. He landed there with only a few dollars in his pocket, but with his great idea so firmly grasped that he frequented an ancient version of the modern, "I should worry."

This young fellow, who not so very long ago nonchalantly tore up a slip of paper—the release to a motion picture theatre site he had secured—after receiving a check for $40,000 from a millionaire syndicate for so doing, borrowed $30 from a newly made friend and started New Orleans' first penny Wonderland.

His idea bore fruit. People clamored for a glimpse into the funny little machines on which you turned a crank and saw kaleidoscopic wonders, and cheerfully paid a penny for the privilege. The pennies poured into the coffers of the theatre in such quantities that its proprietor soon had another idea—one so startling this time that he, himself, fairly gasped at its audacity.

He kept his idea strictly to himself, took a trip into the North and in a telegram announced the dawn of a new amusement—the motion picture. Fichtenberg's manager, Billy Guer-ringer, who now holds a responsible position in the company of which his "boss" is the presiding genius, began to make overtures to a recalcitrant landlord. What Gueringer wanted was permission to build a flight of stairs leading up to the second floor of the penny arcade.

The landlord, a German, thought the man was crazy. All of the resourcefulness of Mr. Gueringer failed to convince him that the change could be made without damaging his property. Frantic wires brought help from Fichtenberg. An injunction was obtained by the German. Legal aid was resorted to, and the two proprietors won out.

T HERE, on the second floor of a dilapidated building, New Orleans' first motion picture house was born. A Barker invited the public upstairs at five cents apiece. Fichtenberg's young wife was ticket taker.

It was under such adverse conditions that the motion picture gained a hold on the people which has steadily increased until the present day. Fichtenberg never believed in forming associations which might hamper him and in his entire business career he followed in rapid succession his Pieto, Dreamworld and Alamo—all top-notch and popular houses. He has a big motion picture palace in Houston, Tex., one at Pensacola, Fla., and another in Vicksburg, Miss., but his latest and greatest pride is the Plaza, which recently opened in New Orleans.

His efforts for the betterment of picture service began early. He was continually searching for new methods. Anything that would attract people to his houses was instantly adopted. He was one of the three organizers of the Motion Picture Alliance, which gradually developed into a greater organization. As everybody in the business, and many outside of it, now know, it was this Alliance that paved the way for the present independent success.

NOT that Fichtenberg, himself, would admit this. He is most uncommunicative when talking about things he has done. But his friends are not slow to tell it for him and they do not hesitate to credit him with making down the operations of the so-called "picture trust."

About a decade ago Fichtenberg's home was wherever he happened to be standing. If anyone had a hard luck tale to tell him, he was ready and willing to listen and lend assistance if he could. Recently an interviewer climbed a flight of marble stairs, and, following an appreciable wait, after his card had been sent in, was ushered into a room that looked like the board room of a prosperous bank. Here sat Mr. Fichtenberg. One of the first posters on the walls to strike the eye was one of Florence Lawrence, the well-known actress.

"My secret of success?" queried Mr. Fichtenberg, and he looked with a sidewise grin at Billy Gueringer, right-hand man of the Fichtenberg Amusement Enterprises. "My secret is only this: Hard work and nary a glance at the clock."

"Education? I got all that I have in the hard school of experience. I have earned my livelihood since I was nine years of age. There have been lots of ups and downs, and in the picture game I've bumped into some hard propositions which I have yet to come out second best—at least for long. My motto is watch the field, dig out innovations, and use plenty of electricity."

His ideas about electricity are in
THE confirmed the merry mce bolt* al'
ii.” exactly now Company, that belle*
was fat due the many the R you.

IT seems that a fat man was trying to blow off Willie’s top-notch hat in one of those old style penny blowing machines. He had nearly succeeded when a bolt of lightning struck the building; the impact rolling the stout gentleman over on all-fours.

Next day the newspapers played the story up with streamer headlines, devoting at least a half column to it. Business the next week was enormous. The Wonderland’s proprietor got his cue from that accident. Since then he has been a confirmed believer in advertising of any and all varieties.

“But,” he reminiscently remarked, “I’ve spent thousands of dollars on ads that never brought me anything like the business that that fat man produced.”

A picturesque incident, typical of many that have filled his life in later years, occurred quite recently. At that time Kress & Company, another large concern, and Mr. Fichtenberg, were bidding on a magnificent Canal street site in New Orleans. The latter, after a spirited contest, got a long-time lease on the property. It was on this site that what is now the Plaza theatre, which is located one block away, was to be located.

A representative of the Kress Company wired his employer the result of the contest. Mr. Kress wired him to obtain the holdings at all cost. Mr. Fichtenberg had the lease. What was to be done?

Five hours later Mr. Fichtenberg tore up his lease in the man’s face. He had received just $40,000 for this simple operation. He built his theatre one block further down the street and Kress built his store, which is said to be the largest five and ten-cent emporium in the world, on the much sought after site and both are the richer to-day.

WITHAL, Mr. Fichtenberg is a modest man. There are very few persons who know that it was he who induced Florence Lawrence, the well-known picture actress, and her husband, Harry Salter, to return to the pictures, after they had announced their intention of quitting the screen for good.

Yet that is exactly what happened. The incident occurred in New York City last summer. Fichtenberg had gone on his yearly vacation, for al-

though a busy man he often combines business with pleasure; and he met Miss Lawrence at one of the hotels, where their previous acquaintance was resumed. Miss Lawrence let drop the remark that no longer would she disport under the watchful eye of the camera. Fichtenberg expressed his keen regret.

“Why,” he said to Miss Lawrence, “you don’t mean to tell me that you’re going to quit being a star altogether?”

Miss Lawrence assured him that was precisely her decision—made a week previous.

“But what are we going to do without you?” persisted Mr. Fichtenberg, “they’ll never get an actress to take your place.”

Miss Lawrence appeared firm, but her determination had been swayed, for shortly afterwards she announced her intention of re-entering stardom. She is again the heroine of many thrilling reels and gets rescued from burning infernos and watery graves several times a week, to the awe of her vast army of friends, all of which is due to the efforts of a quiet little man, producer, owner and upholder of motion pictures.

A word about the man himself. Mr. Fichtenberg is a comparatively young man, dark complexioned, heavy set, and has a merry twinkle in his eyes that calls for an answer when he looks at you. Incidentally he is the most modest of men. He is an Elk and a Mason. His pretty wife, who was once the ticket-taker in the nickel-odeon days, now rides about in one of her husband’s high-powered motor cars and her gowns and jewels are the envy of many a belle of Dixie.
The Future of the Motion Picture

The Second Interview with Charles Pathe Dealing with the Vast Possibilities of the Film Industry, and Forecasting Approaching Developments in Its Ever-widening Field

In the last issue of the Motion Picture News, Mr. Charles Pathe stated, in an exclusive interview, that he had come to this country to make a diligent investigation into present trade conditions. He has already arrived at some interesting conclusions, which we are pleased to mention.

"In the first place," says Mr. Pathe, "it is evident that a rapid decentralization is now taking place in film production. Let me explain.

"It was not long ago that the picture makers of Europe, of France especially, dominated the world's markets. Today, however, each country is concentrating upon its own markets, is striving to produce subjects better adapted to the particular taste and mentality of its own motion picture patrons.

"As a consequence, European manufacturers obtain only a relative success with the films they ship to America, and in the main way the American production, which for the last few years has been in high favor abroad, is now losing considerable ground in the European market.

"Then there is the upgrowth of the feature film—an other important phenomenon in the important evolution which the motion picture industry is now undergoing.

"The success of the feature film is but natural. There is an enormous over-production of film, most of it being trite and commonplace. The spectator has grown tired and disgusted; and foreseeing the dangerous rut into which the business has been tending, a number of producers have introduced films with a number of reels, big subjects and sensational effects—in other words, the 'features' of to-day.

"What of its future?" Mr. Pathe was asked.

"It is very great," he replied. "It will tend toward the adaptations of books and plays by celebrated authors. Sensational effects alone are limited, but there are books and plays almost without end which lend themselves to successful photoplay production.

"Such adaptations have already been made—very fine ones. These photoplays have brought to the picture makers a very large class of people, who previously had little interest in motion pictures. They will attract many more. They afford the exhibitor a valuable opportunity to attract new patrons through judicious advertising.

"I believe that the attention and efforts of editors in the future will be concentrated upon the production of these adaptations of popular books and plays. The enormous financial returns of some recent successes may not be repeated, but certainly this is the indicated field of greatest endeavor and its development means much to the general industry and all concerned in it."

"Another development which has been concerned in Mr. Pathe's own great organization. So far as picture making is concerned, Pathe Freres has become like a book publishing house. They have all the machinery of production and the wholesale and retail avenues of sales. So they are saying to the able photoplaywright: 'Come and we will make and market your best creations.'"

"I have almost ceased producing on my own account," said Mr. Pathe. "In France, Germany, Holland, Italy, Sweden, Russia, etc., I have selected those assistants and directors who have shown special talent, and set them to producing on their own account. Under specified conditions, I market their productions for them, just as a publisher handles the books of his authors, on a royalty basis of so much on each foot of positive film sold. This offer reaches large figures."

"Some of my directors have obtained extraordinary results. For example, I will mention Max Linder, who is rather well known in America and very popular in Europe. This conscientious and hard-working artist previously earned some five to six thousand dollars per year. To-day, working on his own account under the above mentioned conditions, he clears some forty to sixty thousand dollars a year, though he produces only about one-third as much as he formerly produced.

"Sixty thousand may not strike an American as a very great amount, but in Europe it represents a huge salary, and a salary which no dramatic author ever draws regularly year after year.

"Two of our other directors do the same as Max Linder, each producing about four features a year; each feature containing from four to eight well-written and well-produced reels. Under these conditions a director can earn as much, even more, than anycelebrated dramatic author and acquire as great a reputation in a shorter space of time.

"Mr. Pathe believes that cinematography offers a brilliant future to the aspiring playwright and author. The field has many advantages over the stage 'ordinaire' and the writing of books.

"Results are quicker. There will be no waiting for years in crowded ante-rooms for an audience with the producer, editor or publisher. Popularity and fortune will smile upon them much more quickly through the film of their works will appeal not only to those who can read, but to those who see—to the whole wide world and all its inhabitants."

"There is but one stumbling block in their way," said Mr. Pathe. "That is the danger which confronts the producers of the day, namely, overproduction."

"For three big features a year, or in the case of an exceptionally clever director four or five, should be their limit. Such production will not only insure a good immediate compensation, but in a very few years bring fame and fortune to them."

So much for the part of the Pathe industry which in character and scope is like the publishing of books. Pathe Freres are also organized to publish, through the motion picture, what is virtuallv a daily, semi-weekly and weekly newspaper of world-wide circulation and appeal.

In France the Pathe Journal is taking more and more of the organization and operation of any big daily newspaper. Camera men, like reporters, are out every day scurrying for local happenings and covering the news centres. Every evening at six o'clock in Paris and all the large cities of France, the big news features of the day are flashed upon the screen.

During the last elections in France the Pathe Journal was looked to for the first balloting returns as well as for the interesting events attending the election and for motion pictures of the successful candidates.

A large biographical department, just like that of the metropolitan daily newspapers, is busy collecting motion photographs of prominent people ready to be put upon the screen in case of their death.

(Continued on page 49)
WILL RELEASE OLCCOTT'S PRODUCTIONS

Warner's Features, Inc., distributors of feature films, will shortly be releasing three-part feature productions directed by Sidney Olcott.

Mr. Olcott has resigned as producer of the Gene Gauntier Feature Players and has organized the Sid Olcott International Features. He is now at Jacksonville, Fla., with a splendid company of fourteen players, which will be augmented by others as the pictures produced require larger casts.

Mr. Olcott has handled Miss Gauntier's scenarios and also many that he himself has written. Just a year ago he completed "A Daughter of the Confederacy" and "When Men Hate," two Warner's Features. His latest success, also a three-reeler picture, is "For Ireland's sake," a drama of Irish patriotism, featuring Miss Gene Gauntier.

TAKE PICTURE TO MUSIC

An orchestra and cabaret sketch were used by Director James Kirkwood recently to inspire the players in "The Gangsters of New York," a four-part drama soon to appear on the Mutual program, with the spirit necessary to the successful staging of a dance-hall scene. The studio was turned into a typical New York East Side dance hall.

Consuelo Bailey, who with Ralph Lewis, Jack Dillon, Henry Walthall and Fred Herzog, is prominent in the cast of "The Gangsters of New York," entered into the spirit of the occasion with such abandon that it is doubtful whether those who have been accustomed to seeing her in girlish roles will recognize her upon the screen.

GOES SELF ONE BETTER

Louise Lester in her inimitable character sketch of Calamity Anne goes herself one better than in her last appearance of "Calamity Anne's Dream." Her acting is perfectly natural, so much so in fact that one would almost believe her to be the novice in society dress she portrays.

Her appearance is decidedly grotesque and will provoke wholesome amusement and attest her astounding versatility. Release of this subject has been set for January 31.

DE MILLE KEPT BUSY

Cecil B. De Mille, directing the Lasky features at Hollywood, Cal., is having his first taste of motion picture directing. He is discovering, so he says, that directing a film play is strenuous work.

Mr. De Mille is busily engaged working on the Squaw Man production which is to be the first Lasky release. A thousand scenes are being enacted in the photoplay that were not in the original production.

For the year 1914 the Essanay Film Manufacturing Company is planning a number of big things which will make history in the film world. Some of the projects contemplated call for the expenditure of enormous sums of money.

George K. Spoor, president of the Essanay company, is perhaps one of the most energetic and enterprising men in the manufacturing business. During the last five months Mr. Spoor has spent nearly a million dollars in improvements and new studios. Last August a $25,000 studio was built at Niles, California, for the purpose or producing Western photoplays in which G. M. Anderson, the well-known Broncho Billy, would appear. This studio, which represents one of the most modern, is "efficiency" in itself.

A new studio is being built on the lot next to the present studio at 1333 Argyle street, Chicago. This studio is to be ninety by a hundred feet, and has just been completed.

Facilities are sufficient to stage every sort of photoplay and a special feature will be made of multiple reels of elaborate character. By combining the three companies now located in Chicago, extremely large and magnificent photoplays can be produced. Material from the best of authors will be used as well as the staging of well-known incidents of history.

Additional dressing rooms and wardrobe space will also be a part of this new building. The stock companies have been increased and new directors have been employed, so that it is expected that the name Essanay will stand for even more than it has during its past experience, high as this standard has been.
Meeting Competition

Some Pointers about Getting and Holding Patronage in the Face of a Rival House's Efforts, which Proved of Service to One Exhibitor and May Be of Value to Others

Almost every exhibitor is sure to encounter competition at some time or other. How serious this competition may be, depends, of course, upon the circumstances as to whether it is merely annoying or of a character that constitutes an actual menace, it is still something which everyone in the motion picture field should reckon with as a probability, which one day is almost certain to be a reality.

Indeed, the better a theatre's location and the more desirable its clientele the more certain it is that the owner will some day encounter competition. When this time comes he must solve the problem in adequate fashion and speedily, or he will find that his box office receipts are in diminishing ratio to his upkeep and advertising expenses.

At this period in the motion picture's history the number of men with small capital who are seeking to gain quick and easy riches through the medium of the screen, is almost past reckoning. They come from every branch of commerce and trade, and many of them have already had a small measure of success in their former lines, but the prospect of sudden affluence through the box office end of the motion picture business blinds them to any other details.

Fortunately for the established exhibitor most of these men have about as much conception of the proper manner in which to conduct a theatre as the average peanut huckster has of the binomial theorem. Their venture into the realm of the silent art is almost certainly doomed to failure from the start. In the meantime, however, they may do much harm to the carefully built-up clientele of some well-established exhibitor and may even so demoralize his patronage, that in addition to ruining themselves, they bring about their rival's ruin also.

On the other hand a certain percentage of these newcomers into the field will be quick to learn the intricacies of successful theatrical management, and these—if their capital holds out long enough—will prove not only annoying, but actually dangerous competitors.

For these reasons it should be the aim of every wise manager, whose business is already established, that before the day when this competition arrives, as it is the knowledge he has gained by hard, firsthand experience, and which the new entrant in the race for box office receipts can only acquire at considerable cost of time and money, to minimize the damage which the latter can do him.

A young exhibitor, who in three years had built up an immense motion picture clientele in one of the most thriving smaller cities of the Middle West, recently was much worried by the prospect of a new theatre being built a short distance from his own. According to the plans of the new theatre's owner, which were well advertised, it was going to be the finest modern picture house in the city and, quite naturally, the exhibitor, who had been established, felt some anxiety at the prospective competition.

Only one fact gave him a grain of comfort. This was the fact that the owner of the new theatre had had no previous experience in theatrical affairs. He seemed to have plenty of capital, however, and spared no expense in the construction of the new house. This caused the established exhibitor to feel, as it was commonly supposed, that his future competitor would show at least two more reels a day than he was presenting. There were many other things that worried him also.

Finally, when the new theatre was nearly ready to receive its first audience, he decided to seek counsel. He went to see a veteran exhibitor in a neighboring boring city, under whose tutelage he had gained his first knowledge of the motion picture business, before he had branched out as a theatre owner himself. The older man controlled a chain of motion picture theatres in good locations in the cities of three states and the other felt that from the mass of this experience he might glean some advice, which would be applicable to his present case.

The motion exhibitor's friend heard what he had to say, asked him a few questions, that bore directly on the problem which was perplexing him, and then he said:

"The fact that this new chap has had no previous training in the show business is all in your favor. Ten to one he'll believe, like most other green exhibitors, that he can win by giving quantity and not quality. As you have conducted a high-grade, clean and distinctly satisfactory show for three years past, I don't think there need be any cause for serious alarm.

"Even if some of your present clientele go to the new house at first, by reason of its novelty, they will come back to you when the newness wears off, if you continue to furnish the same satisfying program."

"The only thing you really need to fear is, that the owner of the new house will hire an experienced manager. As a matter of fact, there is probably little danger of this, as like most of the small capellists who are nowadays rushing helter-skelter into the picture game, he has an idea that anybody can become a successful exhibitor as easily as laying in a stock of shoestrings and starting out as a street-corner pedlar."

"That your competitor will probably offer you competition of the most formidable kind, nevertheless, there is little doubt. At the start he will doubtless offer an extra long program and all sorts of other inducements to draw the patronage away from your theatre. The only thing for you to do is to sit tight. You have demonstrated that you know how to conduct your place. Therefore don't try to follow him in his foolish policy, which is apt to prove ruinous to both of you in the end. Maintain a dignified attitude toward his efforts to put you out of business; ignore—outwardly, at least—his attempts to attract your clientele, and you will win."

"Indeed, the chances are greatly in favor of him putting himself out of business long before he has done yours much injury. As I have already said, you have thus far conducted a clean, decent show, and your theatre is known as one where only subjects of the most desirable kind are to be seen. This is a big asset. You have a good patronage now and it is up to you to maintain the same or even a higher standard of excellence. Don't cheapen your theatre by giving too long a program or by offering other inducements to the public to attend your show."

"Nobody ever gets something for nothing. Always remember that a longer program necessarily costs more money, and if you cannot afford to pay the difference you will be forced to lower the quality of your subjects for the sake of the quantity. This policy is certain to displease your present patrons, who will then go elsewhere, and you will be forced to build up a new clientele or go out of business. This last, of course, will be exceedingly difficult, considering your location and the class of theatre business you are conducting."

"Should you be so foolish as to decide to meet your competitor's program you will have to increase your weekly expenses $25 to $50 for extra reels, extra posters and extra..."
advertising and at least the same amount for extra singers and souvenirs. This will increase your annual outlay by something like $2,500 and what will you get for this amount? Practically nothing, but worry. Your competitor, as long as his cash holds out, will increase his program to force you to go deeper into your back stock. In the last analysis, if you beat him out, you will be in a very disadvantageous position, for the public will expect you to maintain the same extravagant standards, after his competition has ended, as during its continuance.

Another reason why it is not well to fight your competitor on equal footing is that he may be able to outfight him. Fight him on a ground that is new to him. Fight him on appearance and manners, on appropriate music and good projection. Fight him on what lovers of motion picture expect from a manager—courteous treatment and film quality in preference to quantity.

"A BOVE all remain dignified. Probably your competitor will not be too particular in his selection of pictures. He is apt to be governed by the posters and through giving a long program, may be content with an inferior pianist and cheap attendants. He may know nothing of the value of selecting music to harmonize with the subject portrayed on the screen. His long program of cheap and sensational films is sure to put him up in the eyes of the public. On account of the incompetent attendants he will give his theatre a bad name and drive away the real picture lovers.

"My advice to you is to clean your house thoroughly. Give it a fresh coat of paint inside and out, if necessary. It may be advisable also to use more careful judgment in your selection of subjects. If it is possible, look over all the films your exchange has to offer and pick out the best you can get. Be sure, too, to see that your projection is of the best.

"You might complete the good appearance of your house by uniforming your attendants, and before you spend more money on extra inducements or souvenirs, pay better wages to secure clean-cut, polite and courteous employees. The class to which you cater expects a clean service and much courtesy and if you follow this advice you will not only retain but increase your present patronage.

"Be a leader—not a follower. Let it be known that your theatre is the gathering place of the best people in your neighborhood and success is sure to rest on your banner.

"Probably you will suffer somewhat during the first few weeks that the new place is open. A new theatre always draws as a matter of course, but when the novelty wears off and when the better element of picture lovers find that you have the best pictures, the best projection, the most appropriate music, the neatest, cleanest and most courteous service, they will not be long in coming back to you.

"To win you must be refined in all things. If you uniform your attendants, do it with taste and neatness, so that they will look dignified and not ill at ease. Have them wear their uniforms correctly, always buttoned, with special attention to personal neatness and cleanliness. Ladies, especially, always appreciate clean, polite service and they will always go where they are assured of receiving proper courtesy and attention.

"If you will do these things, you will find that the threatened competition will not do you serious harm."

It is now nearly eight months since this advice was given to the young exhibitor, who was referred to earlier in this article. For more than seven months his theatre has been competing with the rival house. In most points he followed the directions set forth in the article, and, having, it is believed, expected the threatened competition, he has thrived.

As his friend prophesied, for three or four weeks after the new house opened the box-office receipts of his theatre showed a decrease and his weekly net expenses, due to the addition of his staff of another usher and a better pianist, increased just $18.50 weekly. He also laid out $150 in making the house more attractive, painting it and in installing a novelty in the lobby.

To offset this he has found that instead of an actual decrease, excepting for the first few weeks after his rival opened, he has had a substantial increase in his box-office receipts. Latterly this increase has averaged nearly $30 weekly. All of which makes it unnecessary to say, that he has now ceased lying awake nights worrying.

And the strange part of it is that the new house is not doing a losing business, although its clientele is not by any means as desirable as that of its older rival.

M. C.

World's Films Made by United States

TWENTY-FIVE thousand miles of motion-picture films, enough to stretch around the globe at the Equator, is approximately the export record of the United States in the calendar year 1913. The United States is the world's greatest manufacturer of motion-picture films, probably three-fourths of the entire films of the world being manufactured in this country. Large quantities of films are sent out of the country, both as blank and unexposed films, and as finished films ready for use in the stereopticon.

The rapid increase in this branch of the export trade of the United States has resulted in the establishment by the Bureau of Foreign and Domestic Commerce, Department of Commerce, of a detailed record which shows the quantity, measured by feet, and the value of films exported from the country; the plain films and those ready for use, separately stated; the countries of destination, and the ports through which this distribution is made. Although the latest figures are not yet available this record shows a total exportation in the nine months ended with September of 65 1/4 million feet of unexposed or plain films to be used in other parts of the world in taking motion pictures and 23 1/2 million feet of exposed or finished film ready for use in the stereopticon, a total of 88 million feet during the period.

The stated value of the films exported in the nine months ended with September, 1913, was about $2,500,000, being $1,811,000 for the 65 1/4 million feet of unexposed films, and $1,655,000 for the 23 1/2 million feet of exposed films ready for use in the stereopticon; or an average of 23 3/4 cents per foot for the unexposed and 7 cents per foot for the exposed films.

England is by far the largest purchaser of films from the United States, and this applies especially to the unexposed films. Of the 80 million feet of films of both classes exported in the fiscal year 1912, 70 million feet went to England, 5 and 3-3 million feet to Canada, a little over 1 million feet to France, three-quarters of a million to the Philippines, over a half million to Brazil, nearly a half million to Newfoundland and Labrador, a quarter of a million to Australia, and slightly less than a quarter of a million to Japan. Most of the films going to Canada, Newfoundland, and the Philippines are exposed.

The importation of motion-picture films amounts to a little more than a million feet per month, the total for the nine months ended with September, 1913, being 10 1/4 million feet and for the corresponding months of 1912, 12 1/2 million feet. Nearly all of the imported films are in the finished state ready for use, the import price averaging from 5 to 6 cents per foot. About one-half of the total importation is from France, which supplied approximately 7 million feet out of 14 1/2 million feet imported in the fiscal year 1912. Curiously enough, the chief competitors were: England, 2 and 1-3 million; and Denmark, 1 1/3 million; while 8,000 feet came from Japan and 83,000 feet from India.
"The Battle of Shiloh" Filmed

A Powerful Drama of Civil War Times, of Interest to North and South Alike. Released Under the Lubin Brand on the General Film Company Program.

A PRODUCTION which will make a strong appeal to the sympathies of North and South alike is "The Battle of Shiloh," a four-part Lubin subject just released by the General Film Company. Filled with dramatic situations and with almost constant opportunities for arousing the sectional antipathies which still lie dormant in the breast of many of the present generation, the piece is so well handled that whole production which otherwise would be absent.

Robert Dronet, in the role of Tom Winston, who holds a commission in the Federal army against the pleadings of his sister Ellen, a staunch Confederate, did excellent work. Peggy O'Neil, as the sister, also registered a hit. Blanche West as Ethel Carey, an ardent Union adherent, and John Ince, as her brother Frank, in the gray uniform of a Confederate officer, were equally effective in their portrayal of the characters they represented.

While Tom is with Grant and Frank with Johnston, both girls join the secret service, respectively, of the North and South. Union headquarters are established in the Winston home and this affords Ellen many opportunities for informing the Confederates of the northern army's plans through Frank.

A traitor is believed to be among the Union officers and Tom, watching his sister carefully, captures Frank, who is making notes from Ellen's signals. He overpowers him and seizes his memoranda, but releases him when he discovers his identity.

The battle of Shiloh has begun and Tom is given an important dispatch ordering up the supporting brigades. Being wounded, he makes use of a dog, previously trained to carry messages between the Winston and Carey homes, to carry the dispatches to Ethel. She undertakes to deliver them, but is hotly pursued by the Confederate cavalry.

GENERAL Grant is shown at the headquarters of the Union forces and upon the field of battle viewing with keen and anxious eye the advance of serried, gray columns commanded by the great Confederate, General Albert Sidney Johnston. As a background to the story of the historic meeting of the two armies, there is double romance in which the rivalries of North and South are ably blended, that gives a snap to the
and only escapes by jumping her horse over a cliff into the river.

Meanwhile Tom has been picked up badly wounded by a Federal scouting party. Frank's memoranda is found in his pocket and, believing him to be the "supposed" traitor, a drumhead courtmartial orders him to be shot. The battle is now raging and the Confederates carry many of the Federal positions and capture Tom. He is taken to the rear, but eludes his guards and in spite of the sentence hanging over him, determines to rejoin his troops.

In the meantime the reserves, following the orders brought by Ethel, join Grant's troops. Johnston is killed and the victorious advance of the Confederates falters. Tom gains the Union lines, rallies a breaking regiment and leads a fierce charge. The tide of battle is turned. Frank is captured and clears Tom of being suspected as a traitor. Soon afterwards he cleverly effects his escape in an empty barrel.

The closing scene shows the two girls, whose brothers have again been captured, examining their prisoners. Under a flag of truce the four say farewell and Tom and Ethel turn toward the North, while Frank and Ellen ride away into the heart of the Confederacy.

One of the most thrillingly effective scenes in the piece is the capture and destruction, single-handed, by Tom, of the ammunition car, which had it reached General Johnston in time might have changed the result of the battle. Altogether "The Battle of Shiloh" is one of the best "war" films shown in many a day.

M. C.

Simplex and All-Star in Bohemia

At the weekly dinner of the Pleiades Club held at the Mayflower Hotel, New York City, on Sunday, Jan. 11, the guest of honor was Joseph Grossmith, the celebrated English comedian. The dinner was followed by an extensive entertainment, the toastmaster of the occasion being G. Warren Landon, who presented the various numbers with appropriate remarks.

The program was varied in nature, consisting of a piano solo by Frank Lloyd, humorous stories and anecdotes by George Curtis and John P. Wade and the guest of honor and a recitation and song by Mrs. Ruth Helen Davis, the dramatist. Other vocal selections were by Miss Ednee de Breuex, Mrs. Bon Von Schillagh and Madame Caro Roma. Miss Levine gave some violin selections.

A prominent feature of the occasion was a short address by Mr. Joseph W. Farnham, of the All-Star Feature Company. Mr. Farnham rapidly sketched some of the important features of the film industry and made a strong plea for the decency in film production.

Through the courtesy of the All-Star Feature Company, the first act of "Paid in Full" was projected, a Simplex projector being used for this purpose.

The beauty of the film and the clearness of the projection were generally commented upon. About one hundred and fifty guests were present. Among this number were J. Stuart Blackton, Hector J. Strickmans, James L. Hoff, Joseph W. Farnham, H. B. Cole, Herbert Miles, G. Warren Landon Katharine Egleson, George D. Proctor, W. H. Feckham and Wm. A. John-ton.

Essanay Players Attend Operators' Ball

The fifth annual ball and entertainment given by the Motion Picture Machine Operators, Local No. 2 of Chicago, was a huge success. The officers of this organization cordially invited the members of the Essanay stock company to attend, and Richard C. Travers and Irene Warfield headed a group of players that was the envy of the assembly.

Essanay's automobile bus left the studio at eight-thirty, Wednesday evening. The following members of the stock company and of the press were present: Irene Warfield, Ethel Sykes, Harry Mainhall, Wallace Beery, Anthony Kelly, Richard C. Travers, Charles Ver Halen (Motion Picture News), Walter Early (New York Morning Telegraph) and James Carroll.

This group was met at the door of the Coliseum Annex by Hal Johnson, secretary of the local, E. B. Miller, business manager, and Al Strange of the arrangement committee.

Mr. Travers voiced his appreciation of the splendid entertainment they were giving and introduced Miss Warfield to the throng. Miss Warfield delivered a short speech in which she told those present that it was "indeed a pleasure to be with them, and that Essanay were only too pleased to help make their entertainment a success."

"We don't like to boast, but as one gentleman remarked, it would not be hard to distinguish the two belles of the ball." Miss Sykes, dressed in gray chiffon with an aigrette in her hair, was indeed fascinating. Miss Warfield wore a purple velvet creation that was the envy of many of the girls present.

Kleine Opens Branches

On February 2, George Kleine will officially open thirteen branch offices for the handling of "Quo Vadis," "The Last Days of Pompeii," "Antony and Cleopatra" and several other six and eight reel productions. Each office will be in charge of a thoroughly competent manager who will be in position to make all contracts with theaters covering the exhibition of the big features.

THE WARNING

Scene from "Thou, Lord of the Jungles" (Selig—three reels).
"Thor, Lord of the Jungles"

A General Film Company Release in Which the Attractive Screen Personality of Kathlyn Williams Plays a Prominent Part—African and Circus Life Ably Portrayed

A non-offering which will prove popular everywhere by reason of its realistic settings as well as the clever acting and winsome personality of Kathlyn Williams, who fills the leading role, is "Thor, Lord of the Jungles," a three-reel story from the pen of James Oliver Curwood, released under the Selig brand by the General Film Company. Like most of the Selig productions, the scenes of wild life which are shown in this picture are realistic to a remarkable degree. Viewing it, one feels as though he, too, was stalking through the tangled depths of the African forest, keeping pace with "Thor," the great lion, whose name gives the production its title. Add to this the delicate delineation of the character of Gene Brant, the Boer farmer's daughter, by Kathlyn Williams and the whole makes up a picture which cannot fail to please.

The action of the piece is carried from Africa, where the first scenes are laid, across the ocean and into the swift-moving current of circus life. From beginning to end the interest never flags, each situation that arises carrying with it that convincing quality which is always aimed at but seldom achieved.

Charles Clary, as Henry Barlum, the son of a circus owner, collecting wild animals of Africa, who deceives and elopes with Gene Brant, registered much good work, as did also La-Fayette McKeen as John Brant, the father, Thomas Santochi as Jan Karl, the farmer suitor of the pretty Gene, William Holland, as "Billie," a owner's son who is securing wild animals for his father's menagerie. Brant, who is an experienced hunter and woodsman, joins the caravan, which is made up of black porters, ox teams, elephants and camels drawing the cages and heavier paraphernalia of the expedition. Jan Karl, an honest farmer and the lover of Brant's attractive daughter, also joins the party.

Barlum, who is a man of the world and not over-scrupulous in sentimental affairs, on meeting Gene, the daughter of his veteran aide, is not slow in noting her beauty and simple, wholesome character. He determines to win her, not being aware of her attachment to Jan, who attacks him and is only prevented from killing him by the interference of the girl herself. Jan then leaves her, believing that she no longer cares for him and seeks work in the Transvaal mines.

In the meantime the capture of the Lord of the Jungles, a splendid black-maned lion, is portrayed. The Kaffir porters dig a pit into which the king of beasts walks blindly. A net is thrown around him and he is securely captured.

A month later the party return to Brant's farm. A strange affection has sprung up between Thor, as the great lion is named, and the lonely Gene, who has a strange influence over all the beasts. Her fondness for the majestic brute leads her to follow the expedition to the coast and this gives Barlum the opportunity he had been seeking. Assuring the girl of the honesty of his intentions he persuades her to go on shipboard with him, promising to make her queen of the circus over which his father presides. The girl awakens to his real character after the voyage begins and she repulses him.

Arriving in America, penniless and friendless, she is forced to seek work with the Barlum circus, her affection for Thor and a desire to be near the animal leading her to take this dangerous step.

Her mail is intercepted by the scheming Barlum, who still plots to accomplish her ruin. In this he is thwarted by a hunchback whose enmity he has incurred. The dwarf pens a note signing it with Gene's name: "Meet me at Thor's cage at midnight." Then with evil design he fiddles the bars of the animal's cage so that they can be readily broken.

Gene, unsuspecting the plot, goes to Thor's cage as she had been nightly fashion, when Barlum staggered in sodden with drink. He seizes her in his arms, when Thor, aroused by her cries, breaks through the bars of his cage and fatally mangles his persecutor. When the lion is released he is condemned to death by the circus officials, but Gene rushes in, tells her pitiful story and begs that she be allowed to take him back to his native jungle. Her wish is gratified.

The closing scene shows Gene, once more a member of her father's household and reunited to the faithful Jan, freeing Thor in the wilderness of which he was rightful monarch.

CENSORS PRAISE FILM

The National Board of Censorship does not usually enthusise over film subjects that come under its investigation, but its report on "Antony and Cleopatra" indicates that it is the exception which makes the rule.

The Board reports: "The educational, artistic entertainment and moral effect of 'Antony and Cleopatra' are good," with the additional comment that it is, "Magnificently staged. Above criticism, wonderfully photographed, a great picture and a work of art of surprising excellence."
Government Taking Active and Increasing Interest in the Motion Picture's Possibilities as an Educational Factor—Local Items of Interest

\[\text{THE MOTION PICTURE NEWS}\]

Government Taking Active and Increasing Interest in the Motion Picture's Possibilities as an Educational Factor—Local Items of Interest

HOW earnestly Uncle Sam is interested in the motion picture is demonstrated in the following order just issued in Washington, D. C., by Assistant Secretary Galloway, of the United States Department of Agriculture.

1. The Department can employ motion pictures to advantage in promoting interests in certain agricultural activities and in direct educational work in certain specific fields. The Department should carry on experimental work to determine the further educational possibilities of motion pictures and develop films for immediate use.

2. The Section of Illustration, Division of Publication, should be equipped with complete apparatus for taking and developing motion pictures.

The following recommendations of the preliminary committee to investigate the use of moving pictures by the Department have been approved:

3. The preliminary committee should be discharged and a complete committee appointed to develop the Department's motion picture activities, conduct the necessary experiments, review scenarios, make recommendations, and coordinate the motion picture work.

In accordance with these recommendations, the Division of Publications (section of Illustrations) has been authorized to purchase and install a complete motion picture photographic apparatus. To carry on the work recommended by the preliminary committee, the following committee is hereby appointed: Geo. W. Wharton, Office of Information, chairman; C. W. Thompson, Rural Organization Service; J. A. Evans, Farmers' Co-operative Demonstration Work; O. H. Benson, Office of Farm Management; A. B. Boettcher, Division of Publications.

When the chief of any division, bureau, or independent office believe it desirable that any motion pictures of the work and activities of the bureau, division, or office should be developed, sketches or scenarios of the proposed pictures should be prepared and submitted to this committee for consideration and recommendation to the assistant secretary. If the making of such pictures is approved by the assistant secretary, the facilities of the motion picture laboratory, which will be established in the Section of Illustrations, will be placed at the service of the bureau, division or office involved. In each case, all expenses for actual material and travel of the photographers will be borne by the bureau, division or office for which the pictures are made.

"It is requested that the fullest cooperation be given this committee in its work of developing the educational use of motion pictures by the Department."

The Kalorama Film Company, of Washington, D. C., has moved into larger and commodious quarters at Eleventh and F streets. A visit to the studio showed attractive office rooms, ample dressing-rooms, a good supply of property and scenery, and, above all, excellent light for work. A neat feature is the screen for the private exhibition of pictures. The Kalorama Film Company is now prepared to offer ten multiple-reel features for the present year, and after that one feature and a split-reel comedy monthly. Under the direction of Jack Rogerson, the company has put out "A Woman's Revenge," which has been released through a farmer's Features. There have been some changes recently in the company, with Mr. Rogerson as leading man.

It was but a short time ago that Mary Pickford appeared in Washington in the screen production of "The Bishop's Carriage," and now comes a revival of that play at Poli's Theatre by the local stock company. The popularity of the stage production was aided by the film presentation.

"David Copperfield" drew exceptionally full houses during its run in Washington. Like many other films based on household novels, it brought to the motion picture houses many persons who are not ordinarily frequenter of film exhibitions.

Several new motion picture theatres are springing up in various sections of Washington. The more pretentious of these has invaded the down-town district. This is Mr. Crandall's theatre on Ninth street which promises to compete favorably with its ten neighbors. It will be attractive outside and inside with an excellent daily program.

The educational side of the motion picture is receiving serious consideration in the national capital. There is on foot a movement whereby the public schools may be furnished with projection machines for supplementing many lessons with animated views. A feature of the Parent-Teachers Association is the designation of a theatre where the pupils may attend a picture show on Friday or Saturday where the program has been selected by the members of this association.

When the motion picture becomes the theme of a musical comedy the popularity of the amusement and the industry has reached its zenith. This has been demonstrated in Washington with the coming of "The Queen of the Movies" by Glenn MacDonough and Jean Gilbert. The fact that all the scenes are laid in Washington added to its charm, and the picture fans and many others besides, turned out en masse to see a vocal production of the silent drama.

Several white slave plays in film form were seen in Washington recently. "The Inside of the White Slave Traffic," by Samuel H. London, was not permitted to continue by the city officials, but "Traffic in Souls," released by the Universal Film Company, passed censorship.

"The Adventures of Kathlyn," which is running serially in the Sunday Magazine of the Washington Star, is appearing periodically at the local theatres with the installment in the magazine. The first film came at once popular. It is the work of Harold MacGrath and is released through the Selig Company, using their big collection of wild animals. This fashion of mutually advertising the novel and the photoplay has worked advantageously alike to the magazine, novel, author, photoplay, exchange man, film manufacturer, and motion picture theatre.

Cecil.

MANTELL TO PLAY FOR THE SCREEN

Robert Mantell, dean of Shakesperian actors, on the American stage, recently refused an offer from Thomas H. Ince, vice-president and general manager of the New York Motion Picture Corporation, of $10,000 to play before the camera during his engagement in Shakespearean repertoire, at the Majestic theatre.

Mr. Mantell declined Mr. Ince's offer because he does not wish to appear in motion pictures while appearing before the public in person. Upon his retirement Mr. Mantell will undoubtedly record "King John," "Richelieu," and "King Lear," on the screen for the motion picture corporation. He is already under contract to appear in "Julius Caesar" sometime prior to Aug. 11, 1914, for Mr. Ince.
“IN THE STRETCH”

A Thrilling Four-Reel Drama of the Race-Track Through Which a Thread of Romance Is Woven—Produced by Ramo Films, Inc.

A PRETTY romance entwined about a race-track, and showing horse races and all the varied phases of life in and about the paddock, is vividly told in a four-part dramatic picture entitled, “In the Stretch,” which has just been produced by Ramo Films, Inc., Columbia Theatre building, New York City.

From start to finish the production teems with action. It shows the various vices, tricks and tragedies incident to the horse-racing game. Thrilling situations are developed in each of the four parts, and as a consequence interest never lags. Much attention is paid to details.

Some decidedly clever camera work is evidenced. Especially true is this of a scene which appears to have been taken through a keyhole. There are quite a number of difficult interior effects injected throughout. In fact, the entire four reels are exceptionally clear and distinct.

Phil Scovelle, a jockey in real life, is the author of the story, and plays the leading role. It is his first appearance before the camera. Others of the cast are: Stewart Warner, a poolroom operator, Stuart Holmes; Mr. Ainsley, owner of Dark Stranger and Whirlwind, C. W. Travis; Rev. James Milton, reform leader, Will S. Rising; District Attorney Stevens, Hugh Jeffrey; Jack Milton, the minister’s son, Jack Hopkins; and Mary Stevens, the district attorney’s daughter, Courtney Collins.

Racing scenes in the picture were taken at the Jamestown, Va., racetrack. A general view of the grand stand, judges’ stand, track and stands is flashed first. Outside one of the paddocks is shown Scovelle, a stable boy, with others of his rank.

Warner, a poolroom operator, appears. He picks Scovelle from the lot to become his jockey, and engages him to ride Dark Stranger. The lad pilots the racer to victory and wins fame. Dissipation follows and he is warned about crooked work by officers of the Jockey Club.

When Warner makes a jockey out of Scovelle, the latter promises he will do anything the former asks in return for his kindness. However, when Warner demands that Scovelle have Dark Stranger lose the race, the jockey declines. Warner accuses Scovelle for breaking his promise and strikes him.

Seeing that he cannot induce Scovelle to “thow” the race, Warner employs a man to “dope” Dark Stranger. An overdose is given which kills the racer. Scovelle is accused of the poisoning, ruled off the turf, and sent to prison. Warner escapes suspicion and by crookedness gains much money at his poolrooms.

After his release from jail Scovelle becomes an outcast. While walking one day he sees a runaway horse dashing up the street with a frightened girl clinging desperately to the reins. At the risk of his life he stops the animal’s mad dash. The girl is Mary Stevens, daughter of the district attorney. Her escort, who steps from the carriage just before the horse runs away, is Jack Milton, son of the local minister. They are lovers and are engaged.

Through Warner’s cunning, Jack becomes interested in horse races, despite Scovelle’s warning. He goes to one of Warner’s poolrooms, wagers and wins. A heavy loser commits suicide. The tragedy prompts the district attorney, at the instance of Rev. James Milton, to raid the poolroom. Jack is caught in the raid, but upon seeing his prospective son-in-law, the district attorney allows all of the prisoners their freedom, excepting the attendants.

As the result of the raid Warner plots to kill the district attorney in a restaurant at midnight. Scovelle overhears the plot and warns the “marked” man. Aid of the police is obtained, and as gunmen are about to shoot down the district attorney, they are overpowered by the police. Warner is trapped and mortally wounded. In his dying moments he makes a confession exonerating Scovelle, who is reinstated by the Jockey Club.

Through the efforts of the Warner gang, Jack is induced to wager once more on a “fixed” race. To do so he steals a large sum of money from his father, which the latter has contributed to a charitable cause. While automobile riding with Mary he drops two letters, which leads her to believe he has stolen money from his father to wager on a horse race.

THE RENDEZVOUS OF THE PLOTTERS

THE DISTRICT ATTORNEY RAIDS THE POOL ROOM

On the day of the race Scovelle is picked to ride Whirlwind, the favorite. A representative of Warner’s gang is caught in the act of “doping” the horse. Not knowing that the attempt to “dope” the favorite has been frustrated, Jack wagers the stolen money on Blue Streak.

Mary, with a friend, searches the crowds at the racetrack for Jack to induce him not to wager. Failing to find him, she places a sufficiently heavy wager on Whirlwind to more than cover what Jack’s loss will be should Blue Streak lose. Scovelle rides Whirlwind to victory and Mary wins her wager. She seeks out Jack and on their way home she gives him the money she has won so that he can put back what he has stolen.
DUSTIN FARNUM

Who is "The Squaw Man" in the screen adaptation of the play of that name, the first production of the Jesse Lasky Company.
Social events regained a prominent position on the boards during the week. Phil Mindil and Hopp Hadley, the untamed, adjectivorous publicists of the Mutual forces, were hosts at a little noonday dinner, after which they showed "The Great Leap" and the first reel of the "Our Mutual Girl" series. Then George J. Cooke, of the Metro Litho and the All Star Feature Corporation, were prime factors in a beefsteak affair. On Tuesday C. J. Hite, of Thanhouser, gave a ball at the new studio, just a year after the disastrous fire which destroyed the old studio. And Wednesday-day night the Cinema Club, the organization of the exhibitors of the Bronx and contiguous territory, gave their annual entertainment and reception at Hunt's Point Palace, Southern Boulevard and 163rd street. More about this will come later through the regulation channels of the news columns. Suffice it now to say that King Daggot and Gene Gammier led the grand march.

A little nonsense now and then is relished by the best of men—or whatever the saying is. Serves to relieve the dull, deadly monotony, and all that sort of thing. y'know. And then, among the chases of attempted humor, it is always appear at these off-the-screen gatherings, somebody is sure to spring something good, some bon mot, somewhere, some way, some how, and any source from which an inspiration can be gleaned is not lightly to be regarded.

We all sat through "The Great Leap," the first feature produced by Reliance since Griffith brought his cohorts down from Biograph, and we all liked it. Griffith can make real pictures and, what is better, make others make them. Not for nothing does he enjoy his high reputation and salary. Never slighting Christy Cabanne, who directed "The Great Leap," of course.

The first of the pictures of the Mexican war taken by the Mutual Film corporation since Harry E. Aiken, its president, and Villa joined hands across the Rio Grande, so to speak, will arrive in New York very soon. The first films show the battle of Ojinaga (Phil Mindil's own spelling), and more are coming.

More theatrical people are coming in. The latest is the Playgoers Film Company, with offices in the Lyric Theatre Building, of which concern Daniel V. Arthur is managing director and Max M. Goldsmith president.

Here comes a little boost thrust upon one of the most modest as well as one of the most competent men in the motion picture industry—Chester Beecroft, publicity and advertising manager of the General Film Company. Chester's advertising copy is of high-class agency type. He is one of the very few to realize that the strongest ad is one which advances a theory and then proves it. He also can handle irresistible logic. Further, he knows the value of white space in making an ad impressive. Since he has been with the General Film Company the quality of its advertising has stood out in the motion picture publications like a bar of soap in a coal hod, as Kipling used to say. His "bait" ad won more favorable comment than any other page appearing in a long, long time.

Chester is really shy. He wouldn't give away his picture, and these few words will be a surprise to him when he reads them. He also conceals a middle name which was thrust upon him when he was too young to defend himself. At his own request and the pleadings of Miss Kleine it won't be printed here, but it starts with "R" and perhaps the rest of it is just "OS WELL." not made public.

That Harry Ennis is a safe and sane little person. He prints the triumphant prediction that the next few weeks will see big changes in the film business. Better let the type stand, Harry. It's good any time.

Charles M. Seay, the Edwin director, whose staging of "Within the Enemy's Lines," the "Janitor" stories, and the "Octavius" series, in which Barry O'Moore is starring, has caused much favorable comment, recently delivered a lecture at the Methodist be shown Choral re-Proproductions His subject was the "Making of Moving Pictures." After the address, Mr. Seay volunteered to answer any question which the audience might care to ask. Nine-tenths of the questions referred to the making of double exposures, fades and other illusions or tricks.

Don Meaney, Essanay's enterprising publicity man, and H. Tipton Steck have collaborated and produced a song entitled "Broncho Billy," respectfully dedicated to the world's most popular photoplayer, O. M. Anderson. The music is by Arthur G. Penn.

February 9 is the day now set for the opening of the Criterion Theatre at Forty-fourth street and Broadway as the Vitagraph Theatre. Here will be shown Choral re-Proproductions of the Vitagraph Company, of which several are now ready, including "Mr. Barnes of New York" and "The Christian."

The Helen Gardner and Marion Leonard pictures have been withdrawn from the program of Warner's Features, Inc.

Mrs. William Randolph Hearst, who recently had motion pictures of herself and children taken at the Biograph studios, has constructed a projection room in her home and purchased a Powers Cameragraph No. 6A.

Hans Barisch, president of the Metropolitan Film Company, of 1483 Broadway, returned from Europe during the week on the Kronprinz Wilhelm. He brought with him some European features.

Arthur A. Lotto, assistant general manager of the Balboa Amusement Producing Company, of Long Beach, Los Angeles, Cal., and H. M. Hork-
The motion picture news

he, the producer, will soon take a trip through the United States and Canada, establishing chains of offices to handle the Balboa productions. It is planned to open branch offices in the principal cities of Europe. A third dramatic company has been added to the production force.

During the latter part of January, Edith Storey will leave the Vitagraph Flatbush studio for the Western at Santa Monica, California, where she will remain about three months. Edith Storey already has one strong drama ready for production and will take several others during her stay out West.

The Picture Theatre Equipment Company, of 21 East Fourteenth street, installed a Powers 6 A machine in the Great Meadow prison at Comstock, N. Y. This machine was purchased through the prisoner’s special fund and motion pictures will be shown once or twice a week, dealing with educational and industrial subjects.

Captain Lang, of the Nicholas Power Company, now owns up to being thirty years old.

The Laemmle Film Service, of Minneapolis, has sold Powers 6 A machines to the Shattuck Military School of Faribault, Minn., the School of Agriculture at Crookston, Minn., and to the University of Minnesota. Fred Clifford, president of the Cream of Wheat Company of Minneapolis, has installed a Powers machine in his home.

C. Lang Cobb, Jr., has closed a contract for the handling of Ramo features in Ohio with the Edwards-Zetler Feature Film Company, of Dayton, with offices in the U. B. Building. G. A. Edwards is the president of this concern, H. G. Stibbs the vice-president, and Charles Zetler, the secretary and treasurer.

Mr. Cobb has also contracted with the Peerless Film and Supply Company, of Indianapolis, to handle Ramo features in Indiana and Kentucky. The Peerless Film and Supply Company is located in the Willebyough Building, 234 North Meridian street.

PRESS-AGENTING IT A BIT

Get postal card this week from James Gordon and "Slicker" Haddick. Gordon is in Bermuda and Haddick in St. Augustine.

Ben Wilson brought his baby boy to the Edison National convention here and great excitement in the rush to congratulate him. The scene painter dropped his brush and the great performers stopped knocking to get a peek at the blond. The girls thought the child looked like mother but the men thought like father. Little Andy Clark happened along and settled the question by saying that he looked like the President and ought to be called Woodrow.

Eddie Kull is at home from Oklahoma all dressed up in store clothes, claiming that he buried his other suit in Oklahoma because he thought it would not fit. Only the splashing of the buffalo that he was picturing.

Harry Janney, the producer at the Selig plant, is hard at work on one of his favorite fantasies in comedy, which looks good, entitled "Wife of the Year."" George Lessey and Ben Wilson, of Edison’s, in their station presented with a summons one day last week and told by Motion Picture Notes to appear in court the following morning to answer charges of speeding. The magistrate let the Edison director and another go, but fined the third fine.

Madam Jean Gerardy, wife of the noted sculptor, was recently in New York and was the object of considerable discussion among American women from that of the wife of Youssef D. Gerardy, who accompanied her famous husband. She has returned to France. Our Mutual Girl recently at the Hotel Majestic in Sevenoaks Central Park West, New York City, was told that the wife of the west was going to tear up the floor in which American women selected and wore their clothes.

H. L. Forrester, an experienced moving picture agent, has been engaged by the American Film Manufacturing Company to assist in the supervision of the Selig-Arthur Edwards Film Company, with its office at 1100 West Orchid Avenue, for John and twenty-five other locations along to book to exhibitors on the way.

GLADYS RANKIN DREW DIES

Gladys Rankin Drew, the actress, wife of Sidney Drew, the Vitagraph player, and sister-in-law of John Drew, died this week at the Marlborough Hotel, New York City, at the age of 40 years. She had been suffering from cancer.

"Drew was a dramatist as well as an actress. She was, before her marriage, Miss Gladys Rankin, daughter of Arthur McKee Rankin, the actor. Mr. and Mrs. Drew were married in 1899 and in February, 1900, when they became were were billed as the Burglar by the now famous play The Burglar was written, Mrs. Drew played the leading female role. Later she appeared as a star in The Girl From Mexico," and next was seen in a new version of "Bootleg Baby," with her husband and Lionel Barrymore and her father.

Mrs. Drew first came into prominence as a writer of plays, with the production in 1908 of "Agnes," an emotional drama, with Nance O’Neil in the leading role. This drama has been produced in pictures by the Vitagraph Company and will be listed on the Broadway in a few months to have a preliminary showing in the Vitagraph Theatre in New York City. She wrote this play under the nom de plume of George Cameron.

PATHE MAN UNDER FIRE

Pathé’s Weekly camera men are a live lot. Following recent news from Trinidad, Col., where Miller, one of Pathé’s flying squadron, was in the midst of a battle between strikers and deputy sheriffs, comes news from Texas that their representative there, Steene, crossed over into Mexico from Laredo and got mixed up in a hot battle between Federals and Rebels. Several telegrams were sent by him, one of which was as follows:

"Fighting is continuous. Got 100 meters this a.m. Was only 200 yards from the firing line showing both Rebels and Federals in hot action. Fall of city seems certain within a day or two. Strongly urge you to let me stay here. Good stuff."

Another telegram stated that about 250 men had fallen in the battle. The battle was continued for some time with the intention of getting forward with interest to Steene’s films.
Two Mutual Features of Unusual Merit

Private Exhibition of First Installation of "Our Mutual Girl's" Adventures and "The Great Leap," a Four-reel Story of a Kentucky Feud—First Production Under D. W. Griffith's Directorship

Two of the pictures produced by the Reliance Company since the advent of Professor D. W. Griffith, and several others formerly connected with the Biograph Company of America, were shown recently to a small but select audience at a private exhibition. At the conclusion all present agreed that "The Great Leap" a four-part feature, and the other picture shown which was the first of the "Our Mutual Girl" series, would be welcome additions not only to the Mutual program but to any program.

While their objects are far different, each picture has a distinct value. "The Great Leap" is a feature picture in four parts while the series "Our Mutual Girl" is a vehicle conveying the heroine, played by Miss Norma Phillips, through many interesting experiences during the course of which she will meet on the screen many notables.

The first picture shown was "The Great Leap," a feature legitimately entitled to its four thousand feet of length, Mae Marsh and Robert Harron, two young players who have received their tutelage under the hand of Mr. Griffith, played the leading roles.

THE story is laid among Kentucky feudists. Mary Gibbs, played by Mae Marsh, falls in love with young Bob Dawson, played by Robt. Harron. The Gibbs and the Dawsons are opposing feudal factions. The feud waxes hot and the Gibbs faction bend themselves to exterminate the Dawsons. They surround the Dawson home and all are killed except young Bob, his brother Bill and a friendly Indian, who is played by Eagle Eye.

In the meanwhile, Mary, who has been locked at home by her father in a cupboard because she spoiled his aim when he was taking a pot shot at young Dawson, escapes and goes through the forest hoping to be of some assistance to her sweetheart. She is met by Bob, Bill and the Indian and the four ride away on three horses, Bob and Mary riding double on one horse.

As the pursuers gain on the fugitives, the Indian halts and tries to hold them back single-handed. He is killed and the chase narrows down. The pursuers again are closing in when brother Bill also sacrifices his life. This leaves Bob and Mary on their horse when they are confronted by a fifty-foot cliff with a seething river in front of them and the armed pursuers behind. They spur the horse on and plunge over the cliff. Mary's father who is in the pursuing party prevents the others from potting the young people as they are swimming ashore in the river and through his admiration for the courage of the young pair is led to forgive Bob.

THE film is remarkable for its faithful characterizations of the Southern mountaineers. Ralph Lewis who is one of those valuable actors that can play almost any part, from juveniles through all the characters, gives a wonderful interpretation of old man Gibbs. The stern and vindictive character of the old feudist, whose only light spot is his love for his daughter, is given its full value by Mr. Lewis. He makes this part perhaps the strongest in the picture.

Miss Marsh and Mr. Harron do remarkable work. The picture is filled with those small touches which showed the hand of the master director. It was produced, by the way, by Christy Cabanne. The courting of the two young members of the rival factions is especially amusing. Ignorant of the finesse of love, they at first show their affection for each other by chasing each other with sticks and pummeling each other at every possible opportunity. This rude way of displaying affection later changes to the more conventional style, when Bob is overcome by Mary's perfunctory resistance.

Perhaps the strongest and best acted scene in the pictures comes right after Mary has stolen out of the house to meet Bob who takes his life in his hands by going so near the home of the member of a rival faction. Mary's father hears Bob outside and goes out prepared to shoot him. As Bob flees, Mary knocks her father's rifle up and spoils his aim. In anger, the father is about to strike Mary when just a shadow of change of expression comes over her face and his hand is stayed. In this scene as in many others in this picture the acting is wonderful. At no time do the players overact. They seem to feel their parts. This fact, combined with the spectacular part of the picture, gives it two elements—acting and spectacularism.

Also was shown the first of the "Our Mutual Girl Series." This series will evidently justify the considerable advertising which it has received. In the first picture, Margaret, the Mutual Girl, receives at her home on the farm a letter from her city aunt, played by Mayme Kelso, asking her to come to the metropolis.

Margaret leaves her country sweetheart and dressed in clothes of the vintage of 1872 or so, sets out for the city. Her beauty attracts attention and she has a flirtation on the train. Her aunt meets her at the Pennsylvania station and whiskers her by auto up Fifth avenue. The two tour the fashionable shops in search of a suitable sartorial outfit.

At the shops living models display the latest gowns, thus showing about three hundred feet of what really amounts to a fashion picture, cut up by inserts of Margaret and her aunt looking at the models.

It is evident from the first picture that this series will be of great interest to all persons living outside of New York who are at all attracted by what they have heard of the metropolis. They will also be interested in New York itself because of their extreme topical nature.

Margaret still has much to go through, as there are many more pictures to follow in the series, and it seems safe to say that her career will be watched with interest.

FRANCONI RETURNS

L. E. Franconi, former editor of Pathe's Weekly, who has been seriously ill for a number of weeks of typhoid fever, has returned to duty. He is now in charge of the technical department of Pathe's Weekly.
The Motion Picture News

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The Ultimate Censor

The only question of any importance is what is the general result going to be? If these people who cry "Censorship, censorship!" are not careful, there will be local police boards, school boards, Y. M. C. A. boards and boards ad libitum and ad nauseam in every state, city and hamlet, and then, indeed, the poor manufacturer will be up against it. But why should there be censorship by all these ill-assorted groups of persons anyway? There is no censorship exercised over books, periodicals, or plays, except that exercised by the public. When a book, periodical or play is of such nature that it endangers public morals, an outcry goes up and the police or Anthony Comstock get a little glory.

In this free land of America there is no arrogant censorship. When the morals of the public are endangered, the public purges itself of the offending factor via the proper authorities. What applies to one source of thought should apply to another.

There is nothing new in this statement that the public should be the censor of motion pictures. Some persons have regarded what the situation would be without censors as entirely too horrible for words. But when one stops to reflect, he will find that were there no especially appointed motion picture censors there still would be a very effective and very practical censor in public opinion.

* * *

Public opinion in the end has always been proved to be eminently safe and sane. Often times it has been influenced by waves of hysteria and oftentimes it seems to suffer from an epoch of dullness, but in the end it always rights itself.

Even were there no boards of censors for motion pictures the country would not go to rack and ruin. No one person or group of persons is indispensable.

J. Pierpont Morgan died but the financial status of the country still holds up although he was probably the most indispensable person in Wall Street.

It is a very natural thing for censors to overestimate their own importance and for those who come in contact with them to be duly impressed, but motion pictures are the only kind of thought creators which have special censor boards, in this country. For all else the public itself is the censor. For motion pictures the public itself should be and will probably be the ultimate censor.

* * *

The Photo-Machine

A new product in which motion picture exhibitors all over the country are greatly interested is the Photo-Machine.

This is an apparatus which works on the slot machine principle, and for ten cents makes and automatically delivers a photo-medallion. These Photo-Machines may be installed in any motion picture theatre lobby and are a good proposition for the exhibitor, in that with one his lobby can earn money.

The machines have been in use for some six months at big stores and at summer resorts. They are now being introduced in the winter amusement houses. The machines are the product of The Photo-Machine Co. of 30 West Twenty-third street, New York City, of which J. L. Dreifuss is sales manager.
CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY (Inc.)

1. Peril of the White Lights. (Kalem)
2. A Modern Vendetta. (Selig)
3. The Love of Tokiwa. (Vitagraph)
5. Pickles, Art and Sauerkraut. (Vitagraph)
6. Local Color. (Vitagraph)
"LOVE EVERLASTING"

A Gloria-American Six-Part Production the Theme of Which Is a Love Story of Unusual Character

P RIMARILY "Love Everlasting," a new six-part production of the Gloria-American Company, is a romance, one of those beautiful love stories that happen seldom in real life, and perhaps less often in fiction. But this is not the entire story by any means. Throughout the story subtle counter plots dealing with intrigue in political affairs, adds much zest to the interest of the picture. All told it is a most interesting picture and should make a record as a selling proposition.

Probably the most noticeable feature of the drama is the tremendous depth of the settings, with their luxurious European beauty. In this respect the picture seems typically French. One scene in particular has so great a depth that the end of it seems hazy. It represents a hall, probably one of the old-fashioned banqueting palaces, in which the architecture is of the kind that delights the eye of an artist.

Throughout the production the greatest attention has been paid to these settings. The theatre scene is a worthy example of this painstaking regard for detail. A tremendous audience is pictured, the stage being large and shown in its entirety. It hardly seems likely that this can be a studio scene, so perfect are the details.

The photography is good, although it might have been improved somewhat in a few scenes. A touch of novelty is gained in several places by the addition of peculiar light effects. One of these in particular is very effective. The two generals sit at a table plot-

<table>
<thead>
<tr>
<th>MARIO BONNARD</th>
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<td>Who plays the part of Prince Arthur of Wallenstein and Count V'Estrange.</td>
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Elsa, and under the cover of darkness makes his escape. Elsa's father is placed under suspicion of being a traitor, and unable to bear the terrible shame commits suicide. Elsa is driven from the country and forced to make her home elsewhere.

Under the assumed name of Marjorie Manners she becomes a successful opera singer and in this capacity becomes the belle of the city. In the midst of her popularity she meets Prince Arthur of Wallenstein, formally. He has left his kingdom under an assumed name in order to regain his health. They meet again later in a lonesome church, and he, charmed by her beautiful voice and face, asks her to marry him. The courtship has been brief—apparently a case of love at first sight.

At the height of her happiness Swayne re-appears on the scene, and, jealous of her happiness, he advises Prince Arthur of his father's marriage. The Prince is ordered to return to his home. Elsa now realizes that she has married the son of the Grand Duke, and that she would never admit a person of her name and rank into his family.

In despair she returns to the stage, which she had deserted during the period of her happiness, and it is here that Prince Arthur finds her. His return completely unnerves her and she swoons to the floor. His embraces revive her and she murmurs in his ear, "Though I die, my love shall never die."

Meanwhile the fast-working poison which she has taken in order that her lover may be free, is doing its work and a moment or so later she is dead.

The work of Mme. Lydia Borelli as Elsa showed the finish of a genius. There was nothing that seemed too difficult for her to interpret. The remainder of the cast did excellent work. They are as follows: The Grand Duke of Wallenstein, Dante Capelli; the Grand Duchess of Wallenstein, Maria Caserini Gasperini; Prince Arthur, Mario Bonnard; Colonel Julius Holbein, father of Elsa, V. Rossi Pilanelli; the General, Antonio Monti; Colonel Theubner, Emilio Petacci; Leslie Swayne, Paolo Rosimini and Schaudard, the theatrical manager, Camillo De Riso.

VITAGRAPH TO OPEN ITS OWN THEATRE

Sometime in February the doors of the Vitagraph Theatre at Forty-fourth street and Broadway, New York City, which was formerly the Criterion, will be thrown open to the public in general and the exhibitor in particular. Here will be shown "The Broadway Star Features" for the first time.

This is the first big theatre to be leased by one of the larger producing companies for the single purpose of exhibiting its own features and the venture, if successful, will establish an important precedent. There has been for some time a demand for a more general display of the big productions advertised as partaking of the unusual and extraordinary and the Vitagraph Company is taking this method of satisfying it. If the present venture is successful, it is said a chain of theatres will be established, which will present the big Vitagraph productions exclusively, under the management of the producing firm.

WORLD LEADER OPENS NEW BRANCH

The World Leader Features has opened a large branch office in the Lloyd Building, 921 Wall street, Kansas City, to book "Rebecca the Jewess," "Scrooge," "Oda," "Saved by Radium," "David Garrick," and the other high-class features handled by the World Leader Features.

The branch is in charge of Mr. Julian Singer, well known to the exhibitors of the Middle West. Mr. Singer has just returned from a flying trip to New York.
AN UNUSUAL COSTUME PICTURE

Film Attractions Company Produces "The Three Musketeers" of Alexander Dumas in Six Reels—Miss Shean, Who Plays Constance, a Veritable "Find"—Tone of Whole Production Is High

Costume pictures are generally conceded to be a field especially for the producer with plenty of time and resources at his command. For some time past good costume pictures have been entirely the product of big, long-established firms, especially makers abroad, where time is not as valuable as it is here.

But all will view with pleasure and surprise the six-part production of "The Three Musketeers," adapted from Alexander Dumas' celebrated novel, just made by the Film Attractions Company, of 145 West Forty-fifth street. This picture, which was made at the Coytesville studio, New Jersey, bears all the earmarks of the careful producer, in addition to which the court scenes are sufficiently pretentious to satisfy the most meticulous. The fight scenes are exhilarating and the cast is a source of delight. The leading players are, without exception, unusually good types.

Miss Shean a Discovery

Some time ago, a reviewer watching a Thanhouser picture, was very much pleased with the acting of an unknown girl in a small part. He praised her work, and in consequence she was picked up as "the girl the critic found."

In "The Three Musketeers" there is another girl who deserves similar treatment. She is Miss Shean, who plays the part of Constance, the maid to the Queen. Throughout the entire picture, she gives unusually competent interpretation of a somewhat difficult role, in addition to which she photographs beautifully. This was Miss Shean's first appearance before the camera. Her work goes to prove the contention of those who say that an intelligent girl who photographs well can be taught enough to play an ordinary role in motion pictures.

Others in the cast are Mr. Berkey as Henry XIII of France, Miss Navarro as Anne of Austria, Queen of France; Mr. Lacroix as Cardinal Richelieu; Mr. Tomkins as the Duke of Buckingham, the English Prime Minister; Mr. Lombard as D'Artagnan, and Miss Gunn as Lady De Winter. Miss Gunn, by the way, is an unusually fine type for the part.

The story of the picture carries the spectator back to the days of intrigue and adventure at the court of King Henry XIII of France.

Cardinal Richelieu is plotting the downfall of the King. D'Artagnan is beaten and robbed of a letter given him by his father. The three musketeers, Porthos, Athos and Aramis, have a fight with the Cardinal's guards. They beat the guards off and escape.

The Queen's Love Affair

Between the queen and Buckingham there exists a secret love affair. The queen sends her maid, Constance, to Buckingham, asking him to see her secretly for the last time. Meanwhile D'Artagnan and the three musketeers become involved in other broils, and D'Artagnan by his courage and his skill at the sword, saves the day and is accepted by the musketeers as a comrade.

The king has quarreled with the queen. As a peace offering, he presents her with twelve diamond studs. Constance lets Buckingham into the queen's apartment by a secret passage. He begs for a token, and the queen gives him the diamond studs. Meanwhile, Lady De Winter has been spying and hastens to tell the king, but by the time the king and Richelieu arrive, Buckingham has escaped.

Richelieu continues his plotting and sends Lady De Winter to see Buckingham in London, where she steals two of the studs. Then Richelieu urges the king on to give a state ball and order the queen to wear the studs. The queen sends Constance to Buckingham in London to bring back the jewels.

D'Artagnan falls in love with Constance, but Athos discourages him by telling him of his marriage experience. Years before he had married Lady De Winter, who was then known by another name, but discovered that she was a branded felon.

D'Artagnan and Athos rescue Constance from the Cardinal's guards. The musketeers are waylaid by a large force of armed men, but D'Artagnan escapes. D'Artagnan reaches the ship on which Buckingham is embarking, and while the two are conversing on the deck, Lady De Winter, who is also on the ship, succeeds in stealing two of the studs.

D'Artagnan proves to the duke that he is to be trusted and the duke gives him the studs, but discovers that two of them are missing. D'Artagnan takes the studs, swims ashore, but when he goes to an inn for the night

(Continued on page 45)
"HER LIFE FOR LIBERTY"

The Inter-Continent Film Company will release, January 28, the first of a series of three and four-part features founded on actual history surrounding the Garibaldian-Bourbon conflict in Italy during the early sixties. The first production is entitled "Her Life for Liberty," and has been produced in Rome by former associates of the Cines Company.

The first scenes are in a modern Italian village and the drama is related by an old bagpipe and concerns himself his sister, father and neighbors during the eventful days of 1861-62. After the prologue, the first scenes show the village occupied by the dissolute Bourbon soldiers. Carola, the sister, is the pride of the village by reason of her beauty, and she naturally attracts the attention of the soldiers. When three semi-intoxicated soldiers attempt to insult her she rushes to inform her father, and when he seizes his gun and rushes down into the courtyard, he is killed by a shot from one of thesoldier's guns.

The brother is then absent with his fellow Garibaldians, but while Carola is left alone with the body of her dead father, he returns with his detachment of "red shirters" and promptly routs the representatives of the hated Bourbon monarch. This relief is brief, however, because a much larger detachment is about to be sent back to the village.

Their feelings stirred to the boiling point by the death of Carola's father, the villagers give battle to the Bourbons, but the regular soldiers outnumber them and they take refuge in the old church, where a three-days' siege takes place. The leader of the Garibaldians realizes that they will have to surrender or starve, unless assistance can be secured from the neighboring city of Caserta, but the attempt to secure this assistance means almost certain death to the messenger.

The leader tells them this and remarks that no one could be expected to take such a risk. Carola, to the surprise of all, promptly volunteers to go. The leader throws a rifle over Carola's shoulder, and, after being lowered on a rope for a distance of nearly one hundred and fifty feet, Carola gains the roadway in the rear of the church. She is seen by one of the Bourbons, who pursue her as she rushes towards Caserta.

One of their bullets strikes her, but though suffering great pain, she struggles onward, and finally reaches a small house on the outskirts of the village. Her cry for help is answered by a fellow countrywoman who opens the door, which had been securely locked against the intruders. The woman sees Carola's wound and rushes to get something to relieve her pain, but Carola stops her. Relief for the besieged is her only thought.

The woman takes her verbal message and, with a resolver in her hand, she rushes into the centre of the city, where she informs the Garibaldians of their comrade's plight. A quick move and on the way to the besieged church they stop at the house of the woman and find Carola on the floor, dead. With a shout the Garibaldians rush forward and surprise the Bourbons by the ferocity of their attack. In the hand-to-hand encounter in the streets, the Bourbons waver, and in the final stand at the church they are completely routed. They flee along the Volturano river to safety.

The besieged welcome their savours with vehement thanks. Carola's brother rushes up to them to inquire of Carola and the woman points in the direction from which they have come. The brother and the woman lead the natives to the house and there they find the dead body of Carola, whose supreme sacrifice had saved all their lives.

The leading role, that of Carola, is assumed by Signora De Leonardi, a prominent actress of Italy. The director has been unusually successful in massing his battle scenes.

MCCENNERY BRINGING THREE FEATURES HERE

James McEnnery, American representative of the United Kingdom Film Company, is bringing three big features with him from London and will shortly arrive in America with them. In addition to the Harry Lauter film, announced elsewhere in this issue, he is bringing "Bombita," also a thousand-foot subject, giving the history of the world-famous Spanish toreador, called the greatest in the world, who is said to have killed 1,798 bulls in bull-fights. This film shows a fight between four famous matadors—Bombita, the greatest, Pastor, Gallito, and Gaona, and eight magnificent bulls from the famous Muira Ranch in Seville, Spain. It is a real novelty with plenty of action.

The other feature is a four-thousand-foot subject on "The Brass Bottle," a play singularly adapted for the motion picture. In this a notable cast of English stars will appear, including Lawrence Grossmith, E. H. Sothern, Alfred Bishop, Miss Vane Featherstone, Miss Doris Lytton, Tom Mowbray, and others, several of whom, although well known in England, have never appeared here, even in motion pictures.

Mr. McEnnery has secured the world rights to these pictures and plans to sell rights not only in the United States, but in South America as well.

DAVID HORSLEY OPENS CHICAGO OFFICE

David Horsley, American agent for the Lumiere stock, has opened a Chicago office at 30 North Dearborn street, which will be under the management of D. W. Russell. Mr. Russell has been out of the film business for a long time but is well acquainted with the trade in that territory.

The sale of Lumiere is rapidly increasing in the Middle West, and it was decided that an office in Chicago would make it more convenient for customers in that section of the country. The Western Warmer, of the New York office, is helping him get settled.
Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

Of modern motion picture theatres, specially designed and constructed, a good example and one which exhibitors contemplating building may study with profit, is the Eureka, located at 3941 and 3943 Market street, Philadelphia.

In the planning of this building, public safety was the first consideration, comfort next, and last but not least, the architectural feature.

The building is 100 feet wide and 123 feet long, and in addition to this the boiler room extends 17 feet on the rear and is 21 feet wide; this arrangement allows a 10-foot passage each side of the boiler room for rear exits leading directly to Filbert street. The seats are so arranged as to permit of two straight aisles 5 feet wide running from front to rear, giving easy access to Market street on the front and Filbert street at the rear.

The building is fireproof, there being no cellar under any portion of the building, and the finished floor is laid directly over a concrete base; all partitions, ceilings, and even the roof covering is of fireproof material. The booth containing the picture machine and separate room for films, and the offices, are above the foyer and the floor is a reinforced concrete slab supported on steel beams and steel columns thoroughly fireproofed.

The walls, floor and ceiling of machine booth and film room are lined with a fireproofing material in addition to the fireproof enclosing walls, and the doors leading thereto are automatic tin-lined doors. The stairway leading to this second floor is also enclosed in a fireproof partition, thereby overcoming all risks from fire or smoke. The boiler room is entirely separate of the building enclosed in brick walls and concrete roof.

Notwithstanding the fact that the owners are permitted by law to seat 500 persons in the house, they have sacrificed a number of seats for the comfort and safety of the public. The spacious foyer is separated from the spacious foyer by an open screen. This was done to deaden the noises and prevent the draughts which are so annoying to patrons during the performances. To guard against draughts and noises from the street, double doors were placed between the foyer and lobby, forming vestibules. Toilet rooms are conveniently placed on both sides of foyer, thereby insuring perfect ventilation from the outer air.

To add to the comfort a fireplace with seats on each side, was placed at one end of the foyer.

The entire building is heated with steam heat and ventilated through large ornamental ventilators in the ceiling connected with the outer air by galvanized iron ducts, which are controlled by dampers to insure a perfect circulation of air at given temperatures. The plumbing throughout is of the most sanitary type.

The illumination of the building was carefully studied, with the idea that it would be best to avoid having a confusion of lights distributed on the ceiling of the auditorium. As a result the lights were placed on the pilasters of the side walls on ornamental plaster fixtures. Each pilaster has a pilot light and every exit has a red lamp; these lights are kept burning during the performances. Plugs were also provided on each pilaster for revolving electric fans.

All lights in the auditorium are controlled from a panel board in the foyer and from a remote switch in the machine booth that can be thrown on in case of accident in the booth. The foyer and lobby are illuminated from ceiling lights. The exterior is illuminated from flaming arc lamps on each side and a Cooper-Hewitt in the rear of the ornamental screen over the entrance. The usual electric sign is also placed over the cornice.

In the theatre a frank attempt has been made to reach a high form of architectural expression, with as much dignity and architectural quality in its composition as would be consistent with the spirit of the building, depending for its gaiety upon the details and general composition.

The façade has been designed as a decorative entrance and all motifs
which would tend to destroy that impression have been omitted. The entire front is built of Conkling & Armstrong selected white glazed terra cotta, and the back of the terra cotta screen over the arch is glazed and illuminated with Cooper-Hewitt lights. This treatment looks especially well at night, when the blaze of light from the lamps is reflected by all portions of its glazed surface. The gaiety is indicated by the life of the ornamentation and playful note of the sculpture in bas-relief.

The lobby consists of a high wainscoting, surmounted by a hood having a slate roof, the wainscoting being divided into panels formed with inlaid tile in various colors. The ceiling is formed to correspond with the radius of the arch and the facade with decorative effects at each abutment. The back of the lobby on the entrance proper consists of a number of leaded glass paneled doors with a projecting alcove and a ticket booth between. This is glazed to harmonize with the doors and is accentuated at both decorative openings which ventilate the toilets. Over the doors and across the entire lobby a continuous row of sashes glazed with leaded glass forms an attractive feature, giving light and ventilation to the offices over the foyer.

The heart and soul of the auditorium is a deviation from meaninglessly frivolous tastes of simplicity and dignity. The walls are treated with a white cement base, laid off in courses; above this the space between the pilasters is laid off with one large panel with decorative moldings. The pilasters are enriched with paneled faces and ornamental brackets for electric lights and finished with decorative caps. The ceiling is formed with beams running from pilaster to pilaster with decorative panels. The screen is set in a panel with an ornamental frame with a cartouche at the ceiling.

The entire interior is of plaster tinted a delicate buff. The woodwork of the foyer is small growth chestnut, with glazed finish. The ceiling is paneled and arched over the fireplace, forming a kind of inglenook with seats at each side. The face of the fireplace, jambs and hearth are of selected tile of various patterns.

The building was designed by Messrs. Stearns & Castor, architects, who make a specialty of this kind of work. The building has been pronounced as the "last word" in this kind of work and has not only been approved, but commended by Chief Clark of the Bureau of Building Inspection, Chief Fire of the Bureau, the Board of Fire Commissioners, and Mr. Henimer of the Board of Underwriters. Prof. Lubin says of the building: "Of all of the motion picture houses which Stearns & Castor have designed for me and others, I consider this the gem of them all."

The Eureka is one of the few ten-cent houses in Philadelphia devoted to motion pictures exclusively. This theatre runs two No. 6-A Powers motor-driven, in which two licensed operators, and has the distinction of being the only theatre in Philadelphia to have motor attachments approved by the chiefs of the Electrical Bureau and Fire Underwriters.

The manager, C. S. Powell, is well and favorably known in the theatrical world, having for the past ten years been identified with it as owner, lessee and manager of various successful amusement enterprises. He was formerly lessee and general manager of the Wildwood Ocean Pier at Wildwood, N. J.

F. B. ARMETO.

FAMOUS PLAYERS SECURE MADAME KALICH

The Famous Players Film Company will shortly present the illusory artiste, Madame Kalich, in a pretentious and spectacular film version of the famous play, "Marta of the Lowlands." Mme. Kalich attained separate dramatic triumphs in the stellar roles of "Aloma Vanna," "The Kreutzer Sonata," "The Night of Saint Agnes," and more recently, "Rachael.

"Marta of the Lowlands" is the subject selected for Mme. Kalich's first appearance in motion pictures, possesses a big, gripping theme. Marta, a young orphan, reared in poverty, meets a wealthy millowner who gives her shelter and protection, at the cost of the innocent girl's honor. She looks upon him not as a lover or friend, but as her master.

Later the master becomes financially ruined, and marries an heiress. Still infatuated with Marta, he marries her to an honest, untutored shepherd of the highlands, so that he might continue, undetected, his relations with the girl. The shepherd is unaware of her past, but subsequently learns it, and though he loves Marta with a primitive strength, the knowledge keeps them apart.

In Marta's heart a great love springs up for the simple shepherd, a love that opens her eyes to her past degradation, and when the master tries to resume his former relations with her, she spurns him. The shepherd learns that the master is responsible for Marta's sorrows, seeks him out, and returns to Marta telling her in the simple language of the shepherd, "I have killed the wolf!" Marta and he are reunited, and they find peace and happiness in the hills.

Madame Kalich is remarkably suited in type, and temperament, for the role of Marta.

C. J. HITE'S RISE TO SUCCESS

That fame and fortune have been won practically "over night" in the motion picture business is well illustrated by the industry of C. J. Hite, prominently identified with the Mutual Film Corporation, The Film Supply Company of America, The American Film Manufacturing Company, the Carlton Motion Picture Laboratories, The Majestic Motion Picture Company, The Thanhouser Company, and The Thanhouser Film Company, Ltd., of London.

In spite of the long list of successful film companies in which he is an important figure, it is only necessary to go back to 1906 to find his first important move in the business. Only eight years ago his first venture was launched in Chicago under the name of the C. J. Hite Moving Picture Company. The main object of the concern was to furnish motion pictures to Lyceum Bureaus and private entertainments. Most of his pictures were fairy tales, scenic and religious subjects, which were the best that could be obtained at that time, and gradually his collection of pictures assuming large proportions and this led him naturally into the film renting business. His first "exchange" was a small office with a rickety desk in the Monadnock Building, Chicago, but he was compelled to spend so many hours a day at his work that his health began to suffer. A consultation with a doctor proved to be an important incident in his business career, for when the physician discovered that the reason for his patient's condition was the close attention he was compelled to give to his remarkably successful office, a deal was made which led to renewed activities on a larger scale, with the doctor as a financially interested associate.

From the renting of films to their manufacture was the next important step in Mr. Hite's career and his many interests now make him one of the leading factors in the motion-picture world.

GOEBEL GETS VERDICT

Otto E. Goebel, President of the St. Louis Motion Picture Corporation, has secured a court judgment against the Comet Film Company. The decision involves a transaction in the days of the old Motion Pictures Sales and Distributing Company. At that time Comet bought a picture from Goebel. The whole amount involved was about $1,000,000. Comet, however, has not paid and court costs. Arthur But- ler Graham, of 15 Broad street, represented Mr. Goebel.
"The Diamond Master." (Eclair Universal. Three reels.)—From the story of the same name recently printed in the Saturday Evening Post. An excellent offering which should be well received. The photography is very good. One or two settings might be improved upon a little.

A chemist after many years succeeds in making a perfect diamond. The joy of success kills him. Fifteen years later his daughter and her lover, Wynne, make a number of the diamonds and go to Biffany & Company in New York with the statement that if they will give $10,000,000 the secret is theirs. Otherwise, they will flood the market with cheap diamonds.

Detectives watch them, but at first are unsuccessful. A thief breaks in on the old house, and kills the old man left there and robs the safe. He is caught by one of the detectives. Biffany & Company then acknowledge that it is best to settle.

"Jerry's Uncle's Namesakes." (Vitagraph. Two reels. Jan. 6.)—One of those wild comedies, that are dangerous for hysterical persons to see. The idea seems to be familiar, yet is so changed as to avoid recognition.

Desiring to keep on the good side of his uncle it is necessary, that Jerry should have a baby. So they hire one by the hour. After seeing it the uncle starts back to town and misses the train. Arriving at the house the wife is in agony. The baby has been returned. Jerry starts out and gets a substitute which the shortsighted uncle might not recognize, his wife does the same, the servant duplicates, or rather triplicates, and then the original baby returns. Their combined efforts result in a mix-up that is a knock-down as a laugh-maker.

"God's Warning." (Pathé. Two parts. Released Jan. 24.)—This play, with scenes laid both in France and Switzerland, features two of the best known artists of France, Gabrielle Robinne and Rene Alexandre, both of the Comedie Francaise. Some beautiful views of Swiss mountain climbing in winter are shown and a thrilling fall of Mlle. Robinne into a crevasse and her rescue by a guide make an unusual feature.

The story is that of a young man who at the wish of his deluded aunt nearly falls into the toils of an attractive adventuress. Accidentally he learns of her duplicity and disclosing all to his aunt opens her eyes to the true character of the girl. Later the widowed father of his fiancée falls into the same trap and only a serious accident in the mountain frees him from an undesirable engagement.

"Marriage by Aeroplane." (Graumont. Three reels.)—The introduction of a risky novelty will almost always get a picture "across," and when there is good comedy, or a good romance, with it, it usually becomes an immediate success. The public like thrillers. Everyone enjoys sitting comfortably in chairs to watch others risking their lives for the sake of giving them a little amusement.

This story, entailing, as it does, a risky flight by airship, is no exception to the rule. A girl becomes infatuated with an aeronaut and watches his many flights. As he reciprocates her affection, a proposal follows. It is necessary, of course, to have the elopement with an enraged father trying to catch them in an automobile. They are forgiven, and "return to earth."

"Vampires of the Night." (Exclusive. Four reels.)—Made by the Aquila Company. While containing a great number of thrilling scenes, the story itself is not sufficiently clever to carry it. There are many brilliant settings, the effect of which is hurt by the realization that they are merely padding.

Two children, one the daughter of a Duchess and the other the daughter of a criminal, are changed so that the latter grows up believing she is the rightful Duchess, while the other becomes a street singer. The false Duchess has inherited all the criminal tendencies of her parents, while the real Duchess has grown up a beautiful girl. The truth gradually leaks out and after a number of schemes to keep her out of her rightful heritage, planned by the supposed Duchess, are frustrated, the poor girl is restored to her rightful position.

"Into the Wilderness." (Eclair Universal. Three reels.)—There is the foundation of a dandy story here, which has unfortunately become somewhat tangled in the telling. This naturally takes away a great deal of the interest.

Agatha and Howard, who is still at
college, have been secretly married. Gordon, a rival, loves Agatha, and wishes to marry her, not knowing that she is another's wife. Mrs. Fitz Maurice, Gordon's mother, is forced to work as a palmist in order to keep her son at school. Believing he has killed Howard in a fight Gordon goes to Canada and becomes a member of the Royal Northwest Mounted Police.

Howard also runs away and becomes a gambler. He is wanted by the police and Gordon is sent to get him. Agatha is hurt in a train wreck while trying to reach her husband. The wreck was very poorly done. Howard escapes, but is killed by a brother officer of Gordon. Gordon and Agatha are left alone.

"The Merchant of Venice." (Gold Seal. Four reels.)—One of the most remarkable productions of the season. Produced by the Smalleyes, from the adaptation by Lois Weber, it abounds in beautiful settings and fine appropriate costumes. Phillips Smalley, Lois Weber, Rupert Julian, Edna Maison and Douglas Girard play the leading parts, and give a wonderful interpretation. One can almost hear the words spoken. The introduction is somewhat of an innovation and looks very well. The title is intermixed with scenes of Venice. This is shown for about ten seconds, when the figures of the Smalleyes slowly come into sight.

The story starts with the suitors for the hand of the beautiful Portia, and the choosing of the caskets. Bassanio, wishing to compete, borrows money from Antonio, who in turn is forced to borrow from the Jew, Shylock. He wins the hand of Portia and marries her. Antonio having lost his ships, cannot pay the Jew, who demands his pound of flesh. The court-room scene is shown with Portia and Jessica defending Antonio and winning by the famous trick invented by Shakespeare. Splendid photography throughout.

"The Grip of Circumstance." (Essanay.)—Again the Essanay Company has put on the market another splendid production that bristles with big situations and novel innovations. A strong story runs through these two reels of action, which terminate with a punch.

Both interior and exterior scenes were selected with care. The opening of the picture shows a reception in progress. It has for a background beautiful settings and interior furnishings.

Producer E. H. Calvert has worked in some very clever novelties. Especially noteworthy and striking is a part where Bryant Washburn, in the role of Jay Malden, a handsome Raffles, comes toward the camera and apparently walks through it.

Mr. Calvert, plays a small role, that of a detective. In his capture of Jay Malden, he employs an ingenious means of clapping the handcuffs on his victim. He disguises himself as a pawnbroker and when Malden puts his hands out for the money he claps the handcuffs, which are concealed under the spread hills, on him.

The story is gripping throughout and is tempered by a sympathetic strain in that portion of it where Rogers, the old butler, a part that is played by Thomas Comerford, is accused of the robberies which are being committed.

The Edwards family at the opening of the story consists of but mother and daughter. Thomas Rogers, who has been butler of the family for many years, has become a sort of fixture about the place.

James Darwin (Richard Calvert) loves the daughter, Frances (Ruth Stonehouse). However, at a reception in her home she meets Jay Malden to whom she gives permission to call. Malden's calls are frequent. He has been a big gambler and his losses are heavy. While at the Edwards home he steals several plates of silver, which he pawns. When the loss is discovered he confides to Mrs. Edwards that he suspects Rogers.

Malden again losses heavily at cards and plans to call again at the Edwards home with the intention this time of stealing the pearl necklace which Frances wears. Mrs. Edwards in returning from a social call that afternoon unconsciously leaves a ring in her glove when she removes it. When Malden arrives he unconsciously picks up the glove and finds the ring. While Rogers is serving chocolate Mrs. Edwards enters and discovers the loss of her ring. Malden realizes his position and accuses the butler of having stolen the ring. He searches Rogers and surreptitiously produces the ring from Rogers' pocket where he himself placed it.

Rogers is discharged and looks for a new position. He is placed by Darwin's influence in the cloak-room of his club. A few days later Darwin leaves his cigarette case on one of the tables of the club. Malden finds it and puts it in his overcoat pocket in the wardrobe. Darwin discovers his loss, and tells Rogers of his predicament. The butler tells him of Malden's action and Darwin gets permission to search Malden's coat. There he discovers his cigarette case. The detective then lays his plans and when Malden endeavors to pawn the case he snaps the handcuffs on him. Rogers is reinstated in the Edwards home and Darwin again becomes a regular caller on Frances.

C. J. V.

"The Somnambulist." (Miles Jan 6.)—A good plot which, however, seems to be incomplete. Many beautiful settings add to the picture. A sleep-walker, through the hatred of a villain, is believed by her husband to be unfaithful. The husband finds that she is innocent by following her.

"Pietro the Pianist." (Selig. Jan 8.)—A comedy that is not worthy the Selig company. A professional pianist who has fascinated a girl is chased away by a jealous rival. Brass bands, a hurdy-gurdy and other musical instruments assist him.
Some Program!

Think of *one program* which gives you, in addition to the best single reel subjects of the ten leading manufacturers, eleven great multiples a week and a magnificent serial of 27 Reels, released 2 at a time while the story is being featured in the Sunday Newspapers all over the country, and another splendid serial with its story being read by millions every month in one of the leading American Magazines!

Is it any wonder exhibitors are writing enthusiastic letters? Any wonder users of General Film Service are coining money? Get yours!

General Film Company (Inc.)
200 Fifth Avenue New York
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Charles Klein's famous police drama—5 reels—every foot of vital interest. The most successful photoplay of the year—(a Lubin).

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Another Lubin triumph (4 reels). Different from any feature you have ever shown. A thrilling war play, historically correct, yet carrying a tender and happily ended love story. This masterpiece cannot fail to rouse enthusiasm and make new friends for your house.

Coming Soon—Watch for Special Advertising

The Toll of Labor
Made from Emil Zola's surpassing novel Germinal—and five other well known dramas, soon ready for bookings. These will be followed in regular order by Special Feature Photoplay Masterpieces which will prove worthy of the name.

General Film Company (Inc.)
SPECIAL FEATURE DEPARTMENT
71 West 23rd Street New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
"The Whirl of Destiny or the Vortex of Fate." (Munduk Features. Released Jan. 29.)—The first release of the Munduk Features, whose temporary offices are now in the Hotel Imperial, New York City, is a powerful four-part drama entitled "The Whirl of Destiny or the Vortex of Fate," which will be released January 29. It tells a tale of a romance which travels across the world, giving a vivid picture of metropolitan life and ending with a thrilling western scene in which dare-devil horse-back riding and lariat throwing are the principal features.

The story of the piece is of compelling interest. Louise, who has married against her wishes the man her father has chosen, Dr. Hortz, a chemist, has given up all hope of wedding the man she really loves. This is Richard Marx, who is also a childhood friend of Dr. Hortz.

The doctor is forgetful of his own life and is so busy in the pursuit of what he deems his duty—experimenting in search of a chemical formula capable of transforming all organic matter into cellulose and thus cheapening the price of this material—that he does not give his wife proper attention. After two years of strenuous labor he succeeds in finding the long-sought formula, but with this discovery his troubles are by no means ended. With his limited means he cannot put his discovery before the world.

After years of travel Richard Marx returns to his native home very wealthy and meets the chemist. Becoming interested in the doctor’s discovery he offers the money with which a factory may be erected for the manufacture of this wonderful formula. Not long after the factory is completed the Hortz home is brightened by the smile of a child—the baby, Frank.

One night Hortz is all alone in the factory when a fire breaks out. In his desperate effort to save all that is possible, the chemist goes into Richard’s office and gathers together all the available papers, among which are love letters which Louise has written to Richard before her loveless marriage to the chemist. Hortz reads them and is overcome with the news. Feeling that he is in the way of his wife’s happiness he decides to leave the city and go West.

The family believe him dead, and later the factory without his management fails. Louise and Frank are left without sufficient income to keep up their home, so Frank decides to go West in search of a fortune. One night in the Paquila saloon Frank gets into an argument with one of the cowboys and discharges his revolver, accidentally wounding the latter. The feeling against Frank is very strong and he is captured and overpowered and the cowboys plan to end his life by means of stones suspended by a burning rope. The sheriff is called to the Paquila and as he is being told of the shooting he notices a tiny gold chain lying on the floor which he recognizes.

He immediately goes to the spot where Frank is about to be killed and at once recognizes the boy and frees him. Hortz, whom all believed had perished in the fire, is the sheriff of Las Honda.

Hortz and his son then leave for home and Louise, and upon their arrival, Louise overcome by the sight of her husband, whom she had believed dead, and the recent strain she had undergone, falls back and dies in his arms.

"Just Kids." (Eclair-Universal. Jan. 28. Two reels.)—Child-enacted dramas, if possessing any story, are always in demand, for the children of the screen, following the precedent of their stage cousins, are usually most clever. This story, with a cast made up exclusively of children, possesses a good plot and has many interesting situations. Willie, being fond of the great wild and woolly West, has a dream. He dreams he goes to his friend Barbara’s house, abducts her and has a minister marry them. They go to the West, where they rescue a wounded miner, who in gratitude give them his large fortune.
Here the villain appears. Willie wounds him in a terrible fight, and returns East. The villain turns up again during the progress of a ball and, just as Willie shoots him, he wakes up.

"On the Great Steel Beam." (Edison. Two reels. Jan. 6.) — There is a vast amount of material to be drawn from in depicting the lives of the iron workers. This story is interesting because it introduces a somewhat new subject, but it falls down badly in the one really big scene. John is made a foreman, when his superior is discharged. The latter tries to get square and almost kills John. Losing his hold on a beam, he is nearly killed but for John's quick action.

"The Two Ordeals." (Selig. Two reels. Jan. 12.) — The second of the series "The Adventures of Kathlyn." Plenty of good made the first of this serial worthy of notice and the second instalment lives up to its predecessor. The cast consists of Kathlyn Williams, Charles Clary, William Carpenter, Goldie Colwell, Thomas Santoschi and a host of natives, etc.

Kathlyn at the end of the last picture was made the unwilling queen of a municipality in India and ordered to marry a local potentate. She gains two friends in this picture, natives whom she saved, and through these two she communicates with a third friend, an American hunter. He saves her from a leopard and then later from the lions in the arena, in which she had been thrown for refusing to comply with the mandates of the council.

The last scene shows the rescue. A clever dynamite explosion is staged.

"The Living Wage." (Selig. Dec. 6.) — A good release dealing with economic conditions. The photography is poor. A factory owner in his testimony before an investigating committee commits perjury. A member of the social set goes to work for him, and, by a clever ruse, gets the secret books of the company.

"The Wards of Society." (Pathé play. Two parts. Jan. 8.) — Taken partly under supervision of the New York City Board of Public Charities. A story very true to life, which shows the workings of the charity organization on Randall's Island in looking after unfortunate children who are mentally deficient. The lives of three boys are traced. Two, who leave the institution, return to their bad ways. The third lives a life of peace and happiness on the Island, no longer a menace to society.

"For Ireland's Sake." (Warner's Features) Three reels. — Made by Gene Gauntier and supporting company in Ireland. One of the prettiest dramas she has yet produced. The inhabitants of a whole village are utilized to make up the cast. The atmosphere is naturally perfect. A view of the ruins of the famous Muckross Abbey is one of the natural settings.

Having been forced into hiding by British soldiers, Marty is daily visited by his sweetheart, Eileen. The soldiers capture him later, by following the girl and both are imprisoned. Through the aid of the family priest Marty and Eileen escape, are married, and sail away to America. Jack J. Clark assists Gene Gauntier. The story was written and directed by Sidney Olcott.

"Pathé's Weekly No. 1." — Naturally giving a large amount of Christmas news. The seventy-foot tree erected in City Hall Park, New York City, and the city's poor receiving good things are the chief features. The usual comic section by Bud Fisher was well received.

"Pathé's Weekly No. 2." — With the exception of the items showing Montreal's water famine there is nothing of unusual news value in this issue.

"Pathé's Weekly No. 3." — A fair issue containing news of an interesting, if not startling nature. The ceremonies attending the installation of John Purroy Mitchel as mayor of New York City and a fight between outlaws and deputies in Pineville, Ky., are the features.

"The Hills of Peace." (Essanay. Jan. 8.) — Carl Stockdale, Fred Church and Marguerite Clayton are the principals. A very good story which has but little of the conventional in its make-up. On the death of her mother, Mary sets out to find Fred. Arriving at his old cabin in the West, she learns of his death. His old partner, however, provides for her, as he had already done through the mail.

"Shadows of Moulin Rouge." (Solas. Four parts.) — The main plot in this drama of the Paris underworld is one possessing much originality and cleverness. The acting and photography is also very good. The story is allowed to become conventional and commonplace toward the finish. which is apt to detract from its original value.

A doctor, loving the wife of another and being repulsed, decides he will obtain her. He is called to attend a woman in the slums who is the exact double of the woman he loves. Abducting the latter he transposes the dead for the live. The husband returning sees the subterfuge and questions the doctor who has him locked up in an insane asylum. Mrs. Dupont is led to believe she has lost her mind and is not really her. She finally escapes and after a series of exciting chases finds her husband and child.
New York Weekly

The Film of Metropolitan Events

FIVE HUNDRED FEET of the most important and sensational events that occur each week in Greater New York, the Metropolis upon which the eyes of the world are focused.

Marcus Loew has purchased the exclusive rights to exhibit the New York Weekly in all his theatres throughout the states of New York and New Jersey.

Follow the "Genius of Originality" and contract for your territory now.

Released every Monday morning, commencing January 26, 1914.

The Name: New York Weekly
The Length: 500 feet
The Price: Ten cents per foot
The Terms: C. O. D.

Wire territory desired

Life Photo Film Corporation
Edward M. Roskam, Pres.
102-104 West 101st Street New York City
TO FILM "THE PRIDE OF JENNICO"

The Famous Players Film Company have in course of production the celebrated play, "The Pride of Jennico," one of Daniel Frohman's former Lyceum successes, in which the principal characters are to be enacted by House Peters, Hal Clarendon, Peter Lang, Marie Leonhard, Priestly Morrison, Rose Harte and Emily Calloway.

"The Pride of Jennico" is a stirring drama, portraying the conflict of love and hate, hearts and swords, loyalty and intrigue, and the final triumph of Cupid over cupidity. The drama relates how a haughty, whimsical little princess is tamed by love, how a haughty young noble is humbled by the same sweet influence, and how both finally learn the power of the heart over pride and caprice.

The play is recorded in theatrical history as one of the greatest successes of the American stage.

M'ENNERY GETS LAUDER FILMS

The following cablegram has just been received by James McEnnery's representative in this country:


Mr. McEnnery is the American representative of the United Kingdom Film Company of Great Britain, who was here a few months with "A Message from Mars," which he sold for the entire country in a short time at a profit of nearly $30,000. He is planning to do big things in the motion picture line, and will start to boom his new film as soon as he arrives. His representatives in this country will soon start to work on the film.

JOINS SELLING STAFF

Edward Sullivan has joined the New York selling force of the American Theatre Curtain & Supply Company, of St. Louis, under G. H. Callaghan, the eastern manager, and affords another example of the many well-known electricians who appreciate the fact that the motion picture business affords a limitless field for technical men with selling ability.

Sullivan asserts convincingly that "Your picture plays are better told when shown on screen of Radium Gold," the well-known product of the American Theatre Curtain & Supply Company.

The American Theatre Curtain & Supply Company will hereafter carry a complete line of everything pertaining to the equipment and maintenance of motion picture theatres.
AN UNUSUAL COSTUME PICTURE

(Continued from page 33)

is beaten and robbed by the landlord. Lady De Winter returns to Paris and delivers the two studs to the Cardinal. Believing that D’Artagnan is safe in England, and that the queen cannot get the studs, Richelieu induces the king to hold the ball at once.

The Queen Vindicated

The queen appears at the ball without the studs. When the king notices it, she said she preferred not to wear them. He sternly orders her to wear them. She goes to her apartments, when D’Artagnan returns just in the nick of time with the studs. The king is pleased in seeing the studs on her, but the Cardinal suggests that he count them, and then it was found that two are missing.

Lady De Winter produces the missing two and tells the king how she obtained them, but Athos recognizes her as his former wife and exposes her as a branded felon. Her arrest is ordered. The king, realizing the conspiracy, banishes the Cardinal and he and the queen lead the dance.

INCREASED BOOKINGS

The Photo Drama Motion Picture Company report increased bookings for “Ten Nights in a Bar-room,” which is attracting the attention of temperance advocates all over the country. Exhibitors report it to be a big drawing card.

MUTUAL Movies

The World’s Best Motion Pictures
Mutual Film Corporation
New York Branches in 49 Cities

SLIDES

Announcement, Player and Release Slides.
The Best Made at the Lowest Prices.
Ask about our premium with $10.00 cash business.Catalogue of course.

NIAGARA SLIDE CO., Lockport, N. Y.

Pathé Gives a Dinner

Head of Great French House Meets American Force

CHARLES PATHE, the head of the great house bearing his name, gave a dinner Sunday night at the Café de Paris, New York, to the American force and several guests. The dinner was a “get together” affair of the very best sort and afforded several persons connected with the American concern their first opportunity of meeting the most powerful figure in the motion picture industry of the world. Few will deny that to Mr. Pathe are due a majority of the improvements which have changed what was once a non-commercial toy into an industry of mammoth proportions. The first photoplays were produced by him; he also made the first application of the motion picture to science and other innovations that have caused the business to grow with leaps and bounds.

The dinner was given in a private banqueting hall and was memorable, not only for its excellent character, but for the enthusiasm and good fellowship shown. Those present were Mr. Pathe, Mr. Continouza, head of the great Paris supply house bearing his name; Mr. Bovillain, general manager of the United States branch of Pathe Freres; Mr. Roussel; Mr. Gasnier, chief director of the American studio; Mr. Nicolet, head of the factory at Bound Brook, N. J.; Mr. Ramirez Torres, sales manager; Mr. Linn; Mr. Powell, director; Mr. Monca, director at Paris; Mr. Miller, of the factory at Bound Brook, N. J.; Mr. Fitzmaurice, head of the scenario department; Mr. Ferrand, chief mechanician of the factory; Mr. Vernot, director; Mr. Parsons, publicity manager; Mr. Franconi, of the Weekly; Mr. Van Doreen, chief statistician; Mr. Hurst, audior; Mr. Steuernagel, head of the scene-painting department; Mr. Thomson, head carpenter; Mr. Denig, manager of the film department; Mr. Fichet, head of the supply department. Also Mr. Julien, of Paris, mechanical engineer.

The MUNDSTUK FEATURES

The Whirl of Destiny or The Vortex of Fate
IN FOUR PARTS
RELEASED JANUARY 20th, 1914

A great big gripping drama with a kick in every foot. Telling a tale of love that travels from one continent to the other, showing the life of a big city and closing with a thrilling scene on the plains of America, showing riding and lariat throwing.

Plenty of advertising matter. One style of six sheet, two styles of three sheets and one style of one sheet, photographs, heralds and slides.

State Right Buyers, don’t get beat on your territory.

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IMPERIAL HOTEL Temporary Offices NEW YORK CITY

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PICTURE THEATRE EQUIPMENT CO.
THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA
21 EAST 14th STREET, NEW YORK CITY
CONDENSORS—BOOTH—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.
WE EQUIP MOTION PICTURE THEATRES COMPLETE

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
A New Projection Machine—The Kineclair

ONE of the most important and interesting announcements made recently to the film trade and the public in general, in many years, is that of the Cinema-Eclair, Paris, France, that they now have almost ready for the American market a new projection machine to which they have aptly applied the name “Kineclair.” This remarkable invention, which is owned and controlled by Eclair, will have the strongest kind of bearing upon relations existing between the motion picture and the educational, scientific and instructive field. It will revolutionize entirely this most important phase of the great industry.

The “Kineclair” projection machine is mechanical perfection itself. Its parts are few and easily understood by the layman. Its simplicity of operation makes it the work of a child to run the machine and what is most important and best of all it will run any standard film. This valuable point will be readily grasped and appreciated when we remember that there have been other machines along these lines presented in the past but they required a special film for projection purposes. The “Kineclair” machine measures ten inches wide by fourteen inches long and weighs but seventeen pounds.

This is without the light and neat carrying case which goes with it. Complete with this case it measures but fourteen inches wide by fourteen inches long and weighs but nineteen and one quarter pounds.

KERRIGAN WINS CONTEST

J. Warren Kerrigan, of the Universal, who is at present being featured in a four-reel production of “Samson,” has been notified that he has won first place in a popularity contest given by the Pansy Motion Picture Correspondence Club of Buffalo, N. Y.

AMERICAN PHOTOS AND PENCILS

Keeping pace with its natural aggressiveness, the American Film Manufacturing Company announces publication of a new set of twelve eight-by-ten photographs of the principal leads of their companies. The photographs are of the highest possible quality and are not half-tone reproductions.

The same set is also furnished artistically hand-colored at a slight advance in cost. These photographs can be secured from any of the Mutual offices or from the general office of the American at Chicago.

The American has also issued a very attractive felt pennant with the “Flying A” and the name “American.” These pennants are made up in red, white and blue, with the trade-mark and named sewn thereon, making a very attractive souvenir. These can be secured direct from the Chicago office of the American or from the Mutual offices.

EZO LAMP LUBRICANT

We guarantee that Ezo Lamp Lubricant will add 100% to the life and usefulness of the movable parts of any lamp house. That’s a big guarantee to put back of an article that costs only 25 cents.

And that is not all Ezo will do. It makes the operator’s work ten times easier, more pleasant and agreeable. Ezo won’t let parts stick or get tight. It enables the operator to adjust the carbons with such great ease that perfect contact is always assured.

Why not let Ezo do the work?

Ask your exchange for a stick of Ezo Lamp Lubricant, or wrap 25 cents in silver in one of your letterheads, mail it to us, and we will be pleased to send a stick to you.

EZO MANUFACTURING CO., 220 West 42d St., N.Y. City. “Other Ezo Products Are Coming”

EXHIBITORS!

THE PAN-AMERICAN CO. will book a great variety of features (2,000 ft. and up), DIRECT to exhibitors in all parts of the country at WHOLESALE rates, thus saving dealers all State Rights, Agents’ and other middlemen’s profits.

Pictures of Merit Only. Nothing Under 2,000 Feet Booked

Original capitalization (May, 1913), $10,000. INCREASED IN 8 MONTHS to $50,000.00 for purpose of buying, leasing, advertising and exploiting Special Features, and acting as New York Representatives for Manufacturers and Importers. Always open for consideration of new, BIG features.

Direct booking connections with over 3,000 theatres

THE PAN-AMERICAN FILM CO. (World’s Tower Building 110 WEST 40th STREET NEW YORK CITY

Phone Bryant 6578
A “Social Advance”

What the Secretary of Commerce Says About One Thing May Justly Be Applied to Another

A CERTAIN automobile company, one of the world’s largest, has inaugurated a novel system of compensation for its employees, which has set the world agog. Secretary of Commerce Redfield in commenting on the action, declares that the automobile company in question has made a “social advance.”

Now without trying to detract in any way from the merits of this motor company’s plan, it can be said, and truthfully, that the General Film Company also has been making a “social advance” and for a considerable time at that.

This advance is in the form of General Film Photoplay Masterpieces which have lately been released and which are to be followed at scheduled intervals by others of no less importance. These masterpieces, unlike most theatrical offerings, are so cleverly put together, so ingeniously produced, as to be of intense interest to every class.

Figuratively speaking, the lens through which the General’s big features are photographed, is so precisely focused as to produce just the right effect for the thinking public, and those of lighter minds at the same time, an achievement unquestionably worthy of the term “social advance.”

As an instance, take “The Third Degree.” Charles Klein’s great work, which has recently been released in the films. No one can deny that this Lubin masterpiece is one of the most gigantic drawing cards for people of all walks of life that has ever appeared on the screen.

When the laborer, the clerk and the financier are all held spell-bound by the same photoplay, at the same time and in the same theatre, it assuredly denotes a condition of universal interest—a “social advance.”

MRS. W. R. HEARN BUYS A POWERS 6A

Mrs. William Randolph Hearst, wife of the well-known newspaper magnate, who recently had a motion picture of herself and children taken at the Vitagraph studios, has had a special room constructed at her home for the projection of the pictures. She has purchased a Powers Comeragraph, No. 6A, projection machine to show these and other pictures both as a means of entertainment for her friends and also as an asset in an educational way for the Hearst children.

ECLAIR TRUPE CELEBRATES

A yuletide dinner at Rossi’s, the Christmas present of the Eclair Motion Picture Company, gladdened the hearts of the members of Manager Cullison’s company of motion picture players Christmas night down in Tucson, Ariz. The elaborate dinner, which was one of the best ever served by Rossi, was in fourteen courses, and the guests pronounced it “just as good as in old New York.”

Among those present were: Mr. and Mrs. Cullison, Edna Payn, Mrs. Payn, Catherine Greely, Bertha Challenger, Sabra De Shon, Ouida Foster, Hal Wilson, L. H. Gaylor, R. Guissart, Jack Dunne, Norbert A. Myers, A. Stanley and J. W. Johnston.

A WINNER

The Feature Photoplay Company is clearing the decks for action, which is expected to take place shortly. They have received a stack of letters from exchange men all over the country, who in these hard times have piled up little fortunes on their “Great Lure of Paris.”

SPECIAL

Now Ready for Booking

Thor, Lord of the Jungle

A daring animal picture—thrilling—intensely interesting—handled with great skill—superbly mounted—an extraordinary Selig 3 Reel Feature. The scenes are laid in an American Circus and in the Jungle home of the African Lion. A story of romance, adventure and love. This feature will delight young and old and offend none. A money getter anywhere. Full line of posters, heralds, lobby displays, etc.

General Film Company (Inc.)

Special Feature Department

71 West 23rd Street New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Improving the Poster His Aim

According to President H. E. Aitken of the Mutual Film Corporation, the production of high-class artistic posters in connection with the regular film releases is only second in importance to the production of the motion pictures themselves. Mr. Aitken says that, although motion picture posters, as a whole, show a vast improvement over those issued one year ago, there is much room for further advancement.

The original reason for the poor class of lithographs used in picture advertising was, no doubt, due to the lack of importance placed upon them by some manufacturers and the shortsighted policy of striving for sensational effects indulged in by others. But artistic posters are beginning to receive the attention they deserve and it is safe to predict that the cheap dime novel style of lithographs will soon be a mere matter of early film history.

Under President Aitken's direction the Mutual is making strenuous efforts to overcome the many obstacles that stand in the way of perfect poster service, both from the standpoint of the poster itself and its distribution to the exhibitor. Time, or rather, the lack of time is the greatest problem that the motion picture manufacturer has to solve as opposed to the producer of stage drama. For where the theatrical manager has weeks in which to allow for the making of his "paper" the picture manager has only days.

This fact, of course, puts the film company at a serious disadvantage. To have sketches made by the lithographer and submitted for approval before the making of the poster, constitutes many precious hours and, in case of the rejection of the first sketches offered, the making of a second set is in many cases greatly handicapped by the proximity of the date upon which the posters must be delivered.

The Mutual has greatly lessened the obstacles that stand in the way of its poster ideals by the establishment of a special department that is giving all of its attention to the subject. The result has fully justified the effort and promises even more perfect posters in the immediate future.

A TASTEFUL CALENDAR

We have received from the Olympian Theatre of Seattle, Wash., copies of a tasteful 1914 calendar which ought to bring much business to that house during the coming year. It is attractive in size, design and color, these last being in brown and gold. The calendar expresses a sentiment which every motion picture exhibitor could well take for his motto, "Good Photoplays. Good Music. Good Cheer."

"Let's go over to the Olympian," is the slogan which greets the eye at the top of the calendar and it is likely that the lucky ones who receive it will often take the hint.

Harold and Helen Ballou, the owners of the Olympian Theatre, are two of the most progressive exhibitors to be found anywhere. The Olympian Theatre News, published by them every Saturday, is an attractive four-page announcement of their attractions for the ensuing week.

A CORRECTION

In our issue of December 6, relating to "The Theatre Beautiful," we gave credit for the designing and construction of the Columbia Theatre, Portsmouth, Ohio, to Architect Ben C. Camp. We are in receipt of a letter from C. C. Taylor, architect, of Cincinnati, enclosing the following copy of a letter which is self-explanatory.

Mr. C. C. Taylor,

“50 Mitchell Bldg.,
Cincinnati, Ohio."

Dear Friend Taylor:

Received yours of sometime ago regarding the articles in the Motion Picture News, but have neglected answering you for the reason that I have been swamped with other matters.

I received the marked copy you sent and note that Mr. B. C. Camp has usurped the credit due you for this beautiful theatre. I certainly appreciate how you must feel in this matter and as far as I know, he had nothing to do with this contract as all my business was transacted with you.

Regarding a photograph of the Columbia will say as soon as I have opportunity I will have same taken and will be only too glad to forward you same as our business dealings were very pleasant to me as well as satisfactory and should I be addressed regarding the architect on the Columbia Theatre, will certainly give the credit to you.

Trusting that this finds you and yours well and prosperous. Wishing you the compliments of the season.

Very sincerely yours,

C. R. ANDREWS

Muncie, Ind.
The Future of the Motion Picture
(Continued from page 17)

For the Pathé Weekly camera men in every civilized country, just like foreign correspondents, are sending in the world's happenings.

In this country the staff of the Weekly has been augmented by the services of an Associated Press representative, who now acts as editor. A private telegraph wire has been installed and a still more important innovation consists in closing contracts with the United Press for their complete news service.

This service is exclusive with the Pathé Weekly, and is of much importance since the United Press covers the evening newspapers to a large extent throughout the country. The contract has been made upon a co-operative basis, whereby Pathé Weekly camera men may also serve the United Press as occasions require.

* * *

Speaking again of the photoplaywrights future, Mr. Pathé said: "I have no doubt that we will soon see the brilliant minds of the new generation, who seem to be naturally drawn to the theatre, join the ranks of the film men who are opening the doors to unrestricted hopes. "Success such as Mark Twain obtained, can only be reached in literature after long years of struggle and striving. In the field of the cinematograph, it will be a daily occurrence. The exponents of its art have fortune and fame within their grasp, and a fortune and fame even more universal than that of your great humorist.

"If the latter's works have been translated into many languages, the works of the former will be famed all over the world without distinction to race or language."

DR. MONTESSORI ADVOCATES MOTION PICTURES

Dr. Maria Montessori, the world renowned educator, recently visited Chicago and held a session before a jury of her peers at the Illinois Theatre, the house being entirely sold out long before she appeared. Although the Board of Education was present, the audience was largely feminine, the schools closing early to allow teachers to hear the new gospel of the child. Men and women prominent in educational and social work filled the body of the theatre, the boxes, and thronged the stage.

Dr. Montessori told the story of her investigations into the psychology of the child mind and the development of didactic material to meet such needs. As the great educator discoursed her brilliant aide, Miss Anna E. George, translated the forceful and eloquent Italian utterance of the great teacher into telling English as fast as the original paragraphs were uttered. Motion pictures of children, utilizing the materials and the Montessori means of self-development put at their disposal in the doctor's home in Rome, was the concluding feature of the lecture. Dr. Montessori gave, as a codicil of goodwill, that moving pictures were hereafter destined to become a most important factor in the method and matter of education.

REFORMERS VIEW TRAFFIC IN SOULS

The heads of all the reform organizations in the city of Chicago attended a private exhibition of the Universal six-reel production "Traffic in Souls," which was given in the E. E. Fulton exhibition room.

Up to the time of going to press no verdict has been given by them. It was evident from the remarks of some present that it was the first motion picture they had ever seen. Opinions gathered from a few were to the effect that it was a splendid picture, and that the good it could do would far offset any harm which might come from it.
FIVE-A-WEEK

Coming Friday, January 23rd
“Through the Storm”
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Released Tuesday, January 20th
“THE CONQUEROR”
An interesting drama of the underworld where a girl strug-
gles to place herself right with the world.

Released Wednesday, January 21st
“LOOKING FOR TROUBLE”
An excruciatingly funny comedy filled with numerous in-
cidents of hilarity.

Released Thursday, January 22nd
“A NIGHT ON THE ROAD”
A drama of the West in which a traveling man is saved
from the hands of two desperate outlaws.

Released Saturday, January 24th
“BRONCHO BILLY AND THE BAD MAN”
An unusually interesting and exciting Western drama with
G. M. ANDERSON.

Coming, Friday, January 30th
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(IN TWO PARTS)

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FILM

The New York Motion Picture Cor-
poration has turned out of its New
York factory for the year 1913, 21-
000,000 feet of film and in addition to
this the studio factory at Los Ange-
les, Cal., manufactured 750,000 feet of
negative and 750,000 feet of positive,
which are kept on hand as cold copies.

These are figures compiled by
Thomas H. Ince, vice-president and
director-general of the New York Mo-
tion Picture Corporation, who is quite
a statistician. Mr. Ince also gives some
other figures that are of interest. They
are as follows:

Of the film used all over the world
the United States produces probably
three-quarters of it, according to sta-
tistics compiled by Mr. Ince. The
value of these films is about $3,500,000.

Los Angeles is one of the most im-
portant centers in this new industry,
which has taken on such vast propor-
tions. The export trade is enormous.
American films are going to all the
large foreign countries. England is a:
present one chief trader.

REAL AIRSHIP SMASH-UP

George Kleine will release, January
27, a remarkable three-part Eclipse
subject entitled “Wrecked in Mid-Air.”
This is a fascinating story with most of
the photographs made in the
Bleriot monoplane factory at Paris
“Arizona Bill,” that intrepid Eclipse
star, noted for his many daring feats
in pictures, plays the lead. He prob-
ably breaks even his own remarkable
records for daring stunts, when his
monoplane blows up in mid-air and
comes crashing to the ground in front
of the camera.

Had this happened to a legitimate
aviator, his escape from death would
have made an Associated Press item
in the world over. As it is, there are no
“cuts” or trick camera work to de-
ceive anyone. That scene in which
the act occurs is punctuated by sub-
titles or “cuts” and shows him
enter the vehicle, rise 75 or 100 feet
in the air, and fall to earth amid a
blaze of smoke and fire. His wife,
Mrs. Joe Hamman, accompanies him

SOCIETY TANGOERS FILMED

By special arrangement a Pathé’s
Weekly camera-man got G. Hepburn
Wilson, dancing master of many per-
sons in New York society, and Doris
Durham, his niece, while they were
giving dancing lessons in the Imperial
Hotel, New York City, to persons
well known in society. The tango
and other dances which are now popular were
photographed and much interest in
the affair was expressed by Mr. Wil-
son’s patrons as for most of them
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Alfred C. Terwilliger, sales manager of M. Welte & Sons, Inc., 273 Fifth Avenue, New York City, who manufactures the Welte-Mignon Autograph Organ and Piano Player and other styles of high-grade orchestrations, lately returned from a very successful business trip through North Carolina and Virginia. In Lenoir, N. C., he disposed of a large orchestra to the local motion picture house and another to the Screen theatre in South Boston, Va. He also secured two other orders during his trip, although these were not from motion picture exhibitors, as were the others. While Mr. Terwilliger, whose photograph is shown here, is probably known to more park managers throughout the country at present than he is to those who guide the destinies of motion picture houses, this will not be the case long as the new Welte organ, the latest product of the factory experts of Welte & Sons, Inc., is now being introduced by Mr. Terwilliger.

This instrument, which is the leader in its field, is one of the most remarkable musical inventions of the past decade, producing automatically an exact interpretation of the rendering of the organist who made the original record. It has been found invaluable by many motion picture exhibitors as an adjunct to their screen portrayals, and many more will doubtless find it so in the future, after making its acquaintance through Mr. Terwilliger.

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JANUARY 22nd
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JANUARY 26th
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JANUARY 29th
Little Billie's Triumphs

JANUARY 31st
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PUBLIC WELCOME.

After the first ball many motion picture patrons remarked that they would have attended if they had known that it was a public ball. We therefore urge every one in the industry to make known the fact that this is a Public Ball given by the Screen Club, the famous organization of players, producers and all others prominently allied with Motion Pictures.

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Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES
Established 1908 Established 1913
Volume IX January 31, 1914 Number 4

Three Big Problems

Programs, Posters and Censorship Are the Vital Questions Before the Ohio Convention and Its Action on Them May Have a Pronounced Effect upon the Future of the Film Industry

Three vital issues are confronting the Exhibitors of Ohio, in convention this week at Cincinnati.

Across the Ohio River, at Covington, these same issues will have been discussed by the Exhibitors of Kentucky, also in convention assembled.

They are the problems of CENSORSHIP, POSTERS and LENGTH of PROGRAM.

These have been matters of agitation for some time, not alone in any one state, but everywhere throughout the country. They are now demanding settlement—definite action that will, in some degree, regulate the future.

* * *

It seems probable that such action will be taken at the Ohio convention. The exhibitors of the country hope so, and they are eagerly awaiting the result.

There is this to be said—now. The exhibitors of Ohio have always borne a reputation for foresight, sound judgement and strength of organization. This state, from the very beginning of the exhibiting business, has been a centre of activity and of organized movement for the betterment of the exhibitors’ interests. Ohio will undoubtedly live up to its past reputation.

To the convention the Motion Picture News presents its compliments and well wishes; and begs to voice the following opinions, based upon its policy of constructive criticism.

LENGTH OF PROGRAM

The matter of program length is of such great importance that it involves directly the very future of the motion picture.

You cannot show seven or more reels for five cents and succeed. If you show them properly you are bound to lose money; if you show them poorly you cannot gain more than a temporary trade at the expense of future failure for yourself and the degradation of the picture in the eyes of the public.

A picture run at nine minutes, in an effort to crowd a long program into one hour, is a picture spoiled. Titles and sub titles are lost and with them the thread of the plot; action becomes distorted and ridiculous; and the strain upon the eyesight is such as not only to drive the audience out, but eventually to bring about a general outcry and probably drastic action against the picture theatre by the health boards.

Not only is a good picture spoiled by the long, crowded program, but this same unwise effort is the direct cause of the production of poor pictures.

It stands to reason that a reckless demand for pictures means over-production along lines of poor quality. If quantity of pictures alone is wanted, why pay attention to quality production? As a consequence, and as a prominent manufacturer recently pointed out, there has been such an over-production of trite and commonplace films, that only the introduction of “features” has pulled the industry out of a dangerous rut.

EXHIBITORS’ competition along lines of quantity is most largely to blame for this condition.

Such competition is as illogical as it is ruinous.

The public is not demanding the quantity program. On the other hand, the public is clamoring, positively so, for a quality program.

Outside of the millions who are now regular patrons of the motion picture theatre, there are millions more who want to be. They are the classes who have, until recently, held themselves above the amusement of the motion picture. They all—without distinction—want good pictures—not many, but good. They want programs interesting, not tiresome. They are not attracted by sensational pictures; photography, in itself, is so vivid, so realistic, that it need not portray the unpleasant, the blood-curdling. They want good plots, good acting, good scenic effects.

They want good theatres—neat, attractive exteriors and interiors, comfort, courtesy, good music.

Here is the indicated line of completion—quality—quality theatres and pictures—not quantity of pictures.

* * *

We have shown again and again in these pages the instances of theatres that are winning out on a quality basis. We could fill every issue with them. They are coming very fast to the front. They are filling their capacities, even with ten and fifteen and twenty-five cent admissions and emptying the bargain program houses just across the street from them. Even bad location does not hurt them. Witness the instance of the Regent Theatre of Philadelphia in this issue.

And the reason for their success is simply this: that the public demands the shorter, better program and the finer service and greater comfort of the well-managed theatre.

Three reels for five cents; five reels for ten cents.

This should be not only the decision of the Ohio Convention, but the slogan of all conventions to follow, including the national convention in July next.

POSTERS

Along with the bargain program has grown up that which generally announces bargains—namely the cheap, lurid poster.

This sort of poster is simply bad advertising. It lies; and the ultimate effect upon the exhibitor’s patronage is just the same as if he lied each day to his patrons by word of mouth and printed announcements.

But if bad posters are bad advertising, it follows just as surely that good posters are good advertising.
THE time is past—far past—when "any old kind" of a poster will do. Posters for instance, bought out of stock, because they "looked somewhat" like the picture they were meant to represent.

The time is past—far past—when the poster should be regarded as a necessary evil, an expense tacked on to the tail of a production, something that deserves no thought and little expenditure.

If the art of the photoplay has reached the level of dramatic art—as it has—if the motion picture theatre is to appeal to all those to whom the stage appeals—as it does; then surely the time has come to make the motion picture poster as good as the best theatrical poster.

Producers' and exhibitors' interests are identical on this point. The poster is the first, nearest-at-home form of picture advertising. It is the first connecting link with the public. I cannot be too well, too thoroughly made.

CENSORSHIP

TO quote a recent editorial in the Motion Picture News:

"The question of censorship is one which will never be settled until it is settled properly. It will never be settled properly in the eyes of those whom it most concerns, the manufacturers, the exchangers and the exhibitors—until a point is arrived at whereby censorship of films, if there is any, is carried out with the least possible friction.

"The only question of any importance is, what is the general result going to be? If these people who cry "Censorship, censorship," are not careful, there will be local police boards, school boards, Y. M. C. A. boards and boards of libidin and ad nauseam in every state, city and hamlet, and then, indeed, the exhibitor and manufacturer will be up against it. Why should there be censorship by all these ill-assorted groups of persons anyway?"

THE Motion Picture News believes that there has been altogether too much agitation over censorship. It is too certain to raise a question of settlement, unless motives are altogether impersonal, and the end sought is the best interests, the sound, practical interests of all concerned.

We have no censorship of the daily press, no censorship of magazines, no censorship of the stage. The question constantly presents itself—within the trade and without—why this continuous agitation for the special or legalized censorship of the motion picture?

One thing is certain—the agitation will not end if the trade itself fosters it. One good way to foster it is by stirring up agitation, when no agitation is called for. Another way is by the reckless production of such pictures as the recent "white slave" productions—pictures that are bound to arouse public protest.

And this brings us to what would seem to be the most sensible, consistent, practical solution of the matter—namely public censorship.

"Why not the public as the ultimate censor?"

FOR the same, efficient handling of these three issues the Motion Picture News pins its faith upon the Ohio convention, its delegates and visiting exhibitors.

They occupy a responsible and in a way a strategic position. Their action may have a pronounced effect upon the future of this industry.

And exhibitors and manufacturers everywhere are awaiting it with keenest interest.

Upon their verdict much depends.

WILLIAM A. JOHNSTON.
THE ANNUAL ELECTIONS OF THE GENERAL FILM COMPANY WERE HELD TUESDAY, JANUARY 20. THE FOLLOWING OFFICERS WERE ELECTED:

PRESIDENT, J. J. Kennedy, head of the Biograph Company; vice-president, Carl H. Wilson; treasurer, J. A. Berst, formerly head of Pathe Freres in this country, and secretary, John A. Braden, formerly connected with the Motion Picture Patents Company. The new officers started on their duties Wednesday.

This election of officers is an especially important one. With it the presidency of the company returns to J. J. Kennedy, who was the first president of the General Film Company when it was formed in the spring of 1909, and who held office for about three years. Under his régime the General Film Company made enormous strides and was a very profitable institution. As everybody knows, Mr. Kennedy is also the head of the Biograph Company of America and the dominant single figure in the motion picture industry of America today. Mr. Kennedy succeeds Frank L. Dyer as president. Mr. Dyer was formerly president of Thomas A. Edison, Inc. He has always been allied with the Edison interests.

The Three Candidates for Presidency

Carl H. Wilson, president of the Edison Company, succeeds himself as vice-president. Mr. Berst, who succeeds Albert E. Smith, of the Vitagraph Company of America, as treasurer. John A. Braden succeeds William Pelzer, formerly connected with the Edison Company as secretary. Mr. Braden is regarded as an associate of Mr. Kennedy's through his former connection with the Motion Picture Patents Company.

The actual election was held Tuesday. The voting was done by proxy in Portland, Me., because the General Film Company is incorporated under the laws of the State of Maine.

The original three candidates for president were J. J. Kennedy, J. A. Berst and Frank L. Dyer.

On Monday Mr. Dyer withdrew his candidacy, leaving Mr. Kennedy and Mr. Berst in the field. When the news of Mr. Dyer's withdrawal was received by telephone in New York, J. A. Berst and Albert E. Smith, of the Vitagraph Company, who was a candidate to succeed himself as treasurer, withdrew their candidacy and J. A. Berst was elected. The other officers went in practically without opposition.

With the advent of Mr. Kennedy as president, it is probable that Percy L. Waters will succeed Homer A. Boushey as general manager. Mr. Waters has been Mr. Kennedy's right-hand man for some time. He has been associated with Mr. Kennedy both in the Biograph Company and the General Film Company.

Dyer Has Own Plans

When Mr. Kennedy started the Kinetograph Company, to handle licensed films, Mr. Waters was the active head of the concern. Mr. Waters is regarded as one of the ablest exchange men in the country. In his position as general manager, Mr. Boushey has proved himself an excellent general and executive, but Mr. Waters' association with Mr. Kennedy will probably count for something at this time.

At first there was a question whether or not Mr. Berst would accept the position of treasurer. He was a bona fide candidate for president and it was thought at first that, being defeated for the presidency, he would not accept another position. However, he did accept the treasurership and started active work Thursday.

Just what policy Mr. Kennedy and his associates will adopt for the future could not be learned. It is highly probable, however, that they will make several important changes. Mr. Kennedy has always been a great believer in keeping his plans to himself and it is possible that what he intends to do will not be learned except as it is gleaned from his actions.

Frank L. Dyer, in all probability, will not return to the Edison Company. It was learned on Thursday that he has big plans of his own for the future. Just what they are, he was not then prepared to state.

After the result of the elections became known in New York about five o'clock Tuesday afternoon, the directors of the General Film Company, a board practically made up of the heads of the licensed producing firms, went into executive session. They continued their deliberations until a late hour Tuesday night and all day Wednesday.

"No Friction," Declares T. Hayes Hunter

The Picture costs $10,000 and is being sold on state rights basis.

Very shortly Mr. Hunter will start producing in motion picture form "The Adventures of Kitty Cobb," the creation of James Montgomery Flagg.

When seen at his offices at 143 West Forty-fifth street, Mr. Hunter was very desirous of expressing himself strongly on one subject.

"I want to be quoted as saying that my sole reason for leaving the Klaw & Erlanger-Biograph people was that I feel that my own ventures will prove more profitable than working for anybody on salary.

"Between Messrs. Klaw & Erlanger and myself there exists only the kindliest feelings. I also want to correct the erroneous impression that there is any friction between Klaw & Erlanger and Biograph interests. Through the position I held there I know exactly what has been going on and I want to be authority for the statement that the relations between the two interests are entirely harmonious."
L. A. Boening—First Independent

There are some in the motion picture business who have laid big foundations about whom we seldom hear, but who in reality are responsible in a great measure for the business as it stands to-day. We generally find that these men are earnest and hard workers, striving for a big goal, and altogether too busy to talk for the press. The credit that sometimes belong to them is often laid at the door of another man. They do not whine as they are wrapped up in the big idea and all their efforts are concentrated in the material realization of it.

L. A. Boening seldom breaks into print, but he has broken into branches of the motion picture business that seemed impossible to penetrate. L. A. is really responsible for the existing conditions to-day. By this I mean the existence of more than one faction. L. A. is the father of the Independent movement. Its possibility was born in his brain and its existence is the result of his efforts. Mr. Boening was the promoter and organizer of the International Projection and Producing Company, long since dead, but nevertheless a monument in the history of the motion picture business.

When the Motion Picture Patents Company was formed it was the only source of supply in America. L. A. saw the embryonic of another big supply company. What did he do but go to Europe and corner the European market for America, contracting with thirty-seven foreign manufacturers for the exclusive right to handle their products in America. This move gave others in the country courage to manufacture domestic film. The Independent movement thus gained a foothold and when the International ceased to exist there was a big rush to manufacture film.

Although this move on the part of Mr. Boening opened a big field, still he overlooked the other opportunities in this country and proceeded to manufacture motion picture cameras and equipment for the making and developing of the film. The American Cinematograph Company was one of the first independent manufacturers of this product in this country, and after its entrance into the field, many others followed.

At a recent meeting of his company L. A. was elected president and general manager. Under his management this company has grown and is still increasing its capacity and manufacturing equipment. Mr. Boening gained his knowledge of the film business way back when it could not really have been called a business. He has been deeply interested in it in some capacity or other ever since. He knows its policies and its intricacies. He is far-seeing and shrewd in his deals, with the consequence that his company is on the high road to prosperity and success.

Doud Puts Out Attractive Herald Booklet

The old-fashioned herald that has been stuck in our mail box and under our door for many years, with its smear illustration and cheap printing, has been put in the discard by the Kline offices. Omer F. Doud, advertising manager of the George Kline attractions, has compiled an eight-page booklet of handy pocket-size printed on India tint paper with duotone ink and handsomely illustrated with half-tone views of the picture of Antony and Cleopatra. This booklet will have the title of the “Story of Antony and Cleopatra.” It is attractive and is bound to find a welcome by the many patrons of the picture show.

Mrs. Fred Clark Dead

Fred Clark, of the Edison Company, machine department, was hastily called to Boston last week owing to the death of his wife. Mr. Clark is well known to all in the business. At the time of Mrs. Clarke’s death he was planning his new home in the Windy City and expected that within a few weeks he would be able to bring his wife here.

Gertrude Spoor Introduced

Mrs. George K. Spoor, of 908 Argyle street, Chicago, gave a reception recently at the Blackstone Hotel, at which she introduced her daughter, Miss Gertrude Spoor, to society. Miss Lorna Walduck, Miss Helen Witbeck, Miss Marjorie Bell, Miss Louise Crosby, Miss Ada Hopkins, Miss Bessie Spoor, Miss Hazel Candish, and Miss Ruth Wilk assisted the hostess in receiving the guests, who were numerous. A dinner for the young women and an equal number of young men was given after the reception, and later there was a ball for 300 guests. Miss Spoor recently was graduated from Miss Mason’s school at Tarrytown, N. Y.

Increases Program

W. N. Barlow, manager of the Illinois Film Service, has added a number of new subjects to his large program. Mr. Barlow has had considerable experience in the film business, and in the vernacular is making good at his own cventure, the Illinois Film Service.

To Film Exhibitors’ Ball

L. A. Boening, president of the American Cinematograph Company, secured the rights to film the exhibition and ball, which will be given in Milwaukee on January 24 by the exhibitor’s association of that city.

Averts Panic

James Quinn, an operator in the motion picture theatre at 2706 Division street, averted panic when a fire started in the basement of the theatre by flashing a “Good Night”

(Continued on page 43)
Gauging the Market

A Discussion of the Problems Which Confront the Exhibitor and State Rights Buyer To-day--The Difficulties in the Way of Obtaining Good Features and a Study of Conditions, with a Possible Solution.

The minister who started the trouble was there, waiting. Evidently it was no new performance, for he seemed to anticipate the outcome.

"This man," he began, pointing to the exhibitor, "has been violating the city ordinance in showing an immoral film."

Hardly had he made the accusation before the exhibitor wheeled on me, shouting: "That's the fellow who's to blame. He told me the film was all right."

"But you didn't say anything about local censorship," I argued, in self-defense.

"Makes no difference," interrupted the minister, who conducted the circus, "what you know about the local censorship. We won't have the morals of our promising young men and women ruined by filthy pictures. You are guilty, sir, of gross misconduct."

"The phrase 'guilty of gross misconduct' struck my funny bone, and I laughed. Well, before the thing was over the local judge was called in, the exhibitor was fined $50 and costs—which I had to pay, and I was 'called down' good and proper. The final result was that I lost a probable customer for future stuff, and got in bad to boot."

"You made a bad mistake," advised Meister, puffing contentedly on his cigar. "You first should have found out what local censorship, if any, existed. It's taking a long chance to book a feature without investigating your market."

"Well, it certainly wasn't my fault, entirely. The exhibitor knew about the Theatre Welfare League."

Undoubtedly he did, but you must remember that it was your risk and not his. You buy the Illinois rights to a certain production. You book it to make a profit. It's just like any other commercial undertaking, when the fundamentals of success are concerned. That feature is your product and you've got to find a market for it, but that market must fit the picture."

"Yes, but I can't convert the market," I replied. Meister had been in the feature business for several years, whereas my experience covered a period of little less than twelve months.

"Very true," he continued. "In the old circus days we had to create a market for the show. We did that with posters, window snipes and the parade just before the afternoon performance. That was advertising, pure and simple, but it created a market because it aroused curiosity."

"I can't very well parade a feature," I retorted, feeling that he was talking rather vaguely.

"You don't need to. They call me a successful buyer, and I'll admit that I have made money in the business, but I've had to work for it. When I first started in the feature business I did all of my own booking. In some places the reels would bring big business; in others I lost heavily. That was when the regular program stuff was far from its present standard of quality and single reel stuff was the longest available. Now the program concerns are making ten or twelve a week and it is harder to book outside film."

"I know that," I rejoined, "for I've had a bunch of open dates lately."

"Do you study your exhibitor prospects and their business?"

"A little. Why?"
“Because that’s your one best bet in making film earn money.”

“What do you mean?”

“I can think of this: We feature buyers are not as necessary to the exhibitor as we were a few years ago. We are just as necessary in one sense, but not in another. Nowadays an exhibitor gets features as a part of his regular show. So if outside productions aren’t superior to his regular bookings they lose out. Before this, an exhibitor, as a rule, was glad to grab anything that bore the name ‘feature.’ Now he can afford to be cautious.

WHEN I first started I puzzled over my success in one locality and my failure in another. Finally I determined that it was due to the likes and dislikes of the people. Every theatre has a regular clientele. They go there because the exhibitor is wise enough to give them what they want. So I began studying the field. I made notes of how certain styles of film were received in certain communities. And it didn’t take me long to learn that a highly sensational drama, full of blood and thunder, would draw big money in one place and almost close down the house in another. So I made a regular chart of my territory and I classified the theatre according to the tastes of the patrons. Later on I employed a booker, and then another, until now I have four of them working for me. They make out a booking without sending to me a complete report of just how the picture was received. You know community tastes change like the season. Where I played society dramas to capacity last year, I’d starve to death now. They will go crazy, however, over a good strong historical drama, on the educational order.

“After I had completed this chart I made a more thorough analysis of the field. I studied the exhibiting game as a business. Many of the men with whom I booked had little or no experience in theatre management. My circus day career came in handy, for I tried to help them out. I always made it a point to give at least one valuable suggestion to the exhibitors before I left his territory. Perhaps he would use it; more often he wouldn’t. But always when I returned I received a cordial welcome.

“I’m going down now to buy a variety of features. There are about two hundred houses in which I can make money by playing semi-educational film; another hundred where I can succeed with sensational features and a few scattered theatres that will bring money on either of the two types.”

DO you advise the exhibitors very far ahead of the features you buy?

“Just as soon as I get back we will send out a letter to every man on our list, giving the names of the features, their length, the amount and styles of paper, the kind of production it is, and any other information we can impart. This brings immediate bookings and then my men follow this up with personal solicitation.”

“I am told that censorship in Ohio is particularly strong.”

“It is, and the exhibitors have been worried to distraction, but they are gradually overcoming it. Personally, I don’t believe in local censorship. If the national board can’t determine whether a film is of the right sort morally and otherwise without the aid of a few hundred local organizations, each with different opinions and views, it is time something was done.

“Present-day censorship, particularly of local character, is based too much upon personal opinion and not on general views toward the moral tone of the production. We’ve been able partly to overcome this in our selection of film by conferring with the various local boards and getting their views and opinions. Thus, if I get a film that will pass the board in one town and not in another, I pretty nearly know just what scenes will be criticised, and eliminate them before the film is shown. I have classified the various criticisms, and in buying, try to get film that conforms as nearly as possible with the general opinions.”

“What advertising help do you give the exhibitors?”

“Every bit that I possibly can. I have even gone so far as to pay full cost on newspaper space. The exhibitor has the theatre and his regular program, which represents a much greater investment than does mine in just one picture. Therefore, he is entitled to consideration in that regard. I find, too, that by spending a little more than my share, I can always be more sure of future bookings, for exhibitors, as a class, are an appreciative class of men.

I TRIED a little scheme when I first started that has worked out remarkably well, and I’ve always been sure of getting future bookings, for they have come to place confidence in the film I buy. Whenever I booked a film in a theatre in which I had never played a film before, I employed a couple of girls, for a dollar a day each, to spend the entire day telephoning every home within a radius of a mile or more of the theatre. Their conversation was something like this:

“Hello, is this Mrs. Smith? This is a representative of the Lyric Theatre speaking. The management has arranged for the presentation of an unusually good picture this evening and would like very much to have yourself and your family and friends be present. Thank you, good-by.”

“You would be surprised at the results I got from this simple ruse. And the exhibitor didn’t doubt for a minute but that it was the film alone that drew the crowds.”

“I had considerable trouble lately,” I confided. “My competitors booking out of Chicago have been knocking me and several times I’ve lost bookings because the exhibitor had been told some lie about the productions I had.

“Don’t let that worry you a bit,” advised Meister. “I had the same trouble and find that those kinds of buyers don’t last very long. I tried another tack, although it was like pulling teeth until I saw the result. I keep in pretty close touch with the features my competitors carry. Sometimes their stuff will go better in certain theatres than my own and bring the exhibitor more money. My chart of likes and dislikes, as I call it, helps me in this. I write a letter to the exhibitor telling him I believe a certain feature carried by one of my competitors will be a good drawing card. and advise him to book it. I also give the name and address of the buyer.”

“That’s a foolish stunt, I should think,” I interrupted.

“It looks that way on the surface. But you see it shows the exhibitors that I have a personal interest in their welfare and that I’m willing to help them make money, even if I don’t share the profits. And they appreciate it to an extent that would surprise you. That’s another reason why I never lack for bookings.”

WHAT do you think of the present feature market?”

“It is too crowded,” replied Meister with a wisdom born of experience. “Productions are coming too thick and fast. It’s the man who has the sense to take a month or so longer in making a film and who does it right, regardless of time and a little extra expense, that is selling out all of his territory. I don’t see why on earth the same commercial atmosphere which reigns in other lines of business doesn’t enter this industry. Manufacturers of other products first take their market into consideration and their product is designed to fit that market. How many feature manufacturers of to-day give thought to how a picture they decide to produce will appeal to popular taste? Not one in ten.”

“Do you have difficulty in getting the kind of productions you want?”

(Continued on page 41)
General Film Ends Texas Suit

By a decree entered in the Fifty-eighth District Court in Beaumont, Tex., on January 13, in the suit brought by the State of Texas against the Motion Picture Patents Company and others, the General Film Company makes a plea of guilty to a technical violation of the anti-trust law in the purchase of the assets and physical property of the J. D. Wheelan Film Exchange of Dallas, Tex., a fine of $25,000 is imposed therefor, and all other complaints against the defendants are dismissed. The effect of the decree is virtually a victory for the General Film Company, practically all the contentions of its attorneys being sustained.

J. P. Lightfoot, attorney for the General Film Company, said that his clients did not admit they had violated the law, even in this particular, but in order to get rid of the receivership, which was very expensive, they agreed to enter the plea of guilty in this particular instance in consideration of the dismissal of the other charges and the remission of the receivership.

The decree was entered as drawn up in Austin, Tex., between state's attorneys and attorneys for the defendant companies and was entered by Judge W. H. Davidson, substantially as drawn, except for some interlineations, which were designed to more clearly express the intent of the language.

Virtually the only thing gained by the state of Texas in this suit is the fine of $25,000, the costs of the litigation and the agreement of the defendants that there will be no further violation in the matter of leasing films or film projecting machines or devices. The subjects of the General Film Company may hereafter be leased by all picture theatres whether they use independent films or not. In other words, the product of the companies included in this suit and commonly known as the Motion Picture Patents Company is now available for all theatres, regardless of who the owners may be or what machines they use or what other films they exhibit.

The receiver, H. A. Wroe of Austin, was given one week in which to file his final report and all interventions are dismissed without prejudice. Salaries of all parties connected with the receivership ceased when Judge Davidson signed the decree on January 13.

Company's Attorneys Decide to Enter a Technical Plea in Order to Obtain a Discontinuance of the Noxious Receivership Which Threatened to Cripple Permanently All the Concern's Business in the State—Fine of $25,000 Imposed, in Consideration of Which All Other Charges Are Dismissed—Violation of the Law is Denied

Scrolock, county attorney, represented the prosecution. Jewel P. Lightfoot, former attorney-general, represented the defendants. Prior to the issuance of the decree those named spent some time in conference with Judge Davidson, who did not enter the decree until it had been carefully gone over and after he had made such corrections as he felt warranted in making. He made the notation on the decree as follows: "Let this judgment be entered as agreed."

Notwithstanding the salaries which have been paid the receiver, the attorneys and others connected with the receivership, it is stated that the receiver has increased the business to such an extent that there is now enough money in the receiver's hands to pay the fine and costs and put the business back into the hands of the defendant companies and is in a much better shape than when the suit was filed.

After setting forth that the $25,000 penalty is invoked "for the acts of defendant, the General Film Company, in acquiring on the 7th day of August, 1911, part of the assets and physical property of the J. D. Wheelan Film Exchange, a corporation existing under the laws of the state of Texas; and that the state of Texas do have and recover from the said defendant, the General Film Company, the sum of $1,458.90, expenses incurred by the attorney-general's department in the prosecution of this suit, and all costs of this suit," the decree denies the prayer of the state for forfeiture of permit of the General Film Company to do business in Texas.

All other allegations in the state's petition, except the one referred to, are denied. The defendant is also required to pay all franchise taxes due up to the time suit was filed and penalties and the franchise tax from the day until May 1, 1914, whenupon the permit is to be reinstated.

The following defendants named in the suit are dismissed and each is "to go hence sine die": Motion Picture Patents Company, Biograph Company, Thomas A. Edison (incorporated), Essanay Film Manufacturing Company, Kalem Company (incorporated), George Kleine, Lubin Manufacturing Company, Pathe Freres, Selig Polyscope Company, Vitagraph Company of America, Armat Moving Picture Company.

The General Film Company is perpetually enjoined from carrying out any agreement or control in violation of the Texas anti-trust laws, and it is expressly adjudged and decreed by the court that such injunction shall not be construed to relate to or in any manner affect the license agreements and contracts described in plaintiff's petition, or now existing between any of the parties named in said petition, provided that should a final judgment be rendered by the Supreme Court of the United States or any other court of competent jurisdiction, holding any of the said license agreements or contracts illegal, then the injunction granted here shall extend to include such license agreements and contracts.

Then follows the provision that the General Film Company is hereby enjoined and shall not refuse to furnish any exhibitor within the state of Texas who shall pay for such service, licensed films or projecting machines or accessories handled by it because of the fact that such exhibitor may exhibit unlicensed films or use in his place unlicensed projecting machines.

This provision holds until the final judgment above mentioned is entered.

The rest of the decree refers to the receiver making his final report and turning over the property to the General Film Company.

Censors View "Antony and Cleopatra"

The Chicago Censorship Board, consisting of Major Funkhouser, Jerry O'Connor, and a committee of men and women prominent in Chicago social life, witnessed an exhibition of George Kleine's "Antony and Cleopatra" in Kleine's projection room recently.

A private exhibition was also given for the benefit of Chicago theatrical managers. All of the big Chicago downtown theatres were represented and the managers expressed themselves, like all others who have witnessed the production, as amazed at its magnitud.
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Selig Resources for the "Kathlyn" Series

Now that the remarkable series of motion pictures and newspaper installments of "The Adventures of Kathlyn" are under way, something is left of the almost unlimited facilities necessary to produce such a pretentious picture.

Only an establishment having the facilities such as are possessed by The Selig Polyscope Company, would attempt a production of such magnitude, exacting in its demands upon the players and involving the service of forty African lions, a herd of elephants, leopards, tigers and many other beasts of the desert and the jungle.

Many of the scenes showing the wonderful architecture and invested with the atmosphere of the Orient, were taken in India, indicating how carefully studied this production was in its conception and execution. It is claimed that this play for the first time shows many interesting sacred rites performed in the lands of the Parsee. The close-up scenes of the Burning Ghats of Benares and similar rare ones can be cited in substantiation of these facts.

The scenes of the Durbar enlisting a herd of elephants and camels, elaborately panoplied with red Indian howouts and camel drivers, as well as a large company of actors led by Huri Chand, who is said to be the foremost thespian of India, give realism. It is said that the costumes for these particular scenes cost $25,000.

Fortunately the Selig zoo at Eastlake Park, in Los Angeles, which has the largest collection of wild animals owned by any individual, barring the Hagenbeck collection at Stellingen, near Hamburg, Germany, comprises the largest collection of carnivora, forty-five lions, six leopards, six tigers, ten elephants, a pair of giraffes, a drove of camels and many other specimens too numerous to mention—furnish the habitants of jungle land in variety in their natural surroundings. The Selig zoo, a tract of forty acres, is in reality a great botanical garden with the flora and fauna of tropical lands.

It hardly need be remarked that Kathlyn Williams, the intrepid and beautiful leading lady of The Selig Stock Company in Los Angeles is the heroine of this series of plays.

Newspapers which are running serial installments of "The Adventures of Kathlyn," in harmony with the picture releases are: The Chicago Tribune, the New York Sun, the Boston Globe, the Philadelphia Record, the Baltimore Record, the Pittsburgh Leader, Detroit Free Press, Minneapolis Journal, Toronto Star, New Orleans Item, Rocky Mountain News, El Paso Times, Calgary Herald, Los Angeles Times and forty-five other dailies.

The Star of "Brewster's Millions"

Edward Abeles, who has been engaged by the Jesse L. Lasky Feature Play Company to appear in the leading role in "Brewster's Millions," the second release of that company, bears a unique distinction among theatrical stars. He played the role of "Monty" Brewster in "Brewster's Millions" for four years, during which time he appeared in the part eighteen hundred times.

Since playing in that production Mr. Abeles has devoted most of his time to traveling. He once said that he would not go on the stage again unless he could find a "part" he liked as well as he did that of "Monty" Brewster.

When Lasky secured the rights to the famous book and play and Mr. Abeles learned of it, he was only too glad to again associate himself with his former vehicle. Mr. Abeles was booked for forty-five weeks on the B. F. Keith circuit in his new vaudeville skit, for which he received in excess of four figures, but canceled the entire booking to appear in "Brewster's Millions" before the camera.

Work on the second Lasky release will begin immediately after the release of "The Squaw Man," which is announced for February 15.

Already many bookings have been made for both productions and more are being made daily.

Universal's Booking Innovation

Exhibitors Now Have Opportunity for Inspecting and Selecting Subjects at First Hand

An innovation in program booking was introduced to New York exhibitors this week by Edward M. Saunders, general manager of the Universal Film Exchange. Under the new arrangement all of the advanced releases of the Universal Film Manufacturing Company will be shown to New York exhibitors for their inspection on Tuesday and Thursday forenoons, beginning at 10 o'clock.

Inauguration of the new scheme has a two-fold purpose—i.e., to show Universal exhibitors what they are going to get on their bookings, and to demonstrate to other exhibitors what the Universal has to offer.

The Republic Theatre is being utilized for showing the releases. Only exhibitors are eligible to attend the exhibitions and admission is by card only.

"I predict success for the scheme," was the confident declaration of Mr. Saunders in speaking of the innovation. "The particular advantage of showing releases in advance for the inspection of exhibitors," he continued, "is that it will give them an opportunity to balance their program so that it will meet their local demands.

"For instance, a certain picture will draw better on one day than on another for a certain exhibitor. Under the new scheme the exhibitors will get an opportunity to select appropriate subjects for each day's use. In this way, too, he will be able to balance his program to meet his needs. He gets what he wants, when he wants it."

"Heretofore the exhibitors have been given their programs without an opportunity of seeing all of the pictures. He knew what he was going to get by title and number only.

"Satisfied exhibitors are one of the best advertisements an exchange can have, and the way to have them satisfied is to give them what they want. Each exchange manager endeavors to give his exhibitors what they need in their particular locality, but the best judge is the exhibitor himself and our new system will give him this privilege."
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OHIO CONVENTION GATHERS

Nearly 600 Exhibitors Are Expected to Attend Big Gathering in Cincinnati on January 27, 28 and 29—
Many Important Questions to Be Discussed

BETWEEN 500 and 600 members of the Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America will assemble in Cincinnati, Ohio, January 27, 28 and 29, for the annual state convention. The officers of the Ohio League predict that the convention will be the greatest ever held in the state in every way. There are nearly 800 exhibitors in Ohio, so their claims are by no means without foundation.

Among the more important questions scheduled for discussion at the convention are: Censoring Pictures; Length of Program; Posters; Sunday Openings; Use of Motors; New State President Code and License.

The whole of the ninth floor of the Sinton Hotel, with the big assembly hall and exhibition of arts hall, has been reserved by the convention committee. Here many novel ideas in decorating will be carried out.

Many manufacturers and exhibitors, many exhibitors from adjoining states will attend. Kentucky will send the largest delegation, as that state's convention of exhibitors will be held on January 27, just across the Ohio river, at Covington.

NATIONAL significance will be attached to the convention, as the National Executive Committee will meet at the Sinton Hotel on January 26. A new national treasurer is to be elected at the session.

At the Banquet, many players will also attend the convention. One of the features of the gathering will be a motion picture of the event. It is to be taken of all the delegates present on January 27, and will be completed and put on the screen at the banquet to be held on the evening of January 28. Plates are to be set for 600 at the banquet.

Summarized, the convention program follows:

Tuesday, January 27.—Address of welcome by Mayor Fred S. Spiegel of Cincinnati. Response by National President, M. Neff. Convention session. In the evening there will be a free entertainment in the convention hall. It will consist of advance release of pictures, cabaret, vaudeville and music.

Wednesday, January 28. At 10 o'clock the convention will be called into executive session. Election of officers will be a part of the day's program. At 7:45 in the evening the banquet will be served. It will be informal.

Among the after-dinner speakers will be: Governor J. M. Cox, Former Senator J. B. Foraker, Attorney General Mr. Frank E. Spiegel, Hon. J. J. Lentz and Mayor George E. Phillips, of Covington, Ky. Several of the manufacturers and their star players will be heard also.

Thursday, January 29.—Public discussion of questions pertaining to the motion picture industry throughout the state. In the evening the convention will come to a close with a grand ball, which will be informal.

MANUFACTURERS of projection machinery and other motion picture theatre accessories have reserved considerable space in the convention chamber and their displays will undoubtedly be of much interest to the exhibitors.

Only a few details remain to be perfected for the convention. Unique suggestions are to be distributed. The Cincinnati Chamber of Commerce has taken an active interest in the event and are boosting it enthusiastically. In fact, the entire city is united to make the affair a success.

Committees of Cincinnati Local No. 2, which have planned and prepared for the convention, follow:


Ladies: Mrs. F. A. Batts, Mrs. E. J. Bannister, Mrs. H. Tennenfeld, Mrs. F. Lotz.


Ladies: Mrs. A. C. Dingelstedt, Mrs. F. L. Emmert, Mrs. Theo. Reverman, Mrs. F. Schottmiller, Miss Lotz.

THE officers of the Ohio State Branch No. 1 are: President, M. A. Neff, of Cincinnati; first vice-president, O. B. Weaver, of Dayton; second vice-president, Walter V. Prenite, of Toledo; secretary, J. H. Broomhall, of Hamilton, and treasurer, W. R. Wilson, of Columbus.

On Friday, January 9, 1914, 753 letters were sent out with post-cards enclosed, asking the members to please reply if they would attend the convention. On Monday, January 13, 1914, an additional 100 orders for admission were received, stating that the writers would be at the convention.

At the big meeting held in the Sinton Hotel on Tuesday, January 13, the enthusiasm and activity shown by the local committee guarantees that the convention will be a success. At the local meeting, fifty-three communications were read from exhibitors in other states who will be present. J. J. Rieder, national treasurer, whose successor will be elected by the National Executive Committee on January 26, writes that he will be in attendance, able to appear. So far, there has been no suggestions as to who will fill the office.

MILWAUKEE M. P. A. BALL

An innovation in the way of a social event is to be held by the Motion Picture Association of Milwaukee in the auditorium at that place on Saturday, January 24. The affair is to be an all-day and evening exposition and grand ball.

Quite a number of noted producers and players have accepted invitations to attend. Francis X. Bushman and Miss Beverly Bayne, of the Essanay Company, will lead the grand march.

Booths for film and accessory manufacturers have been arranged in a novel way and all of the available space for this purpose has been disposed of. Among the firms which have taken space are the American Cinematograph and Essanay companies.

Motion pictures will be taken of the entire event, with the grand march featured. Those on the committee of arrangements are: James Cochrane, chairman; Bell Theatre; T. Fults, Aurora Theatre; M. Rice, Queen Theatre; Thomas Saxe, Crystal Theatre; H. Imhoff, Apollo Theatre; Frank Braunem, Idle Hour Theatre; F. Sillman, Liberty Theatre, and Sam Pyle, Murray Theatre.
Cinema Club's First Annual Ball

Affair Will Be Memorable Event in History of the Association—King Baggot and Gene Gauntier Lead Grand March

The grand march began at 11 o'clock and the entertainment was concluded at 4 o'clock Thursday morning. On account of the length of the dancing program, no encore were granted.

The officers of the Cinema Club are: John J. Wittman, president; Harry Feldman, vice-president; Louis J. Harris, secretary; John J. Mullaney, treasurer; Emanuel H. Lipman, trustee, and Louis S. Harris, Louis Canter and John J. Mullaney, members of the board of directors. Herman Polak was the chairman of the affair, and also editor of the souvenir program.

Those who acted on the various committees were:

- Reception committee: James L. Deegan, chairman; M. G. Kronacher, H. M. Gleich, J. Birnbaum and J. J. Mulaney.
- Program committee: H. Pollak, chairman; Henry Cole and J. Birnbaum.
- Entertainment committee: H. Pollak, Lippman, chairman; Mr. Farrell, Philip L. Fleisher, J. Rothman, S. Straunch and J. H. Hall.
- Floor committee: I. L. Vingard, floor manager; H. Pollak, assistant floor manager; Victor Steiner, W. J. Lyons, Phil L. Fleisher, J. C. L. Becker, Mr. Marks, M. Carlos and Charles Lowther.
- Projection committee: Theo. Solomon, chairman; J. J. Wittman and H. Pollak.
"YES" and "No" is the answer. "Yes," if the exhibitor wishes to run an ordinary show and reap quick profits. "No," if the exhibitor intends to run a high-class program, build an enduring business, and uplift the industry of the motion picture.

A location is an asset when the exhibitor looks for a rush, transient trade, to keep the nickels jingling into the till.

A location is not an asset provided the exhibitor gives a show high class enough to induce his patrons to walk several blocks to his theatre.

Motion pictures are like everything else. We must have the "quantity" to please a certain element, and we must have the "quality" to win a higher patronage. The difference is that "quality" always wins in a long run.

We never tire of good books and plays, of something that offers real enjoyment; but we do tire of the cheap and highly sensational, and sensations in time will leave us dull and disgusted.

The exhibitor who gives a refined show need not worry. Good films will keep his house well filled. It is true that he does not, like his sensational neighbor, have an occasional big day, but he realizes that an average gate receipt of $300 per day for seven days of the week is far better than to make $600 one day and lose $50 per day for the balance of the week.

A business built on a good and strong foundation is sure to succeed, while the business based on sensational attempts is sure to fail in time, although it may enjoy spasmodic prosperity.

A THEATRE census of the United States will show that all the exhibitors who have consistently conducted high-class shows are still in business, have improved their theatres and have made money, while the exhibitors who have conducted motion picture theatres on the get-rich-quick plan are not so well off. Perhaps they have made money quickly, sold out and lost their gains in other ventures.

The same census will show that all the good motion picture theatres are still in existence, doing good business generally either under the same management or under some one else of the family, while the get-rich-quick places are constantly changing hands and many of them—too many—have been forced to close or have been sold by the sheriff.

The query, "Is a location an asset?" has been on my mind for some time, but although I had some good examples to back my views, I have waited for a still stronger case. At last I have found the proper example.

The new Regent Theatre on Market street, Philadelphia, proves that a location is not necessarily an asset. Alexander R. Boyd, the proprietor, and Frank W. Buhler, the manager of the Regent Theatre, were sharply criticized for selecting so poor a location, and, to tell the truth, both gentlemen deplored the Regent.

While they had implicit faith in the power of a good refined show to build a strong patronage, they nevertheless were worried when friends and others pointed out to them the drawbacks of such an undesirable location.

Despite all the bad prophecies made, however, the Regent Theatre is a big success and this at a ten-cent admission. It sounds impossible that a motion picture theatre in an undesirable location should do a good business on a ten-cent admission, the theatres located in the heart of the shopping district of Philadelphia charge five cents only, and at that low price have long programs to offer. Yet this is a fact and even at the ten-cent admission, Mr. Buhler has to keep the crowd waiting in the lobby.

The main shopping district of Philadelphia runs east of Broad street and City Hall to about Fifth street; then from Chestnut to Arch. In this district there are about twenty-five theatres. This includes playhouses, vaudeville and motion pictures.

Broad street was the dividing line for theatres until Mr. Boyd started the foundation of his Regent; there was formerly no theatre west of Broad street to the Schuylkill river. On the south side of West Market street are a number of factories and a large store on Fifteenth street; then as far as the river, a succession of old, low houses, many of them badly dilapidated, and a lot of signs "For Rent," "For Sale," etc. Some cheap restaurants, small stores, saloons, pawnshops, then some wholesale houses.

The few families living on this part of Market street are not well-to-do. From this description, it is easy to see that the elegant Regent Theatre, on the south side of Market street, between Sixteenth and Seventeenth streets, has not the environment to warrant a ten-cent admission.

The north side of Market street is still worse. The Pennsylvania depot is on the corner of Fifteenth street with the train shed extending to Sixteenth street; then high walls for the elevated tracks, freight houses, etc.

The side streets in this district, with the exception of Fifteenth street, are not much more prosperous. Chestnut street in the rear of the theatre is given over to offices and stores, but business is not yet flourishing in this section.

The Regent can only draw a small patronage from either the east or the west and has to depend on the patronage south of Walnut or north of Arch street. All of which shows that practically all the persons visiting the Regent Theatre have to come from a distance.

As to transient trade there is practically none, especially since the open-
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ing of the subway, as all persons going west enter the subway on East Market street and shoot past the Regent Theatre underground.

From all these things it can be seen that the Regent would have been an utter failure if Mr. Boyd had decided to run the same class of show as in the five-cent houses.

During the construction of the theatre I had several interviews with Messrs. Boyd and Buhler, and when they told me of their intention to make the Regent a refined and high-class motion picture theatre I strongly encouraged them. I cited examples of exhibitors who had drawn patrons from a distance not only by showing the highest grade of pictures, but by projecting them properly and by giving first-class, polite and courteous service.

That this policy has been followed was fully apparent when I visited the Regent Theatre recently. In inspecting theatres, I always try to avoid the manager until I am through with my investigation. If I call on the manager first, he talks to me and, naturally, distracts my attention.

The first thing that struck me within the theatre was the neatly uniformed cashier, a young man of good appearance and manners. Ladies, who are the best patrons of a motion picture theatre, take more kindly to a young man cashier than to a girl, who may be indifferent or arrogant in manner.

The doorman, also correctly uniformed, did not, as is the case with most doorkeepers, stand sullenly or slouchily, with his hands in the pockets of his trousers. Instead, he assumed a military position and was courteous enough to open the door for me.

As soon as I entered the auditorium, a clean, neatly uniformed usher directed me to a seat in the most courteous manner.

These small things are of the greatest importance in the success of a theatre. They predispose a patron to be satisfied with the evening, even if the pictures are not of superior grade or the patron in the best of humor.

Mr. Buhler is using the best licensed pictures he can secure in connection with the best feature films—not those alleged features made by the yard, with no action and no interest to sustain the attention of an audience.

I reached the Regent theatre at the beginning of the second reel of the beautiful “Daughter of the Hills,” the excellent Famous Players production.

The projection was excellent, the films being run at a normal speed. The picture was steady on the screen with a well-regulated light.

The beauty of the picture was enhanced by excellent music. The famous pipe organ with the human voice effect is operated by a real artist who knows how to control all the keys and stops of his instrument and who knows how to play the pictures. The clever pianist also deserves good mention.

The entire show was so refined, so high-class in every respect that I left the place with much regret; but hope to pay a second visit in the future.

There is no wonder that the Regent, although they have such a poor location—at least for the time being—is an immense success. High-class pictures, well and properly projected, accompanied by appropriate music and surrounded by a clean, neat and courteous service, will, no matter what the price of admission, location and even weather conditions, draw an appreciative patronage all the time and from any reasonable distance.

The success of the Regent theatre, West Market street, Philadelphia, is the answer to my question: “Is a location an asset?”

No, not necessarily, if you have the proper show.

J. M. B.

KENNEDY FEATURES MOST UNUSUAL

An unusually promising list of feature productions is announced by the Kennedy Features, Incorporated, to follow the original story of this character, “Mary Magdalene.”

The list includes: “Jess,” by H. Rider Haggard, a four-part picture; “Elsie Venner,” by Oliver Wendell Holmes, in four reels; “Charlotte Corday,” a story of the French Revolution, in five reels; and “Hypocrite” by Charles Kingsley. The latter is a four-part production.

Constance Crawley and her company of players, including Arthur Maude, will appear in each one of these productions, which range from the ultra-melodramatic to high-class artistic.

NEW BRAND CHRISTENED

Irving C. Ackerman and Charles Cole have decided upon “The Criterion Feature Film Manufacturing Company,” as the name of their new feature brand of pictures.

The first of the new company is “The Trap,” a three-part production which teems with the sensational. It is a sequence of melodramatic situations, but has much artistic merit. Its appeal is general.

Willard Lucas, for three years with the Biograph Company, under the direction of D. W. Griffith and more recently with the Universal forces, plays the leads. He is ably assisted by Jennie MacPherson.

Some of the scenes in the picture were taken at Azusa, in the Sierra Nevada mountains. After completing the picture the company enjoyed the unique experience of being snow-bound in the rocky wilderness for an entire week.

AL LICHTMAN ON TRIP

Al Lichtman, sales manager of the Famous Players Film Company, leaves shortly on a trip across the continent to confer with the various exchanges affiliated with the Famous Players on certain plans contemplated by that concern. It is intimated that the results of this trip will create a sensation in the industry when they are announced.
A New American Brand Offered


The new company of players act well together. Beside Miss Fischer and Mr. Pollard, this new film introduces to the picture-loving public, Joseph Harrisk, Adelaide Bronti, Kathie Discher and Fred Gamble, and others.

THE story in brief of "Withering Roses" depicts a selfish man, who loses the love of a good girl because of this fault. As he bows his head in thought the roses which have been returned to him by the girl lie on the table before him. Their perfume causes him to dream. A fairy princess shows him the road to happiness and the road of ease.

The evil spirit then appears and accompanies him through the land of ease, but the man is not content. He returns to the starting point and there plucks a rose of happiness, but it immediately withers in his hand.

The fairy offers him another. He starts up the other road, but becomes impatient at those before him who travel slower then he. He impatiently brushes them aside.

This happens several times. He is then given the remaining rose, but this time it does not wither.

HE awakens from his dream and starts for his sweetheart's home. On the way he offers charity to the poor. This act is witnessed by the girl he wishes to marry, whose heart relents towards him.

That portion of the picture showing the selfish man's activities in spirit-land is especially pretty. A mass of roses forms the framework, while the background is rich in beautiful plants.

This new brand will undoubtedly become popular, as it contains more than ordinary merit, has an unusually able company and many of the numerous other things that are essential to a good picture.

Although the first release of Beauty Films is a drama, comedies will also be produced.
SCENES FROM THE TWO-REEL BRONCHO "ROMANCE OF THE SEA" RELEASED FEBRUARY 11
SOMEWHERE in the news columns will be found an article on the Screen Club annual ball, which will be held Saturday, January 1st, at Grand Central Palace, New York City.

As far as I and many others are concerned, this is the big event of the year. Ever since its inception, a little more than fifteen months ago, the roster of the Screen Club has been the social register of the motion picture industry. A large proportion of the magnates, practically all of the actors, directors, camera men, publicity and newspaper men belong.

The Screen Club last year was a beautiful thing. No other organization connected with any amusement field could show a handsomer sight than the floor of Terrace Garden was when filled with dancing couples.

This year the ball should be bigger, better and busier. Grand Central Palace is calculated to house a larger crowd than was Terrace Garden and will. To miss the Screen Club ball is to face social ignominy forever.

The nucleus of the occasion, of course, will be the members of the Screen Club. About five hundred strong they will turn out en masse and all the studios in New York and vicinity will send their delegates, which will include, of course, practically all the leading women. These, together with the magnates who belong to the club and all their friends and the many motion picture enthusiasts who will be present, will form a formidable and distinguished gathering. There will be a crowd of which any one may be proud to look around and say "I belong to this bunch."

One interesting feature will be the auctioning off of the souvenir program. Kessel & Baumann have thrown down the gauntlet with a bid of $1,000, the price they paid last year, after competitive bidding. It is not likely that people like "Pop" Rock, "Pop" Lubin and Carl Laemmle will let this challenge pass. Should they enter the field the bid which will start this year at $1,000 should run up pretty high. King Baggot will act as auctioneer.

Way from the sunny South I received souvenir postal cards from my little playmates, Fred J. Balshofer and Francis Joseph Carroll, basking in the heat of St. Augustine, Fla. Fred Balshofer is down there on a little vacation from his duties as superintendent of the New York factory of the New York Motion Picture Corporation. Frank Carroll is down there as president of the Stella Feature Photoplay Company to superintend the taking of their first picture "Forgiven," with Edwin Forrestberg in the lead.

It can't be seen in the picture, but along with Frank Carroll is a notable company including William Robert Daley, Edwin Forrestberg, Carroll and Frech, Fitizi Brunette, Daniel Bertona. I got a letter from Frank Carroll in which he said that he met many other motion picture folk down there, including the Edison and Pathe companies. Absolutely the only regret of those in the land of orange groves is that they will miss the Screen Club ball. I can almost see the big tears coursing down Bob Daley's cheek.

Bill Paley, an old camera man, one of the real old-timers in the motion picture business, lies ill at his home at 250 Patton street, Los Angeles, Cal. Here is a chance for all the old-timers, and many of the new-timers as well, to pay a little tribute to one of the pioneers who helped to make the motion picture as it stands to-day possible. Communications will reach Mr. Paley at his Los Angeles address or they may be sent to this office, from which they will be forwarded immediately.

Through the medium of Oscar Hammerstein's suit to restrain David Belasco and the Universal Film Manufacturing Company from using the Republic Theatre for the exhibition of "Traffic in Souls," motion pictures received a new endorsement from legitimate theatrical managers. One of Mr. Hammerstein's allegations is that there was a clause in the contract binding Mr. Belasco to produce in the theater only legitimate performances. This agreement, Mr. Hammerstein says, was carefully adhered to as long as such players as Blanche Bates, Mrs. Leslie Carter and David Warfield played in the house.

In reply to this contention there appear interesting affidavits by David Belasco and Charles Frohman. Mr. Belasco says in his affidavit that he considers motion pictures a legitimate form of entertainment on an equal plane with the speaking stage. He says that he feels that feature plays occupy the same relative position to the motion picture as do especially pretentious productions to the stage. He does not feel that the tone of the Republic has been lowered by the exhibition of a motion picture.

Then along comes Charles Frohman with his affidavit. Mr. Frohman says he has been a theatrical producer of high standing for some time and is now also interested in the motion picture business. He feels with Mr. Belasco that motion pictures are on a plane equal with the stage and that feature productions are attractions of as high quality as any legitimate theatrical production could be.

Another is added to the long list of foreign film men here in town. Charles Urban, head of the Urban Trading Company and also prime factor in the English Kinemacolor Company, is here, very much bent on business.

Richard Nott Dyer, senior member of the law firm of Dyer & Taylor, died recently at his home, 43 Prospect street, East Orange. The deceased was a brother of Frank L. Dyer, ex-president of the General Film Company. He was a patent attorney and had charge of all litigation involving the patents of the Motion Picture Patents Company and also conducted many other motion picture suits. The funeral was private.
Among the prominent persons to pose for the Edison talking pictures is Andrew Carnegie. A few days ago the ironmaster talked on "Peace" at the Edison Bronx studio. He also took a look around the studio and manifested considerable interest in the taking of pictures.

Klaw & Erlanger this week released the first of the feature pictures which they have been producing at the Biograph studio for several months. A three-part production of Theodore Kremer's "The Fatal Wedding" was on the bill at the Palace Theatre. Closing the show, it nevertheless held the audience in their seats. Klaw & Erlanger have about twenty-five features on the shelf and it looks as if they were going to turn them loose in earnest very soon.

The Kansas City Feature Film Company, of which A. D. Flinton is president, writes in to say that on January 12, R. A. Jackson of Allen, Okla., rented a print of the Kalem picture "From the Manger to the Cross." Since that time the Kansas City Feature Film Company has not heard from Mr. Jackson or the picture and would appreciate any information on the subject.

Jack Eaton, formerly with the Herbert M. Morris advertising agency of Philadelphia, is now in the publicity department of Warner's Features, Inc.

Dorothy L. Gwynn is the girl who played queen in the six-part production of "The Three Musketeers," made by the Films Attractions Company. Through an error in giving out her name the part was credited to Miss Gunn in the review of the picture, but it should have been Miss Gwynn.

Edison has a new London manager in the person of A. F. Wagner. Mr. Wagner succeeds Paul H. Cromelin, who was managing director of the Thomas A. Edison, Ltd. of England. Mr. Wagner was formerly Mr. Cromelin's assistant.

The Commercial Motion Picture Company secured the exclusive privilege to take motion pictures of the inauguration of James S. Fielder as governor of New Jersey. Full equipment of lights was installed in the Taylor Opera House, Trenton, N. J., where the inauguration took place and about one thousand feet of film was taken. These pictures are now being shown in New Jersey.

H. B. Thompson, vice-president of the National Waterproof Film Company of Chicago, Ill., will soon sail for London to install machinery for the Waterproof Film Ltd., a new English concern formed to supply waterproof films in that market. This company has contracted for a capital of $30,000 and is under the management of H. A. Browne. Waterproof films are patented in England and are popular there.

J. Parker Reade, Jr., and James Gordon and company have returned from Bermuda where they made a three-reel feature picture. As this picture shows many submarine scenes it will certainly be a novelty.

Lawrence B. McGill and a company of players headed by Archibald Seiwyn are up in the Saracen Lake region taking "Pierce of the Plains" for the All-Star Feature Corporation. Incidentally, the All-Star has a bunch of good material up its sleeve, including all of Upton Sinclair's stuff.

ISCH GA BIBLE

One postcard received this week from George Universal Stevenson, who is vacationing in Bernuna.

A. Warner, of Warner's Features, has taken passage on the Kronprinzessin Cecilie, which is scheduled for an extended trip to England and the Continent. He will be accompanied by Miss Lessie. His mission abroad is to purchase features of five and six reels for the Warner service.

A. Vaona, of Edison, is the title of a much-talked about play that a few seasons ago was under consideration, but when unlooked for, was frequently heard in interpolation in the Selig reel. The Chicago Edison has just engaged a little leading lady, works so hard that she is ill the day after—hence the question. It is pleasant to remark that Miss Russell, after numerous illnesses is now back steadily at work.

Clifford Bruce, leading man at the Selig Company's Chicago studio, has fully recovered from the attack of pneumonia and is busily engaged in a new play.

The Keystone Company is working on a new picture which is taking in the main type room of the Los Angeles Times. This picture, which has been developed in the United States, and no other company has photographed this particular scene previously.

The great difficulty lies in getting the proper light in the dark interiors. This the Keystone Company, which is working on the five hundred miles to San Francisco and obtaining all necessary props and scenery upon which, with the lamps secured in Los Angeles, gave the desired effect.

Edward Earl, treasurer of the Nicholas Power Company, is at Palm Beach, Fla., for a few weeks sojourn.

Gaston Bell was the winner of the ice-skating contest held last week by the Lion Outdoor Sports Club on the Schuykill River, running down the speed road. George Terrellinger and Earl Metafein tied for second, with Laurence McCalibacy third, Bennie, of Luhiville, took the match. The day was ideal, the temperature being about 5 degrees. Many financiers and late ice, Rosemary Thely and George Soule Spencer winning with ease when they executed the masques. After the contest the party were entertained at sup by Long Leslie and Norbert Lisk.

Fire, which broke out in the living room of the Pacific Coast Universal Studios at Holly wood, Los Angeles, had its electric heating system gone wrong, completely destroyed the cutting-edged scissors of the company and girls were working overtime finishing the assembling of negatives of the big features. "Sanson" and "Rudolph." The reweling of the blaze many of the girls rushed into the negative room to get negatives in so doing many of them were severely burned about their face and hands. They lost their personal property, such as purses, wraps and jewelry.

At the Unique Theatre, during the two days' run of Pasquali's "The Last Days of Pompeii," booked through the office of the World Special Films Corporation, played to such business that it have booked the theatre rate for three days. During the run of the film two men will be in front of the house dressed as Roman soldiers, a good advertising stunt which attracted a lot of attention.

John Robinson, the son of the great eiree man whose name is as well known in connection with this line of entertainment as any name in the business, has heretofore been the Chicago Plant for several days past, en route to California to see Mr. Robinson's herd of elephants, was utilized in "The Adventures of Kathlyn." Under the able management of Charles Griffin, of the Charles Griffin Power Company, leaves soon for an extended Western trip. He will be gone some months and expects to make the trip a record one for orders.

Dr. Abrams, expert operator of the Powers Comenography No. 6A projection machines, was chairman of the entertainment committee for the operators' union ball, held at Manhattan Casino, 15th Street and 8th Avenue.

"Little Billy," Keystone's two-year-old star is again at work in a Kid picture. This time Billy carries the load throughout on center reel, including a holdup, running away with the cash of a Punch and Judy show, and foiling a cou-

The Iowa Institution for Feeble-Minded Children, of Genwood, Iowa, has installed a large model cinematograph projector in its new building.

The records of these accomplishments in the possession of the Feature Photoplay Company.

Henry Lehrmann, Keystone director, has just completed a two-reel film dramatizing the abduction of a juvenile heroine by the devil. The picture is being rushed for release the first of the year, near Los Angeles, with engines, coaches, round-houses, depots and several miles of railroad track included. Besides the railway, all of the remaining sets in the world, are turned into small scale. The children in this picture are the same ones that have been used in the studio and trained especially for the Keystone Kid pictures, which are to be a regular feature in the program of this company.

BRONCHO BILLY IN EXPLOSION

It isn't often that G. M. Anderson meets with a misstep in the course of his stunt riding with the making of the Broncho Billy pictures. Indeed, considering the chances he necessarily takes, his escape littlerio from anything serious is somewhat remarkable. Last week, however, the popular Essanay hero came near losing his eye when he was knocked over the head by some Sage brush the boys had been working up in the California canyons. A scene called for the depiction of a mine explosion, a very realistic bit of work. In some way the explosion on this occasion was a little premature and Mr. Anderson's face was badly burned as a result, his eyes being singed almost to extinction.
G RIPPING, forceful, pathetic and wonderfully realistic.

In brief that describes "Germinal," a five-part picture, produced by Pathé in France, which is to be released shortly on the General Film program. The film is an adaptation of the novel of the same name by Emile Zola. It is a drama of the lower classes of France.

Just at present the picture is undergoing a pruning in Pathé's Jersey City studio to make it conform to American taste. As originally shown the picture was in eight reels. By eliminating three thousand feet of film the action in the picture has been greatly compressed.

Life of the miners at Montsou, France, during a cruel labor war is impressively told in the picture. In fact it gives a far clearer conception of the hardships and privations of the miners than the novel itself. The photography throughout is of a superior brand, especially the scenes in the mines.

There is a fascinating, but strange love story, woven into the vitals of the picture. In brief the story of "Germinal" is as follows:

Out of employment, Etienne Lantier, a competent workman, goes from town to town seeking work. He reaches Montsou and secures a place in the mines from Maheu, the foreman, through the intercession of the foreman's daughter, Catherine, with whom he falls in love. He then comes in contact with Chaval, Catherine's lover. From the first they hate each other. Chaval's hatred is increased when Lantier goes to live with the Maheu family.

O N the mine level where Lantier and Chaval work, the shoring is found to be in bad condition by Negrel, the mine engineer. Negrel imparts the news to Hennebeau, the mine superintendent, and the latter decides that in order to repair the shorings there must be a cut in wages.

The miners resent this and, led by Lantier, vote to strike. In the meantime Catherine has married Chaval. He proves a traitor to the strikers' cause and becomes a spy, informing the superintendent and engineer of the activities of the strikers.

Refused credit at the company store, the strikers are re-

duced to starvation. Chaval, however, who is being paid by the mine officials for his spying, has plenty. Catherine's love for her parents and Lantier prompts her to carry them food. Chaval follows her to the foreman's home. His abuse of her results in a fight with Lantier, in which the latter is victorious. The beating serves to further enrage Chaval.

To get revenge Chaval denounces Lantier and the other strike leaders to the mine superintendent, who plans their arrest. Catherine warns Lantier, however, and he escapes. This causes some of the strikers to waver and Chaval leads them back to work. The cable is cut while they are in the mine and as they emerge by a ladder they are set upon by the strikers. Chaval, however, is protected by Catherine, who slaps Lantier's face. It is a dramatic situation, for although she loves Lantier, she is loyal to her husband.

V IOLENCE is resorted to by the strikers and the troops are called out to quell the rioting. They are lined up in front of Hennebeau's residence. The mob attacks them, and the mine superintendent's daughter, who is in sympathy with the strikers, is shot by the soldiers while attempting to restore order among the rioters. Many of the miners are killed also. The dead girl is carried to her father's home, where he and Negrel, whose fiancée the girl was, are grief stricken.

The slaughter breaks the strike and despite Lantier's protests the strikers vote to resume work. Souvarine, an anarchist, alone is implacable. On the day the miners resume work he descend into an old shaft and turns a flood of water into the mine. He is killed in the flood.

Down in the mine Catherine, Chaval and Lantier are entombed in the same level, where the water creeps upon them gradually. In a quarry over the last piece of bread Lantier kills Chaval.

Before rescuers are able to tunnel into the shaft, Catherine dies from exposure. Her dead body is found in the unconscious embrace of Lantier. When Lantier is taken to the surface he revives, but immediately sinks into unconsciousness when he sees the lifeless form of his sweetheart, Catherine.

So realistic is the picture that a person viewing it forgets that the principals are merely actors. There are innumerable sensational situations developed in the plot in a most natural manner. Despite its stirring nature, however, the picture is tempered with a delicate, humanizing touch.

The cast of characters includes some noted French players. Among them are Milly Sylvestre, as Catherine; M. Jacquinet, as Chaval; Henri Krauss, as Lantier; M. Essoffier, as Negrel; M. Mevio, as Maheu, and M. D. Harsay, as Souvarine.
With this heavy expense to start with, it must carry a far greater number of customers, in order to make a profit, than must the exchange that buys only twenty-eight, thirty or thirty-five reels a week. The theatres do not benefit proportionately by the additional purchases, as then the other evil of over-production is seen, in that many of the films suffer from haste in the making and are poor subjects.

Percy L. Water, probably one of the best exchange men in the country, will tell anybody that when he was in the exchange business for himself, he started out to buy all the film that he could and carried as many customers as he could.

Then he reduced his film purchases about one-half, and his customers about one-third, and made a bigger profit. In a general way, the same still holds good for all exchanges.

* * *

THE American manufacturer, through strain and competition, has been under great temptation to over-produce. He regards it as impossible to re-trench and make fewer films. When everybody speeds up, one manufacturer cannot afford to drop behind, each one feels. Hence films are turned out faster and faster and the poor exchange man is the goat. He has to buy them all.

When one reflects that many exchanges to-day have to bear heavy weight in the shape of big film purchases, there comes an interesting side issue.

This is the yarn which has crept into print within the past fortnight, in two New York newspapers and a St. Louis motion picture publication, to the effect that overtures were being made for a consolidation of the General Film and the Mutual. This statement was vigorously denied and scoffed at by both sides.

But they hardly need to take the trouble, for on the face of it, such a consolidation would be foolish. An exchange which had to purchase all the reels at present on the program of both the General Film and the Mutual would find itself under a terrific strain, and it is not likely that any of the manufacturers on either program would be willing to cut down their output.

Such a consolidation would be the greatest help ever given the Universal Film Manufacturing Company as it would reduce direct competition just one half. The whole idea was really so foolish that it is hardly worth while to dignify it by wasting space on it. — G. D. P.

Surgery Taught By The Films

After many vicissitudes, the new use of the cinematograph has been begun in Paris by Dr. Doyen by teaching surgery to students by films. His films also preserve the records of operations. A few years ago a gold medal at Berlin was awarded him for surgical films. He is the only owner of a collection of such films, and now has more than fifty, showing nearly all the great surgical operations.

He advocates this method for students before admitting them to a view of the actual operation, which then becomes much more valuable. He also makes it a point that such a record of his actual work permits a doctor to criticise it and his assistants' positions in a way that they could not possibly do otherwise. It is also an infallible record of the correctness and adequacy of the methods employed.

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The Motion Picture News

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Vol. IX January 31, 1914 No. 4

OVER-PRODUCTION

TO acqiesce with older and wiser men is always a safe course, but one which is particularly safe in concurring in the opinion of Charles G. Pathé, head of Pathé Frères, that one crying fault of American producers at present is over-production.

Over-production is an evil, twice cursed. Not only does it impair the quality of the films produced but it also imposes a heavy burden on the exchanges. The evil of over-production as regards the quality of pictures produced has often been discussed. That the same number of actors and players must work more quickly and hence be more open to mistakes in making two thousand feet of film than in making one thousand in the same time must be apparent.

The other end of the over-production evil—the forcing of too much film on the exchanges—is equally as important.

The object of an exchange is to supply the theatres, which are its customers, with motion pictures. If a man is running a seven-day theatre and wants four reels changed every day, he requires twenty-eight reels of film a week. That is about the maximum amount used. Anything over that does not help the exhibitor at all.

* * *

WHEN an exchange buys only as much film as is necessary, it is in rather a happy condition. But when an exchange purchases, say, fifty reels of film a week, then its troubles begin.
Screen Club Ball January 31

Second Annual Affair of Only Social Organization in Motion Picture Industry Will Be the Big Event of the Year in Film Circles—Attendance of 10,000 Confidently Expected—To Be Held in Grand Central Palace—Committees

These are only a few of those who will be seen around the ball, as there will probably be present five hundred persons with whose faces the public is familiar through the medium of the screen.

Thirty-six Piece Orchestra

C. A. Willat, chairman of the music committee, has engaged Ferguson’s orchestra of thirty-six pieces.

JULE BURNSTEIN, who has been in charge of the sale of boxes, announces that the following are some of those who make reservations:


The officers of the Screen Club are:

- President, King Baggot; first vice-president, Joseph White Farnham; second vice-president, C. A. Willat; third vice-president, James Kirkwood; corresponding secretary, Hopp Hadley; recording secretary, William F. Haddock; treasurer, J. H. George; members of the board of governors, William Robert Daly, Herbert Brenon, C. Jay Williams, Pierce Kingsley, James Gordon, David Wall, Billy Quirk and Arthur Leslie.

VITAGRAPH BOOKINGS

Several Broadway Star Features, of three or more parts, presenting subjects of vital interest and comedies, will soon be shown at the Vitagraph Theatre, which was formerly the Criterion, in New York City. Among the productions ready for exhibition are: “The Christian,” a six-part picture dramatized from Hall Caine’s novel of the same name, “A Million Dollar Bid,” adapted from George Cameron’s play, “Agnes,” and “Love, Luck and Gasoline,” a three-part comedy.

STOCK EXCHANGE SCENE

In the two-part production of “The Hermit” by the American Film Manufacturing Company, a most realistic Stock Exchange scene is staged, requiring upwards of seventy-five people and the entire floor of the enormous glass studio at Santa Barbara.
THANHOUSER BALL A NOTABLE EVENT

Occasion a Celebration of the First Anniversary of Fire Which Destroyed Company's New Rochelle (N. Y.) Studio on January 13, 1913—Took Place in the New Studio, Which Has Risen, Phoenixlike, from the Ashes of the Old One

CELEBRATING the first anniversary of the fire of January 13, 1913, which destroyed its studios at New Rochelle, the Thanhoouser Film Company held a big ball in the new studio which has risen, Phoenixlike, bigger and better than the old. The event was a memorable one, not only in point of attendance, but in that it demonstrated the quick recuperation of the Thanhoouser Company after the disaster of a year ago. All present were much impressed by the new all-glass studio, 75 x 110 feet in size, and thoroughly equipped.

Many producing companies in and around New York were represented by players and officials, who paid high tribute to C. J. Hite, president of Thanhoouser. The success of the affair was a great tribute to him and his associates.

For the convenience of New York guests, automobiles met all trains from that city. This detail was looked after by the reception committee—James Cruze, chairman; Billie Noel, Al Mayo, Frank Grimmer and Claude Seixas. The New Yorkers made the return trip on a special train, procured by Miss Jessie Bishop, chairman of the reception committee. Her assistants were: David Thompson, James Cruze, Charles Gercke, Harry Benham and Bert Adler.

DAVID THOMPSON and Bert Adler were in charge of the floor and entertainment. Be-ribboned "Keewpie dolls" were given out as souvenirs. Refreshments were served throughout the evening.

Prominent Thanhoouserites present were: Mr. and Mrs. Charles J. Hite, Mr. and Mrs. Lloyd Loneragan, the full staff of directors, Marguerite Snow, Maude Fealy, Floe La Badie, Mignon Anderson, Muriel Ostrich, Adele Rey, Lila Chester, Catherine Webb, Carey L. Hastings, Riley Chamberlain, Justus Barnes, Arthur Bower, Al H. Moses Jr., Henry Cronjager, William Zollinger, Theodore Heise and Frank Zimmerman.

David Thompson and Bert Adler were the announcers of the evening's entertainment.

The program follows: Violin selections, Mrs. Morgan Jones, Boyd Marshall, accompanist; Motion pictures; Thanhoouser players in parts of their best releases; Vocal selections, Alice Turner, the girl comedian; Slides, C. J. Hite and the Thanhoouser department heads; Vocal selections, Roy Hauck, the boy comedian; Boyd Marshall, accompanist; Dances and recitations by the Thanhoouser twins; Thanhoouser illustrated songs—posed by Muriel Ostrich and Boyd Marshall, photographed by Carl Gregory; words by Claude Seixas; music by Sid Bracy, and sung by Boyd Marshall, Sid Bracy as his accompanist; Harry Benham's own illustrated song, a burlesque; Monologue, David Thompson, and songs and dances by the Thanhoouser Kid and Little Leila Benham.

FOLLOWING is a partial list of representatives of the producing companies in attendance:


Among the other distinguished guests were: Frank C. Bangs, Mr. and Mrs. George Kerr, Mr. and Mrs. Peckham, Mrs. Edward McCall, Mr. and Mrs. J. C. Lieb and Mrs. William Rising.

Congratulatory telegrams were received from John Bunny, Maurice Costello, Mr. and Mrs. James Young, Miss Lilian Walker, Teft Johnson, Vitagraph; Anthony O'Sullivan, T. N. Heffron, Lawrence Marston, Madame Kirby, Alan Hale and Gertrude Robinson, Biograph; Walter Edwin, Ashley Miller, Gladys Hulett, Mr. and Mrs. Herbert Prior and Mary Fuller, Edison; Alice Joyce, Tom Moore and Phil Lang, Kalem; Earle Metcalfe, Lloyd J. Garletter, George Terwilliger, Ormice Hawley and Mr. and Mrs. Arthur D. Hibbing, Lubin; Francis X. Bushman, Gilbert M. Anderson, Tipton Steck and Don Meany, Essanay; Kathryn Williams and John Pribyl; Selig; Gwendolyn Pate, Paul Panzer, Frank Powell and Jack Standing, Pathe; Harris Gordon, James Kirkwood, D. W. Griffith, Henry Wall, Mae Marsh and Norma Phillips, Reliance; Wm. Garwood, Phil Lonigan, Lucius Henderson and France Southby; American News, D. W. Croft, Fred Mace and Marguerite Loveridge, Apollo; Vivian Rich, S. S. Hutchinson and R. R. Nethis, American; Tom Ince, Kessel and Bauman and George Nicholls, Kay-Bee; Mack Sennett and Mabel Normand, Keystone; H. E. Aitken, Roy Aitken, W. C. Toomey, Clarence H. New and J. R. Freuler, Mutual Film Corporation; Mr. and Mrs. Carl Laemmle, J. C. Graham, King Baggott, Ethel Grandon, Frank Smith, Howard Creighton and Joe Brandt, Universal; and Chester Bee-croft, General Film.

Lederer-Laurillard Combination

ONE of the most recent entrees in the filmdom is the Anglo-American Film Corporation, an amalgamation of two prominent foreign interests, Edward Laurillard, of London, heading the English contingent, and George W. Lederer, of New York, the guiding genius of the American contingent.

Mr. Laurillard is the ruling spirit of the famous Gallery Kinema on Regent Street Quadrant, London, said to be the finest motion picture theatre in the world. He is also the proprietor of sixteen other theatres in the British capital. Mr. Lederer has long been recognized as one of America's leading theatrical men.

The purpose of the Anglo-American Film Corporation is to handle remarkable feature films of all nationalities, which heretofore have been in the hands of conventional film agencies. It is virtually a reciprocal international clearing house for this brand of pictures.

Two early releases of the new concern are: "The Three Musketeers" and "Sixty Years a Queen." The former is an adaptation of Alexandre Dumas' literary triumph, and the latter shows in detail the career of the late Queen Victoria. It cost nearly a half million dollars to produce the two pictures.

Negotiations have been opened by the Anglo-American Film Corporation to procure a leading New York theatre to make it parallel to Mr. Laurillard's Gallery Kinema in London.
Selig's magnificent 27 Reel Serial from the story of Harold McGrath for which a newspaper syndicate paid $12,000. It is released two reels every other week in the General Film Company's regular service and has caused a sensation in the film world.
SCENES FROM "JUST KIDS"—ECLAIR—TWO REELS—RELEASED JANUARY 28

1. At the Ball.
3. "We're Going Away, Dear."
4. Before the Ride.
5. "Are You Hurt, Dear?"
6. The Villain Meets His Death.
“The Marriage of Figaro”

This Kleine-Ambrosio comedy which travels through two reels is not of the ordinary slap-stick kind that the Europeans usually make, but a production that depends upon its players and situations for laughs. A very good cast is selected for the interpretation of this production, and among the leads we notice the character, who played Glauces so effectively in “The Last Days of Pompeii.”

Several garden views are employed in this picture that are splendid in their arrangement, and many other scenes also are arranged with an eye to beauty.

Figaro, the main character, is a sort of a major-domo about the palace of the count. He is very much in love with Susanne, the lady-in-waiting to the countess. Susanne is also very much admired by the count who, through another of his servants, endeavors to make an appointment with her in the garden. Cherubino, a page, has a tenderness for all of the opposite sex, but especially for the countess.

The countess is very much grieved over her husband’s lack of attention, which she confides to Susanne, who in turn gets the assistance of Figaro.

The ingenious Figaro plans to outwit the count and has Susanne write a note accepting his invitation to meet him that evening. However, in the meantime he arouses the count’s jealousy by having a servant report to him that the page is making desperate love to his wife. When he approaches the trusting place he finds that it is Susanne that the page has in his arms.

On the evening of the appointment, the countess disguises herself as her companion, and Susanne disguises herself as the countess. The count keeps his appointment, thinking all the time that it is Susanne to whom he is telling his affection. In the meantime, according to the plan, in another part of the garden the page is making love to the disguised Susanne. A servant reports this to the count, who jealously hurries to the two lovers, only to discover that he has been misinformed. Then on returning to his lady-fair he discovers his wife. Explanations are then made and Figaro is given the hand of Susanne.

C. J. V.

“The Hour and the Man.” (Essanay. Two reels. Jan. 9.)—A strong story which cannot but appeal to all. When it was shown in the New York theatre it received a good round of applause, more in fact than some of the vaudeville acts preceding it. The story deals with two brothers both in love with their respective girls. The “black sheep” wins his, his brother being unfortunate. Later his cruelty makes her. He is accidentally poisoned, the crime being blamed on her. Her brother-in-law, unknown to her, defends her and wins her freedom.

“The Angel of the House.” (Gaumont. Three reels.)—This story might well be cut down to shorter length, although at present it is a most acceptable offering. The photography is excellent. Some splendid train settings are staged: A husband, who is inclined to be unfaithful, is brought home by his little daughter. Marie, the cast included as the father, Leonce Perret; as the mother, Mlle. Le Rida and as Marie, the child, Suzanne Privat.

“Officer John Donovan.” (Vitagraph. Two reels Jan. 10.)—Van Dyke Brokoe as John Donovan renders some very capable work. He is ably supported by Norma Talmadge and Leo Delaney. The story is strong and deals with the police department and the part it plays in politics.

Officer Donovan adopts Peggie, an orphan, when his ward son leaves home. Soon afterward he is pensioned off, only to be made a detective by the mayor’s order. By impersonating a captured crook he rounds up a band of criminals and meets his son again.

The latter has become a respected citizen.

“Repaid.” (Broncho. Two reels)—The only real claim to anything novel or original in this picture is the change in having a Mexican win against an American. A railroad manager and a Mexican both love the same girl. The Mexican saves his rival’s life from the Indians, and in return the manager gives him a good position, so that he may marry the girl. Some good moonlight scenes.

“Her Husband’s Friend.” (Kalem. Two parts. Jan. 7.)—A conventional plot, which is well worked out. The inserts are very poor. It is the old story of a dissatisfied husband and a wife starving for affection. She consents to elope with a scoundrel, but is prevented by a friend of her husband. The husband, finding his friend and his wife together, accuses Dane of dishonoring his friendship. All turns out well later.

“The Doctor’s Deceit.” (Imp. Two reels.)—William Shay and Leah Baird playing the leading parts. A doctor, loving Jack’s wife, makes him believe he has leprosy. The wife soon learns to hate the man who had attended her husband. The truth of his deceit comes out, through the accusation of an assistant, and the couple are reunited.
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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
**INTERESTING FILM REVIEWS**

**SELECTED FROM ALL PROGRAMS**

**GENERAL FILM PROGRAM**

**The Shadow of Guilt.** (Kalem. Two reels. Jan. 26.)—Much as the ordinary picture is, this one has a villain, but showing some clever photography. A burning building scene is worthy of comment. A woman is burned to death by a villain. A car is stopped by the police, and a man takes a gun from a woman, who is then killed. The villain is captured and he confesses. The story ends with the capture of the villain and the safety of the woman. The pictures are well made and the story is well told.

**Blue Blood and Red.** (Selig. Jan. 26.)—The novel feature in this story is the fact that it uplifts the society woman. It is seldom noticed in a story that the woman's character is raised. In this story, the woman raises her character and becomes a society woman. The picture is well made and the story is well told.

**How They Struck Oil.** (Biograph. Split reel. Jan. 26.)—A semi-humorous story. Oil from a rag in the stream sells the land.

**Out Blacked.** (Biograph. Split reel. Jan. 26.)—On the same reel with "How They Struck Oil." An old idea. A wife is kicked out and a husband is tricked. The wife pays any blackmail, but will not take her back until the kidnappers pay him.

**Indian Blood.** (Kalem. Two reels. Jan. 26.)—A farce disappears with Army life and its relation to the Indians. A medicine man and a society woman are its subjects. It is well made and the story is well told.

**A Night at the Jan.** (Edison. Jan. 26.)—An excellent picture of which the only fault seems very familiar. An old innkeeper tries in devious ways to kill a tenant, but is frustrated by his daughter. Splendid setting throughout.

**The Heart of a Gypsy.** (Cines-Kleine. Two reels. Jan. 26.)—One expects better pictures than this from the Cines Company. This plot is small and might have been combined to a reel with another of a different family. She falls in love later with her foster sister's swain and agrees to marry him, returns to her relations, the gypsies.

**Angel Paradise.** (Selig. Jan. 26.)—A charming story which grips one strongly. A prominent society man discovers a young man who is the son of his in the West and how a little girl had returned a large camp.

**The Inscription.** (Lubin. Jan. 26.)—Rather an overworked plot. Sweethearts part and the man goes West. He returns some years later to find her married to some one else. A splendid picnic scene is registered.

**Down Lone Gap Way.** (Pathe. Jan. 26.)—A fairly good "Western," that will interest lovers of this class of drama. A man becomes affiliated with a robber and is caught and made to serve time. The robber in the mean- time takes care of his half-bred wife and child.

**The Real Miss Loveleigh.** (Essanay. Jan. 26.)—A change we have here something that may be called decided novelty, and at the same time it makes an Indian and a story dealing with a man who has been writing "Sober stories under a woman's name." His finances, following a lover's scrap, writes him for information. Cleverly worked out.

**Conscience and the Temptress.** (Selig. Jan. 26.)—There is a certain sympathy in this plot where the woman is put in a position that becomes entangled in the web of an adventurer. His mother when she marries a man becomes the hero of the woman, free man. A good release.

**Perils of the White Lights.** (Kalem. Two reels. Jan. 14.)—An overworked plot with a few minor changes. The photography and interpretation is excellent. A good title which is a little suggestive. The man comes notorious through shooting a masher, and tries to get away from the city. She succeeds in this and takes on a man whom she had known in the city meets her and tries to return to the stage, where she can make a large salary be- cause of her former work. He returns to the city whom she loves, figures her to the city and forces her to come back and marry him despite her protestations.


**Andy Plays Hero.** (Edison. Jan. 14.)—Featuring little Andy Denison as he poses as a little girl in a clever manner and fools the police. A good release.

**The Cast of the Die.** (Essanay. Two reels. Jan. 14.)—A very good picture by a large cast, among whom may be mentioned Carl Stockball, Fred Church, Evelyn Selini, and the True Boardman. The story deals with a young clerk being accused of stealing and going to a series of different real offenders. He goes to the West and marries a woman only to discover him. A wounded outlaw, whom he has befriended, takes the blame and is arrested.

**Too Late.** (Selig. Two reels. Jan. 19.)—A number of very good resolves in this picture greatly augment its value. The story is strong and is ably told by a capable cast. A musician and composer is fascinated by a young girl and marries her. She soon tires of the part and the man goes West. He returns some years later to find her married to some one else. A splendid picnic scene is registered.

**Good Pals.** (Pathe. Two reels. Jan. 17.)—A very clever collage (Shep) really plays the lead in this drama, and is ably assisted by Charles Burnell, Margarette Riser and Beatrice Morris. The latter makes much of his very desirable part. Beatrice's father is called to the West and leaves her in the care of an arduous cousin, who treats her in a cruel way. The father is reported killed and the cousin steals the money he has left. He later returns, the shock killing the cousin.

**Deacon Billington's Downfall.** (Edison. Two parts. Jan. 16.)—A rural story, which does not get away from conventionalism sufficiently to arouse great interest. The deacon's daughter and George Splan, a young lawyer without clients, are in love. The deacon opposes it, especially as his horse has been beaten by George. The Widow Devine is loved by both the Deacon and his rival. She tells him of the proposed elopement of his daughter and George, and he arrives at the minister's in time to see them married, also to introduce the couple. Unfortunately the latter makes much of it very desirable part. His hypocrisy is discovered and he is forced to keep silent.

**Local Color.** (Vitagraph. Two reels. Jan. 19.)—Writings of the Devil. Directed by Ned Finley. A good release in that it is true to life, and the acting has some excellent action. An actor goes to North Carolina to get legal control for the part, the next year. He is later to be a revenue officer, runs into several family feuds, and has a very lively time of it. He finds his ideal woman but loses her when she is shot in...
defense of his life, Ned Finley plays the lead and is assisted by Ada Gifford. The latter reg-
istered the best work in the drama.

"Red Hawk’s Sacrifice." (Kalem. Jan. 17.)
—A conventional "outlaw Indian" story.

"Waifs." (Biograph. Jan. 17.)—A war of attrition between a horse and a country dog, which makes a good, though very sentimental picture. The period setting really is a help here, as it enables us to see the Indian brawn versus the white man's bone. The love, of course, helps, and a visit to the Ontario, teaching us how to make a living. The Pathe Weekly pictures are taken, the best sub-
jects.

"A Servant of the Rich." (Lubin. Jan. 17.)—A conventional but well-drawn picture, the hero-
ine apparently does not know even the rudiments of driving a car. A society girl becomes a servant and RESIDES, of her mistress's coarse treatment. A fair romance.

"Broncho Billy—Guardian." (Essanay. Jan. 17.)—M. Anderson, Marqueta Claydon, and Percy Jones have the leading parts. Departing somewhat from the usual
variety of Broncho Billy releases. Good story.

UNIVERSAL PROGRAM


"He Doesn’t Care to Be Photographed." (Melville. Jan. 20.)—A laughable comedy, with a slight tinge of vulgarity. Father at last photographs baby, but gets the wrong end. The neighbors, however, do not notice the difference.

"Abide With Me." (Frontier. Jan. 21.)—A good drama, not too sad and not overdone, but rather in a reverent manner. The hymn "Abide with Me" is the means of bringing to-
gether an estranged father and daughter.

"Too Many Cooks." (Powers. Jan. 19.)—A good comedy, which will, however, give satisfaction. A cook is at last found who annuls the mother-in-law so that she gets out.

"The Vagabond Soldiers." (Bison. Three reels.)—Another war story dealing with the
English wars in Afghanistan. William Clif-
ford plays the lead. But the settings might have been improved. The fighting scenes are, as usual, excellent. The story possesses a number of original features and makes a good offering.

Clifford, a captain in the English army, is court-martialed and sentenced to be shot for cowardice, because he had ordered his com-
pany to retreat in face of fire. The fact that he had heard a bugle hoot retreat is not ac-
ccepted as an excuse. He with his estate, which the scheming friend steals, and leaves his wife in poverty. Through a miracle Clifford is exonerated and years afterward, in the country home, finding his false friend in possession of his property, which he is then forced to give up.

"Formula 7:59." (Trip. Two reels. Feb. 5.)—Another of the King detective stories. King relates true story of something of very good work. In this play he doubles the two leading parts. The plot itself is excellent and is easy to follow. The heroes are that the man was murdered", by poisonous gases from a small chem-

"Dangers of Experiment." (Victor. Two

res. Jan. 30.)—Directed by Walter McNam-
ara. In this story of something unusual this is very good. The story deals with the occult powers of man and is well worked out, avoiding any cheapness or ending.

Two men in college love the same girl. One, a football player, is favored, provided he passes his examinations. A student from the university, however, helps the larger fellow, as he easily passes his examination and becomes the favorite. He is the type of the man who cannot re]

MUTUAL PROGRAM

"Turkey Trot Town." (Thanhouser. Single reel.)—A look at the pic-

ularity of the new dances. Pictures a fanciful future when everyone will dance, even in their daily labor.

"The Elusive Diamond." (Thanhouser. Single reel.)—A murder story which shows how well a well-told story can take well. A girl outwits some scoundrels and carries a valuable diamond away in safety.

"Her Love Letters." (Thanhouser. Single reel.)—A very elegant love story. A woman, being taken, miner, is able to find her way to happiness with the help of her owner and miner. The story is told by the miner.

"The Power and the Mind." (Majestic. Single reel.)—Very strong and very

usual. A man who is bound to the body. An exposition of the Christian Science belief that the body can do anything if the mind is willing.

"What the Crystal Told." (Majestic. Single reel.)—A.T. Clews, a moral lesson for young girls. A girl catches the man who ruined her with the aid of the digit.

"The Thief and the Book." (Majestic.

Single reel.)—This is a very good story here, but it might have been made a better one. However, the story is very acceptable in its present form. The book is on ethica-


ty and then reforms. He becomes one of the great preachers in a large company. Later he meets the daughter of the book dealer, who has, in the meantime, been forced to steal for a living and helps her to become a lady. Later they recognize each other, through the book he had stolen.

"The Return of Helen Redmond." (Ameri-
can. Two reels. Jan. 19.)—A very good story in which the leading character is a chorus girl, which, although somewhat similar to pre-

decessors on the screen, shows much origi-
nality in action. Mr. Clark becomes enamored of a chorus girl and marries her. She soon leaves him and his infant daughter to return to Bohemia. Some years later, having married the same man, her father having died. She decides to renounce the stage and its triviol.

"When the Cat Came Back." (Princess.

Jan. 6.)—An excellent detective story with a new point. A clerk, hearing burglars, hides some valuable jewels. His note by cipher cannot be read until the detectives look at his typewriter.

WARNER’S FEATURES

"The Diamond Smugglers." (Three parts.)—A live detective story, produced some very

good scenes showing hydraulic mining and secrecy representing life in the Kimberly Dia-

monds is told in a manner that is weak in that it is inconsistent, but plenty of action with a capable cast to carry it through.

A girl and a man are diamond smugglers and while in Africa are spotted by a Secret Service agent. They are followed by another agent, who finally captures them. There is a very pretty and effective romance running through the story.

"A Fight for a Million." (Three parts.)—A

stirring story of the Western cold fields which has been popular all season. An old miner, who has been a miner tells his daughter, Bessie, on his deathbed, to take up the papers that are about her to complete her claim to his mine on his death. Lloyd, a lawyer, decides to get the papers. He hides his in safe, which is later robbed by his confederate.

Beside, the daughter, is being held by the outlaw and her brother, Jack, who has been in the East, is also captured. They are followed by a posse in and in fight both the outlaw and the outlaw and Jack. Brother and sister are reunited and file their claims to the mine.

PHOTO DRAMA COMPANY WINS SUIT

Justice Seabury of the New York Supreme Court on Monday, January 19, denied the application for an in-
junction brought by the Social Uplift Corporation against the Photo Drama Motion Picture Company, Inc., to re-
strain the latter from exhibiting the motion picture production of Reginald Wright Kauffman’s novel, "The House of Bondage," which has been recently dramatized by the Photo Drama Com-
pany with Lottie Pickford in the leading role. The Social Uplift Cor-
poration based their claims for an injunction upon an assignment of the rights in the production from Joseph Byron Totten, the dramatizer of the "House of Bondage.

Justice Seabury denied the application
for an injunction on the ground that Mr. Totten had not shown satisfac-
tory title to the motion picture rights in question and issued an order permitting the Photo Drama Company to continue exhibiting the production.

Graham and Stevenson were the at-

torneys for the Photo Drama Motion Picture Company, Inc., and H. Ran-
dolph Guggenheimer was the attorney for the Social Uplift Corporation.

CAPT. SCOTT PICTURES IN

BOSTON

Bostonians will have their first op-
portunity of seeing the Captain Scott
South Pole Expedition in motion pic-
tures January 26. On that date the
Gaumont Company will present "The
"Antarctic" together with "Antarctic." The entertainmen}

terprise is composed of 6,000 feet of film selected from the 25,000 feet of film made by Herbert G. Ponting, F. R. G. C., of London, while with the late Captain Scott in the Antarctic as well as the remarkable still pictures taken at the South Pole.

Ned Holmes, late general manager of the Paul J. Rainey African Hunt and "North of 53°" pictures, is in charge of the publicity campaign.

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UNANIMOUS VERDICT OF THE PRESS

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Thor, Lord of the Jungles

and give your patrons a real treat. This Selig 3-part subject is an exceptional feature. First of all it tells a story—a rugged, adventurous, thrilling, pathetic and triumphant story that grips from start to finish. After that comes a high-class production—the acting of Kathlyn Williams, greatest of all in her line—the skillful "Selig" manipulation of wild animals and clear, sharp photography.

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Special Feature Department
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Make your patrons do your advertising. Make them talk about your show. Favorable comment from them means money to you. If you can keep them talking you can keep your house crowded. Here is the one way to do it: Show them the UNUSUAL— the EXCEPTIONAL in Motion Picture Features. The General Film Company scours the markets of the earth to secure unusual and exceptional features, and offers them to you at reasonable rates. They are known as SPECIAL FEATURE PHOTOPLAY MASTERPIECES.

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The Third Degree
This Lubin 5 Reel triumph appeals to all classes. It is turning away crowds wherever shown.

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Just released. Another Charles Klein-Lubin 5 reel success. The most talked of play of the age. Made with special cast of well known actors, especially selected to meet the peculiar requirements of this powerful drama.

The Toll of Labor
Adapted from Emil Zola's great novel "Germinal." 5 parts. Enacted by actors of world-wide celebrity, including Henri Krauss and Mlle. Sylvia of the Odeon Theatre, Paris, and standing as a fine example of the surpassing artistry of Pathe Freres.

The Battle of Shiloh
Lubin—4 reels
A thrilling reproduction of a famous battle interwoven with a tender love story. Historically accurate and splendidly executed.

Other features of the same high order will be announced each week. Full line of paper—posters, lobby display, etc., with each release. Book through your nearest exchange, or

General Film Company (inc.)
SPECIAL FEATURE DEPARTMENT
71 West 23rd Street New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Directory of Players and Directors
THE EXHIBITORS' AND MANUFACTURERS' REFERENCE GUIDE IN ADVERTISING PLAYERS AND DIRECTORS

<table>
<thead>
<tr>
<th>Name</th>
<th>Role/Company</th>
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<tbody>
<tr>
<td>Fritzi Brunette</td>
<td>Playing in &quot;Forgiven&quot; Stellar Feature Photoplay Company</td>
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<tr>
<td>Earl Metcalfe</td>
<td>Lubin Films, Second Season</td>
</tr>
<tr>
<td>Frank Powell</td>
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<tr>
<td>King Baggot</td>
<td>Directing and Playing Leads in Imp Productions</td>
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<td>Ethel Grandon</td>
<td>&quot;Universal Program&quot; Production</td>
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</table>

The Exhibitor wrote: "I've featured you so much my patrons want to see you personally.
The Actor answered: "Where did you first get my name?"
The Exhibitor replied: "From the Directory of Players and Directors in The Motion Picture News."
The Actor then wrote to us: "Keep my name running in that Directory. It's the best investment I've made in a long time."

Gauging the Market
(Continued from page 18)

"Yes, I do. There are features galore, and I could flood the state of Ohio with them, if I wanted to. Men cry that there is a feature famine. There is, but it is a famine of good features only. That's where the mistake is made. Feature manufacturers are told of this cry for more features. So they rush blindly ahead, take any old subject, slap it through a studio and then shout 'The Most Marvelous Production of the Year,' and get peeveish when they find no one waiting to snap it up."

"Is the six, eight and nine reel stuff now being booked in the big circuit theatres hurting your business?"

"It's increasing it rather than hurting it," replied Meister. "I am fast convincing the exhibitors that they need even more features to meet the growing competition from this source. They have the advantage of lower prices, reputation and prestige and a more diversified program. By advertising the lower prices, the greater amount of variety for the money, and the value of the features they book, they educate their patrons to the belief that the big productions are intended only for the wealthy. This is not true, of course, but it is one means of protection against the invasion of something which threatens to disrupt one phase of the feature market."

"What is your opinion of the average exhibitor?"

"Now you ask me to criticise the best friend I've got," rejoined Meister, smiling behind his iron-gray mustache. "In the first place he is only human. You must play upon his susceptibilities the same as in any other line. Many feature buyers go in to get all they can, regardless of what effect their actions will have, and, as a result, never come back. I believe in the policy of fair play. If it is a question of someone getting the worst of it, I prefer that it be me. The average exhibitor is a man who has more than his share of trouble and disappointment. He gets such a small amount of consideration from any source that it is a mighty good investment to show him those two rarities whenever you get an opportunity."

"My meeting with Meister occurred three months ago. When we reached New York I went with him to look at several features of which he had been told. Before the week was over we had seen twenty-two of them and he had not bought one. We stayed another week before he found what he wanted. That was a four-reel production of the modified sensational type. I acted on his judgment and bought the rights to Illinois on the same production. I am in the East on another buying expedition at the present time. I stopped in Cleveland for a day on the way through and had a short chat with the gray-haired veteran of tent and wagon days. "How is everything going?" he asked with the same genial smile.

"Fine," I answered, grinning. "I am just completing a chart of likes and dislikes and it is the biggest asset I've got. When I get to New York this time I'll know far better just the kind of material I want."

Chicago Notes

Limousines Stylish

We notice that limousines are becoming quite stylish in New York City among the film people. A similar epidemic seems to have broken out in Chicago. The kind in use here, however, seem to be able to find their way back Lake street until about half-past eight in the morning. We can't mention any names, but Lake street isn't very long.

New Film Company

A new film company was recently formed in Cleveland, O., under the name of the Kleervue Film Company, with R. Morris at the head of it. A factory is under way right now in Elyria, O. It is said to be incorporated in Ohio for $75,000. Mr. Geo. A. Brown, of this company, passed through Chicago on his way to Mexico, where he intends getting some pictures of the war.

Meaney in St. Louis

Don Meaney, advertising manager of the Essanay Film Manufacturing Company, rode down to St. Louis, via the Wabash last week to arrange for the coming of Mr. Bushman, who will speak in that city in connection with his campaign for votes on the Lady's World contest. While in the south Mr. Bushman will take in Kansas City, New Orleans and other large cities.

C. J. V.


**Essanay**

**FIVE-A-WEEK**

**Coming Friday, January 30th**

**“The Girl at the Curtain”**

*(IN TWO PARTS)*

A good, clean, wholesome comedy-drama that will make excellent entertainment for the most critical audience. A girl is married—she does not see her husband. They meet later but do not know that they are wed. The rest is too good to tell. Book this feature to-day.

FRANCIS X. BUSHMAN and BEVERLY BAYNE

**Released Tuesday, January 27th**

**“THE TESTING FIRE”**

A drama of love and a man's fickleness that almost caused a broken heart. Irene Washburn and Richard C. Travers and Lillian Drew featured.

**Released Wednesday, January 28th**

**“NEARLY MARRIED”**

An excellent comedy-drama in which a loving couple are nearly married. Bryant Washburn and Ruth Stonehouse featured.

**Released Thursday, January 29th**

**“WHAT CAME TO BAR Q”**

A new and novel Western comedy with laughs galore. A positive feature.

**Released Saturday, January 31st**

**“BRONCHO BILLY AND THE SETTLER’S DAUGHTER”**

A thrilling and exciting Western drama with MR. G. M. ANDERSON, assisted by Marguerite Clayton.

**Coming Friday, February 6th**

**“The Grip of Circumstance”**

*(IN TWO PARTS)*

There are many thrilling incidents related in this picture that holds the interest of the observer and there is an air of mystery which surrounds the whole story that will keep you on edge during its entire projection. Photography is excellent. The story has to do with a society Raffles that has a taking way. Bryant Washburn, Ruth Stonehouse, Thomas Commerford, E. H. Calvert and Richard C. Travers at your service.

**Essanay Film Manufacturing Co.**

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**A Chain of Theatres**

is the ambition of practically every new exhibitor. Many exhibitors, who opened their first theatre several years ago, have achieved that ambition. But they started right. They first studied every detail, big and little, of theatre management.

We have remaining less than a hundred copies of “Picture Theatre Facts,” an excellent book for new exhibitors. It is crowded with important information about every department of theatre operation.

We will be glad to present copies of this valuable work to exhibitors who wish to become yearly subscribers to The Motion Picture News.

Just clip this advertisement, pin it to a check, bill or money order for two dollars, and mail it to

The Sales Division

The Motion Picture News
220 W. Forty-Second St.
New York City
LATEST NEWS FROM CHICAGO
(Continued from page 16)

slide. The audience filed out quietly, ignorant of the blaze underneath their feet.

Spencer to Exhibit

A. G. Spencer, of the General Feature Film Service, will have an exhibit at the exhibition at Milwaukee on January 24. From Milwaukee he intends taking a trip north, covering the larger Wisconsin cities.

Joins Union Film

C. E. Davies, lately connected with the General Film Company, has accepted the management of the Indianapolis office of the Union Film Company.

J. W. Morgan Here

J. W. Morgan and wife, of Kansas City, passed through Chicago last week en route to New York City, where they will remain until the end of this week.

Lansing Has Nobby Theatre

Ed. Lansing has again assumed the management of the Nobby theatre at Fourteenth and Ashland avenues. He is showing the Mutual program to good business.

A Word for Joe

Perhaps Joseph Hopp will be a city father, that is, if the citizens of the twenty-third ward vote hard enough for him. Any way his name will be on the primary ballot on the democratic ticket. We should like to see Joe an alderman for his own good and for the good of the business.

"THE PEERLESS" — THE INDOOR SCREEN
"THE DAY AND NIGHT SCREEN" — THE OUTDOOR SCREEN
"THE PIONEER"
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There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

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1 Reel

FEBRUARY 10th
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1 Reel

FEBRUARY 13th
Arrow Maker's Daughter
2 Reels

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Double Crossed

JANUARY 29th
Little Billie's Triumphs

JANUARY 31st
Mable's Bare Escape

FEBRUARY 2nd
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FEBRUARY 5th
O Mimi San
2 Reels

FEBRUARY 12th
Mystery Lady
2 Reels

FEBRUARY 1st
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JANUARY 28th
Romance of Sunshine Alley
1 Reel

FEBRUARY 4th
New England Idyl
2 Reels

FEBRUARY 11th
Romance of the Sea
2 Reels

FEBRUARY 18th
Yellow Flame
2 Reels

FEBRUARY 25th
Repaid
2 Reels

MARCH 4th
Mario
2 Reels

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Beware

The market is crowded with pictures. Every new issue of the trade papers tells you of new brands and new companies. It is hard to keep track of them, they come—and go—so fast.

Remembering them all is quite impossible. Some of these new ones are good, some are fair, and most are very bad.

Your show can only live with good pictures. You can’t afford to take a chance on poor stuff, no matter how much noise may be made about it for a few weeks.

You need the permanent business that comes to a picture house showing a reliable program of good pictures. A program made up of brands that are known to every picture fan. A program that has had world wide advertising for years. A program with a reputation long established—a program that will be advertised in a most effective, helpful manner—a program with the goods back of the advertising:—THE GENERAL FILM PROGRAM.

General Film Company (Inc.)
200 Fifth Avenue New York

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Chicago Theatres MAY CLOSE
Exchanges Threaten to Refuse Service
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A NEW ANGLE ON THE Scenario Question
Page Seventeen

A Pioneer Exhibitor
Page Nineteen
WITH THE PRIVATE WIRE RECENTLY INSTALLED
AND UNITED PRESS NEWS
SERVICE INSURING FIRST HAND
KNOWLEDGE OF ALL EVENTS

PATHÉ'S WEEKLY

IS NOW BETTER THAN EVER. NO FILMS ISSUED
HAVE PROVEN SO UNVARYINGLY PROFITABLE TO THE EXHIBITOR. NO OTHER FILMS
HAVE THE SAME WIDE APPEAL TO EVERY CLASS OF PICTURE THEATRE PATRONS

FOR YOUR OWN GOOD SHOW IT

TWICE A WEEK

TRADE MARK
Scene from “THE PARASITES”: The Adventuress Gains Her Desires

**THE DEVIL’S ASSISTANT**
A TWO PART DRAMA
A MOST POWERFUL STORY, SUPERBLY ACTED

The story of a drunkard’s daughter who fights with all her strength against the hereditary curse. Her efforts are in vain owing to the depravity of an artist.

**Released THURSDAY, Feb. 26th**

**THE PARASITES**
A TWO PART DRAMA

A very fine story of a too easily influenced young man who falls into the toils of a band of sharpers through the wiles of one of their number, an attractive girl. Freeing himself, he saves his father too.

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Featuring Batty Bill
in a Laughable Dance Absurdity

Quite a Good Comedy
Well Acted. Excellent Photography

OUR FOUR NEW COMEDY STARS

WINKY WILLY’S DISAPPEARING STUNT

Featuring Winky Willy
Our New Popular Child Comedian.
Already a Favorite With Young
and Old Alike.

Both Above Subjects on Split Reel
ORDER EARLY
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FEBRUARY 10th
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FEBRUARY 13th
Arrow Maker's Daughter (2 Reels)

FEBRUARY 20th
The Raiders (2 Reels)

Domino Winners

FEBRUARY 5th
O Mimi San (2 Reels)

FEBRUARY 12th
Mystery Lady (2 Reels)

FEBRUARY 19th
The Play's The Thing (2 Reels)

Keystone Comedies

FEBRUARY 2nd
Making a Living

FEBRUARY 5th
Little Billy's Strategy

FEBRUARY 12th
A Robust Romeo

Broncho Headliners

FEBRUARY 4th
New England Idyl (2 Reels)

FEBRUARY 11th
Romance of the Sea (2 Reels)

FEBRUARY 18th
Yellow Flame (2 Reels)

FEBRUARY 25th
Repaid (2 Reels)

MARCH 4th
Mario (2 Reels)

MARCH 11th
A Barrier Royal (2 Reels)

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NEW YORK MOTION PICTURE CORPORATION, Longacre Bldg., 42nd St. and Broadway, NEW YORK CITY

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Mexican War
Made by Exclusive Contract with
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of the REBEL Army

First reels just in—and being rushed to our branch offices.

These are the first moving pictures ever made at the front under special contract with the Commanding General of the fighting forces.

Newspapers throughout the world are printing pages of matter about this war, and the amazing contract of the Mutual Film Corporation with Gen. Villa.

The public is clamoring for a sight of the pictures—which are far more exciting and sensational than any pictures of actual happenings that have ever been shown before.

Wire our nearest branch office for terms and reservations.
Heralds—and great one-sheet, three-sheet and six-sheet paper now ready.

Mutual Film Corporation
New York
BETWEEN

SAVAGE

and

TIGER

COMING!

A Remarkably Daring and Highly Sensational Wild Animal Subject

IN 6 MAGNIFICENT PARTS

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WELLAND FILM CO

315PM
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**Mary Magdalene**

- **In Three Parts**
- The feature that is causing such favorable comment.
- Particularly adapted to the Lenten season, but an asset all the year round.
- About three territories left.

#### Sir Walter Scott's

**The Bride of Lammermoor**

- **In Three Parts**
- An artistic classical feature production ready for shipment.
- A few territories left.

#### Rider Haggard

**JESS**

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- An extremely good story.
- Perfect photography.
- Sensational.
- Ready for shipment February 18th.

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Rockefeller and his millions could not do what the two world wide famous police inspectors

**LEY AND McGUINESS**

have done to reform the

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when they decided to try the ticklish problem, and instead of Guns, Clubs, Handcuffs, Patrol Wagons, Axes, Crowbars, Sensational Raids, Grandstand Play and other paraphernalia of brutal force, to use

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**WHITE SLAVE TRAFFIC**

in a 3 reel Comedy-Travesty

The result is INDESCRIBABLE—it will tickle you from Head to Sole.

The public at large has for such a long time been fed on the so-called revelations of **WHITE SLAVE TRAFFIC**, that our arch fun-makers, LEVY AND McGUINESS, decided that it's high time for them to mix in the affray—

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It is positively the greatest three reel **Burlesque-Comedy** which has ever been produced. It is

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A WONDERFUL 3-REEL WESTERN PHOTO-DRAMA

A FEATURE—
With a big punch from start to finish—Full of good action and heart interest—3,000 head of wild stampeding Western cattle going over a buckboard and crushing it, leaving two people buried in the ruin—Wonderful scene of the escape of a sheep herder—Duel in the river—Plunging horses—Automobile dashing into river—A real runaway of Western horses, plunging away with human freight from oncoming stampede—Great scene of rough house in a Western dance hall—real cowboys—real Bronchos—real action and a real feature.

Get busy! If you want a live one and a money getter, wire, write or call for

STATE RIGHTS
PRINTING—Sensational 1 Sheet, 3 Sheets, 6 Sheets. Heralds, Etc., Etc.

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BE CONSISTENT

Many Motion Picture Exhibitors equip their theatres with the best screens, chairs and illumination, appropriate music and handsomely decorated lobbies, and do not give sufficient attention to the most important factor of their exhibition, i.e.—PERFECT PROJECTION.

Knowing that you, as an exhibitor, desire to attain the best results on the screen as far as the picture is concerned, we, having gained the confidence of the trade through the satisfaction obtained by the use of POWER’S CAMERAGRAPH No. 6A, recommend that you inform yourself regarding the merits of this incomparable Projector; illustrations and complete description of which are given in our Catalogue D.

NICHOLAS POWER CO.
Ninety Gold Street New York City
We Have Moved

MOVING to new and larger quarters is always heralded with a good deal of pardonable trumpet-blowing that sounds most sweetly to the movers' ears.

However, we have been modest heretofore—too modest, say some of our publicity friends; and then, too, the following announcement, we believe, is of a good deal of direct and indirect interest to the great majority of the trade.

On February tenth—the carpenters willing—the Motion Picture News will be in its new home on the seventeenth floor of our present building—numbers 1705-6-7.

The new space, which is enough and no more, is just treble the size of our present offices.

So no one will argue the necessity of moving.

That necessity was felt, to tell the truth, three months ago; but there is a firm inner policy of this publication and that is to force our growth only in reading value—to grow in size and in advertising as reading value makes such growth natural and expressly called for.

When we moved to 220 West Forty-second street, New York City, in August, from still smaller quarters, we hazarded the guess that the space taken would do for a year.

We were wrong by 75%; or should we say right?

If any sign of healthy growth is needed it is this: that in the new quarters the space occupied—occupied—by the circulation department alone is as large as the whole space of the old quarters. This is true also of the editorial department.

In this connection it may be of interest to our readers to cite the personnel of the News—the names of those who are making it grow.

Herein is the force, remember—other factors count little by comparison—that makes any publication.

So then:


To this list we shall add next week another name, the importance of which—to every exhibitor, manufacturer, operator—is such as to justify an announcement as large as this entire one.


Stenography, accounting: B. Lieberman, A. C. Barleon.

And last but not least, gentlemen—from your own standpoint as well as ours, Advertising: E. Kendall Gillett, Frances Klein, J. F. Fairman, H. F. Rendall, and for the West, C. J. Verhalen.

We have great plans for the News.

For one thing we shall continue to make it what its name signifies—the "news" of this very "newsy" industry.

For another, we hope to estimate and constantly forecast the wonderfully elastic future of the motion picture.

And we shall round out, at whatever pains, this publication till it meets every phase of this many-sided field.

From the top of the skyscraper and from the bottom of our hearts the Motion Picture News wishes you all what we shall all undoubtedly have, the biggest, brightest, year, thus far, in motion pictures.

Wm. A. Johnston.
PAN-AMERICAN EXPANDS
The Pan-American Film Company previously organized at $10,000 under the laws of the state of New York, has increased its capitalization to $50,000 for the purpose of expansion in the field of special feature films, which includes exclusive right to certain of the best English, German and Italian pictures now being imported.

The offices of the new corporation will be continued on the ninth floor of the World's Tower Building, 110 West Fortieth street, New York City.

The Pan-American Film Company has also made arrangements to act as American representative for a number of prominent state right buyers, and the increased facilities now permit the addition of many more state representatives being included in this much-needed arrangement.

SEILIG TO FILM THE CLASSICS
Gilson Willet, the well-known writer and litterateur, who is exclusively associated with The Selig Polyscope Company, has just finished a series of Western pictures, the scenes of which lie up and down the coast of California. He has adapted classical names, subjects and allusions, applying them to modern subjects amid up-to-date environment.

The titles of these plays are: "The Story of Venus," "The Story of Cupid" and "The Story of Diana."

SONG BASIS OF FILM
The sentiment of the old Schumann song "Die Traumerei" will be the basis of a three-reel subject by the "Flying A" Company under direction of Lorimer Johnston

Feature Film Exchange Organizes
THE first legal society to be organized among the feature film exchanges of New York City has just been effected. It is known as the Feature Film Renters' Association, Incorporated, and its main object is for co-operation.

The association is to be in the nature of a board of trade, and those instrumental in its organization expect to enlist membership from every city in the United States where a feature film exchange is located.

Arthur Butler Graham of the law firm of Graham & Stevenson, 15 Broad street, New York City, secured the articles of incorporation for the association and has been retained as its counsel.

The officers of the new organization are: President, Jules Burnstein; vice-president, Joseph E. Arnett; secretary, Charles Streimer; treasurer, Isaac S. Cohen. Directors: Robert Richter, Morris Streimer, Harry Samwick, Jacob Weinberg and Joseph E. Arnett.

The incorporators are: World Special Films Corporation, Unique Feature Film Co., Weinberg, Unique Film Company, Richter Feature Film Company, Easter Feature Film Company, Federal Feature Film Company, Manhattan Feature Film Company, Weisfield Feature Film Company, Emby Feature Film Co., Sedeg Feature Film Company Supreme Feature Film Company, Standard Feature Film Company, All-Star Film Printing Company, Theatre Feature Film Company, Eagle Feature Film Company, Royal Feature Film Company, Special Feature Film Company, Feature Film Company, Regal Feature Film Company, Vita Feature Film Company, Ideal Feature Film Company, North American Film Company, Inc., De Luxe Feature Film Company, High Grade Feature Film Company, The Film Exchange and Sherry's Film Exchange.

CONVICTS TO SEE FILMS
Confinement in the Great Meadow Prison at Comstock, N. Y., is not going to deprive convicts of the privilege of viewing motion pictures. A Powers 6A projection machine and accessories has just been installed in the prison by the Picture Theatre Equipment Company, 21 East Fourteenth street, New York City.
Chicago Theatres May Close

Situation Grows Tense as Exhibitors Fail to Show Interest in Fight Against Unjust Legislation by the Municipal Authorities—Exchanges Threaten to Refuse Service for One Week

THE picture-going public of Chicago, some evening soon, may go to a favorite theatre and find it closed. They will then walk around the corner and also find that theatre closed. The one they occasionally visited further down the block will also be closed. This, however, is not at this, but on closer investigation may find a placard stating that the theatre was closed because it was impossible for them to obtain pictures to exhibit; that the sources of supply had banded together and refused to put out any pictures in Chicago for a period of one week.

Exclusive information has been received from good authority that such a move is being contemplated by some of the motion picture exchanges of Chicago. They are taking these drastic steps because of the lack of interest shown by the exhibitor in the legislative movements of the City Council of Chicago.

These interests, such as the exchanges, are affected in only one particular—censorship. Inasmuch as it affects the exchanges it also affects the exhibitor. This, however, is not the only thing that the exhibitor of Chicago has to fear at the present time. There are other bigger and more vital matters which affect his immediate business more directly, and those are the ventilation ordinance, the five-minute intermission between reels and the drastic fire ordinance.

Of the six hundred odd motion picture theatre owners of Chicago only about two hundred appeared at a meeting held Monday morning at the Sherman House by the Amusement Protective League, while representatives from practically every exchange, manufacturer and other supply interest attended.

It seems to be the expectation of some of the exhibitors that the manufacturers and exchanges should stand all the expenses in such a movement as is being made by the Amusement Protective League. They forget that the manufacturers will sell just as many prints of their film as the exchanges need to supply a program to the theatre. It is the city of Chicago. The exchanges also are not established for Chicago alone.

If the ventilation ordinance is enforced it will cost some theatre-owners thousands of dollars to install an equipment to comply with the ordinance, while others will have practically to build a new theatre.

If the five-minute-between-reels ordinance is passed, it will mean at least one show less a night and a discontented audience, which will either have to look at a blank screen or a vaudeville act. While the fire ordinance is not so severe, one cannot tell what will develop from it if it is not watched closely.

Also, censorship hurts exhibitors. As many pictures made have been turned down and others spoiled by cut-outs.

The report of the censor to Major Funkhouser for the year ending December 31, 1918, shows that 8,934 reels of film were censored and out of these 933 reels were condemned and there were 4,933 feet of film cut out.

These figures are startling. Power is invested in a few men to waste all this film without any regard to its cost. Aside of all this, this censorship board earned the city $9,741, which was collected for permits. These figures show that out of about every twenty-five reels censored in the city of Chicago one was condemned. This is a large percentage.

As an example of the unjust censorship which is being enacted, the case of the Mutual film called "The Bride's Betrothal," will be cited. This was turned down because several Jewish women, belonging to a women's club, had requested Major M. L. C. Funkhouser to do so. Yet exhibitors of Jewish descent who witnessed this film could find nothing derogatory to their race.

It is to be hoped that the exhibitors will not let conditions come to the stage where the exchanges will have to refuse them service. Some may think that the exchanges will not be willing to lose the money they Would obtain in one week out of Chicago. That, however, is not the question. It is a problem in future economics. A few dollars lost to-day will mean hundreds of dollars saved in future days. The exchanges, who have discussed this matter, realize it and are willing to put it through.

While those who attended the meeting of the Amusement Protective League at the Sherman House were very enthusiastic, it was realized that their number must be increased. It requires the personal representation of every exhibitor in the city of Chicago. It requires his financial support. It also requires the personal representation of every employee of the theatre to help swell the numbers, so that when a protest is made a membership of thousands can be quoted.

At the suggestion of Robert Beaslee, an exhibitor, the feature exchanges have promised to donate a feature to the theatres for one night under the condition that the theatres who accept this free service turn over to the Amusement Protective League all money they make over half regular night receipts.

The meeting was opened by Joseph Hopp, who acted as temporary chairman and was later elected president of the organization. The minutes of the last meeting were read by Secretary Ora S. Chapin, who was also elected as permanent secretary. The other officers elected were Ludwig Schindler, vice-president; George Gilmore, treasurer, and H. J. Toner, counsel. The by-laws, which were very complete and comprehensive, were read and accepted.

The committees to be appointed will consist of a legislative committee, the chairman of which will be the counsel, a political advisory committee, a membership committee, entertainment, mutual improvement and nominating committees. It was also decided that fifteen members could present a nominee for any office, the name to be handed in two meetings before the annual meeting which will be held in January and at which time officers will be elected.

Judge Toner gave a very stirring address that touched on many vital subjects. Maurice Fleckles also spoke very pointedly as did also Mr. Schindler, Mr. Natkin, Phil Solomon, Mr. Blake of the Business Men's Moral League, Mr. Proctor, Mr. Glickman and Al Lichtman of the Famous Players Company, who not only gave his argumentative support, but also his financial aid.

Mr. Schindler in his talk showed that the motion picture theatre is the only business institution in the city of Chicago that is under five departments, any or all of which can close up a house over night. These depart-
ments are the police, fire, health, building and electrical.

Among those who donated at the first meeting were Laemmle Film Service, Maurice Fleckles, Joseph Hopp, Warner's Features, Famous Players Film Company, General Feature Film Company, Mr. Christy, an exhibitor, and F. H. Francke. It is expected that many other donations will be made soon.

**THE committee to secure pictures from feature film exchanges which will be given free for one night consists of Robert Beasley, Dr. Zileliger, Paul Sittner, A. Golos and R. Fuqua. Those feature exchanges present, Warner's, G & G and General Feature Film Company, Incorporated, offered their services along this line.

Many schemes were presented to gain the sympathy and opinion of the public, such as buttons and petition cards and also slides, but nothing definitely was decided.

The next meeting will be held the fourth Monday in February, but it will be preceded by a conference to be held very soon with Mayor Harrison, of Chicago, to explain to him the motion picture men's side of the case and why they regard the present kind of censorship as unjust.

**TO FILM "LAST SUPPER"

"The Last Supper," a two-part production, is announced by the American Film Manufacturing Company. Its production has been entrusted to Lorimer Johnston, which in itself, gives assurance that the picture will be made in thorough fashion.

**"The Governor's Pardon" Ready**

THE first product of the Imperial Motion Picture Corporation, with offices at 1156 Broadway, is now ready for the market. This is a multiple reel production entitled "The Governor's Pardon," which contains many unusual features and is certain to prove a great attraction wherever it is shown, as it will have a local interest not commonly found in most big features.

One of the unusual things in it is that the governor of each state is shown signing the pardon. That is to say, that the print to be shown in Massachusetts shows the Governor of Massachusetts signing the pardon and the print to be shown in Colorado shows the Governor of Colorado signing the pardon, etc.

A beautiful heart story is told in the film which is said to be a very original conception. It contains a fire scene which is said to be unique. Liberal paper is furnished in the shape of four colored lithographs in one, three, six and eight sheets.

The Imperial Motion Picture Corporation is represented in its New York office by John Mahan. Mr. Mahan is the man who, out in Denver, took the only pictures that were made of the interior of the United States mint, showing every step in the making of gold coins, from taking the gold out of the ground, until the finished coin is turned out. Obtaining permission to take these pictures was especially hard, because the counterfeiting laws forbid the reproduction of currency in any form.
New Angle on the Scenario Question

EDITOR’S NOTE—This article is written by a man who, although he does not parade the fact, has never had a scenario rejected. The reason is that he has studied the market. He knows whereof he speaks. He says that motion picture concerns are paying too little for scenarios. Then he goes ahead and makes his points with trip-hammer logic. It is an old theme, better handled than ever before and thoroughly convincing. If the future development of the motion picture industry is of any interest to you, if you care for English that carries on irresistible “punch,” read this article. It is the first REAL “scenario story” we have seen.

They do not, because $50 a reel is not enough money to induce a first-class writer to put his best efforts into writing for motion pictures; especially since the chances of marketing a scenario are most precarious.

The writer must not only evolve his plot and write his script, but he may be obliged to send it to half a dozen concerns, each one keeping it from a week to a month, at least, before he sells it. Few except the veriest beginners are content with a tortuous path through the thicket of any other line of literary effort for such trifling remuneration. If the price were higher, let the chances of sale be the same as they are now, better writers could afford to enter the field and the quality of the material would improve.

THERE magazines afford a concrete example. To produce a good scenario requires as much ability as to produce a good magazine story. The stories which are published are stories which are an intellectual pleasure to read, and pay well for them. There are other magazines which print stories so poorly conceived and so illly executed that one wonders, not so much that the magazine should pay for them, as that any person who can write even fair English can produce them. And yet even the average price paid for these “rotten” stories is greater than the average price of the single-reel scenario.

Again the obvious conclusion: So long as prices and conditions remain as they are—and there is no reasonable probability that conditions can be changed—so long will the great mass of matter submitted grade down to the quality of the stories in the cheapest and poorest of magazines. A better quality is bound to follow a better rate of payment.

In some instances the precarious nature of the business of writing scenarios can be modified, if not altogether removed. This leads to better productions because, indirectly, it makes the average payment for successful effort better.

It costs both time and money to send a script to a number of possible purchasers. A few companies are realizing this and are, therefore, subsidizing writers who show ability, by means of bonuses, retainers, guarantees and suggestions for new plots. Some are willing to pay a small guarantee for first chance at a writer’s previously-prepared synopsis of his stories.

The writer, then, has a certain market for at least a good part of his work and a steady customer, whom he is anxious to please.

Do you doubt that he will spend more time in preparing and polishing his script than he would otherwise? For him to do so is not only profitable; it is natural as well.

DOUBTLESS it will be urged that every good workman puts his best into what he does, but just as certainly that is not true. It is a psychological fact that men are stimulated to excellent effort by proper reward and depressed by inadequate reward. One illustration from life will be sufficient.

On a moribund morning newspaper in New York, which soon afterward became defunct, one of the assistant editors put through a story that did not suit the manager editor...
in the handling. The next day he berated the entire copy desk and plainly and emphatically called them "a lot of boiler-makers."

There were five men on the desk. One of them now owns his own daily paper in North Carolina, one is a considerable owner of a weekly, one owns a monthly trade paper, one is managing editor of a New York daily and one is news editor of another. They were not boilermakers, but that managing editor was paying them boilermaker's wages and getting boilermaker's work.

But even under the present system the pay for scenarios is too small. How many writers of the ordinary plays, eliminating the big productions, average $5,000 income from scripts for any consecutive twelve months? An armless man could count them on the fingers of his right hand. Yet the public is beginning to see, is already demanding, the class of work producible only by $5,000-a-year men, or better.

Anybody who attends the motion picture theatres can hear others say: "I don't think the pictures are as good as they used to be," and anybody who reads the synopses of plays published in the periodicals devoted to this business must be jarred by the paucity of original ideas and absurdity of plot in a great many of them. They bear the ear-marks of hack work and can be traced directly to a sordid residence on Grub street.

IT is not argued that the plays shown are not better "than they used to be." They are, undoubtedly. But the public is being educated to better plays on the screen and they are no longer satisfied with anything and everything the director thinks is good enough. Hence it can and does criticise, with all the aplomb of a brakeman who can give the president instruction about running his railroad. At the same time, the public pays, while the brakeman simply draws wages. It demands better plays and it will have them, but not until the film producing companies pay more for the scenarios.

It is of no force to argue that the director makes the play. That is admitted at once. On the other hand, did you ever hear a head director or a scenario editor say that a director had spoiled a play? Even that happens once in a while—and not a long while, either.

The emb使者, who is the director, puts the finishing touches on the statue, uses his fine chisel to bring out the delicacies of the conception and the artistic appearance, but unless the first sculptor, who is the scenario writer, has indicated finely and firmly whether his conception is a Lao- coon or a Disk Thrower the director might just as well begin with the solid block of marble and chisel out his own statue.

And the nearer to a finished, artistic statue the original production is, the better will be the finished work of the director.

It requires talent to produce an artistic statue, and talent always has and always will command its price. No sculptor will work for the wages of a stonecutter, but a stonecutter will furnish you with work according to the price you pay him. That is what scenario writers are doing today.

**NEW YORK OPERATORS HOLD BALL**

**Local No. 306 Gives Annual Affair, Filling Manhattan Casino—John Bunny Is the Lion of the Evening—Grand March a Prominent Feature—List of Committees**

**JOHN BUNNY** was the feature of the annual ball of the Moving Picture Machine Operators' Protective Union, Local No. 306 of the international Alliance of Theatrical Stage Employees of United States and Canada, held Saturday evening, January 24, at Manhattan Casino, 155th street and Eighth avenue, New York City.

When Mr. Bunny showed up, his progress down the hall was the signal for an ovation. Later he led the grand march and during the remainder of the evening the Screen Club box, where he sat, was the target for all eyes.

The operators certainly did themselves proud. Manhattan Casino was filled with about five thousand persons and the dancing lasted until well along in the morning.

A feature of the evening was the grand march, which started about twelve o'clock, led by the International secretary of the I. A. T. S. E., followed by Mr. Bunny and partner. During the grand march, as all through the evening, many colored lights were played upon the dance-floor. The result was beautiful and kaleidoscopic.

**PROMINENT among those present were Messrs. Skerret, W. C. Smith, W. Atwater, William L. Barry and Elwood De Hart of the Powers Machine Company and H. B. Coles of the Simplex machines.**

A delegation was in attendance from the Screen Club consisting of John Bunny, Earle Foxe, Louis M. Noto and Joseph W. Famham.

The evening was thoroughly enjoyable throughout and when "Home Sweet Home!" sounded, all present agreed that this year's affair surpassed that of a year ago and that they would look forward with great anticipation to that of next year.

The officers of Local 306 are: President, Joseph D. Basson; vice-president, L. C. Van Orsdale; recording secretary, Gus Durkin; secretary and treasurer, Fred Stoffregan; sergeant-at-arms, Joseph Hermann; business representative, L. Chancey; executive member, Frank Himmelberg, and trustees, Robert Curry, Thomas Walker and Joseph Crehan.

**USING FAMOUS PLAYERS**

Among the motion picture theatres using Famous Players feature service through the William L. Sherry Feature Film Company, of New York, are the Regent Theatre, the Olympia Theatre, the Moss & Brill houses, including the Hamilton, Jefferson and Eighty-sixth street; the Heights, 181st st. and Wadsworth ave.; the Regent, 60 West 116th street, and the Hamilton Square, 136th street and Broadway, all of New York City. Other theatres using the service are: The Bedford, Linden, Eletra, Marathon, Colonia and several more in Brooklyn; the Hamilton, Yonkers, and Gordon's Photoplayhouse in Rochester and the Teck and Premier Theatre in Buffalo.

**MEMBERS of the floor committee at the ball were: Thomas Costello, chairman; Chas. Woolverton, assistant chairman; H. A. Abraham, F. Pircher, F. Castle, J. Hilbert, D. Brenner, J. Manning, F. Thomas, E. Rowlands, J. R. Gibbs and R. Saunders.**

On the reception committee were: Jos. Abrams, chairman; William Gluck, assistant chairman; M. Campbell, S. Terr, Geo. S. Bothwell, A. Todd, R. Hayes, J. Kieley, E. T. Stewart, A. Fisherof, S. Scherer and H. Griffin.

Members of the examining board are: Arnold Tyrollor, Eric Mornson, H. B. Coles, W. P. Eisenhardt and W. Atwater.
A Pioneer Exhibitor

How James R. Brannen, Evansville's First Motion Picture Exhibitor, Educated His Public to Realize the Photoplays' Real Value, Fought Competition and, Incidentally, Won a Fortune

In 1908 the story of James R. Brannen, Evansville's first motion picture exhibitor, is one of the most interesting that has come out of southeast Indiana. When Mr. Brannen converted a dark little storeroom on Main Street, in Evansville, Ind., into a motion picture theatre, in 1906, he was alone in the venture. There was not then another exclusive motion picture theatre within a hundred miles, and Evansville lacked this need, was also first to supply it.

In 1906, when Mr. Brannen opened his first theatre—that is the Hoosier name for the motion picture theatre—he had no opposition. There were four theatres in Evansville, two showing legitimate dramas on one burlesque and the other vaudeville. Prior to June 13, 1906, Mr. Brannen had been a potter in East Liverpool, Ohio. Evansville has extensive potteries, and from workmen who went from plants in that city to establishments in the Ohio city, he heard of Evansville, its masses of working people, and the farming community surrounding it. A man in East Liverpool had made money in the motion picture business, so Mr. Brannen picked out Evansville as the scene of his entry into the motion picture field.

His total investment, when he opened the doors of his theatatorium, was $700—barely enough to buy a good picture machine in these days. The interior of the narrow store building was left undecorated, with bare walls and an unattractive front. Kitchen chairs, nailed together with strips of wood, furnished its seating facilities. He changed the program twice a week. Illustrated songs played on a phonograph furnished part of the entertainment.

In spite of the fact that the class of people employed in the furniture factories of Evansville was not used to the sight of such a machine, and Sunday a profitable day, business at first came very slowly. The people who visited the theatre came back, but the majority had little idea of what the motion picture really was, and it took a long time to educate them. The supply of films was extremely limited, and to a great extent he was forced to rely on the French picture, with its interminable chase through the streets or over fields, with its inevitable mix-up at the end.

EVANSVILLE is only two hundred miles from Chicago, and in 1906, when Comiskey's White Sox took the Cubs into camp in the World's Series, interest in the Indiana town was at fever heat, and programs were changed to meet sentiment. Mr. Brannen managed to get the pictures of the games. People flocked to see them and they stimulated his business.

In an effort to increase his theatre's patronage he advertised in the daily newspapers and hired boys to call on the houses through the business district, bearing the title and subject matter of that day's bill. But then, as now, he found that space in the daily newspapers paid only when he had something extraordinary to put before the public. He has found from experience that to advertise daily programs that change continually is a waste of money that gets tossed to the winds. Attractive lithographs—the kind that cause people to stop to read the descriptive matter—and handbills setting forth the salient points of a coming attraction, he has found most productive of business.

Early in his career Mr. Brannen booked the Passion Play. This he advertised widely, and the space used in the newspapers brought excellent results. For the first half year Mr. Brannen had no opposition. Then, when he had partially educated the public to regard the screen-play as an instructive and permanent amusement, two other motion picture shows opened on the same day.

The pioneer in the Evansville picture field had given his house the appropriate name of Pioneer. When opposition appeared the Pioneer appeared to meet it. He advertised the films more frequently, and the phonograph, which had been accompanying the illustrated songs, gave way to a pianist, and vocalists were secured to render the popular song hits of the day. The number of rival theatres did not decrease. On the contrary, chiefly because of Mr. Brannen's success, they grew more numerous. Nevertheless he held his own. Later he felt the necessity of more cheerful surroundings and redesigned his theatre, putting in an artistic front, replacing the kitchen chairs with opera seats of the most approved design, and bettering the lighting facilities of the theatre.

Mr. Brannen early came to the conclusion that vaudeville and motion pictures won't mix in the ordinary picture show. Once he engaged a vaudevillian to give him a day's pay at the end of the first afternoon and discharged him. Since that time has remained faithful to his first love—the picture.

"Vaudeville detracts from the value of the picture show," says Mr. Brannen. "At the motion picture lover wants, to see motion pictures. If he wants vaudeville he will go to a variety theatre, where, in addition to vaudeville, we will probably see a reel or two of pictures. Vaudeville doesn't pay in motion picture houses, at least so I have found it. Too many people do not want their minds distracted from the matter on the screen. They like the quiet and silence of the motion picture theatre, and even a vocalist will distract them and spoil their enjoyment of the entertainment."

In 1908 the Evansville motion picture theatre managers were engaged in a battle royal. There were seven picture show houses on the principal street. Some were doing a good business and others not so well. The Grand, which had been a legitimate house, had been having hard times since the introduction of the Wells-Bijou Tree, Jake Wells' string of Southern theatres, and it passed into the hands of a Chicago syndicate. These people determined to cater to the amusement-loving public by giving a vaudeville bill, comprised of amateur acts and a motion picture show, for five cents. The house did a land-office business, and the picture shows felt the effect very soon.

How to combat this competition was the question before all the motion picture men. Finally the seven theatatorium men banded together in a combination to out the Chicago syndicate. They cut their admission coupons at five cents each which were good at any or all of the seven houses. The first day the scheme proved a huge success. The Grand was almost deserted and the picture theatres overflowed into the streets. Then business began to slump. Receipts were cut into seven parts, and the managers had to pro-rate the receipts and expenses. The
Volcano Destroys Village

Coming Feature Production of New York Motion Picture Corporation Contains Many Unusual Elements

A FEATURE production containing many unusual elements is now in process of preparation by Thomas H. Ince, managing director of the New York Motion Picture Corporation. This will be a four-reel production entitled "The Wrath of the Gods," to be released under the Ince banner. Miss Tsuru Aoki, a Japanese actress, and a company of Japanese players.

The action of the picture revolves around a Japanese legend in which a whole village is destroyed by the volcano Sakurajima. For this picture Mr. Ince built a whole Japanese village in the Santa Monica Canyon near the New York Motion Picture plant on the Pacific Coast. The Japanese company of twenty players is seen in the picture as are about a thousand Japanese laborers recruited from southern California, who appear as peasants and supernumeraries.

The finish of the picture has a remarkable scene. It shows the volcano in eruption and the molten lava destroying the village.

Mr. Ince has produced many spectacular pictures, including the majority of the Kay-Bee features and "The Battle of Gettysburg," but he feels that this Japanese picture with the village destroyed by the molten lava will be the greatest thing he has ever attempted.

SIMPLEX NIGHT SHIFT

Beginning with January 26 the factory of the Precision Machine Company established a night shift, working from 6 o'clock p.m. to 6 o'clock a.m. It is believed that this is the first time this has occurred in the motion picture machine business, and the influx of orders for the Simplex projector has determined this for an indefinite period.
Thousands Attend Milwaukee Ball

Great Auditorium Packed to Capacity on Occasion of Motion Picture Association’s Annual Celebration—Grand March and Mayor Filmed—Many Concerns Exhibit

Milwaukee, Jan. 26, 1914.

It seemed as though all Milwaukee was at the auditorium on January 24 to make merry at the Motion Picture Association Ball. At least everybody that was anybody in the motion picture business attended, not only from Milwaukee, but all the nearby cities and towns. It would not be justice merely to state that it was a success. It was a huge success, a tremendous success, an overwhelming success. That the people of Milwaukee follow the pictures and that they liked them, was evidenced by the great numbers that turned out for the ball. A conservative estimate would be that there were eleven thousand people present.

The auditorium, in which the affair was held, is a mammoth structure which will seat thirteen thousand people. Its plan and decorations are beautiful and made an ideal place to hold the ball. A portion of it was particularly arranged to accommodate the exhibits, while the stage was utilized to project the pictures. The asbestos curtain was dropped and back of this, on the stage proper, chairs were placed and a curtain and machine installed. This stage, in itself, seated between four and five hundred people.

Among the concerns that had exhibits were the American Film Manufacturing Company, which was under the personal charge of R. R. Nehls, general manager of the company. The Selig Poly-Scope Company also had an exhibit which was looked after by J. F. Pribyl, personal representative of W. N. Selig. The General Film Company booth was in charge of R. L. Libean, H. P. Wolfberg, J. VanMeter, W. M. Hough and A. Philbin. O. H. Jacobs, Milwaukee’s supply man, exhibited his wares very tastily. The Operators Union, Milwaukee local, also had a booth which was under the management of Charles Rotter, Elmer Klose and Leslie Youngren.

The Universal booth was in charge of the good Vincent Delo, F. L. Davie and Florence Maycorn were in charge of the Wolverine Feature Film Company exhibit. The Mutual Film Company had a booth which was under the management of Mr. DeSomers and J. H. Mergener. The Century Film Company, was in charge of D. W. McKinney and C. M. Watkins. The American Cinematograph Company’s booth was managed by Mr. Speery and L. A. Boening. The Essentials Film Manufacturing Company was well represented at this gathering by Francis X. Bushman, Beverly Bayne, V. R. Day, general manager, and D. A. Meaney, advertising manager.

Mr. Bushman and Miss Bayne led the grand march. Mr. Bushman also gave a short address. Mr. Meaney put over a good stunt in his distribution of the Broncho Billy song. It was liked so well that the supply did not fill the demand.

The American Cinematograph Company of Chicago took motion pictures of the grand march and also pictures of many of the individual exhibitors of Milwaukee. Motion pictures were also taken of the Mayor of Milwaukee who attended the ball and gave a short address to those present. The members of the arrangement committee who had this affair in charge are to be congratulated. Everything ran along smoothly and all seemed to be enjoying themselves.

Among the people present were W. C. Brimmart, Universal Film Exchange, Milwaukee; A. M. Eisner, Mutual Film Corporation, Chicago; M. C. Watkins, W. A. Baier and D. W. McKinney, Acme Commercial Film Company; O. H. Jacobs, Milwaukee; Irving Rink, Wolverine Feature Film Company, Milwaukee; Phil H. Solomon, Warner’s Features, Chicago; F. L. Davie, Wolverine Feature Film Company, Milwaukee, also S. Novel of this same company; I. A. DeSomers, Western Film Exchange, Milwaukee; H. Emmis, advertising manager Eclair Film Company, New York City; A. C. Spencer, General Feature Film Company, Chicago; C. R. Plough, Anti-Trust Film Company, Chicago; Mr. Phalesort, Universal, Chicago.

The film taken will consist of about two thousand feet and will be exhibited by the theatre-owners of Milwaukee.

First News from Ohio Convention

Cincinnati, Jan. 27, 1914.

The annual convention of the Ohio State Branch of the Motion Picture Exhibitors’ League of America is now well under way at the Hotel Sinton. Early this afternoon the visitors assembled in the big ballroom and the convention was formally opened. M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors’ League of America, made the formal opening speech. Mayor Spiegel, of Cincinnati, made the address of welcome and extended to the exhibitors the courtesy of the city in a very interesting speech.

After this a short, open session was held in which no business of importance was transacted. Then some of the committee held short sessions in private. In the evening the first day of the convention closed with a very enjoyable entertainment in the hotel’s big ballroom.

The real work of the convention will start Wednesday morning. At the present time the attendance is not startlingly large, but many more delegates are expected to arrive tomorrow. The convention promises to be harmonious and beneficial results are predicted.

Ohio Convention

The Kentucky State Branch of the Motion Picture Exhibitors’ League of America held a short, but successful, convention across the river in Covington, Ky., this morning. After lunch they adjourned and crossed the Ohio River to join the exhibitors here and enjoy the evening’s entertainment.

Many manufacturers of motion picture projection machines, supplies and accessories have exhibits here which are very tastefully arranged.

Opens New Office

D. Mundstuk, formerly of Chicago, has opened a large suite of offices on the ninth floor of the Longacre Building, Forty-second street and Broadway, New York City, and is now releasing some big features that are said to be different from those released heretofore and which are bound to cause a sensation. His first release “The Whirl of Destiny” or “The Vortex of Fate” in four parts, is full of exciting and thrilling adventures. Mr. Mundstuk was formerly president of the M. F. Features, Inc. in Chicago and handled and booked many big features.
A FOREIGN concern from which much much may be heard in this country is the Canadian Bioscope Company, Ltd., with executive offices and studio in Halifax, N. S., and an American sales and publicity office in room 1209, Candler Building, 220 West Forty-second street, New York City. This company has finished its first picture, a five-part production of “Evangeline,” which is now on the American market.

Around the personnel of this company much interest is centered, for many of the persons concerned are well-known American experts and players.

Sullivan and Cavanaugh Busy

The vice-president and general manager of the company is H. Thomas Oliver, a technical expert of some reputation in this country, under whose direction the entire photographic and mechanical work is done. Mr. Oliver was connected some time ago with the Edison Company and for a long time with the Reliance Company.

The first production of “Evangeline” was staged by E. P. Sullivan and W. H. Cavanaugh. Mr. Sullivan was also with the old Reliance Company in several capacities. He played leading parts and innumerable character parts and assisted in the production of features. In “Evangeline” he plays Father Felician. Mr. Cavanaugh also plays part in this, that of Rene Le Blanc, the notary. Miss Laura Lyman, a well-known actress, plays Evangeline. John F. Carleton is Gabriel. Arthur Morrison is Basil, the blacksmith, and R. J. Leary is Michael, the fiddler.

Mr. Oliver and Mr. Cavanaugh came down in person with the prints of the first picture of “Evangeline.”

“When in Halifax we have a complete motion picture plant,” said Mr. Oliver, “we have a very well-equipped studio with a floor space about seventy-five by sixty feet in size and also a complete factory and laboratory. We do all our own developing and printing and I feel that the equipment is highly satisfactory.

May Build Near Boston

“I will be here in New York for about two weeks and then will make a trip to Boston. It is quite likely that we may erect a producing studio in a suburb of Boston. Around Boston there may be found many beautiful locations which have not been used in the motion picture business and which will be suitable for our class of productions.

“In Halifax we have within twenty minutes’ distance locations unsurpassed for beauty and grandeur, many of which may be seen in ‘Evangeline.’ These come in very handy for us, as as a publicity man and as a salesman. He too, was formerly connected with the Reliance Company.

FIGHT OVER UNIVERSAL STOCK

The legal action over the stock in the Universal Film Manufacturing Company, commonly known as the Swanson stock, continued during the week. Action has been brought in the Supreme Court by Joseph A. McKinney, an associate of P. A. Powers, and Joseph F. Parker as voting trustees, to compel the Universal Film Manufacturing Company, Carl Linnmile and Joseph W. Engler, to transfer the stock in question to the plaintiffs.

When the action was brought before Justice Giegerich the defendants demurred to the complaint. Then the plaintiffs moved for judgment, and their move was granted. However, the court granted permission to the defendants to withdraw their demurrer and file an answer. So when they file their answer the case will have to be threshed out. Arthur Butler Graham, of the law firm of Graham & Stevenson, represents Mr. Powers in this action.

CALL INTERNATIONAL MEETING

A meeting has been called of the Illinois branch of the International Motion Picture Association to be held Monday, February 2, at Royal League Hall, Room 412, Masonic Temple, Chicago, at 1:30 p.m., for the annual nomination and election of officers.

The following officers are to be elected: President, vice-president, secretary, treasurer, sergeant-at-arms, chairman of executive committee, and six members of the same committee.

The call for the meeting is signed by Julius A. Alcock, as president, and Sidney Smith, as secretary.

FILM DICKENS’ BOOK

Of particular educational interest is Dickens’ “Cricket on the Hearth,” which has been adapted to the screen in two parts by the American Film Manufacturing Company. Its chief appeal will be to pupils of the upper grades and in high school, and to students of literature and the classics. It will be released Monday, Feb. 16.

Much care and attention was paid to the selection of settings, which conform to the pleasing rural atmosphere of England. Former Johnston is the producer.
NOT often does the photoplay which is based on a successful production of the legitimate stage equal much less surpass, the original. Even with its infinitely greater possibilities for scenic beauty and realism in settings, the silent drama of necessity, must leave far more to the imagination than its spoken counterpart.

It is only when the vehicle is especially adaptable and the cast and direction of unusual excellence, that the happiest results are attainable, and it is possible for the motion picture to compare with the stage production in continuity of action and completeness of plot development.

Such, however, is the case in the screen adaptation of Charles Klein's famous play, "The Lion and the Mouse," produced by the Lubin Company and released on the General Film program. In many respects, indeed, the motion picture outrivals the original production, and there will be many who, having seen both, will unhesitatingly give their verdict in favor of the screen portrayal of Klein's masterpiece.

The production, which is in six parts, tells most effectively the story woven around the powerful personality of John Burkett Ryder, the dominant figure of the "Money Trust," and Shirley Rossmore, the winsome daughter of the upright judge, whose impeachment and dishonor the "money king" has effected. At the private projection of the film seen by the writer, the audience, most of whom were exhibitors and others entitled to be classed as competent, if somewhat calloused, critics, burst into spontaneous applause at the conclusion of the piece.

FROM an audience whose business it was to criticise rather than to praise, such an expression of feeling is at least worthy of mention, in that it is most indicative of the superior and unusual character of the production. In a large measure, also, it was due to the fine work of Ethel Clayton, who filled the role of Shirley Rossmore in a fashion that wrought upon the imagination as strongly as if she had spoken her part.

Hitherto Miss Clayton has rendered some excellent service in the Lubin productions, but in none has she shown the talent and mastery of technique which was evidenced in every scene in which she appeared, in this, her latest appearance on the screen.

The rest of the cast, all of whom did good work, were sadly outdistanced. Those who made the best impression were Richard Morris as ex-Judge Stott, the friend of the dishonored jurist; Bartley McCallum as Judge Rossmore; Gaston Bell as Jefferson Ryder, the son of the "money king," and George Soule Spencer as John Burkett Ryder, the magistrate whose machinations create the theme of the piece.

Lubin Six-part Production of Charles Klein's Masterpiece Outrivals the Original Play in Many Points—Ethel Clayton, as Shirley Rossmore, Registers Big Hit—Released by the General Film Company

THE plot of "The Lion and the Mouse" is almost too familiar to the public to need repetition here. John Burkett Ryder, a master of finance, has compassed the financial ruin of Judge Rossmore of the Supreme Court, because of certain adverse decisions he had made against the "Money Trust," which Ryder controls.

Shirley Rossmore, the judge's daughter, returning from Europe meets young Jefferson Ryder on shipboard. Neither has any hint of the friction existing between their respective fathers, and the two young people fall in love, although the elder Ryder has other plans for his son.

Arriving in America, Shirley learns of her father's disgrace. Having gained from her lover an intimate knowledge of the character and personality of his father, she determines to write a book exposing the workings of the "Money Trust," hoping through it to vindicate her own father's record. Meanwhile Jefferson Ryder is searching everywhere for her.

Under the nom de plume of Sarah Green, Shirley's book is published and attracts the attention of Ryder. He invites her to his home to write his biography. Then begins the battle between the Lion and the Mouse.

Shirley learns the location of a letter, which, if made public, will clear her father. Jefferson Ryder, who has defied his father's efforts to make him wed another, at last is told by his father that if he will marry Miss Green, who has won the magistrate's admiration by her cleverness and fearlessness, and forget Shirley Rossmore, he will forgive him.

HEARING that her father is very ill, Shirley, or Miss Green, as she is known in the Ryder household, determines to steal the precious letter. She is discovered by her lover, who aids her in forcing the drawer of his father's desk. Just as they have obtained the document, Ryder enters. He accuses his son of the theft, but Shirley, unwilling to have him bear the blame, declares her identity and announces the purpose with which she had become a member of the Ryder household.

She denounces Ryder and refuses to have anything to do with his son, because of her objection to his father. After a night of thought Ryder, who cannot but admire the girl's pluck, consents to eat humble pie and promises to go to Washington to set in motion the machinery which will clear Judge Rossmore's name, if Shirley will only marry his son. The picture ends with an effective "fade-out" showing the marriage reception at Judge Rossmore's Washington home.

Superior sub-titles play a large part in making the piece as effective as it is. One or two are rather long, but these are necessary for the proper development of the plot.
Quaker City M. P. E. I. Elects Officers
Samuel F. Wheeler Unanimously Chosen for President by Members of Philadelphia Local
Pennsylvania Saddled with Board of Censorship

A motion of Mr. Spiers, a letter was directed to be sent to Governor John K. Tener, of Pennsylvania, endorsing his selection of J. Louis Breitinger, as chief of the motion picture censor board of the state. Mr. Breitinger was present and was given a rising vote of thanks for his pass services to the league. He was at one time counsel for the organization.

Preliminary plans for the annual ball were discussed, the details of which will be announced later. The following card has been printed and a copy given to each member of the league:

"Theatre," the court says, "can bar anybody."

"Proprietor may refuse admission to entertainments," says supreme tribunal.

Ticket a License.

"Business strictly private; there is no obligation to serve public."

“Justice J. Hay Brown, of the Pennsylvania Supreme Court, handed down an opinion to-day in which he decided that a theatre proprietor is a private individual, engaged in a strictly private business, and is under no implied obligation to serve the public.

“The action was brought by William Horney against Nixon & Zimmerman for an alleged wrong suffered by him and his family in not getting seats for which they held tickets for a theatrical performance in Philadelphia.

“In his opinion, Justice Brown says the entertainment was always limited to those whom the theatre proprietor may agree to admit to it, and there is no duty, as in the case of a common carrier, to admit every one who may apply and be willing to pay for a ticket.

“Members of the Motion Picture Exhibitors’ League of Pennsylvania.”

The card is of such size that it can be used for display in the box office.

The censorship bill became a law last week, when Governor John K. Tener appointed J. Lewis Breitinger, a prominent lawyer of Philadelphia, as the first chief of the Pennsylvania board of motion picture censors. Mrs. Edward C. Niver, of Charleroi, Pa., was named as assistant censor.

Under the new law the state censors will have absolute power to accept or reject any films submitted and all films must be shown to the censors before release for the screen.

Mr. Breitinger was interviewed by the representative of the Motion Picture News, but refused to talk for publication in his official capacity, as he asserted that he had not yet qualified. As soon as the necessary formalities are completed he will make known his views and plans. In the course of the interview Mr. Breitinger expressed very liberal views in regard to the pictures of the present day.

The exhibitors in general, while opposed to censorship as essentially un-American, are pleased with the selection by Governor Tener of Mr. Breitinger for this post. He was at one time counsel for the Exhibitors’ League and has in the past rendered it signal service in his legal capacity. He is well versed in matters pertaining to motion pictures and exhibitors everywhere are confident that he will give all concerned a square deal.

J. M. S.
“PAID IN FULL” Filmed

By George D. Proctor

Motion Picture Production of All-Star Feature Company of Eugene Walter’s Famous Play Marked by Its Artistry and Dramatic Worth—Exceptional Acting

K EEN and sympathetic appreciation of dramatic construction and values and exceptional acting mark the five-part motion picture production of Eugene Walter’s famous play “Paid in Full,” produced by the All-Star Feature Corporation. Seldom, if ever, has a picture, even though of shorter length, been produced with the story so logically developed, with such fine character delineation and face. She is bound to make a reputation for herself by this picture.

William Riker Hatch plays Captain Williams. Mr. Hatch is a perfect type for the rough, domineering ex-sea captain. He, too, is a very competent actor and a good subject for the camera. George Irving plays Jimsey, the most lovely character in the play. These four people practically comprise the cast. They carry the thread of the story and every scene depends upon one of the four.

O THERS in the cast are Hattie Russell as Mrs. Harris, Albert Sidwell as Mr. Harris, Winnifred Kingston as Beth Harris and T. Tamamato as Sato, Williams’ valet.

The full power of the film is hinted at when it is realized that four players carry the whole five reels. The picture is entirely drama. It is all acting, neatly clear to the majority of those present, but in order to render the play perfectly fool-proof, a few titles were inserted.

As an artistic picture “Paid in Full” is well worth serious study. Original and beautiful lighting effects predominate throughout the film. This was obtained by having most of the light thrown from behind the camera. This throws the faces and figures of the players into bold relief and also gives an effect of depth to the scenes. The result is most impressive.

L OUIS REEVES HARRISON is the author of the scenario and to him is due much credit. The actual work of producing was done by Augustus Thomas, assisted by William F. Haddock.

Character delineation and clear exposition is the theme and dramatic

with the dramatic worth of the vehicle so well brought out.

Praise for this goes to the man who molded the scenario and the producers, but praise for what will undoubtedly appeal most to the audiences and will also have a big appeal to the initiated goes to the players.

The cast may well be dignified by calling it a notable one. Tully Marshall plays Joe Brooks. His rat-face stands out on the screen with every line distinct. Marshall, as a portrayer of “mean” parts, probably stands second to none on the American stage and his work in “Paid in Full” is consistent with his reputation. Opposite him as Emma, his wife, is Caroline French. Miss French is also a newcomer to motion pictures, but in “Paid in Full” she has all the savoir faire of an experienced motion picture actress. In addition, she has a sweet, appealing

There is no element of the spectacular in it, except in a few scenes of mutiny on shipboard, introduced to “plant” the domineering and harsh character of Captain Williams.

In the whole five reels there are only about twenty sub-titles after the players are introduced. This, in itself, speaks volumes for the way in which the story is told. When the first print was shown on the screen it ran about fourteen hundred feet before it came to a sub-title and the plot was per-

values go hand in hand all through the picture. In the opening scene Captain Williams is shown in the dull gray dawn of the morning after a debauch, surrounded by wine bottles. While the hand of a woman beckons to him from behind drawn curtains the captain thinks of the ideals he did not realize. As he puffs copious volumes of smoke from his big pipe a series of scenes which dissolve into each other carry the spectator through the captain’s mental processes.

EMMA PLEADS WITH CAPTAIN WILLIAMS FOR HER HUSBAND

BROOKS’ SHORTAGE DISCOVERED
Andrew Carnegie As a Screen Actor

Here is something unusual—Andrew Carnegie as an Edison actor. The ironmaster arrived at the Edison studio recently and proceeded to post himself upon the duties of an actor.

A handsome library set had been made and Carnegie took his place beside the table. When he got the word he proceeded to give his lecture in the most business-like way imaginable. He seemed utterly oblivious of the camera and discussed the subject of the distribution of wealth and the obligations which great wealth imposes upon the person as if he were talking to an intimate friend.

The film and record which he made will be exhibited in vaudeville and a record and print will be placed in the archives of the Modern Historic Society.

Marc MacDermott, who was one of the numerous interested spectators, remarked that it was a great pity that Mr. Carnegie had turned his attention to steel and libraries, as the stage had lost a great actor. Never had he seen such complete self-possession on the part of a man who faced the camera for the first time.

The group in the photograph above is as follows: Standing from left to right—M. R. Hutchinson, chief engineer of Edison laboratory; J. A. Paynton, secretary to Mr. Carnegie; Horace G. Plimpton, manager Edison studio. Sitting from left to right—Henry Phipps, Andrew Carnegie and Charles Sumner Graham.

World Special to Get Joan of Arc

The World Special Films Corporation have just acquired the rights to another great big feature film produced by the Savoia Film Company, Turin, Italy, in five parts, depicting the life of Joan of Arc, Maid of Orleans.

The American rights for this film were secured through the offices of the Eclair Company on the payment of one of the biggest royalties ever made for a motion picture.

The play is historically correct, showing all the important happenings in the life of this famous martyr from the time the vision of St. Michael appears to her commanding her to take up the burden of France up to the time she is burnt at the stake by the English.

Southern Trip for Pathe Players

Frank Powell, Pathe director, leaves for the Pathe Southern studio at St. Augustine, Fla., on February 2, with Crane Wilbur, Eleanor Woodruff, Marguerite Rissier, Jack Standing and Camera-man Horn. Mr. Powell is getting out "Lucille," a three-reel feature, and is taking this trip to Florida for the sake of tropical backgrounds.

To Open Texas Office

In addition to offices in fifteen of the largest cities of the United States, George Kleine will shortly open an office in Dallas, Tex. This office will be in charge of a man thoroughly competent and well-schooled in the motion picture business.
TRUMMING the typewriter keys, all one can think of is the Screen Club Ball. Everybody will be there. More about this will come next week. Yea bo! Much more.

A tip comes in from reliable sources in Ohio to the effect that the big Democratic politicians, the persons who are considered responsible for the Ohio Board of Censors, are privately admitting that the censorship law will be declared unconstitutional by the Ohio Supreme Court. This is the rumor and general circulation around the state capital at Columbus.

Attorney Edwin P. Grosvenor who conducted the prosecution in the Federal suit against the Patents Company, has resigned from the service of the United States and has entered the law firm of Cadwalader, Wickersham & Taft, at 40 Wall Street, New York City. George W. Wickersham, who was lately attorney-general of the United States, John R. Cadwalader and Henry Taft are the persons from whom the firm takes its name.

Departures play an important part in the news of the week. On Tuesday two more companies of Reliance players left for Hollywood, Los Angeles, where they will soon be joined by Head-director D. W. Griffith and a third company. Directors James Kirkwood and Edward Morrissey headed two groups of artists among whom are: Mae Marsh, Lillian Gish, Dorothy Gish, Robert Harron, Donald Crisp, Henry Walthall, Ralph Lewis, Spottiswoode Aitken, George Siegmann, Earle Foxe, F. A. Turner, Irene Hunt, W. H. Long, James Smith, Mary Alden, Courtnay Foote, Owen Moore, and Fay Tuicher. Along with the players went G. W. Bitzer, the company’s camera expert. Sam DuVal, Walter Stanhope, L. Picard and Emmitt Williams. My old friends, the three scribes, Frank E. Woods, Russell E. Smith and George Hennessy, who comprise the Mutual scenario force, also went along.

On the same train went E. Mason Hopper, who is going back to make comedies for Essanay. Hopper came out of Chicago a few weeks ago and by his pleasing personality made a host of friends in New York. He was busy directing pictures for Pathé over branches of the dramatic art, he has played many characters. In fact, it is only during the last few months that it was realized that Earl is an ideal juvenile, and since that discovery he has appeared more often as himself.

Earl is an ambitious actor. He has studied the business of producing motion pictures and is slated for something higher soon. Incidentally, as often happens, his hard work has received its own reward in the shape of increasing popularity with motion picture fans. Earl will shortly go south with a company of Lubin players. His work in the forthcoming pictures will be watched with keen interest.

Thursday, Louis M. Noto started for Chicago for about a week’s visit. Don’t you dare call him up at Humboldt 2134.

One of the most important events of the next few days will be the opening of the Vitagraph Theatre, formerly the Criterion, at Forty-fourth street and Broadway, New York City. This will open on Saturday morning, February 7. The performances will begin at 11 a.m., 2:30 p.m., 5:30 p.m. and 8:30 p.m. It is figured that these performances will run about two and one-half hours each. The first program will consist of “A Million Bid,” a five-part drama, and a three-part comedy entitled “Goodness Gracious” or “Movies As They Shouldn’t Be.” In addition John Bunny, Mary Charleson, and James Morrison will personally appear in a sketch entitled “The Honeymooners,” by J. Stuart Blackton. The Hope-Jones symphonic orchestra will furnish the music.

This theatre will be first to open of the three big theatres soon to be devoted to motion pictures in Times Square, New York City, the theatrical heart of America. The other two will be George Kleine’s theatre in Forty-second street and the Strand Theatre at Forty-seventh street and Broadway. All of the trio will be devoted exclusively to feature motion pictures presented at prices ranging from twenty-five cents to a dollar and possibly higher.

The eyes of the whole motion picture world are glued upon these theatres. They are distinctly something new. They certainly look like a step in the right direction. If they are financially successful, one is safe in predicting that next September will see from fifty to one hundred theatres in operation along similar lines all over the country.

Methinks I shall have to chastise this McDonnell person when I see him. He gave me the cast for the six-part production of “The Three Musketeers” made by the Film Attraction Company, and as near as I can make out he played jokes with all the names. Finally to straighten things out, let it be said that Elizabeth Blackstone is the girl who played Constance and that Miss Evelyn Gwynn played Lady De Winter.
Dispatches from Columbus, Ohio, say that the six-part production of "The House of Bondage" made by the Photo Drama Motion Picture Company, which must not be confused with the George Kleine concern, opened at the Southern Theatre recently and is doing a capacity business.

The Crystal Sunday drama has been discontinued and a full reel comedy substituted. The Tuesday Split Reel comedy continues as a fixture on the Universal program.

Among the departures to be noted is that of Agnes Egan Cobb, manager of Features Ideal, who left Sunday for the Ohio convention.

And then one naturally turns to C. Lang Cobb, Jr., manager of sales and publicity for Rameo features. Mr. Cobb has just closed contracts for Rameo features with J. W. Morgan of 1120 Walnut street, Kansas City, Mo., for the yearly output, commencing with the first feature release, "The Worker." Mr. Morgan will handle Rameo features in Missouri, Kansas, and Northern Oklahoma. Contract has also been closed with the International Feature Film Company, New Birks Building, Montreal, for two prints of each of the Rameo features for Canada. This leaves but four territories open to Rameo features and Mr. Cobb is now on a trip to close contracts at Atlanta, New Orleans and Dallas.

Nicholas Kessel, proprietor of the Regal Feature Film Company and Robert Richter, successor to Nicholas Kessel, have decided to consolidate their businesses. A new company of $25,000 capitalization is being formed for the purpose under the style of Regal Feature Film Company, Incorporated. The office will be located as at present, 381 Sixth avenue. New features for a state-wide territory are being sought to be added to their present extensive list.

A. H. Sawyer announces that the "Ranger Films" will be released shortly. These feature films will be the first taken in Australia and will be of unusual interest.

The Canadian Bioscope Company, 220 West Forty-second street, New York, announce that the state rights for "Evangeline" are going fast.

OH, IT'S ALL GOOD STUFF

 Heard this week from Fred J. Balchofer, who heads up the feature branch of the Wis-Antigo, Florida, and from C. Jay Williams, who is in the same place directing one of the Edison companies.

Peter D. Economopoulus, president of the E. V. Trades Corporation, Masonic Temple, New York City, announce the opening of an office just signed contracts with the Novelty Poem, "The Door in the Floor," which is based upon Hugh D'Arcy's poem.

Art is now in pursuit of John Bunny, a noted Brazilian sculptor who has requested photo this week. Mr. Bunny will make a most perfect likeness to sell at a price which Art finds far too much for an artist of the reach of all. Another sculptor has also taken the same contract, but no announcement has been made.

A. Potiker, of the Standard Feature Film Exchange, of Cleveland, Ohio, who is known as a "film king," has established a new release, "Flying St.," which is composed of the most sensational material known, with a musical score. It is a true story of the America brand. They are: "The Voice of the Wrens," "St. Louis Machine," "Amelia," "The Gallows of the Gods," and "The Missing Woman." Mr. Potiker has engaged or is negotiating for the number of the Rolands Feature Film Company, opened their executive office in this office at 711-713. It is the purpose of this company to manufacture and distribute films. Mr. Samuel O. Edelstein is manager and Hector Rolands is manager. This production of the company, an important four-reel feature, is in course of preparation and will go the Lumo studio, after an absence of six weeks.

"States," a three-foot allot screen from the Rameo exchange, which was featured at Jersey City, found the recent snow too much to handle. However, "States" was a real wild sanarian and was along to the Relief Building in Chicago, to the studio grounds when picked up by Mr. Wright, and was brought to the studio a fourfinger when he captured him. The studio made an immediate demand for the "States," "South of the Line," "Poems," and "The Great Race." Mr. Wright has been paid for the first of the plays that won him fame as a writer of legitimate drama. The "Dream Child," a "Flying A" production, by Tomthius, Rohm, and Eddie Justice, a feature that will create unusual comment. Release date will be announced shortly.

Ranama Lange, who was injured internally last night as the result of a fall, is reported to be more seriously hurt than was at first supposed. Dr. Lloyd Mace, the University professor, says the woman of the Nestor comedy company will not be able to return to the stage for two months. The picture in which the woman was injured, "The Gold," is now in production and Director Christie says that he will begin its production again from the first scene.

The Inter-Continental Film Company has formed a branch in the Orient under the name of the Rising A productions. The new company will operate in Shanghi, Peking, and other principal cities in China, with headquarters in the World's Tower building, and from the first of February general offices, in the next two months, will be on the fifth floor of that building.

THE MOTION PICTURE NEWS
"THE DAY OF DAYS"
A Four-Reel Feature by the Famous Players Company, Featuring Cyril Scott

As near perfect a picture as is obtainable, "The Day of Days," which is similar to a number of other stories by Louis Joseph Vance, easily lends itself to screen work.

The book is a perfect scenario in itself, and needed but very little change for perfect dramatization. This is probably due to the fact that the fiction is pure action throughout.

It need hardly be said that the Famous Players Company did have a good cast. Cyril Scott, who played the stellar role in "The Prince Chap," "The Lottery Man" and other plays of equal note, is ideally suited for the part assigned to him in this picture. That of Perceval Sybarite, the intrepid clerk who champions the cause of beauty in distress.

THE original story is based on the Oriental theory that every man must have his "day of days," the day in which he shall pass through every sensation, alternately being the lord of the sky and the lord of despair.

The sub-titles used are most effective. As the action takes place within a certain stated length of time, the hours as they pass are indicated by the sub-titles. A large translucent clock is placed in the centre of each title, corresponding with the time, as told in the original script.

The story opens showing Perceval in bed, the alarm ringing rapidly. He soon chokes this off, and then true to life, goes to sleep again. He arises later, gets to breakfast in the boarding house and to business just a little later. The heroine, Marian Blessington, is already at her breakfast when he arrives, and they go out together.

Perceval, finding a card in the hat, goes to a notorious gambling place, where he breaks the bank. A raid is made on the house and he escapes, after an exciting chase, by donning a policeman's uniform. After the escape he finds himself in a woman's room. She is really the deserted wife of Bayard. He escapes again and then finds himself in an underworld joint. Here he hears of the villain's plot to abduct Mary at the fancy ball, which she has attended after the theatre, and frustrates it by confronting the villain. She is captured later and taken to a garage. Perceval follows and rescues her, then to make the story complete, marries her just as the clock strikes twelve, the end of his "Day of Days."

The part of Marian Blessington is played by Sadie Harris. Leonard W. Grover, Jr., in the character-part of George Broff, does some of his specialty work. Hal Clarendon makes much of two minor parts. Dave Wale and Arthur Donaldson play the "heavy" parts.

At lunch hour, in the tannery in which he clerks, he puts on the gloves with a fellow-worker and knocks him out because he refuses to call him "Mr." Sybarite. That evening he attends the performance of a play with Marian, who is really an heiress hiding from evil influences. They are followed by Bayard Shaynon, Mary's unfavored suitor, who must win her before twelve the next day if he is to get her money. Perceval and he meet at the gate, and the former worsts him in a scuffle. Leaving his hat behind him, Bayard makes off.

Bayard persuades Mary to resume her social position.
THE MOTION PICTURE NEWS

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DOWN WITH POLITICS!

The recent convention at Cincinnati of the Ohio State Branch of the Motion Picture Exhibitors' League naturally brings to mind other conventions, especially the national convention held last July at Grand Central Palace, New York City.

The most significant thing said at that convention came from the mouth of a delegate from California. On Friday afternoon, when the convention had been in session for several days and when petty squabbles andickering had given it the aspect of Donnybrook Fair, this lone Californian got up and made a telling speech.

"Three of us have come thirty-five hundred miles from California to be here," he said. "We have come the longest distance of any of the delegates. Our expenses have been paid by popular subscription by exhibitors in California in the hope that we may return with new ideas and information by which they may improve the motion picture business and by which they may make more money. Now we must go back to them without having learned a single thing. It is a three weeks' trip and has been an entire failure, so far."

WHAT the gentleman from California said was all too true. Motion picture conventions, as they are now held, contain very little that is constructive or instructive. They are places in which politics, personal opinions and vulgaries are aired. The exhibitor who attends them in the hopes of gaining any valuable information as to how to better his business is all too apt to go away disappointed.

State Senator Fiero, of New York, was always wont to express himself on the subject of legislative sessions to the effect that the members devoted one-half of their time to personal aggrandizement and one-half to furthering political ends of themselves and their party and the remainder of their time to business. The same holds true at the present time for exhibitors' conventions.

An exhibitors' convention could be made a hot-bed for the development of new ideas. It could be made a motion picture Chautauqua.

In not realizing these possibilities, the exhibitors are wasting much valuable time. When a state or national convention is held, exhibitors journey to it. They spend much time and often considerable money to be present and what is the result? The first day is usually devoted to general handshaking. On the second day they get into the convention hall, lock all the doors and fight it out amongst themselves. The word "it" covers a multitude of sins in this case. Then they all disband and go home. Between conventions the time is spent planning how one political faction can defeat another.

NOT only does this continual playing of politics effectually obviate any chance of constructive work, but it is in itself destructive. Consider what politics has done for the Motion Picture Exhibitors' League of America. The first time politics was played, at the Chicago convention in 1912, the league was nearly disrupted. The second time it was played, at the New York convention of last summer, the league was disrupted. Persons in both factions have been a target for mud-slinging and accusations of dishonesty, trickery and treachery. This is all on account of politics.

This sort of procedure is a crying shame. It is not surprising that many exhibitors are dissatisfied with the present organizations as they now exist. If an exhibitor is in the motion picture business to conduct his theatres strictly along business lines and does not care about dabbling in politics of exhibitors' leagues, leagues are of no value to him.

At no time has an exhibitors' league effectually decided any vital business question. They do not succeed in regulating the length of programs, or in standardizing the business in any way. The sessions of the leagues, as has been said several times before, are political affairs.

THIS sort of thing cannot go on forever. Miscellaneous free-for-all fights hold no great attraction for the solid element in the motion picture industry.

When the exhibitors realize the foolishness and pettiness of such a course and make an earnest effort toward making the exhibitors' conventions of constructive value, they will be taking a long step forward.

G. D. P.
CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY (Inc.)

1. Master of the Mine. (Vitagraph)
2. The Hand Print Mystery. (Kalem)
3. Tainted Money. (Vitagraph)
4. Caught with the Goods. (Vitagraph)
5. The Convict's Story. (Kalem)
6. The Shadow of Guilt. (Kalem)
"EVANGELINE"
Canadian Bioscope

THE presentation of "Evangeline," by the Canadian Bioscope Company, Ltd., revives in its entirety the much mooted question of whether or not it is possible to make a perfect, or near perfect, adaptation of poetry to the photoplay. "Evangeline" is neither a startling success nor yet a failure. It strikes a happy medium.

In the main, the picture is a pleasing one, but the visualization of the characters in Longfellow’s immortal work robs the poem of much of its richness and fullness, much of which is, necessarily, obtainable only by poetic license. However, the picture has much that is meritorious.

Like the poem, the photoplay adheres strictly, or nearly so, to historical facts. In fact the producers, to obtain distinctive realism, had the picture actually staged in "Arcadia," amid the identical surroundings where the experiences which the poem relates were originally supposed to have been enacted.

There are few Americans who do not know the pathetic and soul-stirring love story which Longfellow so plainly poured into the poem "Evangeline." Consequently the picture should attract unusual and wide-spread attention.

The sub-titles, which are excerpts from the poem, are especially well-chosen. Remarkably good taste is shown in their selection, as they tell the development in the action of story far more clearly and impressively than the conventional titles could. Owing to the well-known character of the poem, a brief synopsis is sufficient.

Evangeline and Gabriel were lovers from childhood in Arcadia. At the time of the expulsion of the Arcadians by the English in 1755, they were separated. After spending many years searching for each other, Evangeline found Gabriel dying in a convent hospital where she was a nun. He recognizes her and then sinks back dead.

The picture is in five parts and was staged by E. P. Sullivan and W. H. Cavanaugh. H. T. Oliver had charge of the photographic and mechanical work.

SPECIAL PUBLICITY FOR "MARRIAGE OF FIGARO"

"The Marriage of Figaro," the Kleine-Ambrosio two-reel subject for release through the General Film Company Tuesday, February 3, will have several advantages of a publicity nature over any two-reel ever before released by Kleine.

The dainty, tuneful music of Rossini’s opera will be supplied all theatres and exchanges at actual cost, along with a printed list of directions for the orchestra.
"The Mystery of the Fatal Pearl"

By A. D. Michell

A Five-Part Production of the American Kineto Company

The enquiring spirit will not be controlled.
We would make certain all, and all beheld. — Sprague.

Curiosity, that quality which is so dominant in almost all of us, will probably do more to bring the crowds to see this picture than anything else. The picture itself is excellent, the photography good, the story of the class that people have come to demand; but it is this inherent element in all human nature that will bring most of the "shockers" to the box-office.

The plan of the American Kineto Company, while most ingenious, is yet simplicity itself. The picture in its present form is in five reels, divided so as to be shown in two sections, preferably on different days. The first three reels are utilized to show the actual story of how the pearl was stolen, at different times. At the conclusion of this reel a large question-mark appears, signifying the query "Who has the Pearl?" The writer is not averse to laying a small wager that not one in a hundred will guess who the real thief is before the end of the fourth reel.

The remainder of the picture, i.e., the fourth and fifth reels, is a résumé of what has gone before (for those who have missed the beginning) and the explanation of the mystery that has surrounded the final theft of the gem.

The reason for showing this picture in two sections is simple. At the end of the first part the story is an absolute mystery, as impenetrable a plot as could be devised. The audience will naturally be curious, for they are human. Consequently when the last half with the solution is shown, the same crowd is very apt to be there to fill the seats.

Competitions may be held by the managers of the theatres and prizes offered to those guessing the right answer. It is certain that but few prizes will be given away. It is unnecessary to add that this makes advertising an easy matter. Theatres, especially those that have a steady patronage, will find this plan most practical.

At the opening of the first reel the pearl in its rightful place in the temple is shown. Two adventurers, Allen and Walker, manage to steal it from the Indian Buddha's head and carry it away to Europe where they attempt to sell it for a fabulous price. Allen stays overnight at the home of the jeweler and dies of heart failure. Thus the jewel crushes its first victim. The priests on discovering their loss in the temple curse all who shall possess the pearl. The jeweler steals the stone, and is killed the next day by a fall from his horse. His son, Charles, gets the jewel, and soon after commits suicide. A money-lender, to whom Charles has owed much, gets the stolen jewel in return for his notes.

The money-lender, afraid of its being stolen, insures it for $100,000, that being the gem's estimated worth. His daughter, Violet, receiving reluctant permission to wear it at her coming reception, does so, and loses it in a scuffle caused by some entertainers. A false pearl is found which all believe at first to be the right stone.

This concludes the actual story. The fourth reel is devoted to summarizing these facts and shows a Hindoo leaving India to recover the jewel. The scene showing the disappearance for the last time is shown a little more clearly, but it is not until the fifth reel is half through that an inkling of the real thief is given.

The youthful insurance investigator is discharged for not being more careful, and decides he will find out who the present owner is. By some careful detective work he locates the pearl, makes the arrests and restores to the Hindoo the property he had come so far to get.

Just who the thief is need not be a matter of record here. Sufficient it is to say, that the thief is one of the principal characters, a person who occupies the limelight in many scenes.

One of the most remarkable points of the picture is the fact that throughout the five reels there is not a single love scene, nor one depicting great violence. Conventionality plays a very small part.

**FILM BIBLE CHARACTER**

Considerable interest is being manifested in "Mary Magdalene," a recent release of the Kennedy Features Incorporated. Due to the lack of detailed historical particulars concerning this famous biblical character.

The picture has created favorable comment wherever it has been shown.

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**The Initial Theft Discovered**

**The Last Theft: Who Has the Pearl**
**A Run-Down Theatre**

Was practically what Don Barker purchased in a small Illinois farming town of twenty-five hundred people. It was his first theatre experience.

He had to fill three hundred seats at five cents every night in the week to make expenses.

For weeks he lost, until his little reserve fund had shrunk to an alarming smallness.

Then he got the idea.

**“Where Personality Counts”**

Is the title of the story to be published in an early issue of The Motion Picture News that gives an interesting description of how Barker literally compelled the farmers to “come to town,” and of how he surmounted the wall of local objection.

You can’t find any other trade journal that touches so intimately upon your business as an exhibitor, a theatre manager, or an operator as does The Motion Picture News. Every one of its sixty-four pages each week is crammed with facts, ideas and stories of how the other fellow made good, and why.

Following are titles of some forthcoming stories that will interest you:

- "Making a ‘Dead One’ Pay"
- "Building Matinee Business"
- "Turning Dancers into Dimes"
- "The Exchange Problem"
- "Boosting Business by Telephone"
- "Schooling Theatre Employees"
- "A Lemon That Paid"
- "Building Business"
- "Why Exchanges Lose Business"

You can have every one of these stories, and hundreds more by pinning this advertisement to a check, bill or money order for $2—the subscription rate for one year—and mail it to

*The Sales Division*

**The Motion Picture News**

220 West Forty-second Street, New York City

Detailed subscription rates are $2 for year; $1 for six months, and fifty cents for three months.

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**JACK GORMAN TO MAKE FEATURE FILMS**

Jack Gorman, a widely known author of plays, books and newspaper articles, has entered the motion picture business, and will devote himself to the manufacture of feature films.

Last October Mr. Gorman took his forces to Oklahoma, where he produced his first picture, "The Stamped," a lively three-reeler. Mr. Gorman has met with much success as a playwright. Three companies are now on the road playing his powerful drama, "The Girl of the Underworld."

Mr. Gorman has on several occasions considered accepting offers to ally himself with established film companies, but finally decided to form the Gorman Film Manufacturing Company and turn out pictures according to his own ideas.

The new company has a temporary studio in New Jersey, but will probably construct a new one in Yonkers. N. Y. A Western studio will be established at Los Angeles. Mr. Gorman expects to release two or three pictures each month.

**ROLAND FORMS COMPANY**

A new and promising concern to enter the feature end of the motion picture industry is the Roland Feature Film Company, with offices in Rooms 711 and 712, 142 West Forty-fifth street, New York City. This concern is organized around George K. Rolands, a well-known producer and scenario writer.

Mr. Rolands collaborated with Sidney Goldin in the production of several features which recently appeared on the Universal program, amongst them, being "Bleeding Hearts," "Jewish Freedom Under King Kasimir of Poland," and "Sorrows of Israel." He has also written many scenarios and has had considerable experience on the speaking stage, both as an actor and a producer, and both in this country and Russia.

The Rolands Feature Film Company will produce four, five, six; seven, eight and nine part features, some of which will deal with Semitic subjects.

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**A NOVEL MYSTERY FILM**

An original and novel scheme in releasing "The Mystery of the Fatal Pearl" has been prepared by the American Kineto Corporation. If the ever-increasing demand for novelty and new ideas can be taken as a criterion, this picture should prove an instantaneous success.

The story presented is of a most interesting nature and not so mysterious as to confuse even the most ignorant. To name the person possessing the pearl after the last act of the third reel had been shown is no easy task, so cleverly has the story been carried out. The final two reels, which are shown on a later date, clear up the problems.
"The Ghost of the White Lady." (Great Northern Preferred Feature Attractions.)—After one has seen "The Ghost of the White Lady," so many pleasing impressions have been created that it would be difficult to recall the faults, if any exist, in this absorbing four-reel photoplay. It is the latest of the Great Northern's "Preferred Feature Attractions," and the particular feature in this instance is Miss Rita Sacchetto, an actress of international repute. New Yorkers were entertained by her at a series of special matinees in the Metropolitan Opera House a few seasons back, and in this production she again demonstrates her versatility.

There is a clever comingling of the moral and the tragic in the scenario of the offering, and this blending has the effect of keeping the interest keyed to the snapping point until the absorbing tale is unfolded. The element of mysticism which creeps into the film narrative almost unawares, is not of the same kind as the slice-of-life situation, but there is just enough of it to lend added zest to an already strong story of human interest.

In the concrete "The Ghost of the White Lady" possesses so many vital elements that it becomes a difficult matter to give expression to its force by the mere process of setting down in review the incidents as they are revealed. Miss Sacchetto predominates throughout, but she has been supplied with excellent support, selected from the stock forces of the Great Northern Company. It is evident to the eye of the close observer of film productions that the director, in this instance, experienced little difficulty in having his people enter fully into the spirit of the play and its possibilities.

The result is, as might be expected, a film presentation, remarkable in many ways for its smoothness and precision.

The scenario has been built around the love affair of Erik, son of Count Bille, and Eva, the winsome daughter of the count's overseer. They are separated because of the difference in their station, and thereby hangs the tale which follows so absorbingly. Erik, it is decreed must marry Lady Vera Torp (Miss Sacchetto), and, instead of swearing vengeance when told by Erik that he loves another, she enters into the conspiracy which brings about a novel climax to the story.

Episode after episode follow with rapidity and among the first of these to cause the blood to tingle is the hunting scene in which dashing huntsmen and their ladies on spirited mounts, hounds that unquestionably bayed when the scene was taken, and a small army of grooms and attendants, serve to make an imposing array. The fox is chased with such vim and earnestness that it is hard to believe that the event had been specially arranged for the battery of cameras that must have been required in its taking.

The sport ended and the guests of the count gathered at dinner in one of the great halls of the castle, the spell of the mediæval period now stands out as a background for the fashionably clad merry-makers. A life-size portrait of "The White Lady" hangs upon one of the walls, and the count is urged to relate the legend connected with his fair relative of the long ago. Now is projected upon the screen a story within a story, and the effect is both novel and gripping. It is gleaned from the legend that "The White Lady" also had been separated from her lover and died of a broken heart.

"And it is said," concludes the count, "that at intervals she steps down from the frame to meet her lover."

Before the spell has lifted, "The White Lady" does leave the frame, and before she returns to it the marriage of Erik and Eva has been decided upon by the count. It would be impossible in this limited space to convey the emotions aroused by the photoplay as a whole, and the splendid art of Miss Sacchetto.

G. D. P.

"The Mexican Revolution." (Mutual. Two reels.)—Timely, but not very thrilling. It is the first consignment of films received in New York by the Mutual Film Corporation from its camera-men with General Villa's rebel army. The photography is far from being of the best.

All of the scenes were taken in the vicinity of Ojinaga, Mexico, and Presidio, Texas, following the capture of the former city by the Federals. There are no battle scenes.

On the Mexican side of the Rio Grande General Villa and staff are shown reviewing the victorious rebels who are evacuating the demolished city of Ojinaga. The entire city is left in ruins. Among the members of General Villa's staff are Paribo Ortega, Tomas Rodriguez, Raoul Madero and Orestes Pereyra.

Refugees from the city of Ojinaga, including deserting Federal soldiers, are shown fording the Rio Grande and under guard of United States cavalrymen on the American side. Major M. M. McNamee, in command of the troopers, is singled. There are shown interesting scenes around the American Red Cross headquarters.

Officers as well as privates in both the Federal and rebel ranks, are a rough-looking lot. Their looks indicate that they are capable of the atrocious acts of barbarism with which press despatches credit them.

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**ARMs CONFISCATED BY U. S. A. FROM FLEEING MEXICAN FEDERALS**

Scene from "The Mexican Revolution" (Mutual—two reels)
“The Man from the West.” (Lubin. Two reels. Jan. 22.)—Another of those peculiar Romaine Fielding stories which have been so well received. The atmosphere is very good. Romaine Fielding, Mary Ryan and Robin Adair are the principals. Perry, a dude, is in the West with his sweetheart, Rose, and her father, investigating some mines. His life is saved by “The Man from the West,” who meets Rose in consequence. The girl falls in love with him and he saves her life, taking great risks in doing so. At her behest he goes to Boston, but is scorned, until his personality wins over all his ill-wishers.

“The Woman Pays.” (Thanhouser. Two reels.)—Featuring Maude Fealy. The last reel is somewhat similar to the story of “Madame X,” possessing all of its strength. Mr. and Mrs. Watson are perfectly happy until Dacres, a shallow-minded society youth, tries to make love to Mrs. Watson. Her husband, believing her false, drives her from home. Unable to live and being refused aid by her husband, she goes away with Dacres. Twenty years later she is the mistress of a gambling joint. This is raided by her son, now the head of the reform bureau. She recognizes him and saves his life when Dacres tries to shoot him. In the last scene, which is in the courtroom, she meets her husband again and dies in her son’s arms without knowing their relationship.

“Between Two Fires.” (Lubin. Two reels. Jan. 8.)—A civil war drama which does not come up to Lubin quality. Many of the scenes are inconsistent and the direction is generally poor. The uniforms of the soldiers are not uniform. The soldiers take care to fire in the air and some poorly done spectacular work, which is utterly uncalled for, fails to get across.

A man is sent to the Northern lines to get some information. He secures it, but on his return stops and visits his fiancée. He is shot and loses his memory. The enlist in the Northern army, is captured, but later released when the truth becomes known.

“Motherhood or Politics.” (Heptworth. Two parts.)—A suffrage story, which does not seem to ring true. A mother has her baby left in charge of another woman, so that she may attend to politics. Two years pass and the baby, now loved by its foster parents, is stolen by its real mother. At last a compromise is reached, in which the foster parents are given positions with the real parents so that they may be near the child.
**INTERESTING FILM REVIEWS**

**PRODUCTIONS FROM ALL PROGRAMS**

### GENERAL FILM PROGRAM

**"Only One Shirt."** (Kalem. Split reel. Jan. 16.)—A John Brennan, Ruth Roland and Geraldine La Rue melodrama, in which the fact that the two chums have but one shirt between them. The sweetheart of one woman helps him out, but the other has their shirt. No laughs, but a good story.

**"The Lord Mayor of London."** (Kalem. Split reel. Jan. 16.)—On the same reel with "Only One Shirt." Views of the new Lord Mayor and his inauguration. A good picture.

**"In Mysterious Ways."** (Lubin. Jan. 16.)—A Western which gets away from the conventional in a clever manner. A good plot, well worked out. A jealous wife, determined that her husband is untrue to her, decides to leave him. As she does this she gets a present which he has sold and saves his life. All works out well.

**"Pathe's Weekly No. 6."** (Pathe. Jan. 19.)—Only eight items, none of them of a startling nature. The week's the Georgia Southern Flirer and the Mexican War news are the most interesting features.

**"Ostrich Farming in South Africa."** (Edison. Split reel. Jan. 19.)—A fairly interesting picture showing the eggs in the incubator, plucking the plumes, dressing and sorting them and the sale final.

**"The Janitor's Flirtation."** (Edison. Split reel. Jan. 19.)—A comedy, directed by Dan Mason, which will greatly amuse the younger generation. A boy, dressed as a girl, wins the heart of the janitor's admiration with amusing results.

**"The Eternal Duel."** (Lubin. Jan. 19.)—A Mexican story containing plenty of action. Two rivals fight a duel, one with a pistol, the other with a lasso. The latter wins and tries to kill his opponent in a cruel manner. He is unsuccessful and the story takes place in which the hero is successful.

**"Just Boys."** (Biograph. Split reel. Jan. 19.)—A fair comedy along conventional lines. Mischaqian keeps a watch on their fathers, who try to beat them.

**"Reggie the Daredevil."** (Biograph. Split reel. Jan. 19.)—Good make-up help this story, which has been produced many times before in various forms. Reggie's death, badly scared by his rival.

**"The Conqueror."** (Essanay. Jan. 20.)—The story of how a girl made good, even with the most serious handicap. Leaving two criminal brothers she secures work in a factory. A year later she is the forewoman and the most trusted employee. One brother turns up and exposes her past. The other brother, however, tells the boss the truth. A good romance.

**"His Guiding Spirit."** (Selig. Jan. 20.)—A light drama with no particular story, but possessing a strong moral. The spirit of his aunt keeps a man from doing wrong.

**"The Message on the Sun Dial."** (Edison. Jan. 20.)—Written by G. T. Perry. A delightful romance. A girl parts with her sailor lover in anger. Going to the sundial to mourn her loss she finds in it an old diary telling of a girl 15 years before, who had lost her lover the same way, and had never again seen him. She "makes up" with her sweetheart quickly.

**"The Vavoural Ball."** (Vitagraph. Two reels. Jan. 20.)—Norma Talmadge renders some excellent emotional work in this picture. An interesting story which should be well received.

**"Insects that Mimic."** (Pathe. Split reel. Jan. 26.)—A good educational release, showing many kinds of insects. Photography is good.


**"Mondo Cristo Up-To-Date."** (Méliès. Jan. 22.)—An excellent comedy that is typical French. Leo visits the Chateau Vill, the prison of the Albe, Paris, in search of adventure. While making his investigations he meets the beautiful daughter of the Albe. The jealous husband is soon on his track and leads him to a cell. Here he is fed secretly by the daughter. A sheet over his head scares the custodian into believing he is the ghost of the Albe, Then he is locked in. They finally "make up" their differences.

**"Anne of the Golden Heart."** (Vitagraph. Jan. 22.)—The heads of the characters in this picture are in a number of places invisible. George, an attorney, leaves his motherless daughter in a convent in the West. Here he meets Anne who soon grows to love him. His wife, who sees the West soon after and Anne gives up the man she loves, for the sake of his daughter whom she says has his first claim.

**"The Sentimental Sister."** (Biograph. Jan. 22.)—A strong story presenting a good moral lesson. Two sisters, having left home, obtain work in a sculptor's studio in the city. The older girl, being rather sentimental, believes the artist loves her, but finds out the truth and causes the sculptor and her sister to understand one another.

**"A Friend in Need."** (Selig. Jan. 22.)—Shows horse racing, trick riding, etc. Clark gets the boys together and competes at the fair and wins the prize. He also wins the girl by paying off the mortgager.

**"A Night on the Road."** (Essanay. Jan. 22.)—A good comedy in which Eightposta plays the principal roles. The story tells of the adventures of the knight of the grip, alias a drummer, in a small Western "hotel." Good笑.

**"The Blinded Heart."** (Lubin. Jan. 24.)—One of those stories that has created such an enviable reputation for Arthur Johnson. In this story he plays the part of the young husband who becomes infatuated with a city girl and leaves to go to the big town with her. His wife brings him back by helping pack his grip, and by means of the Little note she ships inside.

**"Matchmaking Dads."** (Lubin Split Reel. Jan. 26.)—Same reel with "The Card Mystery." Two fathers try to match up their children. They fail and give it up, when the two work it out for themselves, to their parents' satisfaction.

**"The Card of Mystery."** (Lubin Split Reel. Jan. 26.)—A practical joke that will get a laugh. Two boys write a threat on a card an Italian house. The boy next door presents this to many and gets himself and the boy into trouble. The foreigner presents this to many and gets himself and the boy into trouble. The boy next door.

**"Explosive."** (Kalem. Jan. 24.)—A pretty romance together with a clever story in which there is plenty of action. A foreign spy steals a paper containing the formula for a new explosive. The girl, the thief, sells him. The man falls over a cliff and is saved.

**"Love's Old Dream."** (Vitagraph. Jan. 23.)—Written by Roy L. McCandless. A suspense cast, including John Bunn, Flora Finch and Margaret O'Dowd, who gives the role of the good soror, but only helps her rival. Directed by George B. Baker.

**"Broncho Billy and the Bad Man."** (Essanay. Jan. 24.)—A typical Broncho Billy story with him as the returned bad man acting as sheriff, Marguerite Clayton and True Boardman play with him.

**"The Moth."** (Lubin. Jan. 23.)—By George Terwilliger. A strong story which has a real purpose. The old man kills himself, that he may be together. The man refused to have a position with a newspaper until driven to it. He draws a number of caricatures in which the chief character; "The Moth." A vivid dream makes him swear off for good and all.

**"Looking for Trouble."** (Essanay. Jan. 23.)—A burlesque on the word "Trouble." Mr. Simp is looking for his friend, Mr. George Trouble, but gets in all sorts of difficulties.

**"Three Pairs and a Cat."** (Fatty Split Reel. Jan. 24.)—On the same reel with "At Home with the Heron." A comedy portrays a musical comedy and divers laying cable at the bottom of the Regent canal in England.

**"Doe Yak, Motion Picture Artist."** (Selig. Jan. 22.)—Interesting comedy. Sidney Smith, the cartoonist, is shown drawing a set of his famous Doe Yak pictures. Plastic photography in some extra kicks at the end.

**"The Perplexed Bridegroom."** (Vitagraph. Split reel. Jan. 22.)—An enlargement without many thrilling experiences. An irate father has a detective allow his eloping son, whom he believes is not married. The bride out-wits the detector by dropping the warrant overboard. Failed, he gives up his mission.

**"Decoration Day at Old Soldiers' Home."** (Vitagraph. Split reel. Jan. 22.)—On the same reel with "The Perplexed Bridegroom." The picture was taken at the Old Soldier's Home, at Sawtelle, Cal. Military scenes alternate with a bit, another set of veterans. The picture is capable of stirring up much patriotism.

**"The Shadow of Hate."** (Kalem. Two Reels. Jan. 22.)—A drama which does not, however, depart sufficiently from the conventional. A splendid fire scene is supplied. The story is as follows: Henry Van Dam, a millionaire, holds himself to be mortally culpable for the death of a debtor. In return he offers a fortune to the man's son, Arnold, as his secretary. Arnold accepts and meets his
niece, whom he learns is the rich man's heir. She refuses his suit, and the uncle, in anger, turns her out of the house. She marries the man she loves.

Later they are in the direct poverty and she is called upon for help. This is refused and the will is changed. The uncle is believed to have been killed by a storm. He is found on the garret of the house bound and gagged by Armitage, and the fortune is again made over to the niece.

"The Return of Jack Bellew." (Vitagraph. Jan. 26.)—A conventional sea story. Two rival ship owners are banking on a war between European powers. One launches the other. The girl waits for him, and after some time he returns. A poor storm effect is staged.

"The Windfall." (Lubin. Jan. 26.)—A nice little story that cannot fail to interest Two women, who have inherited a small amount of money, give up their position. The question arises in the employ of the two. They decide to run a retail store. They go on in the shop, then separate, but meet after a fire and get a larger opportunity.

"The Lovely Senorita." (Edison. Jan. 26.)—The second of Wood H. Wedd's sentimental experiences. In this story he is much fascinated by a South American damsel, but a revolution occurs and she changes his mind.

"His Fireman's Conscience." (Biograph. Jan. 26.)—A story of the rivalry between a fireman and a fire chief. The fire chief dies, but the boy returns to his father.

"Pathe's Weekly No. 8." (Jan. 26.)—Eight items, five of which are foreign. Several scenes from Mexico during the present period of unrest are shown. The first wedding of the New Thought creed in New York is interesting as a diversion. Mutt and Jeff go through some pranks.

"The Chicken Chasers." (Joker.)—A play on the word "Chicken" in its latest accepted sense. Mainly slapstick and chase work.

"A Narrow Escape." (Joker.)—A masked brigadier of the American army does not come out well with the mask off. Plenty of action.

"McSweeney's Masterpiece." (Crystal.)—Rather better than the average. An artist, with his photographic equipment, decides to go on a cruise and work comes to life and leads him a pretty chase. He wakes up later and swears off late suppers.

"The Oldocket." (Rex.)—Written and produced by Lois Weider. A good story in which action abounds. A Civil War veteran tells his granddaughter the pathetic story of a hole he once found, and which he had littered up in his life. A strong finish.

"The Sins of the Father." (Bison. Two reels.)—William Clifford and Sherman Baird are the principals. Two reels of this are shown and the strength of the story of a hole found in the floor of the cabin, and which he had in his life. A strong finish.

"Jane Eyre." (Imp. Two reels.)—Following the hock of the same name. Phyllis Lyttel, Ethel Grands and Irvine Cummings are the principals of this two-reeler and lessen the strength of the story. Jane, an orphan, is sent to a school where she obtains a position as a governess. Her master proposes, and on their wedding day they are robbed of their fortune by a wife. This is a lusanne, is killed later in a fire and the wedding goes through.

"The Senator's Bill." (Rex. Two reels.)—A strong story which has neither a break, yet effective enough. The senator introduces a bill prohibiting capital punishment. He then has a vivid dream in which he sees a burglar, who has received his daughter. On his awakening he withdraws his motion. The dissolving pictures were the best the reviewer has seen.

"The False Bride." (Victor. Three reels. Jan. 26.)—Written by Captain Leslie Peacock and produced by Bill Salter. Florence Lawrence and Matt Moore play the leading parts. The plot is as follows: it stands as absolutely impossible that Mr. Mayor, yet makes excellent entertainment. A bride and groom have been at the same time. Their fitter finds a woman in the underworld, who is the bride and groom, and his companions come to to save her. The real bride is kidnapped. The false bride makes herself the real bride, the connoisseurs' den is raided and he and his accomplices are all arrested.

"Animated Weekly No. 98."—New York's new Mayor. J. P. Mitchel, inspecting the tunnels through which the water from the Catskill is to come to the metropolis, is very well taken. Al. J. Jennings, the reformed outlaw, and Hy. Myers cartoons are next in interest.

"The Two Gun Men." (Powers. Two reels.)—Edwin August and Ethel Davis play the leads. The suspense that is worked up throughout this picture makes it very exciting. The two men together is a surprise. A father sends his son to jail for stealing money from the poor He is released and saves his father's life from an attempt to murder him.

"The Devil Fox of the North." (Eclair. Two reels.)—In this, together with a good atmosphere and unusually clever acting, make this picture a real release. An actress goes to the Far North in search of a lost. She meets Arseno, a rough, uncouth trapper, who promises to obtain for her the skin of the devil Fox, in return for which she is to come and live with him alone. The villain, having heard of the bargain runs Arseno down and performs a miracle, and gives the girl the skin. Arseno arrives in time, however, to prevent her being insulted. He returns to New York and proposes, but is rejected. The girl then discovers that she cannot do without Arseno and goes back North arriving too late. Arseno has taken the road through the forests and is lost.

UNIVERSAL PROGRAM

"Slim Becomes an Artist." (Frontier.)—A story of a girl's love for a photographer. Slim and the society editor get themselves in serious trouble. The latter, however, treats the town with a newindsight.

"Put Yourself in His Place." (Frontier.)—A conventional story told in a melodramatic style.

MUTUAL PROGRAM

"The Hermit." (American. Two reels.)—One of the best of all the American productions is their ability to obtain wonderful scenery. Their interior settings are all good, but their exteriors are grand. In this picture a hermit tells the story of his life and why he is called the hermit, to a number of tourists. He tells of his brothers' perjury to the girl he loved, how he had him sent to prison, of his release and finally of his going into seclusion. One of the party turns out to be the daughter of the girl and he forces him back to civilization, and to the girl who loves him, his brother's widow.

"A Blowout at Santa Barbara." (American. Two reels.)—With a tremendous cast, much clever action and good settings this semi- science fiction picture has been a very satisfactory production. The copy seen was printed out a picture, but its effect is very effective. A big blowout is planned and the three friends are sent to the workings. They are all wiped out, and then a wonderful effect is got on the way back. The townspeople will not believe their eyes and are themselves the next day. Arseno is caught. Three girls and their three saints take active parts.

"The Raiders." (Kay Bee. Two reels.)—A story of the retarded girls in Kentucky, which has much action. The atmosphere is very good. Two rival gangs are disappointed one in revenge informing the revenue officers that the gang of the other is using the forest. The girl is overheard and the girl, now the wife of the other, causes the traitor's death by telling him to run. The officers seeing a man running shots him. The husband of the girl is also killed. (Continued on page 45.)

In writing to advertisers please mention: THE MOTION PICTURE NEWS.
CHICAGO NOTES

W. E. Weinschenk, formerly manager of the Dante, Irving and Ideal theatres, is now special representative of the General Feature Film Company, of Chicago. Mr. Weinschenk’s long experience in the theatre business qualifies him for his new undertaking.

W. R. Rothacker, general manager of the Industrial Moving Picture Company, recently took three thousand feet of pictures of the turpentine industry of Louisiana. Pictures were also taken by his company of the Longbell lumber industry of Kansas City.

George Friedman will soon open his theatre in LaGrange which will be called the Illinois Theatre and seat about 550 persons. This is said to be the finest theatre in that section of the country and will contain a five-piece orchestra and also a pipe organ. January 31 is set as the opening date. Joseph Riley will be the operator.

Dr. J. Shallenberger, one of the stockholders in the Mutual Film Corporation was robbed last week of $180 in cash and $140 in checks by three pickpockets.

SHERRY ENLARGES EXCHANGE
To handle the Famous Players Feature service in New York the William L. Sherry Feature Film Company has leased an additional space of over eleven hundred square feet for the enlargement of their exchange in the Leavitt building, 426 West Forty-sixth street. The new quarters are now being prepared for immediate occupancy.

The executive offices will remain in the Times building, as heretofore.

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DOINGS AT WARNER'S

Two changes were made the past week in Warner's Features, Inc., branch managers. S. B. Kramer replaces W. H. Lawrence in Indianapolis and J. J. Noecker, formerly manager of the Swanson-Crawford Exchange in St. Louis, is the new Warner manager in that city.

A cablegram Monday from A. Warner announced his safe arrival at Plymouth, England. The twenty-fourth branch office of Warner's Features, Inc., was opened in Detroit last week at 30 Campau Building under the management of D. Broderick, an old hand at the exchange game.

There is evidence of much hustle about the New York exchange of Warner's Features, Inc., these days. Every Warner branch is fighting to be on the top of the weekly honor roll. And while New York has the largest field to work, it is a recognized fact that it is by far the hardest, the competition being much keener there than in any other part of the country.

Notwithstanding this fact, the other branches will have to work 48-hour days, to get anything on Jacques Spiegel.

SPECIAL MUSIC A HIT

When George Kleine released "The Last Days of Pompeii," he tried an experiment in furnishing music to accompany the picture. It proved so successful that he has assigned a well-known Chicago composer to the task of preparing something appropriate for "Antony and Cleopatra." This will consist of a fifty-page, lithographed book of original music. While the innovation has been expensive in a financial way, the results have more than justified his expectations.

OFF FOR CUBA

Daniel Frohman, managing director of the Famous Players, accompanied by Director J. Searle Dawley, Madame Kalich and a supporting company of thirty, sail for Cuba shortly to produce all the exterior scenes required in the productions of "Marta of the Lowlands," and "The Pride of Jennico." The scenic splendors and atmosphere of the tropics of Cuba lend themselves specially to these two dramas.


In writing to advertisers please mention "THE MOTION PICTURE NEWS"
BOSTON OPERATORS WANT NO "FAKE" PICTURES

The Boston Moving Picture Operators' Union have gone on record as disapproving of the producing and exhibiting of purposely faked and unnecessarily sensational features.

At a meeting of the union on January 23, it was voted that the members of the organization pledge themselves to discourage as much as was in their power, the showing of objectionable pictures in the city of Boston.

A copy of the resolutions adopted by the body was sent to each of the local unions of operators and also to every film exchange in the United States and Canada.

MUTUAL BABY ARRIVES

With the birth of the New Year, the birth of the new Reliance Motion Picture million-dollar company and the birth of the Mutual Film Corporation's national advertising campaign, came the announcement of the birth of the Mutual baby.

She is the daughter of Francis Spottswoode Aitken, long identified with American legitimate drama, and now prominent in the world of motion pictures.

Besides being known as the Mutual baby, Miss Aitken will sign checks as Frances Marion Aitken.

Edmund Breese Joins Lasky

Will Appear in Coming Screen Production of "The Master Mind"

ARRANGEMENTS were made this week between the Jesse L. Lasky Feature Play Company and the original producers for the immediate production of the thrilling drama, "The Master Mind," which enjoyed a long run at the Liberty Theatre. The arrangement gives the Lasky company world rights for the drama in motion pictures.

Edmund Breese, who starred in the piece through its metropolitan run, has been engaged by Mr. Lasky to play his original role before the camera.

Mr. Breese was on the point of beginning rehearsals in a new play, but postponed this in favor of the motion picture production of his former vehicle.

As many of the original cast as can be secured, will be engaged by the Lasky concern, and the production, the scenario for which is being written by Hr. Breese himself, will be made at the Lasky studios at Hollywood, California, and will be staged by Cecil B. DeMille and Oscar Apfel.

The Lasky concern now has under contract and option enough dramatic successes to keep two companies busy two entire years. The policy of the concern will be to devote from four to six weeks to each production, to concentrate the efforts of the entire organization on one production and to release one feature a month.

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"OUT OF THE DEPTHS"—Drama. Special in 2 Reels... Monday, February 9th
"THE VAGARIES OF FATE"—Drama. . . . . . . . . . Friday, February 6th
"HER SIDESHOW SWEETHEART"—Comedy . . . . . . Saturday, February 7th
"PAT'S REVENGE"—Comedy . . . . . . . . . . . . . . . Saturday, February 7th
"ANTIDOTES FOR SUICIDE"—Comedy . . . . . . . Monday, February 9th
"TAMING TERRIBLE TED"—Comedy . . . . . . . . . . Monday, February 9th

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IRVING CUMMINGS
Now Playing Leads in
Pathe Features

(Continued from page 28)

"Mario." (Broncho. Two reels. Mar. 4.) — A cleverly directed story with a good plot. The photography could not be improved. Mario is the name of a peasant girl, who meets and loves an artist. After they had lived together for some time and are apparently very happy he leaves her, promising to return. He does not do so and she follows him. Getting to his home she sees her lover coming from the house as a bridegroom. She kills him for this and is sentenced to be executed. She tells her story in the above way to the prison priest.

"The Arrow Maker's Daughter." (Key Bee. Two reels. Feb. 14.) — An Indian story, somewhat different from the usual run. Makes a very good picture. Grey Feather, an Indian girl, loves White Arrow. Receiving a warning that danger will overtake him, she begs him not to join the coming hunt. He laughs aside her fears and goes. He is wounded and is taken care of by some white settlers. The Crows, another band of Indians, attack the whites and White Arrow, in gratitude, helps the defenders with some of his own tribe.

"At the Potter's Wheel." (American.) — A picture with an excellent educational value. A romance is wove around the making of pottery. Rather melodramatic.

"The Vacant Chair." (Princess.) — The photography in this picture might well be improved. A mother refuses to allow anyone to take the chair that had been her dead daughter's. She is finally brought around to see the foolishness of her attitude. A pretty romance.

HEPWORTH FEATURES

"Blind Fate." (Hepworth's, Ltd. Two parts.) — On the style of an American "West ern," but played by an English Company in and near London. The principals, Alma Taylor, the blind girl, and Alec, Worcester, the "heavy" (though no hero), render excellent work. The scenery is beautiful. Molly, the blind daughter of a gold digger, on coming home, discovers her father dead on the floor. She hears the murderer's voice and feels that he has a finger missing. Some time later she is cured of her blindness and meets the man again. Not that it is he, and wishing to make him confess she uses "third degree" methods. She goes through the man's actions while he is killing her father in a play and the villain confesses.

GREAT NORTHERN NOW IN EASTERN CANADA

The Great Northern Film Company has made an arrangement whereby its special and preferred feature attractions will be distributed solely in Eastern Canada by the International Feature Film Corporation, Ltd.

The plans made are of such a character that prompt and efficient service will result, the addition of the Great Northern features rounding out the program of the International Corporation. The latter is under the management of veterans in the film distributing business and it is expected that their years of experience, coupled with the high standard of the Great Northern features, will enable them to make rapid headway in this territory.

The International Feature Film Corporation has offices in the New Birks Building, Montreal.

ECLAIR TO HAVE LARGER QUARTERS

The Eclair Film Company will shortly announce their removal to larger and more commodious quarters in a building situated in the heart of the new film center of the metropolis. Here offices, developing and cutting room, projection rooms, etc., will be amply provided for.

This move has been made necessary through the enormous increase of the Eclair's business during the past year. The present office, though occupying an entire floor at 225 West Forty-second street, New York City, have served their purpose well enough, but have proven inadequate in size by reason of the larger volumes of film sales that have fallen to the lot of the international concern recently.

NEW KEYSTONE STUDIO

The new program of three a week, and a two-reel special every month, recently adopted by the Keystone Company, has caused Managing Director Mack Sennett to hustle up all departments of the studio. A new stage 60 x 80 feet has just been completed, which with the old one now gives a total of over 300 square feet of working room.

All sets, props and furnishings have been added accordingly, and there is now enough material to easily keep eight or ten companies going.

Four new directors, with the same number of camera men, have also been added. This brings the list to a total of seven directors with the accompanying seven companies of players. All are kept constantly at work turning out Keystone comedies.
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The original title of this six-reel picture, produced under the Aquila brand, was "The Bible," this being changed to the above. The story, despite its length, is one of thrilling interest and makes a presentable release. There are many fine settings, for which the foreign companies are justly noted.

The plot tells of the adventures of a villain, or more properly an adventurer, who succeeds after much work in marrying Lady Alice, the daughter of a lord. She gives him all her jewels, believing him to be honest, but soon learns that he is not sincere with her. She confesses to her father, who disowns her.

The man is convicted of counterfeiting currency and sent to prison. On his release he again meets his wife, now a noted circus performer. He steals her child and runs away. A thrilling chase takes place between the man on a motorcycle and his wife's friend in an automobile. The motorcycle catches fire. A terrific fight takes place on the bridge, but again the man escapes. The nurse of his wife, meeting him on the train, sacrifices her life to get rid of him.

We are getting real accustomed to Nehls without his mustache.

"A DAUGHTER OF EVE"
Great Northern

The three-reel photo-drama, "A Daughter of Eve," which is being announced for early release by the Great Northern Special Feature Film Company, is pronounced by those who have had the privilege of seeing it to be one of the strongest of the many meritorious productions placed upon the market by this concern. It is a human interest story of the most pronounced kind and contains many thrills of an unusual character.

As the title would indicate, the theme is woven about a woman, Claire Esmarck, and the role is replete with opportunity for strongly emotional moments. The happiness of two men is involved and there is an exciting encounter between these, fatal consequences being averted only through the intervention of Claire, who is the divorced wife of one and the wife of the other.

One of the most thrilling scenes in the photoplay is that in the court-room, after her former husband has been convicted of murder. He is being led away, when a tramp comes forward, through Claire's efforts, and confesses to the crime. The production is splendidly mounted and presented by the stars of the Great Northern Company.
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William Fox, President of the Box Office Attraction Film Rental Co., takes pleasure in announcing the releases for the week of Feb. 9.

MONDAY, FEB. 9, "WIVES," a Ramo production in three parts. Story deals with a domestic problem and is presented in striking New York style.


SATURDAY, FEB. 14, "BY WHOSE HAND?" a Great Northern Special in three parts. A remarkably well-acted crime mystery, with wonderful photography.

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“The Measure of a Man”—Drama . . . Tuesday, February 10th

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FRIDAY, FEB. 20, "Vengeance Bequeathed," a story of stage life and false love. The dying request of a beautiful girl and its result. A Luna film in three parts.


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Wednesday, February 11

Friday, February 13

Saturday, February 14
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Every Tuesday and Wednesday morning at 10:30 o'clock at the Academy of Music in Fourteenth Street and Irving Place, special exhibitions of our features are given. Exhibitors are cordially invited to be present. The features shown on these days are for releases two weeks later.

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MANY Motion Picture Exhibitors equip their theatres with the best screens, chairs and illumination, appropriate music and handsomely decorated lobbies, and do not give sufficient attention to the most important factor of their exhibition, i. e.—PERFECT PROJECTION.

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NICHOLAS POWER CO.
Ninety Gold Street New York City
LAST week we announced an addition to our editorial staff, the importance of which seemed to call for a separate and more lengthy announcement.

So we withheld the name, which we are now pleased to give:

Mr. M. H. Schoenbaum, former technical secretary of the main Pathé factory at Vincennes, the usine modèle, so-called, and head of the patent department of Pathé Frères.

Mr. Schoenbaum has considered new affiliations with some of the leading manufacturers in this country, but he decided against this move just as he decided to leave his former connection—to pursue his technical work independently.

He now has no other connection save that with the News; he will be able through the columns of this paper to give unbiased and authoritative reviews of those many technical subjects which are arousing such interest and which are of such vital importance to the industry that they should be made public.

First in importance, we believe, is the department Mr. Schoenbaum will edit on Inventions, Trademarks, Patents.

Here will be reviewed each week, at least two weeks in advance of any other available source of information, all the notable current patents, with descriptions and comments.

The value of this to the manufacturer and others is apparent: but in addition this department will give free service in the way of answers to all inquiries.

In this latter connection we believe we have solved a problem that has been before us for some months—namely the giving of something of real value and practical service to the operator. We decided not to add an operators' department until we could give it such a character. We are confident that we now have the solution.

Every intelligent, ambitious operator throughout the country is trying to improve his machine and booth. Therein, he feels, lies his opportunity of real advancement. If he can hit upon an invention of material value he has accomplished the best that lies before him. He is studying and struggling.

But often he needs advice and direction. He may be working toward impossible or impractical ends; he may go to the expense of attempting patent rights which have been precluded by previous rights; he may need other assistance as to securing patent rights, trade-marks, etc.

The new Inventions department is at his service—free. There are already over fifty thousand patents pertaining directly to the motion picture industry. Mr. Schoenbaum knows of them all. He has also at hand all the incidental and necessary information. He is, in fact, the only motion picture patent authority to be consulted today.

Again, many things of interest and value are happening abroad today which are not now conveyed to the general trade. There are economies and innovations in theatre management which the American exhibitor wants to know about, just as we are here making advances which are of vital interest to the European exhibitor. Mr. Schoenbaum will write of these; he also has much valuable information on new products, new machines and accessories to impart to the operator and manufacturer.

In this issue appears an article on color photography, which will be followed by others dealing with those technical phases of factory, studio and theatre operation which are of great interest to all, but valueless unless exact and authoritative.

Rounding out the publication we call this move. We have still another editorial addition to announce. Keep your eye on the News.

Wm. A. Johnston.
FILM FOLK ON DOOMED MONROE

One of the most unusual motion pictures ever taken was secured by a camera-man of the Imperial Motion Picture Company, Inc., 1280 Broadway, New York City, aboard the steamship Monroe the day before it was sunk in a collision with the steamship Nantucket off the coast of Virginia.

Herr Van Raven, the camera-man, took about twenty scenes aboard the Monroe. They include a view of the ship leaving Old Point; flag-raising; the group of motion picture people at the life boats; seagulls flying in the rear of the vessel and a close up picture of the wireless operator taking a message. The day following the wreck the landing of the survivors, the crushed bow of the Nantucket and a crushed life boat from the Monroe were filmed.

The motion picture people in the group who left the ill-fated vessel just a few hours before she sunk were: James Gordon, director; Robert Webb Lawrence and Miss Arline Pretty, leads; Miss Amy Crane, James Burton and Miss Elsie Steel, characters; William Betts, juvenile; J. W. Mahan, general manager of the Imperial Motion Picture Company, Inc., and Herr Van Raven, the camera man.

TO OPEN TEN BRANCHES

Plans are now being formulated by the World Special Films Corporation for the opening of five additional offices in the United States, three in Canada, one in Cuba and one in Mexico. Phil Gleichman, general manager for the concern, is now in the West opening these offices.

Charles Pathé Honored

Distinguished Leader in the World of Motion Picture Affairs Made a Chevalier of the Legion of Honor

It has just been made public this week that Charles Pathé, head of the great motion picture house which is known wherever pictures are shown, has been tendered by the French Government the coveted decoration of the

Charles Pathé

Legion of Honor. It is understood that Mr. Pathé formally accepted the distinction on January 18, but the fact was not made public until this week.

It is interesting to note that Mr. Pathé has been offered the same decoration several times before, but the modesty which is characteristic of this greatest of all the pioneers of the industry has hitherto led him to decline the honor. This time, however, the wishes of his friends and admirers prevailed and he consented to accept the most distinguished honor in his country's gift.

The French Government thus recognizes the man, who, as a pioneer in an untired field, built up a huge industry with many thousands of employees, whose name has become almost a household word all over the world, and through whose efforts and genius the picture plays of today have been made possible.

Mr. Pathé came to America recently to make a study of trade conditions and to compare them with those existing today in the motion picture industry abroad. Before he leaves, it is expected that he will make many innovations in the American branch of the great Pathé house, many of which will doubtless be of great value to the industry as a whole.

In a recent interview in The Motion Picture News, Mr. Pathé made public for the first time some of his views and opinions on the present trend of the motion picture in this country. He pointed out that the greatest danger of today lay in overproduction, which resulted in many inferior films being offered to the public. To counteract this tendency, he asserted that the feature was steadily growing in importance as a means of preventing the silent art from descending to the commonplace.

True to his established precedent, Mr. Pathé is not going to make a hasty study of trade conditions here. He has already been in America several weeks and may remain here many months longer if his plans require it. It is said that he will remain at least long enough to master the complex situations now existing in the industry and take steps to inaugurate the reforms necessary to meet the rapidly changing conditions.

KLEINE SEeks TALENT

News comes from Turin, Italy, that the New Photo Drama Production Company, formed by George Kleine and two associates, will specialize in the production of spectacular features of multiple reel length. It is the purpose of the new company to take the better class of dramatic talent from America and surround them with the atmosphere and superior facilities of the Italian studio.

Mr. Kleine is now in the market for the right sort of talent to spend six months of the year abroad.
Color Cinematography

By M. H. Schoenbaum

Editor's Note—This is the first of a series of articles on Color Motion Photography in which the author, after reviewing the work done in the past, will show the practical and almost revolutionary advances being made today. He predicts a large future for this important adjunct to the industry.

FOR some time past no practical progress has been seen in color motion pictures, and the public as well as most of those who are in the trade have thought that the perfect picture in natural colors would never come. Yet the day is at hand when all the present known systems will be eclipsed by more efficient and more economical means.

Several of the world's greatest inventors have recently made great advances in this direction, and there is now not the slightest doubt that we are at last on the right track to the motion picture land, where natural colors will be all that are seen on the screen.

It is not an easy matter, though, to tell just who will arrive first, as all those who are working on the subject have not filed patents, and those who have done so, have at the same time taken precautions for the safety of their ideas in the best possible way. Most of the patents filed are not yet printed, and those that are within public reach are so indefinite and obscure that one passes over many interesting things without the slightest idea of what they will mean in the near future.

Of course, these statements are necessarily somewhat indefinite on the subject, but, unfortunately, the facts in the writer's possession which would convince are not of the character that can be made public just now.

What must be said, however, is, that color motion pictures will no more be a small side industry.

THOSE who are not familiar with the art will find it difficult to realize how complex the problem has been. Very few, indeed, could tell just how old the idea of obtaining the reproduction of color is, but it has always been a human desire to be able to retain the image that was dear to one as it appeared to one's eyes.

It would, perhaps, not take us much time to say a few words about the eye, as it would facilitate the better understanding of color questions.

The eye is so constructed that by its own means it would not suffice to give us an idea of the external world, as it would not indicate dimensions, distance, etc. Discrimination is due to the co-operation of the eye with the brain. The retina is the screen of the eye on which the impression of all external images is received, while we see things in their normal size. It is strange to learn that the surface of this screen or retina is equivalent to a circle of about 9 m/m in diameter, which, as far as a screen is concerned, is rather small.

The eye is very sensitive and rather complicated, but what we already know about it is sufficient for the comprehension of the subject we are dealing with to-day.

It must not be forgotten that photography, which has been a halting-place to cinematography, has also been on the way to motion picture colors. It is therefore necessary to have a look behind, as far back as possible, on color photography.

The earliest date in color photography is probably the year 1769, when Tiphaine de la Roche wrote his book "Bipantheon." It will probably be of more benefit to the reader to see an extract from the book, which is more curious and instructive in itself than any commentary on the perspicacious Norman gentleman could be. The following is a translation from the original French document:

"You know that the rays of light which are reflected from the various bodies make a picture, and paint those bodies on all polished surfaces—on the retina of the eye, for example—on water, on mirrors. The elementary spirits have tried to fix those vanishing images; they have composed a very subtle material, at the same time very viscous and very prompt to dry and harden, by means of which a picture is made in the time sufficient for a twinkle. They coat a piece of cloth with this material and present it in face of the object which they intend to paint: the first effect of the cloth is that of a mirror, all near and distant bodies, the light of which carries the image, may be seen. "But what a mirror could not do, the cloth by means of its viscous coating, retains the images. The mirror shows objects exactly as they are, but does not retain any; our cloth shows them just as well, but retains them all. This impression of the images takes place at the first instant, as soon as the cloth receives them; immediately afterwards the cloth is taken off and placed in a dark room: one hour later the coating material is dry and you have a very precious picture, such as no art will be able to imitate, and time will by no means destroy it. We take, in their purest source, in the body of light, the colors which painters obtain from various materials, which are finally altered in the course of time. The precision of the diagram, the variety of impression, the more or less strength of touch, the gradation of shades, the perspective of effects, we shall leave all that to nature."

TIPHANE DE LA ROCHE, the author of the above, which is now one hundred and fifty-four years old, was probably the first pioneer in this field. He was quickly followed by others. In 1810 the great German poet and philosopher, Goethe, described in his "Farbenlehre," means by which he obtained color on moist chloride of silver paper.

In 1848 Edmond Becquerel repeated Goethe's experiment, with certain improvements, but the results obtained were not yet ready for practical purposes, as the colors, after a certain time, disappeared. (See Edmond Becquerel, La lumière, ses causes et ses effets, tome 2, p. 213, Paris, 1868.)

In 1855 Maxwell, basing his system on Young's theory (see Transactions of the Royal Society of Edinburgh, Vol. XXI, pp. 275-298) proposed to take a picture of a landscape, through separate red, green and violet screens, and with the three positives he obtained to reproduce the landscape in its proper colors. Maxwell did not realize his conception, owing to the fact that he was unable to find the necessary materials which would render the photographic plate sensitive to all visible colors.

In 1868 appeared Zenker's book on color photography, which was another great advance toward practical results. A year later, in 1869, Charles Cros and Ducos du Hauron met with the same trouble as their predecessor, Maxwell.

(Continued on page 47)
"A MILLION BID" OPENS VITAGRAPH THEATRE

The Vitagraph Theatre—formerly the Criterion—opens its season as a motion picture house Feb. 7. The Vitagraph Company of America, the largest manufacturers of motion pictures in this country, have leased the theatre for a long term of years with the intention of presenting their finest feature pictures at this playhouse prior to their being shown elsewhere. This will be the policy of the Vitagraph Theatre and, until a picture has been shown and finished its run there, it cannot be seen at any other place in America.

The first of the "Broadway Star Features" to be shown will be "A Million Bid," a picturization of the sensational drama, "Agnes," written by George Cameron and produced several years ago with Nance O'Neil in the title role. It will be in five parts and the many characters are portrayed by motion picture stars. A particularly elaborate production has been supplied.

SUES FOR $5,905

The Kinematograph Company of America began suit in the Supreme Court last week against the Kaufman-Kelly Biophone Company, of San Francisco, to recover $5,905.

On August 4, 1913, the plaintiff declares, the Biophone Company agreed to purchase one synchronizing outfit, nine films and nine records with duplicates, but when they were shipped the defendant refused to accept them from the express company.

A True Lubin Romance

A FEW months ago the Lubin editor handed out a scenario of a romantic war picture entitled "Fitzhugh's Ride," which will be released early this month. Edgar Jones got the script and being leading man of his own company cast himself for Fitzhugh. He also selected for his story sweetheart little Louise Huff, who is listed as the Kate Greenaway of the studio.

Miss Huff is a dainty little girl with a wealth of blonde hair and a pair of wonderful blue eyes. Truly, in the photoplay, she was a bride worth fighting for.

In the closing scene Fitzhugh, who was supposed to be dead, hears that his dear one is about to be married to a rival. Fitzhugh mounts his horse and gallops to the church, riding up the aisle just in time to prevent the ceremony.

In a second he snatches the girl up beside him and flees, outpacing all pursuers. During the wild ride Miss Huff tightly wound her arms about her gallant hero's neck and Fitzhugh kept his arm around her slender waist. There were elements in the situation which neither could resist, the acting became real, and the sequel was commenced on Tuesday, January 27, at the same little country church at Oaks, near Norristown, Pa., with the Rev. George W. Barnes, who assisted at the photoplay scene, as the parson.

W. H. Kerry, purchasing agent of the Lubin Company, acted as best man. John E. Ince and many more associates of the plant served as a background.

Miss Huff's mother and sister Justina were also present to cheer the little bride up.

After the ceremony the party were serenaded by the Lubin cowboys with typical yells and revolver salutes as the newly-made Mr. and Mrs. Jones, with several automobiles filled with friends, sped off to the Jefferson Road Inn, to celebrate the pretty sequel to the photoplay romance.

CHECK FORGER BUSY

Several forged checks counter-signed by George Kleine and signed by Frank Hough, manager of the Kleine Optical Company, have been passed throughout the Eastern states during the past week. The checks are drawn on the State Bank of Chicago and are printed.

A letter from the Stratfield Hotel, Bridgeport, Conn., describes the forger as follows: "Medium height, light complexion, weight about 165 pounds. Registered at the hotel and called for his mail which contained a letter bearing the check. He has printed cards bearing the name 'Kleine Optical Co., 166 N. State St., Chicago' and in the corner the name 'C. H. Baker,'"

The forger makes it his business to call upon picture theatre-owners in the various towns in which he calls.

Louise Huff

Scene from "The Vagaries of Fate"

(Lubin)
Full Report of Ohio Convention

M. A. Neff Re-elected President of State Organization—No Action Taken on Censorship Question—Next Convention at Cleveland—No Endorsement for Mrs. Miller, of Ohio Censor Board—General Film, Mutual and Universal Not Represented

The fourth annual convention of Ohio State Branch No. 1 of the Motion Picture Exhibitors' of America was held in this city January 27, 28 and 29 at the Hotel Sinton.

Net results of the convention follow:

New officers were elected, including a national vice-president and delegates to the national convention, which will be held next July at Dayton, Ohio, and a national treasurer for the Motion Picture Exhibitors' League of America.

Resolutions were passed, recommending that exhibitors show two reels for five cents, and four reels for ten cents. Another recommendation was passed to the effect that pictures should not be run faster than a thousand feet in fifteen minutes.

Cleveland was chosen over Akron as the place for the next State convention. The time will be decided upon later by the state and national officers and will be arranged so that the National officers may attend the State meeting.

Two members of the Ohio State Censor Board, Harry E. Vestal, of Ada, and J. A. Maddox, of Columbus, were endorsed by the delegates. The third member, Mrs. Maud Murray Miller, of Columbus, was distinctly not endorsed.

No definite action was taken on the censorship question. A few speeches were made on the subject which were merely expressions of personal opinion, but nothing was done. The chief reason for this is that the legality of the Ohio Censor Board is now being tested by a suit pending in the Federal Courts, and it was thought unwise to proceed further until the official status of the present censors is determined.

The General Film Company, the Mutual Film Corporation, and the Universal Film Manufacturing Company were not represented at the convention. The attendance was estimated at 1,588 persons.

Another feature of the convention was the ball held in the ballroom of the Hotel Sinton, Thursday evening, which wound up the convention.

Neff Succeeds Himself

In the election of officers, M. A. Neff, of Columbus, succeeded himself as president. The other officers elected were: First vice-president, J. M. Kaufman, Gallipolis; O. J. Seybert, Marietta; G. D. Spragg, Bellaire; secretary, John H. Broomhall, Hamilton; treasurer, W. R. Wilson, Columbus, and national vice-president from Ohio, Edward Kohl, Cleveland.

These delegates to the National convention were also elected: J. M. Kaufman, Gallipolis; Otto Ludeking, Cincinnati; W. D. Belknap, Columbus; O. J. Sybert, Marietta; G. D. Cragg, Bellaire; Lem S. Miller, Cincinnati; Max Stearn, Columbus; W. R. Wilson, Columbus; P. J. Peters, Mansfield; H. M. Heimerding, Cincinnati; George W. Heimbuch, Cleveland; A. C. Dingelstedt, Norwood; Charles Reark, Sandusky; W. B. Candy, Lima, and H. Q. Alexander, Dayton.

Alternates: John Kasper, Pomeroy; John J. Hus, Cincinnati; John Swain, Columbus; W. C. Bettis, Toledo; Mrs. Snodgrass, Urbana; F. L. Emmert, Cincinnati; J. H. Johnson, Troy; Val Boyberg, Dayton; Phil Chakers, Springfield; R. L. Miller, Akron; W. C. Kasper, Cleveland; Mrs. F. J. Lotz, Columbus; O. B. Weaver, Dayton; W. D. Clair, Marion, and Louis Becht, Cleveland.

Orene Parker was elected treasurer of the Motion Picture Exhibitors' League of America, succeeding J. J. Reider, who resigned.

"Dutch Luncheon" and "Hoe Cake" Enjoyed by Ohio Convention Delegates at Sinton Hotel, Cincinnati, Jan. 28.
The convention was scheduled to open at 10:30 in the morning, Tuesday, January 27, but it did not get started formally until about 1:30 in the afternoon.

Address by the Mayor

The regular session of the convention was opened by the Rev. Robert Watson, who delivered the invocation. He was followed by Mayor Spiegel, of Cincinnati, who made an address of welcome. President M. A. Neff then spoke, responding to the mayor's address and outlining the program of the convention.

With President Neff at all meetings were: Secretary G. H. Wiley of Kansas City; T. P. Finnegan, Dallas, Tex.; M. E. Corry, San Francisco; R. L. McNabb, New York City, and L. F. Blumenhal, Jersey City.


On Tuesday morning the exhibitors of Kentucky met at the Industrial Club of Covington, Ky., for their regular quarterly meeting. The meeting was harmonious but short. After lunch the exhibitors boarded cars and crossed the river to Cincinnati, where they were invited guests at the Ohio convention.

Ex-Senator Foraker Speaks

At the suggestion of M. A. Neff a Ways and Means Committee was appointed, consisting of which were J. H. Brookhahn, of Hamilton; W. V. Prentice, of Toledo; John Swain, of Columbus; W. N. Miller, of Mt. Vernon; Geo. D. Sprague, of Belleire, Ohio; B. Weaver, of Dayton; Geo. Hill, of Lebanon; J. J. Huss, of Cincinnati; and A. A. Kantz of Cleveland.

A Committee on Grievances was appointed, consisting of W. R. Wilson, of Columbus; W. H. Horsley, of Toledo; Otto Ludecking, of Cincinnati; J. H. Brookhaun, of Hamilton; H. Q. Alexander, of Dayton and N. T. Chabrian, of New York.

The meeting was then adjourned until 10:30 Wednesday morning when the most important speaker was former Senator J. B. Foraker who is the counsel to the national league. Mr. Foraker made a very spirited speech which enchanted the visitors.

"Motion pictures are as effectual educators at the present time," he said, "as the men and women who teach in the schools and colleges. Every man who watches the progress of the world can't help but think that in the motion pictures pictures will extend their scope to every profession and business. Even now the film is carrying the message of civilization to parts of the world which have never been reached through the spoken word."

Mr. Foraker also reproached the exhibitors for not making a more earnest study of the motion picture industry.

Attorney-General Praises Pictures

Wednesday night the banquet was held in the Hotel Sinton. Governor James Cox was expected to attend, but sent Attorney-General Timothy Hogan to represent him.

The Attorney-General spoke in the highest terms of the motion pictures, saying:

"They are one of the greatest factors in the spread of civilization. They make every part of the world acquainted with every other part, doing as much for education as the teachers in the schools. The stranger in a city is never at a loss for entertainment when he has the picture theatre as a refuge. For children they serve better than the sweetest nursery rhymes ever written. A great responsibility rests upon you in this business, to see that the pictures which supply this popular demand shall never offend public decency, and up to date there has never been any line kept more decent than yours, rendering legislation on the subject almost unnecessary. Never in the history of the country have the newspapers, the public, the pulpit and the educators demanded more care in what is shown the public, done before the public and taught the public. Let us not drag you down or make trouble, as has been done in other work. It is of the utmost importance that you keep yourselves above reproach. To your credit be it said that a very small percentage of your pictures are rejected by the censors."

Other talks were made by National Committeeman Peter Juke, Detroit; G. A. McGeex, New York; P. H. Kemble, Cincinnati; Max Stern, Columbus; National Committeeman M. E. Cory, San Francisco; National Secretary G. H. Wiley, Kansas City; B. A. Rembusch, Shellyville, Ind.; State Secretary W. R. Wilson, Columbus; Judge C. C. Williams, Columbus; Edward Kohl, Cleveland, and A. E. Dinglestedt, Norwood, Ohio.

Thursday a Busy Day

Thursday was the most important day of the convention. The resolutions were passed about the length of program and also about the censors. The failure to endorse the work of Mrs. Maud Murray Miller on the censor board was very noticeable.

After a good deal of business had been transacted, National Secretary H. G. Wiley, of Kansas City, addressed the convention asking that the little exhibitor in the small town and the big exhibitor of the city be "brothers," and that they all pull together for the good of the organization.

National Committeeman M. E. Cory, of San Francisco, also addressed the convention along the same lines and pleaded with the exhibitors to discontinue giving premiums with admission, on the ground that the practice cheapens the business. Thursday evening the ball at Hotel Sinton wound up the festivities.

A very important feature of the convention was the large number of motion picture projection machine, supply and accessory manufacturers' exhibits. To the exhibitor, the displays at a convention are always of prime importance. They mean practically as much to him as does the work of the convention itself.

Many Prominent Visitors

Among the prominent visitors to the exposition were O. F. Longworthy, the manager of a theatre at Sistenville, West Virginia, who urged original names for theatres; A. M. Beatty, vice-president of the Maggard-Bradley Co., of Moorehead, manufacturers of home projection machines; Bob Werth, of the St. Louis office of the Mutual Film Corporation, and Robert A. Morrison of the Famous Players Film Exchange, of Pittsburgh.

The following were present, representing film companies: Ray Ashbrook, president and manager of the Exhibitors' Feature Film Company, of Toledo, Ohio; Sam Tuttleman, of the Imperial Feature Film Company, of 100 West Fifth street, Cincinnati, Ohio, a new exchange started by Mr. Tuttleman; the Western Feature Film Company, of Cleveland, Ohio; R. C. Strievel, of Barkerton, Ohio, owner of the Ohio state and local distribution activity; the important production "The Fall of Constantinople" and the Edwards-Zettler Feature Film Company.

Two manufacturers of motion picture screen were represented, Joseph Gilligan, of the American Theatre Supply, and Samuel Shub, of St. Louis, Mo., showed the Radium Gold Fibre screen. The screen in the ballroom of Sinton Hotel, on which were projected the pictures shown at convention was a Radium Gold Fibre screen. The Luna Life screen, a new invention, was also shown, Samples
or Mirroroid were distributed by the American Slide Company, of Columbus, Ohio.

With the Projectors

Three projection machine firms were represented.

Herbert Griffin and B. Bohannon represented the Power people. They showed the new intermittent movement which is planned to replace the present star and cam, the self-adjusting loop-setter and the friction motor-drive. Mr. Griffin is going to spend several weeks in Ohio visiting the users of the Power machines.

The Simplex machines were represented by J. E. Robin and George S. Bothwell. They showed a new model finished in white enamel, which presented a very pleasing contrast to those finished in black. Mr. Robin and Mr. Bothwell were kept very busy informing visitors that the Precision Machine Company, which manufactures the Simplex machines, is now ready to take orders for its new motion picture camera, subject to three months’ delivery.

The Motograph was represented by L. E. Newman.

The Newman Manufacturing Company, of Cincinnati, Ohio, with offices in New York and Chicago, had a very large and attractive display of brass railings and easels. Their new revolving frame was a great attraction. This company offers frames for one, three and six-sheet posters and for photographs, portraits and postcards. Sid Newman was in charge, assisted by a staff of salesmen.

Other Exhibits

The Theatre Specialty Manufacturing Company, of Cleveland, Ohio, also had exhibitor brass frames, easels and railings with G. W. Armstrong in charge, assisted by J. G. Smith. This company is the originator of solid oak construction for body frames.

Cosmograph, a new home projection machine that will be ready for the market by March 1st, was shown at the exposition. The manufacturers of this machine hope to make it a sort of family motion picture photographic album.

The Needham Brothers, head of the Animated Advertising Company, Inc., of Cincinnati, took motion pictures during the convention. They got the members of the league as they passed the famous Fountain Square. All of the members are very distinct in the picture and the films are very clear. Sam Needham, of this company, is working on a new and powerful electric light by which to take motion pictures.

The Rudolph Wurlitzer Company was represented with three complete outfits, style G and R in the exposition-room and style K in the ballroom, and the following staff of players: Harry Schaefer, A. Libin, Harry Bevis, Frank McHugh and H. E. Young.

The Player Piano Manufacturing Company, of Covington, Ky., had no display, but an agent distributed circulars.

 Abe Siegel was present representing the Poem-O-Graph Company, of Cleveland, Ohio. This company has produced in motion pictures H. D’Arcy’s famous poem “The Face
THE MOTION PICTURE NEWS

Carney to Be "Universal Ike"

List of Prize-Winners Who Offered Suggestions for Name of New Series—Ronald Manson Winner

AUGUSTUS CARNEY, the widely known cowboy comedian of the screen, will hereafter be featured under the Universal-Joker brand as "Universal Ike." This name will be combined with a catch phrase: "There's a universal liking for Universal Ike."

It was Ronald Manson, 1299 South Seventh street, Terre Haute, Ind., who suggested the name and phrase, and to him goes the first prize of twenty-five dollars.

The Universal Company had intended to give but one prize, but instead it gave seven, for there were six other contestants besides Mr. Manson, who suggested the name "Universal Ike." Six special prizes were therefore awarded.

The entire list of prize-winners follows: First prize, Ronald Manson, Terre Haute, Ind.; special prize, employees of the Logan Picture Show, Logan, Ohio; special prize, Harry Seward, Reading, Pa.; special prize, Frank Miller, Star Theatre, Mason City, Neb.; special prize, A. M. Weller, Dreamland Theatre, York, Pa.; special prize, C. C. Beach, Opera House, Westminster, Md., and special prize, Mrs. Lee Matlock, Knettle Grand, Pomeroy, Wash.

Altogether over eight hundred suggestions were received during the contest, which lasted only two weeks. A few odd ones culled from the list are as follows: "Carneygraph," "Augustus Bustus," "Honeymoon-Hank," "Lizard Luke," "Shiftless Sol," "Original Sinn," "Komie Carney," "Gussy

NEW AMERICAN EDITOR

F. E. Walz has been engaged as scenario editor on the "Flying A" studios, Santa Barbara, California. Mr. Wall wrote "The Dream Child," a two-part production, produced by Thomas Ricketts and scheduled for early release, which indicates ability of some calibre and is a fair gauge of what is expected when working under the able direction of the American producers.
Screen Club Ball a Brilliant Affair

**Souvenir Program, Sold at Auction, Brings $3,500 Bid Made by Pool—**

**King Baggot and Mary Fuller Lead Grand March—Grand Central Palace Filled with Representative Assembly**

T**he second annual ball of the Screen Club, eclipsing not only its predecessor but also all other previous affairs representing the social side of the motion picture industry, was held Saturday night, January 31, at Grand Central Palace, Lexington avenue, Forty-sixth and Forty-seventh streets, New York City.

From nine in the evening, when the early birds began to straggle in, until the last couple cried "enough" at the breakfast served at the clubhouse at 165 West Forty-seventh street, "after the ball," mere existence was a joy for all present.

On entering the hall one’s first impressions registered a single word—"beautiful." Elaborate decorations against the white pillars and ceiling gave a color scheme of green and white to the hall. Along both sides of the dance floor and along the end farthest from the door were the boxes, thirty to the number. Back of them was ample promenade space, and along the walls were tables for the socially inclined.

The dancing started at about nine o’clock with a few couples on the floor, but after half-past nine, the crowd was pouring in at a rate that showed there would be a large attendance. It was noticeable that there was a large scattering of "fans."

A**bout** midnight the grand march started, led by President King Baggot and Mary Fuller. Following them came the officers of the club with their partners, then club members, and then other couples.

Shortly after the close of the grand march, President King Baggot mounted the platform and began to auction off the autographed special edition souvenir program. C. O. Baumann, of the New York Motion Picture Corporation, made the first bid of $1,000. C. A. Willat, president of the Willat Film Manufacturing Corporation, made a higher bid. Then the plan was started of selling the book to a pool, raised by contributions. Three thousand, five hundred dollars was the amount of the pool, the contributors being the following: The King Baggot, Liberty, Ivory, P. A. Powers, Julius Stern, Adolph Zukor, J. C. Graham, North American Films Corporation, Frank A. Tichenor, Sigmund Lubin, Mark Dintenfass, A. B. C. Poster Company, Edgar Lewis, Exhibitors’ Association of New York, Edward M. Roskam and the Life Photoplay Corporation.

From that time on, the remainder of the evening was devoted to dancing, until many adjourned to the Screen Club for breakfast, which lasted until 10 a.m.


Many new effects were furnished during the evening. During the grand march, two spotlights which constantly changed color, played on those in line. Souvenirs were given to the women present in the shape of hatpins bearing the Screen Club insignia.

The Screen Club ball was the big social event of the year in motion picture circles of the country. This year it lived fully up to its reputation and left a mark which will be hard for next year’s ball to surpass.

T**he number present was estimated at about thirty-five hundred. This is not an over-estimate and a crowd of that size makes an impressive gathering. Grand Central Palace, which is big enough to house such gatherings as the automobile show, the dog show and similar affairs, was comfortably filled.

The character of the crowd drew many favorable comments. Seldom, if ever, has an assemblage more pleasing to look upon been gathered under one roof. When the last of those present dispersed early in the morning, they and everybody else agreed that the evening had been a perfect one.

Some who helped the affair to its success whose names should not fail of mention were:


Press Committee: Chairman, Arthur Leslie; Elmer McGovern, William Barry and Arthur Smallwood.

Badge Committee: Chairman, Howard Crampton, I. M. Noto, George Seigman, William Russell, F. C. Gunning and Frank Beal.

Music Committee: Chairman, C. A. Willat and Dr. William J. Ivory.

Decorations Committee: Chairman, Jules Bernstein; John Walz, Bert Adler, Al Licht, and Lo F. Ticket Committee: Chairman, Jacob Gerhardt; Frank Smith, Alexander Gaden, William Haddock, E. Mason Hopper, Jack Cohn and Jack Noble.
KENTUCKY EXHIBITORS IN SESSION

The Kentucky State organization of the Motion Picture Exhibitors' League of America held its quarterly meeting recently at the Industrial Club at Covington. There were present L. J. Dittman, state president, of Louisville, Ky.; Orene Parker, national vice-president, of Kentucky; N. J. Doolie, secretary, and Henry Streube, both of Louisville, Ky.; J. H. Stamper, Lexington, Ky.; J. M. Bradlett, Motion Picture News, New York; D. W. Norton, Ashland, Ky.; Robert Worth, St. Louis, Mo.; T. M. Thatcher, Somerset, Ky.; W. B. Baxter, Richmond, Ky.; H. P. Bartram, Frankfort, Ky.; Clarence Bloomfield, Winchester, Ky., and C. W. Simmons, Monticello, Ky.

They appointed a legislative committee to go to Frankfort to look after any unfair legislation regarding their business.

They likewise indorsed Mayor Gaynor's address of welcome at the last meeting held in New York. The next annual meeting of the State League will be held in Lexington, Ky., April 21 and 22. They then adjourned to attend the session of the Ohio State League in session at the Sinton Hotel in Cincinnati.

GET PLAYS BY POLLOCK AND WOLF

The Famous Players Film Company has secured the motion picture rights to all the dramatic successes of the two prominent playwrights, Channing Pollock and Rennold Wolf. Included among these works are such plays as "Such a Little Queen," "The Little Gray Lady," "Clothes," and "The Red Widow." The producer expresses great satisfaction over the rapid strides made by his associates in building up a genuine demand for feature films of recognized quality.

When seen by a representative of the Motion Picture News, he was running through a pile of telegrams from exhibitors in different parts of the country praising Warner's Features and requesting more films depicting the true West. Mr. Powers was very positive that the public was not tired of seeing frontier dramas; in fact, he demonstrated that the real picture fans enjoy good "Westerns." "We have recently released several remarkable features made by the Albuquerque Film Manufacturing Company and Miller Bros. 101 Ranch Features," said Mr. Powers.

"A short time ago," he continued, "Director H. C. Matthews took an all-star company from California to Joe Miller's famous 101 Ranch at Bliss, Oklahoma, where he made three of our most successful releases. His company included Baby Early, Elsie Albert, Jeff Osborne, Master Miller, Rocky Mountain Hank and a whole tribe of Indians.

"I saw a Miller picture to-day," Mr. Powers went on enthusiastically, "that almost drew me out of my seat. I am still wondering how the camera-man had the nerve to stick at his post with five hundred mad steers rushing directly at him. It was the nearest approach to a stampede that I ever want to behold."

"Here is a wire from a Trinidad, Colo., exhibitor and another from a Cleveland exhibitor, telling us that 'The First Law of Nature' proved to be a house-packer for two days. "This production," Mr. Powers explained, "was the first made in New Mexico for our program by the Albuquerque Film Manufacturing Company, and the cast included the clever 'Dot' Farley and the well-known character, Buck Conners. This picture, I am told, was exhibited at the Cinema Club Hall a couple of weeks ago and received an enthusiastic reception."

In response to a direct question, Mr. Powers stated that Warner's Features, Inc., had a definite purpose in view when it was incorporated last fall, and that purpose was to release feature films of dependable quality. It has since become one of the most potent factors in the feature film business, with twenty-one offices in the United States, two offices in Canada and a branch in London.

"We have shown hundreds of exhibitors how they can save money and build up their business," Mr. Powers remarked, "by turning a deaf ear to the "wild catter" who drops into town with a so-called feature which he proposes to book on a fifty-fifty basis, and we propose to continue our campaign of education, so that not a single show-man can say he did not have a chance to deal with a company which is selecting from the open market only such meritorious features as the exhibitor wants.

P. A. POWERS

P. A. POWERS, president of Warner's Features, Inc., has just returned to his desk after an illness of several weeks, but who has kept himself well posted on the ever-changing conditions in the film business, expressing the true West. Mr. Powers was very positive that the public was not tired of seeing frontier dramas; in fact, he demonstrated that the real picture fans enjoy good "Westerns."

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ANDREW CARNEGIE MEETS "OUR MUTUAL GIRL"
"The Motion Picture Is Esperanto"

So Declares C. J. Hite, Thanhouser Head, in Address Before New York Theatre Club—First Film Manufacturer to Face Public Body in Behalf of Picture

THOUGH a talk to the New York Theatre Club at the Hotel Astor, New York City, on January 27, C. J. Hite, president of Thanhouser, goes down into film history as the first manufacturer to address a public body in defense of the motion picture. Mr. Hite has felt much resentment at recent attacks on the films, and it was this feeling that induced him to make his debut as a public defender of the screen play before an organization widely known for its interest in the regular stage.

President Hite made the point that the motion picture was the real Esperanto, since it spoke a language that all could understand.

That the motion picture is a tremendous factor in education, he said, is so evident that it hardly requires discussion. It is obviously the ideal objective method of teaching, the simplest and easiest way of conveying knowledge to the observer, irrespective of his educational attainments and regardless of age, race or stage of civilization. Just as much as a story told in motion pictures can be understood by all races without interpretation, the photoplay might well be considered a universal language—in fact, the real Esperanto.

THAT motion pictures are in keeping with the present age of rapid transit by facilitating the conveying of information was another point made by Mr. Hite.

"Can you not step into your neighboring theatre and there be amused with scenes which divert the tired brain from its everyday strain and tension?" he asked. "Can you not see an interesting theme in fiction, read a beautiful poem, take a trip across the continent, or abroad through darkest Africa, through the Holy Land, through the frigid regions and torrid countries, or up in the clouds over the cities, or down in submarine depths, where you may be surrounded by fish and animal life and wonderful coral formation. Again, perhaps you may hear a sermon propounded in the space of an hour, while you actually see what would be physically impossible to see in a lifetime in any other way.

"Did you ever stop to think," he went on, "that while you were watching the scenes on the screen your every endeavor to understand them before they passed beyond your vision, greatly developed your faculty of perception, thus making the watching of motion pictures more than a mere pastime, but an actual brain developer?"

"It is a proven commercial possibility that we can illustrate and convey an argument for the good of humanity and forcibly present it in pictures, which can be exhibited daily to a half million people, in a manner that carries conviction. This alone counts for their dominance to-day.

"A BOUT a year ago the United States Steel Corporation came to us and requested us to prepare a story in motion picture form, with the idea of circulating the same through our theatres, which would show the human side of this great company. They wanted to convey to the public in general that they had a heart; that they were interested in the education, health and safety of their employees. It resulted in the following story.

"A brother in America writes to Bela in Poland that he has a job for him. He arrives at Ellis Island, tagged to Gary, Ind., the home of the steel trust. There he meets his brother, who shows him this wonderful plant and has him lined up for a job. He starts in at the bottom, of course, and is promoted from one position to another, until he is brought in contact with all the dangerous mechanical devices in places where his life is jeopardized. But at each turn in this road of progress through the plant where his life is endangered a safety signal is displayed calling his attention to the possibility of injury.

"At the present time the Department of Labor is working on a series of motion pictures which are to be an argument intended to educate and impress both capital and labor with the folly of strikes. This is only one of the great problems of vital interest to humanity in which motion pictures may be made a great factor in bringing contentment and happiness to all races. Educational institutions, after having realized its great values, are rapidly adopting the objective cinetique method of training.

"Thus when the method is universally adopted, sciences can be more easily propounded, and since it is a universal language, arguments between factions, people and nations can be discussed and decided on the screen, thus tending to possibly avert wars, thus improving and spreading civilization in a manner which will raise the standard of all races."
New Concern Makes Many Innovations

Box Office Attraction Film Rental Company, of Which William Fox, the Well Known Theatrical Man is President, Starts Out under Good Auspices, with Winfield R. Sheehan as General Manager and Active Head—Features to Be Shown at Academy of Music

A NEW concern which is destined to become a power among feature firms in New York City and State, New Jersey and New England, is the Box Office Attraction Film Rental Company, of 130 West Forty-sixth street, New York City, of which William Fox is president and Winfield R. Sheehan general manager and active head.

The Box Office Attraction Film Rental Company, which has now been active for two weeks, is releasing four features a week, mostly two, three and four-part pictures. Among the manufacturers from which they select their subjects are Ramo, Vienna Kunst Films, Tyler Films Company, Gerard Film Company, Sir Herkomer Film Company, Dansk Kino-Graph, Mona Films, British and Colonial, Blache, Solax, Savola, Leonardo, Kosmo Film Company, Royal Film Company, Colonial, Dekage, New Films Company and Great Northern.

From these companies about thirty features a week are inspected and nine purchased, four of the best of which are released by the Box Office Attraction Film Rental Company, and the remainder through other channels.

The Box Office Attraction Film Rental Company is handling its business along distinctly progressive lines. It presents to the exhibitor many new points of attack, which will undoubtedly be largely imitated.

In the first place, special performances are held in the New York Academy of Music, Fourteenth street and Irving Place, every Tuesday and Wednesday morning at 10:30 o'clock. At these performances the coming features are shown two or three weeks in advance of their release. As the features are run off, a full orchestra of twenty pieces plays the special music arranged for the picture by a veteran orchestra leader.

In the lobby of the theatre there may be seen the lithographs, heralds and lobby frames, with the big, hand-colored photographs supplied with each feature. The announcement slides, which may be used to advertise the pictures, are also shown on the screen. Thus the exhibitor by attending one of these performances may see all he will receive in advance. He sees the announcement-slides, sees the picture, sees the lithographs and lobby display and hears the music that is arranged for the picture. There is no question of buying a "pig in a poke." He understands clearly just what he will get.

At 130 West Forty-sixth street, the Box Office Attraction Film Rental Company occupies all of the fifth floor. This is a large floor in a newly-erected office building. Many unusual features are here noticeable, the most conspicuous of which are two projection-rooms. This is probably the only concern in New York to have two projection-rooms.

Both of them are very luxuriously fitted up, one in green and gold and one in blue and gold. Here the exhibitor, who is unable to attend the special performances at the Academy of Music, may see advanced showing of features.

A NOTHER innovation is the poster-display rooms. Here, mounted on big frames which play from a common supporting rod, as the leaves of a book play back and forth from the binding, will be found all the paper provided for the releases.

This does away with the old method of spreading the paper on the floor and also enables one room to show all the one, three, six and eight-sheets for perhaps a couple of hundred features. The greatest saving is in space, but the greatest novelty of this departure is its convenience.

The whole floor is fitted up on a very pretentious scale. The executive offices are as finely equipped as those of any concern in New York. The exchange departments and the different feature rooms are commodious and well appointed.

ACTIVE head of this big enterprise is Winfield R. Sheehan, who, for a long time in the public eye, has been a man who has shown his executive ability in other lines. Mr. Sheehan began as a newspaper man on the "Buffalo Courier." The story he wrote on the death of President McKinley attracted the attention of New York editors and he came to the metropolis to work on William Randolph Hearst's "American." From there he went to the "New York World," where he remained for nine years. From that position he became secretary to Rhinelander Waldo, then Fire Commissioner of New York City, remaining with him until the conclusion of his term as Police Commissioner of that city.

In his position in both departments, many important executive duties fell to Mr. Sheehan, and, as second in command of the fire and later the police departments, his unusual executive ability was constantly called into play.

THAT "H" IN ANTONY

When George Kleine's Chicago offices noted that all the Chicago newspapers had mysteriously and without their own accord in advertisements and press matter spelled "Antony" and Cleopatra" with an 'H' in Antony, the aforesaid offices promptly threw a fit and hastened to make correction. All of which enabled B. L. T. the famous satirist on the "Chicago Tribune" to remark: "The press agent is informed that Cleo was the lady who knocked the 'H' out of Antony."

A NARROW ESCAPE

When Sydney Ayres' production of "Texas" was put on at the Potter Theatre in Santa Barbara, Harry Von Meter slightly misjudged distances and by a narrow margin missed falling on a stiletto in the hand of Ayres. Von Meter will hear a scar near his right eye as a memento of the affair.

The production was a great success and is the first instance in which an entire company of motion picture actors is used on the legitimate stage. It is the production of the motion picture of the play which will soon be put on.

FORM NEW CORPORATION

The New Jersey Feature Film Company, formerly of Newark, N. J., has been dissolved, and a new corporation under the name of the Cosmos Feature Film Company, with Leo Rosenberg as president, has been organized in its place.

The offices of the new company are in the Leavitt Building, New York, with branches in Washington, Philadelphia and Newark.
THE MOTION PICTURE NEWS

HE PUT WINGS ON THE "A" IN ART

S. S. Hutchinson, of the American Film Manufacturing Company, Has Done Much to Further the Advance of the Silent Drama to Its Present Artistic Standard—"Beauty" Brand Has Attracted Much Attention from the Trade as Well as the Theatre-going Public

IN the days when the Motion Picture industry was the big and only independent selling organization, a new manufacturing company was formed out here in Chicago. Those at that time who had their finger on the pulse of business gave this concern but a short time to live. In their opinion existing conditions were against them, and many other reasons were cited why the American Film Manufacturing Company could not exist.

These self-appointed seers, however, failed to take inventory of the greatest asset any company can possess, that which makes possible or works the ruin of any concern whether it be a new venture or an established business—personality. Evidently none had taken the measure of S. S. Hutchinson, the president of the American Film Manufacturing Company. They overlooked him probably because he is rather quiet and unassuming, and not in the limelight every minute. Had they known his philosophy of business, they undoubtedly would have been more cautious in their prophecies.

Although Mr. Hutchinson does not herald his achievements from the housetops, these same achievements are such that they herald themselves. Mr. Hutchinson's claim is that the firing line is his place and not a soft chair behind a mahogany desk. He is farseeing, and for this virtue many have branded him ultra-conservative, but the wisdom of his actions is becoming more apparent each day.

While it might be said that he has accomplished an organization that is imbued with the same personal interest that permeates his own individuality; he nevertheless continues on the firing line, giving his counsel and aid, and the fruits of his experience, to the advancement and betterment of not only the "Flying A" and "Beauty" pictures, but to motion pictures in general. That his advancement of the picture as a medium of entertainment and an art has been watched, is obvious.

He has let the first flush of the plural reel feature go by. He has watched it with great interest, and has found that a substantial market has been created. It is no longer a conjecture, but an established necessity to the film world. His reason for waiting until now can better be explained in his own words.

"The reason of the many bones of failure bleaching on the field of the motion picture industry is that they have established a product without first creating their market," says Mr. Hutchinson. "There is now a substantial demand for the four, five, six and seven-reel feature; the market is thoroughly prepared for it, and I believe it is now good business policy to furnish the supply for the demand. "While our equipment at the present time in our Santa Barbara studios is sufficient to accommodate the largest kind of production, we are starting the construction of another glass studio to occupy between three and five thousand square feet of floor space. Our present outdoor studio provides for the staging of ten sets at one time. Besides this vast amount of space we have a completely equipped studio and factory in Chicago."

Every production before it leaves the plant is personally inspected by Mr. Hutchinson. He attributes, in great part, the success of the brands which are being put out by the American Film Manufacturing Company to the fact that the pictures possess not only qualities which grip the imagination and hold the interest of the people, but also are pleasing to the eye.

The action of his company's pictures is always clothed in picturesque settings, which lends added interest to the production itself. They are selected with a view to harmonize and give a polish to the story. Santa Barbara has proven a veritable gold mine for beautiful and picturesque natural backgrounds.

THE American Film Manufacturing Company is the only motion picture concern situated in Santa Barbara. The Bohemian life in that city is practically nil, and about the last place to look for an American actor would be among the bright lights. The majority of the company's photoplayer are married and are very domestic in their tastes. Many own their own bungalows, and a few are cultivating farms. Aside from giving his pictures a commercial value, Mr. Hutchinson has succeeded in combining the commercial with the artistic, giving those pictures which emanate from his factory a harmonious blend that can only be the result of a close study of the requirements of the day and an observation of the better things in art.

Such little added touches as have been given the "Beauty" films tend to show artistic taste. The trailer of the opening rose and the rose border around each title, which is given a rose-pink tint, are evidences of an eye to art which will become more apparent eventually in all films.

The splendid success that accompanied the launching of the new brand, the "Beauty" films, is causing a keen interest in the large multiple reels which are now under construction. These big features will be put out in from four reels up to ten. New principals have been employed to play the leading roles, and added space for new studios has been purchased.

What the nature of these big productions will be has not been divulged, but it is expected that they will be built on a large scale and will advance the name American Film Manufacturing Company even a notch higher in the esteem of the motion picture people and the theatre-going public than the high place it holds at present.

OPENS TO BIG BUSINESS

"Antony and Cleopatra," George Kleine's big eight-part spectacle, is playing to record business in choice theatres in practically all the largest cities in the United States and Canada. The success of the big Cines masterpiece has been quite unprecedented and is largely due to the success of "Quo Vadis" and "The Last Days of Pompeii."
"A Man's Shadow" Full of Thrills

Adaptation of Jules Mary's Book of Same Name by Eclectic Film Company, While Somewhat Complicated, Has Plenty of Good Action

GOOD detective stories are invariably filled with thrills and "A Man's Shadow," a six-part picture to be released shortly by the Eclectic Film Co. is no exception to this rule. The picture, which is an adaptation of a book of the same name by Jules Mary, the celebrated French author, is somewhat complicated, but for all that is of a character which holds the interest from beginning to end.

Despite its length the action is unusually well sustained. The acting is strong and the various tragic and dramatic situations, with which the piece is filled, are most effective. The camera work throughout is high grade.

The story is distinctly French in plot and flavor. Roger Laroque, an inventor, discharges an employee, named Luversan, for dishonesty, and earns his hatred. Luversan gets employment with a moneylender and vows revenge.

At a reception Laroque meets Julie de Noirville, a lawyer's wife, and becomes infatuated with her. She reciprocates his affection. At a clandestine meeting she makes known to Laroque her need of a large sum of money. He promises to get it for her and succeeds in borrowing it from the man by whom Luversan is employed, giving as security a government contract for his invention. Luversan follows Laroque and sees him give the money to the lawyer's wife.

While Laroque is with Julie his daughter figures in a runaway, in which the lawyer, de Noirville, prove himself a hero and is badly injured. Upon his return home Laroque insists upon thanking the hero, and while doing so discovers that the woman with whom he is infatuated is the lawyer's wife. Out of respect to the man who risked his life to save his daughter, Laroque tells the woman he no longer loves her.

Knowing that Laroque's invention has to be completed by a certain date, Luversan, for revenge, damages it badly. With the government contract cancelled, the moneylender demands that Laroque repay the money. He does so.

That night Luversan, disguised as Laroque, kills the money lender in sight of Laroque's wife, daughter and servant, who are watching for the inventor's return home. They believe that the murderer, who takes the money which the inventor has paid back, is Laroque.

Luversan takes the money to Julie and hides her return to Laroque with an anonymous note. When the murder is discovered, Laroque is suspected. The blood-stained money which Luversan and Julie return to him, and the testimony of his servant, result in his arrest.

His wife and daughter, however, deny all knowledge of the crime.

At his trial, Laroque is defended by de Noirville. As the case draws to a close he finds the note which his wife wrote to Laroque, when she returned the borrowed money. He asks his client to disclose the name of the author of the note, but Laroque declines. Luversan tells the lawyer who wrote the note.

THERE is a tense scene between the two men, and then the lawyer decides to clear his client regardless of consequences. However, when he is on the verge of disclosing the name of the writer of the note he is stricken with heart failure and dies without uttering the name of his prisoner's debtor, Laroque is convicted and sent a prisoner to Devil's Island.

News of the death of his wife reaches him through an uncle who has taken his little daughter. He escapes from the island in a skiff amid a fusillade of shots. On the road he rescues two children from a burning house. Their father, a prison official, aids Laroque in making his escape as a reward for his heroism. Badly disfigured by the flames, Laroque goes to his uncle's home and takes his daughter away.

Through an assumed name and his disfigured features, Laroque escapes detection, and with his daughter lives an uneventful life for ten years. While sketching in a park, Suzanne, the daughter, has a chance meeting with a young man, who proves to be Raymond de Noirville, son of the lawyer who died while defending her father.

Upon learning the identity of her chance acquaintance, Suzanne informs him that her father is Laroque, the fugitive convict. In love with Suzanne, Raymond searches his father's belongings for something that will clear the inventor of the crime for which he was convicted.

In a pocket of his father's pleading robe, Raymond finds the note in which Luversan wrote to his father at
Oh, It’s an Interesting Life!

Punctuated by GEORGE D. PROCTOR

NOW that the Screen Club Ball is over and the haze has cleared away, serious business again occupies the boards. But before leaving the subject of the ball, let’s not forget Pearl Sindelar, the Pathe leading woman, who was the center of a large group of admirers all evening. And also let’s not forget T. Vincent Smythe, one of the mainstays of the Imp Company. Mrs. Smythe missed her first performance with Klaw & Erlanger in four years to be present.

Percy L. Walters is now general manager of the General Film Company, succeeding Homer A. Boushey. By the way, the special feature department of the General Film Company will soon receive some of the features which the Biograph Company has been producing and putting on the shelf. The first of these will be the four-part picture, “Judith of Bethulia.” This is an adaptation from the book of the same name, from the pen of Thomas Bailey Aldrich, and was produced by the Biograph Company back in the days of the Griffith regime. It is pretty well understood that this film and several other of the big pictures held in reserve by the Biograph Company are among the best stuff ever turned out in this country or any other country. Another change in the General Film Company is the removal of the advertising and publicity department, which is Chester Becton’s, to the eighteenth floor of 71 West Twenty-third street.

Friday night a dress rehearsal was held of the entertainment which will be provided at the Vitagraph Theatre, formerly the Criterion, at Forty-fourth street and Broadway. Saturday night the formal opening came. I have been harping on the importance of this move for some time. More about this next week.

English trade papers say that Dick Edmondson, proprietor of Film Releases of America, will make another short visit to the States, sailing early in February.

Ralph Lewis and his wife, Vera Lewis, were the last of the Reliance Players to leave for Los Angeles. They departed early in the week. It surely would have been a shame had a good troup like Ralph been left behind. I saw him in “The Great Leap,” so I know he is good. Mrs. Lewis, too, is a corking good “heave.”

H. S. Bader, of the Ernemann Camera Company, is returning to America on the S. S. Pennsylvania, after an extended honeymoon through Europe.

George Terwilliger, who is now directing pictures at the Lubin plant in Philadelphia, is a comparatively young man, who, it is conservative to say, is rapidly bringing himself to the front by sheer force of his accomplishments. George began to take interest in the motion picture business three or four years ago on the staff of a New York newspaper. Then he turned his hand to writing scenarios and became scenario editor of the old Reliance Company in West Twenty-first street. After that he contracted with Lubin to furnish a scenario a week and early last Fall was summoned to the Lubin plant in Philadelphia, where he aided and abetted Lawrence McCloskey in the scenario department. Then some time ago George was started in directing pictures, at which he is making great success. His first big feature was “The Cry of the Blood.” At the present time he is working on the Lubin adaptations of the plays of George Klein. He did not do “The Lion and the Mouse,” but he has produced “The Gamblers” and “The Daughters of Men,” which have not been released yet. Very shortly he will take a company to Florida to make more big productions.

It is doubtful if there is anyone in the entire motion picture business that has a bigger circle of firm friends than has George. He has a personality not so quiet to be retiring, yet by no means boisterous and withal extremely forceful. Whatever he has turned his hands to in the way of aiding the production of motion pictures he has made a success. He is proof of the theory that an intelligent man who keeps his head can do almost anything. George is very young yet, comparatively speaking. He doesn’t look over twenty-eight or thirty years old. Here is one occasion when it is safe to do a little predicting and say that he has a brilliant future, for his already brilliant past makes this conclusion irrefutable.

Julie Burnstein has resigned his position with the World’s Special Films Corporation. When last seen, Julie refused to tell what he was going to do, but he had told without a flicker of an eyelash that he is choosing between two or three big propositions.

C. A. (Doc) Willat, president of the Willat Film Manufacturing Corporation, and Mrs. Willat leave Saturday for a trip South, Doc’s first vacation in sixteen years. They will visit Palm Beach for a few days and then on to Doc’s old home in Deland, Fla.

The All Star Feature Corporation showed its production of Eugene Walter’s famous play, “Paid in Full” on Friday at the Bryant Theatre. In the opinion of those present, this picture is one of the most artistic and with the best dramatic value of any produced in a long, long time.

The appeal for help of William Paley, one of the oldest camera men in the motion picture industry, who recently lost a leg and was in severe straits in Los Angeles, was answered by the Vitagraph Company of America. Mr. Paley writes in that the subscription of the Vitagraph Company enabled him to buy a cork leg and relieved his immediate needs.

Nicholas Power, head of the Power Machine Company, sailed February 2
THE MOTION PICTURE NEWS

NEW JERSEY CONSIDERING CENSORSHIP BILL

If a bill, introduced in the New Jersey State Legislature by Assemblyman Kuhlike, of Hudson, becomes a law, New Jersey will have a state board of censors for all motion pictures exhibited in the state. In view of the national turmoil regarding censorship the fate of this measure will be watched with the keenest interest by all branches of the film industry.

Introduction of the censorship bill by Mr. Kuhlike is the outcome of the exhibition of a number of objectionable films in certain motion picture theatres of the state during the past few months. He declares that he has the support of the majority in his move for “cleaner” pictures.

The bill provides that every film to be exhibited in the state shall first be approved by the board of censors, which shall be composed of three men, to be named by the governor. Their term of office is to be three years and their salary $1,000 annually.

Mr. Kuhlike makes the independence bureau self-sustaining. Mr. Kuhlike would collect a state license fee of $25 from each motion picture theatre, and would have the board of censorship charge a fee of $1 for each picture inspected.

Exhibition of a picture without its being passed upon by the three-man censor board would leave the offender liable to a fine of not less than $25 and not more than $500 for each offense, or imprisonment for not less than thirty days or more than one year.

A SYSTEMATIC LOBBY

The lobby display of the theatre has for a long time been a problem to both exhibitor and manufacturer. Its great value to the box-office end of business is obvious. It is through this means that the people are induced to spend their five cent piece. The lobby has meant many an exhibitor’s success and it has spilled many another’s ruin.

The spectacular productions which are emanating from the offices of George Kleine will in the future carry with them a systematic lobby display, which is being built in Chicago by Omer F. Doud, advertising manager of the George Kleine attractions.

For “Antony and Cleopatra” he is constructing an exhibition, which will be placed in the lobby of every theatre where this film is presented, consisting of old Egyptian mummies, striped tents such as were used during the period of the action of the picture and posters with cut-outs showing merely the outline of the characters. These will be mounted on heavy pasteboard and in many other ways will be constructed in a more elegant manner than has ever before been attempted by any manufacturer.
"The Maid of Orleans, Joan of Arc"

By A. D. Michell

A World Special Film Corporation Release in Five Reels—A Production of Unusual Educational Value—Screen Story Historically Correct in Every Detail

It is one thing to sit down and read the lives of great men and women from a dull, dry book, but quite another to see them in living, moving form pass before one’s eyes. There is a great contrast between history as one reads it and history as depicted on the screen. It is in this field, if nowhere else, that the motion picture will ever retain a place that is unique.

A series of pictures showing the lives and deeds of those people whose figures have loomed large in the history of the world would undoubtedly be of great educational value. Probably the average American knows something about Washington, Lincoln and other of our greatest citizens, but Napoleon, Bismarck, Alexander and other world-figures in history are little more than mere names to the average person.

It is to be hoped that the Savoia Company, the makers of this picture, have realized that there would be a call for such a series, and intend to follow this with others similar in character.

This, however, will be valueless unless they follow their precedent and make the stories absolutely true to life in every instance as they have in "Joan of Arc." Poetic and dramatic license, while necessary to some extent, should not be given too free rein when it comes to the production of such pictures. The present production gives every evidence of being wonderfully accurate, even in the smallest details. The wonderful battles of the Maid of Orleans are staged, with fidelity to history, the dates and places of each one being given. A tremendous cast supports the action. There are no attempts to get the proper effects with cheap property. It is a splendid production in every part.

Mlle. Maria JACOBINI plays Joan. Her strongest work is registered in the vision scenes, when she is apparently in a semi-daze. She is supported by V. Fineschi, M. Roncoroni, A. Nepoti and A. Garzas.

The story opens with Joan, a simple peasant girl, being the recipient of visitations from St. Michael, in which she is commanded to take the sword and free France. The country at that time was infested by the English and Joan was one of the many who mourned her country’s bondage. After much difficulty she obtains the permission of her parents to visit Baudricourt, the commander of the French. She requests him to be allowed to lead some foot-soldiers against the English, telling him of her vision.

Her offer is received with the greatest scorn. She returns to her home in despair, but receives another visitation from St. Michael. She then goes to the King and proves her powers of divination to him and is allowed to head the whole French army, which is a position far greater than that which she had coveted.

In this capacity she enters the besieged city of Orleans. She does not desire that the English shall die needlessly, and so sends them a message telling them to leave the country. Of course her warning is received with jeers and, seeing that she is unable to help them, she leads the attack against the city’s besiegers. A wonderful battle ensues in which the English suffer serious loss and at last cease fighting.

Then follows the famous battle of Patay, in which Joan makes the English General, Talbot, a prisoner. This has proven the French superiority for the time being, and Joan then assists the King to be crowned, which is done with much ceremony. Before leaving for her country home, where she has hoped to live in peace, Joan works a number of miracles with her divine power.

But the English become boisterous again and Joan takes command of the army, only to be told not to fight by the King, who begins to fear her powers. Bertram, her childhood friend, who loves her dearly, stays with her through all this trouble.

By a treacherous scheme she is captured by the English, after she had been seriously wounded, and put in prison. Here Bertram is able to arrange for her escape, an offer, however, which she refuses. She is taken to the celebrated prison at Rouen, where she is tried and found guilty by a tribunal composed of prelates of the French church. The greatest patriot of the French of that period of history is thus tried and condemned by Frenchmen.

After a mockery of a trial she is condemned to death. A large square is fenced in with tiers of seats and the victim is led forth. Torture has been tried in vain. She still maintains her innocence. Bertram, her friend, is still faithful to her, and at the last, when her wagon is being driven through the streets, he is the only one who has compassion on the heroic girl.

An unusual scene, in which she is shown on the pyre burning to death, is the finale. A large number of sub-titles make the story extremely easy to follow.
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The Mighty Pen and The Mighty Picture

Some philosopher, somewhere, at some ancient date, created an axiom the truth of which is obvious. He said that "The pen is mightier than the sword." These seven words embody a mighty truth. They contain a philosophy that is indisputable, and up until now it has caused the pen to be recognized as the supreme power in the guidance of the world.

At the time this axiom gained popularity the motion picture was not even a remote prospect, it was not thought of, and if anyone had voiced such a thought he would have been considered insane. Had this wise man known of it, he undoubtedly would have said that "The picture is a mighty sword."

This statement hardly needs any proofs. All eyes are being turned toward the picture. It is teaching, it is educating. It is broadening. Written words by power of suggestion present to the mind's eye a picture. But the picture tells forcefully and truthfully and also permits the viewer an individual interpretation.

For many years the big dailies of this country depended upon their own mediums to advance their papers. They possessed in themselves the greatest selling and promoting power known. It has never proven broad enough to their liking. Another big force as powerful as they came into existence, but they were loath to recognize it. The combination, however, was inevitable. It has come, not as broad as it will be in the future, but sufficient to demonstrate the tremendous power of their combined efforts.

The alliance of the Selig "Adventures of Kathlyn" series of motion pictures with the big news syndicate has shown itself the biggest advertising force for both factions that has yet been attempted in this connection. It has meant money in increased circulation for the papers. It has put money into the treasury of the Selig Polycope Company, and the exhibitor has also cashed in for his share of the profits.

Within a very short time one will hear of other newspaper syndicates combining with manufacturers. It is already rumored that Hearst has combined with a manufacturer. What their plan of action will be has not been made public, but its power will be just as strong. This is an instance where advertising in its superlative stages is showing its big power. It proves itself the strongest selling force in existence.

One does not expect that this sort of publicity will stop with the bringing in of these two powerful syndicates. In time it may be brought so far that practically every paper, down to the smallest village gazette, will co-operate with the motion picture and give them return advertising for the advertising that they gain through that medium.

This recognition is proving the big worth of the motion picture and is placing it on an equal footing as a great power with the pen. If one may consider J. Campbell White, general secretary of the Laymen's Missionary Movement, authority on the subject when he stated that one half of the world is illiterate today, and if it were to receive a telegram could not read it, it would be possible to create a new axiom. As practically all the world can see and understand the picture, so it might be proper to remark, "The picture is mightier than the pen."

Universal Exhibitors

The attention of exhibitors using Universal service is called to the page advertisement on the inside of the back cover of this issue.

These advertisements, which began with the issue previous to this, will continue each week. Each will illustrate a striking scene from a prominent Universal feature, the release of which will follow in from two to three weeks. The display can be used with any service, no matter what its age may be.

They are handsomely printed in two colors, are suitable for framing and especially designed for lobby display. Simply tear the page out and it will make a valuable attraction for the theatre lobby.

There will be new ones every week. Exhibitors who do not get the News regularly will do well to subscribe now so as to procure a continuous service of these photo displays.
SCENES FROM "THE LION AND THE MOUSE," CHARLES KLEIN'S GREATEST DRAMATIC HIT. LUBIN'S FIVE-REEL MASTERPIECE WHICH HAS PROVED THE MOST SUCCESSFUL PHOTOPLAY OF THE YEAR. IT IS BOOKED EXCLUSIVELY BY THE GENERAL FILM COMPANY.
"THE PRICE OF SACRILEGE"

By A. D. Michell

An Imp-Universal Three Reel Production Released February 2, in Which Herbert Brenon Has Scored His Greatest Success as a Director—Leah Baird's Work Unusually Good

In this intensely interesting drama, depicting a fragment of the under-side of New York's East Side, the Universal company have scored another new miracle on the screen front. On the whole it is quite different from anything this company has hitherto produced. Its wonderful realism, tremendous cast and gorgeous settings are worthy of the highest credit to Herbert Brenon, the director. It cannot be gainsaid that he has here outrivaled all his former efforts for artistic and dramatic effect.

The four principal characters, about whom the plot revolves, are capably played by W. A. Shay, Leah Baird, William Welsh and Mrs. Allen Walker. The first two mentioned are undoubtedly two of the most versatile actors now appearing on the screen. They can always be depended upon to portray their parts skillfully and with thorough technique. In this drama their characterization of two ignorant Italian peasants is most clever.

The atmosphere in the foreign scenes is especially good. In the New York scenes it is, as a matter of course, excellent and correct in every detail. The fact that Mr. Brenon has just returned from a trip abroad strengthens the belief that his knowledge and conception of the scenes he presents is unusually thorough and accurate.

The story opens in a small village in Italy. Luigi, a young man, lives with his mother, whom he helps with her arduous labors. Teresa, his sweetheart, is a fickle coquette, flirting with everybody and anybody. It is this part which Miss Baird plays so well. The role is a difficult one, yet she carries it through so carefully and so well, that despite the pettinesses which the part requires, we like her at the end.

Luigi loves her madly, and it is this love of his of which she takes advantage. Having heard about the great America she longs to go there. Her entreaties to Luigi finally have their effect and he sells his mother's horse and wagon to pay her passage, while he works his way. He leaves his mother behind, though she begs him to stay with her, and sails away to the new land.

While they are on the boat Teresa, ever ready for a flirtation, meets Guiseppi, a dandified Americanized Italian, and he makes violent love to her, to the great discomfiture of Luigi. This continues after they have landed in America, but in the depths of his despair Luigi receives some consolation by the arrival of his mother. Together they attend the parade in honor of the Virgin, and Luigi hears Guiseppi boast that for the sake of the girl he would steal the jewels that decorate the image. This boast so pleases her that she puts him to the test, but he fails, superstition withholding his hand.

Luigi, seeing his rival's failure to keep his promise, tells Teresa that he will steal the jewels if by doing so he will win her. Her promise that he will is all that he needs, and in a scene in which there is much suspense he takes the jewels and brings them to her. At first she is appalled by the audacity and sacrilegiousness of his act, and then, fear of the consequences overtaking her, she rushes to the house of some other Italians who are holding a festival. When they see the jewels they curse her as a thief and flee from her.

She is left alone, except for Luigi, whom she repulses. Slowly, yet surely, her mind grows blank. She begins to lose her self-control. She rushes outside where the mob is still cursing her, and there loses her mind utterly.

Luigi, in terrible anguish, can find no relief from the statue which he has robbed, and commits suicide before it. As he does this his mother rushes in and takes his lifeless form in her arms. Teresa is led away by the police, to spend the remainder of her life in an asylum.

QUALMS OF CONSCIENCE

SIX-PART TIGER PICTURE

Early this month George Kleine will launch a six-part animal feature entitled "Between Savage and Tiger," made by the Cines Company and now being widely advertised as the greatest of animal subjects in Europe, in which three tigers, a water-buffalo and a doe are killed. This is the first animal picture attempt of the Cines Company on a scale so elaborate.

The entire six reels fairly sparkle with thrilling action, and aside from the death of the tigers there are some other extremely unusual and unique feats. In one scene Anthony Novelli rides a horse at break-neck speed under a tree in the branches of which a native is concealed. The native, hanging by his hands from a branch, slips his legs around Novelli's body and jerks him clear out of the saddle, a feat so daringly done and so original that it is sure to win applause.

Another of the big scenes shows the total destruction of a large freight-boat with several hundred passengers, including women and children, leaping into a high-running sea from the deck of a burning vessel.

The male lead is played by Anthony Novelli of "Quo Vadis" and "Antony and Cleopatra" fame, while the female lead is played by Marie Hesperia.
First Release of the Criterion Company

By E. C. Dwyer

"The Trap," Initial Production of New Manufacturing Concern, Sure to Prove Popular—Ably Presented by Well-Chosen Cast—Scenes of Wild Life Shown Are Unique and Unusual!

The Trap," the first release of the Criterion Feature Film Manufacturing Company, is a fair sample of what the new concern is to put on the market, the popularity of its future productions is virtually assured. February 11 is the date set for the initial bow of the new company to the public.

The advent of any new producing company into the release arena is usually the signal for close inspection and severe criticism. In its first picture the Criterion Film Manufacturing Company passes muster on both of these scores.

No particular field of endeavor has been chosen by the new company. Instead it has merely secured a staff of capable and prominent motion picture players, who will endeavor to produce films of distinctive merit. In especial, also, much pride is taken in the photographing department of the new company.

Only three principal characters appear in "The Trap." Wilfred Lucas is the trapper, Charles Inglee the poacher, and Jeannie MacPherson the girl. Mr. Lucas played leads for three years with the Biograph Company, and Miss MacPherson was on the Powers staff of artists for two and a half years as one of its stars.

No matter how greatly attracted a person may be to life in the city there is a strain somewhere in their makeup that longs for the life of outdoors. "The Trap" deals with the frontier life of trappers and carries one to the wildest haunts of nature. The atmosphere and settings of the picture are very nearly perfect. Its realism is delightful. Life in his father's trading-post proves repulsive to the trapper. A quarrel follows and he leaves home, going into the mountains where he lives by trapping. Here he comes into contact with a poacher.

The home of the trapper in the mountains is a log cabin, situated in a snow-covered valley. Its interior furnishings, while almost too elaborate for such an abode, are in keeping with his calling. Hides of various animals decorate the walls.

After the first clash of the trapper and poacher the inevitable girl enters their lives, and their hatred for each other is increased. The poacher is the favored suitor, as he is leading a dual life, and is not suspected of being a violator of the law.

Almost caught in the act of taking a good catch from a trap on forbidden ground the poacher attempts to shift the suspicion to the trapper. He almost succeeds, but the girl, who has witnessed the attempt to divert suspicion, frees the trapper and points out the poacher as the lawbreaker.

As a natural consequence the trapper claims the girl as his wife, and the poacher goes to jail. Ordinarily a story would end here, but this one is the exception.

Despite the fact that she marries the trapper the girl is not sure of her love for him. He recognizes this fact, and after he has taken her to his log cabin in the mountains he leaves her to tend his traps. Overtaken by darkness while making his rounds he camps out in the wilderness. His wife follows and finds him asleep by his camp fire.

Then she realizes that she loves him after all.

THE POACHER SEeks TO DIVERT SUSPICION

PREPARING FOR THE DANCE
SOL L. LESHER FORMS NEW COMPANY

SOL L. Lesser, the energetic young president and general manager of the Goglatt Feature Service, with offices at San Francisco, Los Angeles, Seattle, Portland, Denver and other cities, has completed the organization of the All Star Feature Distributors, Inc., a company which he has incorporated under the laws of the state of California. The new concern will, as the name implies, have as its leader the productions of the All Star Feature Corporation as the backbone and, in addition, will offer one other large feature per month.

It is learned from Mr. Lesser that his new company has been organized for the express purpose of meeting the wants of the higher-class motion picture house that requires a service de luxe.

A feature of the new organization is the adequate advertising department which is planned. More than ten thousand dollars is being expended on this particular branch and everything that is known as an advertising aid will be at the call of exhibitors. The company is incorporated for $60,000. The states controlled are California, Nevada, Arizona, Washington, Oregon, Idaho, New Mexico, Montana, Colorado, Utah, Wyoming.

TWO WELL-KNOWN STARS JOIN ESSANAY

Two more former stars of the legitimate stage have cast their lot with the rapidly increasing army of motion picture players. They are Rapley Holmes, the talented dramatic artist, and Eddie Redway, the comedian. They are now on the staff of the Essanay East Stock Company at Chicago.

Among the dramatic productions in which Mr. Holmes scored his greatest successes were: "Nathan Hale," "The Cowboy and the Lady," "When We Were Twenty-one," "Arizona," "The Man and the Hour," and "The Round-Up." He toured Australia playing leading roles in "The Virginian" and "The Squaw Man." His last appearance on the legitimate stage was in "A Trip to Washington."

Mr. Redway is naturally funny. He is a man of knowledge and this fact has had much to do with his success as a comedian. He claims to be a man without a sweetheart and blames this lamentable state on his size. Mr. Redway made his greatest hit while playing in "The Chaperones."

Some of the legitimate productions in which Mr. Redway appeared were: "We Us and Co.," "The Witch," "Ship Ahoy," "1949," "Evangeline," "A Knight for a Day," and "The Gingerbread Man." For the last few months he has been touring in vaudeville in a sketch called "Moonflowers."

BATTLESHIP EQUIPPED FOR MOTION PICTURES

Before leaving the Navy Yard at Brooklyn, Feb. 3, to join the fleet, which is to assemble in Guantanamo Bay, Cuba, for maneuvers at the end of this month, the battleship Michigan was equipped with a Powers Cameragraph No. 6A motion picture projection machine and thousands of feet of the latest pictures.

Among these pictures were those taken of the West Point-Annapolis football game, which was held in New York City at the Polo Grounds.

Hardly a day goes by at the plant of the Nicholas Power Company in New York City that mechanics from either the army or navy cannot be seen going through the different departments and receiving instructions in operating the different types of projecting machine which the Powers company manufacture.

BAND BENEFIT AT SANTA BARBARA A SUCCESS

The Band Committee of Santa Barbara has written the American Film Manufacturing Company as follows:

"The Band Committee desires to extend its most sincere and cordial thanks to your company for your great kindness in giving the splendid benefit performance of last Saturday.

"We also hope that each individual who contributed to that success will accept our gratitude in fullest measure.

"We feel that our entire city, as well as the Band Committee, has appreciated your effort, not only as an unusual artistic success, but as a public spirited contribution to a cause which has been a great factor for good in the town.

"Very sincerely yours,

THE BAND COMMITTEE.

"Per C. W. Northrup, Secretary."
Latest Patent and Trade-Mark News

Among the more important patents filed during first two weeks in January is one registered by F. Leiber in Great Britain covering a process of color cinematography. News also comes that Cheron's process of color cinematography, patented in France, has been purchased by Gaumont, under date of September 9, 1913. The Leiber patent covers a process somewhat different from that of most of the other patents now recorded, details of which are given below.

The following is a list of patents and trade-marks registered in all parts of the world in January, 1914.

United States
1,083,373. Production of perforated strip. Thomas A. Edison.
1,083,356. Storage Battery. Thomas A. Edison.
1,083,498. Synchronizing Picture-Projecting Machine. Isidor Kitsee.
1,083,590. Moving-Picture-Film-Mender. Henry Adam Burley.
1,083,654. Burner for Stereopticon and Motion Picture Machine. F. W. Bell.
1,083,679. Motion Slide for Stereopticon. E. L. Gilmore.

Great Britain
21,411. Arc Lamps. A. H. Railing

A method of color cinematography consists in taking and exhibiting a series of pictures two at a time, constituting two sets of two color pictures, the filters of the one set differing from the filters of the other set so as to reproduce well colors which the other set reproduces badly, and vice versa.

Trade-Marks


France
19236/44258. Film. C. Dupuis.
The French Patent 399250 for colored kinematograph belonging to Cheron has been purchased by Gaumont, the deed is dated: September 9th, 1913.

Trade-marks: 151864 “Taraga.”
151663 “Gaumont” and a fragment of film bearing on its edges “Gaumont X” have been registered by Gaumont in France for Motion Pictures. The Trade-marks 151864 and 151866 cover chemical products for photography.

Germany
267956. Praxinoscope. La Société Prépognot & Co.

Switzerland
13012. “G. F. S. Les Grands Films Sensationnels” for films, etc. F. Wolf.

Trade Notes

Berlin, Germany

Berlin has about 330 motion picture theatres all of which appear to have returned their owners unusual profits during the past year. The most successful films were patriotic in character or tragedies.

Paris, France

A Parisian company, which already owns several motion picture theatres, is shortly to open a new theatre, which, it is said, will contain about 3,000 seats.

M. Hennion, head of the police department, has taken steps to make use of motion picture projectors and cameras for the instruction of policemen.

A well-known Parisian motion picture player is having a theatre of his own constructed in the heart of Paris which is entirely his own conception. The place will hold about a thousand people. There will also be a bar, a tea-room and parlors, etc. Six large doors, arranged all around the hall, will give access to the street and thus make escape easy in case of danger.

Furfurol

Furfurol is now used in every European country as a film cement. The product may be recognized by its brown color and peculiar smell. When purified it is transparent and has a slight resemblance to beer.

Furfurol is not a new compound, but a sediment of other products and was discovered long ago; nevertheless it has been used as a film cement only recently. When employed constantly the receptacle containing the product should preferably be closed and the fingers protected with rubber.

Furfurol may be used equally for celluloid or acetate of cellulose (acetylcellulose) or to join celluloid to acetate of cellulose. The word “furfurol” is not a trade-mark, being simply a classical, scientific name. Its use is free to every person.
“THE MERCHANT OF VENICE”
A Special Production of the Universal Company in Four Reels.

This screen dramatization of Shakespeare's wonderful comedy proves one thing to the few sceptics who may still doubt the ability of the silent drama to compete with the so-called "legitimate." It shows beyond the question of doubt that the motion picture can enter the field over which the great actors have held sway for centuries and equal if not surpass them in their own realm.

This visualization is an example. The vibrant strength of the bard of Avon's masterpiece, lies not alone in his words, but in the strong plots behind his beautiful Eng-

SHYLOCK SIGNS THE DEED OF GIFT

lish. It is here that the motion picture comes in. Where it lacks in word portrayal it makes up in the settings, any number of them.

Produced by the Smalley's, in their studio near Los Angeles, from the scenario prepared by Lois Weber, the leading parts in the present production are played by a capable cast, with Lois Weber as Portia and Phillipps Smalley as Shylock. They are supported by Rupert Julian, Edna Marion, Douglas Girard and a host of retainers, court attendants, etc.

One of the novel effects, which is something of an innovation, is the primary title. At first nothing can be seen but the black surface which slowly becomes translucent and shows the title "The Merchant of Venice." The figures of Phillipps Smalley and Lois Weber then come into view. This naturally makes a very good effect. There are scenes in Venice intermixed with the wording.

The screen story commences with the suitors for the hand of the fair Portia. The choosing of the caskets is shown in some detail. Bassanio, the friend of Antonio, wishes to compete with the others, but lacks the money. However, after telling his story to his loyal friend, he borrows from him. Antonio, not having the money, tells his story to Shylock and receives the shekels for which he pledges a pound of flesh.

His ships are sunk at sea, apparently, and the Jew is unwilling to listen to any plea. Portia, after dressing herself as an attorney, proceeds to the courtroom to defend her lover. Jessica, her maid, goes along as her clerk. She wins the case by her demand that Shylock take just the pound of flesh, but not one drop of blood. She then proceeds to "rub it in" by reviving a number of old laws, so that finally all of the moneylender's property reverts to the state.

Much humor is caused throughout by the episode of the rings, which the girls had given their respective lovers and which they in gratitude had given their "lawyers."

The picture is to be released in the same manner as "Traffic in Souls" which was handled entirely independent of their regular releases.
SPECIAL FILM REVIEWS

"The Mexican Rebellion." (Ammex. Three reels.)—A tremendous amount of action, together with a good story, makes this one of the month's best releases. The story is of love and intrigue, the latter playing a small part in the film, though occupying the whole stage in the first reel. A very worthy release.

Mercedes, the daughter of a Mexican Federalist general, is the possessor of a very wonderful horse of which she is duly proud. This is stolen one night and her stable boy is killed while protecting her property. The rebels are blamed for the deed and it is this which inspires her hatred against them.

An American, who is with the rebel troops as a free lance, is sent on a message. Mercedes meets him while he is on his way and believing he has a message that it would be to her credit to obtain, lures him to her house. She drugs him and steals the message he was intrusted with. This she takes to her father's regiment and arrives back home before the man awakes from his stupor.

Slowly but surely, however, she regrets her act, for she finds that she loves the man she had treated so shamefully. After struggling with her emotions she saves his life and wins his love.

There are many excellent fighting scenes pictured, as well as some personal combats. The fight in the house, in which the girl shoots some of her father's troopers, is most realistic.

"The Divine Appeal," or "The Lion Tamer's Revenge." (Union Features. Three reels.)—It is a picture that will appeal to the average audience. The action is a little unbalanced, the really dramatic and tragic situations coming a trifle too early in the film. There are several good lion scenes.

An artist goes to a fair where he rescues a beautiful young girl in a lioness' cage. The natural result follows—he falls in love with her and she reciprocates. They go an artist's' ball. Here the artist makes love to a vivacious model, and is caught in the act by the lion-tamer's daughter who becomes heartbroken.

There is a duel. The artist is badly wounded and the girl nurses him back to health, but he again falls a victim to the model's lovemaking. The girl pines away and dies. Several years pass. The artist and model are married. A little daughter becomes their idol.

At a fair the lion-tamer sees the man who killed his daughter. He vows revenge and at night turns a cage of hungry lions loose into the artist's home. As he awaits results he has a vision of his daughter imploring his mercy. He drives the lions off and forgives the artist.

"The Witness to the Will." (Edison. Two reels. Jan. 9.)—A gripping and exciting story ably acted by Gertrude McCoy, Harry Beaumont, Richard Neill and Benjamin Wilson. In his will an old man makes his granddaughter his sole heir. At his death the will is not found and a worthless son makes himself the heir.

The girl goes to the city and attempts to earn her own living. She is found in a starving condition by Terence, her lover's groom, who goes to the son and tells him what he suspects. The son tries to kill him, and thinking he is successful becomes entirely unnerved on being confronted by Terence.

"The Misadventures of a Mighty King." (Vitagraph. Jan. 2.)—John Bunny, Flora Finch, Lillian Walker, Wallie Van and William Shea. That tells the whole story without need for further description. This is a comedy of the Mardi Gras week in Coney Island, when John Bunny and Lillian Walker were the King and Queen respectively. Some scenes from the parade are run in. An excellent, clean comedy, that is bound to amuse.

"The Mystery Lady." (Domino. Two reels.)—Very similar to the old "Ciuderella" story. Many beautiful moonlight effect pictures are shown. Mary, the sole surviving member of a village wiped out by the Indians, comes to Jamestown. She becomes the girl of all work in a house there. Someone is needed to tend a sick woman, and she volunteers so that her foster sisters may go to the ball.

The lady, who is really Lady Constance incognito, gives her a beautiful dress, etc. and she attends the ball in disguise. The new governor, following the precedent of Prince Charmimg, finally locates her and marries her, much to the chagrin of the others.

"The Necklace of Rameses." (Edison. Three reels. Jan. 23.)—An unusual, interesting and most improbable detective story. Besides the plot in the story, the scenes which are taken in New York, London, Paris, Venice and Rome, add interest to the picture. The photography is excellent, a moonlight scene in Venice being worthy of especial mention.

The necklace of a princess of the B. C. period is the center of the plot. It is brought to America around the neck of a mummy. A gang of thieves steal it. In tracing the necklace a detective goes to the above cities in the order named. There are several thrills while abroad. When leaving a steamer in New York, after having admitted his failure to recover the jewelry, the detective has the necklace handed to him by the woman who was guilty of the theft.

CLARICE POSES FOR DELACROIX
Scene from "The Divine Appeal" (Union Features—three reels)
“The Girl at the Curtain.” (Essanay. Two parts. Jan. 30.)—There is something unusual about this picture and the comedy and drama are intermingled in a most effective manner. It is incomplete in some respects, but not enough to detract much from the interest it commands.

Under the terms of a will a young lawyer is to inherit considerable wealth if he marries a certain unsophisticated girl. He wants the money, but not the girl, so he suggests that for a money consideration they marry without seeing each other and then separate. She at first objects, but her foster parents lose their home through speculation and she finally consents to get money to aid them.

The ceremony is arranged and they are married, a curtain preventing them from seeing each other. Later the girl becomes a stenographer and is employed by her husband. She is aware of their relation, but her identity is unknown to the lawyer. Through an old telegram he learns that his stenographer is his wife. All ends happily.

“Behind Comedy’s Mask.” (Pathé. Two parts. Feb. 13.)—Those to whom the strongly emotional in drama appeals will find something entirely to their liking in this production. It teems with dramatic situations and the fine acting, excellent photography and artistic sets, make it a more than ordinary film. The tragic ending, although unexpected, is not distasteful.

The story deals with life behind the footlights. An actor becomes infatuated with a woman in the company in which he and his wife are appearing. He deserts his family. His wife falls in love with the author of a play in which she, her husband and her rival appear.

Meantime the separated couple’s child is taken ill. The father refuses to go to see it. On the night of the first performance of the new play the child dies. The mother vows vengeance. In one scene she is to fence with her husband. She bares the points of the weapons and unconsciously he mortally wounds her.

It is a foreign picture and the cast is an exceptionally strong one, including Becker Sachs, Asta Nielsen, Thea Sandten and Hugo Flink.

“The Law’s Decree.” (Victor. Two reels. Feb. 13.)—A splendid vehicle for Florence Lawrence, in which she is given plenty of chance to show her fine talent. The story might have become most conventional in a dozen places, but each time that this might have occurred it was steered very clear. A corking good release.

A girl, employed in a dry goods store, is accused of a theft committed by her mother, a kleptomaniac. The mother dies and the girl is sent to prison. On her release she discovers that she has been left a fortune by a relative. She enters her new life and tries to become a member of fashionable society. She aids a burglar who had entered her home and gets him work so that he becomes a most successful man. He never forgets her kindness.

“The Chains of Honor.” (Pathé. Two parts. Feb. 14.)—To say that this picture is a consistent Pathé production is not sufficient. It goes a trifle beyond even that. The expression of love and hate is facile for both, and this picture gives ample opportunity for both.

There is a strong plot in the story. Rather than betray the wife of his employer, a man bears a false accusation. Such a plot admits of dramatic treatment and it has been well handled with expert staging, excellent photography and good acting.

Cesare Gardoni, a financier, is left a widower. He has a beautiful daughter, Stella Gardoni, with whom his secretary, Giovanni Favri, is in love. Gardoni marries a young and attractive woman. She is infatuated with the secretary, but “the chains of honor” to his employer prompts him to repulse her advances.

A faithless clerk steals a large amount of money from Gardoni. Suspicion points to the secretary, and as he was with Mrs. Gardoni at the time the theft was committed, he bears the false accusation. Finger prints finally result in the arrest of the real culprit. All ends happily.

“Won in the Clouds.” (Gold Seal. Three reels.)—One of the Universal’s best productions. The story is clearly told and contains a large amount of action which is concisely executed. Grateful for having saved his life, a native tells an American and his daughter of the location of some diamonds, for which they then set out in search. Arriving at a native village they are greeted as gods, and forbidden to depart. They find the diamonds which they hide in a cache. Finally they manage to escape without the precious stones, and enlist the aid of a young aeronaut. With him in his dirigible they return to the village. In the fight they are forced to blow up the huts. This is done very effectively by the camera-man. Of course there is a little romance between the girl and the air-man.

“In the Mesh of Her Hair.” (Pathé. Two parts. Feb. 7.)—An unusually fascinating love story in the beginning, but a lack of realism towards the end robs the picture of much of its forcefulness. In all other respects it is quite up to the Pathé standard.

While taking a little repose from social duties on his mother’s houseboat, a young author meets a fisherman’s daughter. They fall in love, become separated and are reunited in a most unusual manner, the girl rescuing the author from a watery grave. Sam Reid, Eleanor Woodruff, Claire Rae, Florence Dyer, Irving Cummings and Paul Panzer form the cast.
GENERAL FILM PROGRAM

"Scotland Forever." (Vitagraph, Jan. 28.)—A very funny picture, that is semi-educational, about the visit to New York of a Canadian. The girl, of course, loses her money. One paws the guns of the other and loses his. He gets the girl and finds he is not a pantless, but the Caledonian Club gives him a job and he gets the girl on his hand in Bonnke Scotland.

"The Patched Adonis." (Pathe, Jan. 28.)—A revival of an old idea which is as effective as comedy. A sentimental girl is attracted by a wonderful painting depicting "Adonis." She falls in love with the artist and finds out that it is not because of the boy but because of the face of a second and the hair of a third. She is cured.

"Married After All." (Essanay, Jan. 28.)—The picture is called "Neatly Married," which was for some reason changed at the last moment. The pocket money the girl was loaned is lost. It is finally found in the wedding cake, where it had been dropped by the younger sister. Some good comedy work.

"Animaled Weekly No. 99." (Pathe, Jan. 28.)—Twelve items in the following order: United Veterans in the South urge Congress to alter the National Flag; Barney Oldfield and Lincoln Beachy race, with their respective vehicles; Boy Scouts in Belgium; "Zuma," a 16,000-ton steamer is raised from the bottom of New York harbor; five elephants in Cincinatti; Fashions; Distributing gifts to charity in England; Large department store fire; Inauguration of Governor Fielder of New Jersey; Lincoln Beachy; The legal ad; Scenes on the border in Mexico; and the cartoons of Hy. Mayer.

"Treasurers on Earth." (Lubin, Two reels, Jan. 29.)—Tells the story of a man who has won a hat in the lottery, and is obsessed with the idea of being a rich man. He becomes the prey of gangsters who rob him, kill his wife, and burn his house. He gets a gun and makes a dash for the gangsters. It is a good story well told.

"Batty Bill's Honeymoon." (Melies, Split reel, Jan. 29.)—Mirth provoking through its ridiculousness. Some of the most impossible situations are developed and made the picture entertaining. It is on the same reel with "Windy Willy and the Fisherman." (Edison, Split reel, Jan. 29.)—A comedy which is well told. A clever fiddler loses his sweetheart and then falls in love with a beautiful girl. She proves to be a lily livered woman and the fiddler turns on her. It is well told and has a lot of fun.

"Windy Willy and the Fisherman." (Melies, Split reel, Jan. 29.)—On the same reel with "Batty Bill's Honeymoon." A clever fiddler makes a bet that he can out fish a victor of the sea. The victor of the sea, a man with a long beard, closes the net and the fiddler goes after the fish with a net. The victor of the sea gets the best of the fiddler and the fiddler loses his wife.

"Out of Sight—Out of Mind." (Biograph, Split reel, Jan. 29.)—On the same reel with "Batty Bill's Honeymoon." A clever fiddler makes a bet that he can out fish a victor of the sea. The victor of the sea, a man with a long beard, closes the net and the fiddler goes after the fish with a net. The victor of the sea gets the best of the fiddler and the fiddler loses his wife.

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"The Catch of the Season." (Lubin, Feb. 3.)—Pleasing comedy-drama. A girl in an old boat promises to marry the one who catches the largest fish before the angling season closes. She imports a monstrous fish to aid him of his choice. He proves to be a fisherman. The other girl in the boat and the chaperon are overcome by the shock.

"Universal Program"

"Arabella's Romance." (Crystal. Split reel.)—A mix-up caused by a letter being misdated. Good comedy in parts.

"Sirm to the Rescue." (Frontier.)—A good picture of the melodrama, so popular a few years ago. Many very luscious scenes.

"How Mosher Came Back." (Crystal.)—A good, natural caricature of a well-known Hebraic type. He panhandles himself. No girl, fights the champion and wins. The fight scene was very well setaged.

"The Electric Girl." (Eclair, Split reel.)—A comedy, which is not worthy of the Eclair Company. Some reel as "Colombo." A servant is hired up by a fiancée.

"For the Family Honor." (Rev. Two reels.)—Robert Loward and Hazel Buchman play the principal parts very well. The story is good and well interested. A girl pocketbook reforms and scores a position as a maid. Her fiancé marries her, a thought provoking picture. The girl is courting her young mistress in the guise of an earl. The police are on the chase, and the earl is arrested. She marries her mistress' brother.

"The Heart of Smiling Joe." (Frontier.)—An impossible "Kroton" drama. A man's heart is a whole band of robbers to fight and rescue a chum. Joe does attempt to assist her.


"Universal Ike's Woolen." (Joker.)—This will probably be the second release of the former "All about Ike" series on the Universal program. He meets several romantic girls and does their bidding even to jumping in the river.

"The Lightweight Champion." (Joker.)—A man who becomes the light weight champion of America.

"Cupid Incognito." (Nestor.)—A Dorothy Davenport and Wills adventure. It features somewhat from their other productions. A girl, heiress to a fortune, goes East to the home of her father's friend. She marries a servant and is treated badly. A suitor for the hand of the daughter of the man arrises, disguised as a chauffeur. He is so taken with the maid's beauty that he marries her, then tells her name to his "employer."

"Colombo." (Eclair, Split Reel.)—An interesting picture, showing many scenes in the life of a detective in the city. The streets, temples, parks and native characters are well photographed. A good ending.

"Birds of Passage." (Eclair, Split Reel.)—An extremely pretty picture, containing more subtle humor than action. Costuming is excellent. It shows a new method to check up on a mysterious landlord. On the same reel with "Orchide." "Orchide." (Eclair, Split Reel.)—Same reel with "Birds of Passage." Many scenes are shown, some of the pictures taking weeks to photograph.

"Irene, the Onion Eater's Daughter." (Victor.)—A wild sort of burlesque, that seems a "Polo" overdone, but for Frank-Otis and Aunt R. Julia, perhaps he could be rated a success. It seems that the father of the heroine loves onions, courts the market and buys the world's pro
Hugh Ford Off for Los Angeles

Hugh Ford, the well-known theatrical producer, who, together with Frederick Stanhope and Edward A. Morange, recently became allied with the Famous Players Film Company to collaborate on the production of massive, spectacular film subjects, left last Friday for the Los Angeles studio of the Famous Players, to make preparations for the first of these productions.

The five-reel commercial subject entitled "Through the Mill to the Farmer," which the commercial department of the Essanay Film Manufacturing Company produced for the American Steel & Wire Company, is said to be scoring a big hit.

The film was secured to dispose of some of the statements advanced by competitors that the American company used an inferior grade of steel in the manufacture of fence wire. The showing of these films at farmer's institutes and at hardware conventions has been very effective and the second and third sets will be sent out immediately.

The scenes show modern methods of ore mining and shipping; the manufacture of pig iron and the open hearth and Bessemer process of steel making through every process to the final scenes showing the proper way of building a wire fence. J. W. Meaker, Jr., manager of the fence department, is very well pleased with the work of the Essanay Company, and states that the motion picture was the only method by which they could disprove the statements of their competitors relative to the manufacture of American fences.
"THE COURTSHIP OF O SAN"
(Domino—Two Reels)

"The Courtship of O San" is similar to several other Domino pictures depicting Japanese life, and, like its predecessors, the atmosphere is perfect. Perhaps the use of Japanese actors is greatly responsible for this fact, but the settings and the action leave nothing to be desired. The story is true to Japanese tradition as we know it in this country. Beautiful exteriors in conjunction with the accurate settings of the interiors make this one of the finest pictures yet released.

The story tells of Shotoku, the son of a Marquis, who meets and becomes enamored of O San, a well-known actress. Under the guise of being a tradesman he wins her affections and asks her to be his wife. She consents and the wedding is arranged. The Marquis has not been informed of his son's coming nuptials, and orders that he shall marry Yama, the daughter of the Baron Kamuri. The boy protests, yet cannot tell the truth for the Japanese father, like the ancient Romans, has the power of life and death over his children.

The wedding with the girl of noble birth is all arranged. Shotoku takes tearful leave of O San, telling her that he must go to America, yet hating to deceive the girl he loves. He also discloses his identity. O San reads of the coming wedding, and knows that her lover has lied to her. She arranges to become one of the entertainers at the ceremony.

On the day of the wedding O San, posing purely as an entertainer, stabs Shotoku mortally, then runs away. After hiding from the authorities she is captured and brought back. The boy asks that they be left alone for a little while before his death, to which the police agree. He then asks her pardon for what he had done and dies in her arms. She, following the traditions of her people, commits suicide beside the body of the man she loved.

The part of Shotoku was efficiently played by Mr. Hayokawa; O San was interpreted by Miss Tsuru Aoki; Mr. Yoseda is Osaka, the Marquis; Kamuri, the Baron, father of O San's rival, was played by Mr. Kurikari, and Yama by Miss Makumoto. The picture was directed by Reginald Barker and Thomas H. Ince. Richard V. Spencer wrote the scenario.

"THE OTHER GIRL"
(Essanay)

Nothing exceptionally big characterizes this production, but its simplicity of story, its well-connected situations and well-balanced cast make it stand out as a production worth while. E. H. Calvert, the producer of this two-reel subject, has worked in some very good scenic effects and it is evident that he has given detail very careful study.

Francis X. Bushman and Ruth Stonehouse play the leading parts. The work of both of these players is well known to the followers of Essanay pictures. Their individual personalities stand out in the productions in which they appear and register them as capable interpreters of the roles entrusted to them.

A bright young chap, who is domineered over by his mother, is requested by her to marry a girl of her choice. In the meantime, however, his affections have been reciprocated by a girl in the simpler walks of life.

This girl has promised to give him an answer on the morrow whether she would marry him or not. However, this is merely a girlish whim, as she knows in her heart that it will be yes. The next day seems ages off to the young lover and he dispatches a note to the girl requesting her answer that night. She answers it; writing that she would be waiting with her answer at the edge of the woods at eight. His mother intercepts the note and hides it in the pocket of her house gown.

Eight o'clock came and went; but he did not come. In disappointment she suffered. Not receiving any reply he decides that he is being toyed with. He accidentally meets her mother, but she scorns him.

The girl to forget decides to give her time up to charity and joins the Salvation Army. One day a large collection of clothes is brought and she assists in sorting them. One of the old house gowns caught her eye, she admired it and impulsively put her hand into the pocket and there found the note and realized it was not delivered.

In the meantime the building has been inspected and immediate repairs are found necessary. The owner, the young chap, comes to see personally whether or not these repairs are needed.

He hurries through the task, as he is to marry the other girl that day. The finding of the note gives the little girl such a shock that she goes into a faint. As he enters another room, he sees this girl and recognizes her. She showed him the note; and then the gown. He was stunned. Then he understood and all ended happily.

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ECLECTIC ACTS AGAINST INFRINGERS

Another seizure of a duplicate of one of its copyrighted pictures was recently made by the Eclectic Film Company. This action on the part of the Eclectic company is in line with its policy of protecting its customers from infringement by illegitimate importers.

Recently the Eclectic company released "A Man's Shadow," a six-part production. Almost simultaneous with the release an eight-reel picture entitled: "In the Hour of Justice," was shown at the Park Theatre, 106 Avenue B, New York City. The only difference in the pictures was in their length.

After the copy film had been identified the services of a deputy United States marshal were enlisted. The picture was seized by the government official and is now in the possession of United States Marshal William Henkel. One of the most notable seizures of the Eclectic company was that of "The Mysteries of Paris."

GET CANADIAN RIGHTS FOR "ATLANTIS"

The International Feature Film Corporation, Limited, of Montreal, Can., has acquired the sole Canadian rights for the Great Northern Film Company's widely heralded six-reel feature production of "Atlantis," the film dramatization of Gerhardt Hauptmann's famous novel of the same name.

The negotiations between General Manager Oes, of the Great Northern, and Herbert Lubin, President and General Manager of the International, have been in progress for some time, but it was not until last week that the transaction was finally closed. Mr. Lubin and his associates are old timers in the film business and they plan an extensive campaign of publicity throughout the Dominion.

The forthcoming presentation of the big feature is being looked forward to with more than passing interest by the public and the exhibitors.

SAVE ELECTRIC CURRENT

In order to save electric current most of the European exhibitors replace their old white linen screens by more modern projecting screens. As they view it the price of a screen is only paid once, while current means a continual expense and if too powerful, the overheating of the film also.

"HOUSE OF BONDAGE" IN COLUMBUS

"The House of Bondage," produced in six parts by the Photo Drama Motion Picture Company of 220 West Forty-second street, New York City, is booked at the Southern theatre, Columbus, O. A series of lectures on social reform are being presented in connection with the picture. Among the speakers have been Mrs. Bachman, Mrs. Myron Siebert, president of the Florence Crittenton Home, and Miss Evangeline Reams, known as "Sister Evangeline," head of the Friends Rescue Home. The speakers discussed Columbus' local conditions.

FOR SALE — New and second-hand machines; all kinds. Write for bargain list. 500 reels at $2.00 each. Wanted: "PASSION PLAY." WICHITA FILM & SUPPLY CO., 117 No. Topeka Ave., Wichita, Kans.

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LOST OR STOLEN

One set of films consisting of five reels entitled "Checkers." Exchanges and exhibitors kindly be on the lookout. Any information that leads towards the recovery of the film will be appreciated. Lost or stolen between January 31st and February 2nd.

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MISCELLANEOUS

$65.00 Flaming Arc Lamp Temporarily for $30.00—overstock—24 hours—5000 candle power—here is quotation from letter just received from B. F. Eno, owner of Savoy Theatre, Toledo:

Gentlemen: Enclosed find check for $59.95 payment for two Luminators recently sent me. I have them installed. They are a surprise to everyone—nothing could be finer—they burn without flame and light is steady. I am delighted. (Signed) B. F. Eno.

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ECLAIR IN HANDSOME NEW OFFICES

On Monday, February 16, the Eclair Film Company, which now occupies a suite of offices at 225 West Forty-second street, New York City, will move to the new Leavitt Building at 126 West Forty-sixth street, where they will occupy an entire floor. The increase in the sale of American-Eclair films and the increased staff of employees which the company have been compelled to put on to keep pace with the amount of work involved in their growing sales, has necessitated the company moving into quarters which will be four times the size of their present offices and which will give them every convenience and improvement.

Absolutely no expense has been spared in giving the Eclair Film Company a business home which will rank second to none in modern appointments and conveniences peculiar to the business of manufacturing and selling motion picture films. There will be thirty large and handsome offices, two spacious rooms to accommodate a large force of stenographers, a reception room for visitors and a magnificently furnished office where the board of directors may hold their meetings. One large room has been laid aside especially for the use of the office boys and telephone operators.

The Eclair company has provided two projection rooms for the display of their films. A large one, seating several persons, is fitted up in beautiful taste, while a smaller one has been reserved for the private exhibition of Eclair films to the members of the firm and their technical experts. Two operators will be constantly in readiness to show pictures and two new Simplex machines have been installed ready for use.

Large cutting and joining rooms have been provided and additional employees will be taken on to cope with the increase in this work. There will be a shipping-room with a force of clerks to handle expeditiously this end of the Eclair Film Company's business.

Fireproof and up-to-date vaults have been built for the storing of films and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, and so on.

Taken all in all the new offices of the Eclair Film Company will be among the most pretentious and beautiful of any yet occupied, and realizing the reputation and the sales which have resulted from the films this company has turned out in the American market during the past two and one-half years, the trade may well look forward to bigger and better things.

ESSANAY

FIVE-A-WEEK

Coming, Friday, February 13th

"Sophie Picks a Dead One"

(IN TWO PARTS)

A clever Western comedy filled with hilarious situations. This is positively a riot from start to finish. Margaret Joslin as "Sophie Clutts," Victor Potel as "Slippery Slim," and Harry Todd as "Mustang Pete" at your service in this sensational feature.

Released Tuesday, February 10th

"SPEAK NO EVIL"

A splendid dramatic attraction that reaches a moral, featuring Irene Warfield, Richard C. Travers, Leo White and Ruth Stonehouse.

Released Wednesday, February 11th

"MISS MILLY'S VALENTINE"

A screamingly funny farce comedy featuring Helen Dunbar, "Bobbie" Bolder and Chas. Stine.

Released Thursday, February 12th

"THE WEAKEST'S STRENGTH"

A Western drama with many thrills and sensations unparalleled.

Released Saturday, February 14th

"THE CALLING OF JIM BARTON"

An interesting and exciting Western drama featuring the world's most popular photoplayer, G. M. Anderson.

Coming Friday, February 20th

"The Other Girl"

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Francis X. Bushman and Ruth Stonehouse featured

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Color Cinematography
(Continued from page 15)
when they tried to put into practice their own process.
The Charles Cros and Ducos du Hauron process of color photography is quite different from Maxwell’s method, but to inexperienced investigators they might look alike. Both Cros and du Hauron communicated their system to the French Society of Photography on May 7, 1869.

Ten years later Cros communicated to the French Academy a document (Comptes rendus t. XXXVIII, p. 119), in which he describes an apparatus for the comparison of various colors.
One of the most curious applications of his “Chromometre,” says the author, is the following:
“I obtain three clichés (i.e. negatives) from any colored picture, the first one through a green screen, the second through a violet screen, and the third through an orange screen.
“The obtained clichés are formed of a silver base, as usual. I obtain the black positives, and place each of them in the chromometre, in front of the screen of the color employed when taking the picture. I make the three coincide together, and the result is similar to the picture used as a model, if the three sources of light are correctly arranged in relation to each other.”
The author projected a colored image which he obtained in accordance with this method.
In 1890 G. Lippmann succeeded in producing interference pictures based on the principle of Zenker’s discovery, but which had never been produced before.
Quite a deal has to be said on the more recent researches, which are more interesting from the practical point of view, and which will form the subject of another article.

Chicago Notes

Association Elects Officers
The annual election of officers was held by the International Motion Picture Association, local of Chicago, Monday afternoon, February 2. Robert R. Levy was elected president; George Henry, vice-president; Sidney Smith re-elected recording and financial secretary; William J. Sweeney re-elected treasurer; sergeant-at-arms, R. Gelder; chairman of the executive committee, Sam Katz; executive committee, R. E. Berkson, Harry Hyman, C. C. Wheelan, re-elected; W. A. Choynski, Fred Hartmann re-elected, and H. W. Lederer.

Willis Resigns from Mutual
J. E. Willis, who for the past six months or more has been district manager for the Mutual Film Corporation for their Western territory with offices in Chicago, resigned from this company on January 31. Mr. Willis will be supplanted by A. S. Kane, formerly connected with the General Film Company in New York City as assistant to the president.
Mr. Kane at one time was the special representative of the General Film Company in the territory which he will now cover for the Mutual. Mr. Kane will make his headquarters at the Wabash avenue branch.

F. C. McCarrahan Goes West
F. C. McCarrahan, general manager of the George Kleine offices, went West last week to visit the coast offices which are handling the Kleine attractions. His stay there, it is understood, will be indefinite.

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Interesting Film Reviews
(Continued from page 40)

...and to her child. The girl grows up and reconciles the doctor and his former sweetheart so that he makes tardy repentation.

"The Tender-Hearted Sheriff." (Joker. Feb. 22.)—A very clever stunt. Showing how a man can sell all his old furniture. Having stuffed much money in an old chair the sheriff takes it out again before the crowd. Every thing is bought for fabulous prices.

"The Midnight Alarm." (Joker. Feb. 7.)—A poor innocent mouse gets stuck to a piece of fly-paper and causes all sorts of trouble. The police and fire departments are called out, and Max receives an awful shaking.

MUTUAL PROGRAM

"The Elevator Man." (Thanhouser.)—A novel story, whose principal claim to interest is its decided vein of originality. An old elevator man works a scheme and proves to the girl that her lover is the best man after all.

"The Play's the Thing." (Domino. Two reels.)—Written by William H. Clifford and directed by Walter Edwards. A novel method by which a man may kill another and "get away" with it. Boyle, an actor, swears vengeance on another for having practically killed his sister. Both are engaged to play in the same company, "The Count of Monte Cristo," and the villain is killed in the duel scene. Boyle is exonerated by the coroner's jury.

"My Wife's Away." (Koomic. Split reel. Feb. 5.)—On the same reel with "The Sleuth Head." Not a very new comedy subject. A man loses his keys, his wife is away in the country, and so he is arrested climbing in the window. The discovery of a number of bottles, poker chips, etc., do not add to his wife's complacency on her return.

"The Sleepy Head." (Koomic. Split reel. Feb. 5.)—A story of a Stock Exchange clerk, who would never get up in the morning. He is due at the Exchange at nine, but reaches there at twelve and finds that his delay has saved his employer's fortune.

"The Money Lender." (American.)—Not entirely free from conventionality, but a good story. A penniless money lender forecloses a mortgage on a poor man. Some time later he requires that man's services and the latter returns good for evil.

"Why Reginald Reformed." (Thanhouser. Feb. 1.)—A story of a society man, who constantly went home in the very early morning, is cured by his wife and some snake charmers, with aid of the last's "apparatus." James Cruse and Mignon Anderson play the leads.

"Twins and a Stepmother." (Thanhouser. Feb. 3.)—A very sweet little story with the Thanhouser Twins, Hubby Brady and Florence La Badie in the leading parts. Learning that they are to have a stepmother the twins run away to the home of their teacher, their father's fiancée. She makes the father promise to marry her, which he had already done, before he can have his children back.

"True Western Hearts." (American. Feb. 5.)—After saving for five years to buy a farm, two miners give their gold to a widow and start anew.

SHORTHAND TAUGHT BY SLIDES

The value of slides for teaching Isaac Pitman shorthand is being successfully demonstrated by the Merchants & Bankers School of Newark. N. J. Principal A. J. Harding, who originated and developed the scheme, has been working on it for the past year and recently began its use in the shorthand department.

ESSANAY ELOPEMENT IS A REAL ONE

Monotony of stage elopements at the Essanay Film Manufacturing Company's Chicago studio, was broken recently by a real, romantic one in which Joseph Roach, one of the concern's scenario writers, and Ruth Stonehouse, one of the Essanay company's most popular ingenues, were the principals.

Although no camera recorded the elopement of the pair, yet it was brought to the screen, and Milwaukee was selected as their destination. There, however, the new eugenics law of Wisconsin put a stumbling block in their way. This being overcome, the couple were confronted by the five-day residence clause.

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St. Louis was then chosen as the next destination and in the Missouri city the couple encountered no difficulty in getting some one to tie the knot.

Return of the newlyweds to Chicago was made a memorable event in Essanay circles by Betty Brown. She was hostess at a most unique social function, a tango tea, in honor of Mr. and Mrs. Roach. The event was held at the Essanay studio.

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The Balboa Amusement Producing Company has a standing offer of a cash prize of $200 for the best three-reel drama to be submitted to the company before May 1, 1914.

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All scenarios are to be typewritten with synopsis and scene schedule, and are to be accompanied by a self-addressed stamped envelope for return. A staff of critics will pass on the scenarios submitted, the winner being announced, as soon after May 1 as is found possible. Scenarios are to be sent to the Balboa Amusement Producing Company, 806 Security Building, Los Angeles, Cal.

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<th>Week</th>
<th>Title</th>
<th>Director</th>
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<th>Date</th>
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<tr>
<td>Nov 24</td>
<td>Fetal Reckoning</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Nov 24 1918</td>
<td>2,300</td>
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<td>Dec 8</td>
<td>His Pard's Sister</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Dec 16 1918</td>
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<td>Dec 15</td>
<td>The Lucky Nugget</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Dec 23 1918</td>
<td>2,100</td>
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<td>Dec 7</td>
<td>Fred Goes in for Horses (Com.)</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Dec 30 1918</td>
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<td>Jan 19</td>
<td>The Return of Helen Redmond (2 reel Dr.)</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Jan 27 1919</td>
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<td>Jan 24</td>
<td>A Child of the Desert (W. Dr.)</td>
<td>D. W. Griffith</td>
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<td>Jan 31 1919</td>
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<td>Feb 3</td>
<td>A Blossom Cake</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Feb 10 1919</td>
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<td>Feb 10</td>
<td>Calamity Annie in Society (Com.)</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Feb 17 1919</td>
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<td>Feb 17</td>
<td>True Western Hearts (W. Dr.)</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Feb 24 1919</td>
<td>2,000</td>
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<td>Feb 21</td>
<td>The Younger Sister (Turner Films Ltd.)</td>
<td>D. W. Griffith</td>
<td>Alaskan Motion Picture Co.</td>
<td>Feb 28 1919</td>
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FEBRUARY 12th
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Friday, February 13th—"Ben Bolt"—A Solax masterpiece in three parts. A thrilling shipwreck scene and smooth-running story.

Saturday, February 14th—"By Whose Hands?"—A Great Northern Special in three parts. A remarkably well-set crime mystery, with wonderful photography.

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Wednesday, February 18th—"Fortune Hunters"—A Biograph production of unusual merit and drama. Thrilling aeroplane rescue scene—four parts.

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Volume IX February 21, 1914 Number 7

A New Departure

WHEN J. Stuart Blackton, in a happy curtain speech, said: "Why, this is a regular first night" he epitomized the opening of the Vitagraph Theatre, Broadway and Forty-fourth street, New York City, on Saturday evening, February 7, with its program of "Broadway Star Features."

It was a "regular first night"; it was also a successful first night; and the novelty of the affair made it still more than a successful first night.

It is doubtful if the old Criterion Theatre, now and henceforth to be the Vitagraph Theatre, ever had in its past so momentous an experience. Plays have opened there—some eminent Frohman productions—and gone the way of dramatic success. But Saturday night signalized an event which has been predicted for some time, and which has concerned greatly the picture and theatrical world, namely, the arrival, and actual establishment of the photo-drama on Broadway, and in the hearts of its great pleasure-seeking multitude.

FOR several days previously people gazed at the huge signs being swung into place over the front and side of the theatre, and wondered at the stir and bustle of the decorators. When, on Saturday night, the big signs sprang into life and revealed:

"A Million Bid."
Sensational Drama.

John Bunny Himself.
"Goodness Gracious."
Sensational Burlesque.

and when motorcars and taxis began to crowd the curbs and pack the foyer with well-dressed people, the passing pleasure-seekers started to storm the box-office.

"Sold out" was the laconic answer, continuously repeated throughout the opening hour of the show. Now the slogan is "Standing room only." Monday and Tuesday proved in full measure what Saturday night so plainly forecasted—that "Broadway features" are a Broadway hit.

MUCH expense and pains have been spent in fitting over the theatre. In seating arrangement and from every practical standpoint, it now ranks with modern picture theatres especially constructed. Artistically, it has several innovations and a complete effect which make it interiorly one of the most beautiful picture theatres in the country.

Oil paintings of the Vitagraph stars are hung about the foyer. Charles Kent appears as a cardinal in brilliant scarlet. Ralph Ince as Lincoln, and John Bunny as "himself." Sidney Drew, Earle Williams, William Humphrey, Mary Charleson, Anita Stewart, Edward Lincoln, Clara Kimball Young, Norma Talmadge, Edith Storey, Van Dye Brooke, Mary Maurice, Dorothy Kelly and Lilian Walker all have their places on the wall.

With the use of the theatre drop-curtain an artistic studio setting, with attractive art objects, draperies, rugs, is revealed. In the center of the studio is a large French window, looking out upon a balcony.

Through the window is revealed the blue waters of New York Bay, and in the foreground the striking group of skyscrapers that cluster about the Battery.

THE daylight scene faded slowly and lights began to twinkle here and there, all the way out to the lamp upheld in the outstretched hand of the statue Goddess of Liberty.

As night fell over the delightful setting, the curtain dropped across the window and rose upon the picture screen hung across the window.

The pleasuring and novel setting was a fitting prelude to the five-part drama, "A Million Bid," which followed.

First appeared, one by one, the Vitagraph players, each so realistically that their bow and smile made them seem living presences on the stage. Each scored a round of applause from an appreciative audience.

The photo-drama—it deserves every bit this name—"A Million Bid," is a picture dramatization by George Cameron (the late Mrs. Sidney Drew), from the novel "Agnes."

THE acting was excellent throughout, on the part of the entire cast. Special praise is due Miss Anita Stewart for her sustained interpretation of the part of "Agnes." It was decidedly a revelation to those in the audience who had little conception of the dramatic motion picture and its possible technique.

As one dramatic critic remarked to the writer at the end of one of Miss Stewart's emotional scenes: "We don't often see technique like that on the ordinary stage."

The dramatic construction of "A Million Bid" is excellently rounded out. Interest in the development of the plot is carefully and lucidly sustained. At the climax the suspense is splendid. The thrilling wreck of the yacht with its attendant scenes—in particular those where the water is rising in the cabin of the luxury-loving Mrs. Belgraden, and where the wounded millionaire, Geoffrey Marsh, is being swept away in the floating wreckage of the saloon cabin, are decidedly among the best ever shown upon the screen.

The actual sea scenes, the portrayal of life upon the big yacht, the grim surgical operation—all are in keeping with the realism and action of the very high type of photo-drama this is.

The director is Ralph Ince. The members of the cast: Charles Kent, Julia Swayne Gordon, Anita Stewart, E. K. Lincoln, Harry T. Morey, Gladden James.
A DECIDED novelty was introduced to Broadway in part two—"The Honeymoons," an original silent drama, or pantomime, in one act by J. Stuart Blackton. John Bunny delighted his admirers by his appearance in flesh and blood and was ably supported by Mary Charleson and James Morrison.

The hold a good comedy has upon the motion-picture audience everywhere was fully evidenced by the laughter and applause given continuously to "Goodness Gracious!" or "Movies as They Shouldn't Be," a burlesque in three parts, featuring Sidney Drew, Clara Kimball Young and these well-known Vitagraph comedians: Ned Finley, Kate Price, Etienne Girardot and James Lackaye.

"Real comedy—that," exclaimed my friend the dramatic critic; and so it is. "Goodness Gracious!" succeeded in rounding out an evening of diverse elements, each one of which lives up to the best in motion pictures to-day and a high level of general entertainment and artistic exhibition.

NOT the least important feature was the orchestral accompaniment. Good as this was, a new musical treat will be ready for the patrons of the Vitagraph Theatre in about a week's time—a Hope-Jones symphonic orchestra. This instrument, the highest production of the Rudolph Wurlitzer Company, and installed at a cost of $30,000, is an entertainment in itself. Recitals will be given at each performance.

The policy of the Vitagraph Theatre will be four shows daily, at 11.30 A. M., 2.30, 5.30 and 8.30 P. M. Seats will be reserved for the 2.30 and 8.30 P. M. shows. For the other two shows no seats will be reserved. At each show, two Broadway Star Feature pictures will be presented.

At the 8.30 P. M. show, John Bunny will continue to appear in "The Honeymoons." For the morning show all the seats are 25 cents. For the 2.30 P. M. show, the seats are reserved at 25 and 50 cents. For the 5.30 P. M. show all seats are 25 cents and for the final performance at 8.30 P. M. the prices range from 25 cents to one dollar, all seats being reserved.

The success attained by the Vitagraph Theatre is of great importance to the entire motion picture industry. This theatre may prove the entering wedge in realizing that long-cherished dream of many motion-picture producers and theatrical firms—the alliance of a picture company and a chain of theatres. It is altogether possible that the Vitagraph Company will extend the scope of this policy and acquire other theatres in which to show the type of production now being exhibited at the Vitagraph Theatre.

It seems a certainty that the success of the Vitagraph Theatre will mean the opening of other theatres along parallel lines by competing firms. This will result in many theatres owned by motion-picture firms showing only feature films of the highest quality and competing directly with houses offering speaking attractions.

W. M. A. JOHNSTON

Patents Company Wins Point

Federal Judge Extends Defendants' Time for Completing Case in Anti-Trust Suit Until April 1—Many Witnesses to Be Called

THE Motion Picture Patents Company scored a point before Judge McPherson in the Federal District Court in Philadelphia on Feb. 9, in their defense of the suit brought against them by the Government under the Sherman Anti-Trust law, when the court granted the Patents Company until April 1 to complete their case.

The appeal to Judge McPherson came as a sequel to the conclusion of testimony before the referee at the Manhattan Hotel, New York City, on Feb. 2. The prosecution, wishing to push the case to a finish as rapidly as possible, pressed for a closing of testimony not later than Feb. 27, protesting against the delay as unreasonable.

To this the defendants demurred and it became necessary to submit the question to the courts. Special Attorney Edwin P. Grosvenor, for the Government, repeated his contention for the earlier date, but was overruled by Judge McPherson. Finally he consented to the setting of April 1 as the time limit for testimony, with the proviso that the Government be allowed ten days for rebuttal.

This arrangement met with the approval of the defendants and was accordingly made effective.

Among the witnesses for the Patents Company will be Charles O. Bauman, head of the New York Motion Picture Corporation; John Collier, Secretary of the National Board of Censorship; Walter W. Greene, an old film man, whose headquarters are in Boston, the head of the "Famous Players" Film Exchange of New England and owner of a circuit of houses; George Kleine, of Chicago; Anna S. Matthews, of New York City; Walter R. Palmer, of Washington, D. C.; J. Wesley Rosenquest, of New York City; W. N. Selig, head of the Selig Polyscope Company; George K. Spoor, head of the Essanay Film Manufacturing Company; Theodore W. Williams, of Philadelphia; Charles L. Worthington, in charge of the special feature department of the General Film Company in New York, and Percy L. Waters, general manager of the General Film Company.
The Exchange Problem

BY MERRITT CRAWFORD

WHY is it that the exchange does not do more to help the exhibitor?

This question was put to a group of progressive motion picture men in New York City recently. Among them were representatives of practically every branch of the industry. One or two were pioneers, whose names had been identified with the development of the film since the days of the two-hundred-foot reel, and nearly everyone was of sufficient prominence in the motion picture field to give his views on any subject having to do with the industry unusual importance.

Yet no two of them answered the question alike. And not a single one answered it adequately and in a fashion which could be considered satisfactory even by an unbiased party.

A few of them argued that the responsibilities and function of the exchange, as far as its relation to the exhibitor was concerned, began and ended with the prompt delivery of the program contracted for and the good condition of the films and advertising matter sent. Others conceded that while the average exchange might do considerably more for the exhibitors who used their service than was the case at present, there were many difficulties in the way, all of which must be surmounted before the exhibitor could be greatly benefited. One or two even went so far as to contend that the average theatre manager would resent any extension of the present functions of the exchange, but all admitted that the question presented possibilities worthy of serious consideration.

WHEN all had expressed themselves, the propounder of the question which had first aroused the discussion again took a hand in the conversation. He is a man who has a wider perspective than most on the future development of the motion picture, having traveled extensively and made an exhaustive study of the conditions governing the industry in all parts of the world.

"Most of you are right," he said, "as far as you go. But you don't go far enough. As every one of you know, the demand today is for increased efficiency in every branch of the trade. Up to date, however, this forward movement has been felt chiefly in the producing and exhibiting ends of the business, although even there much is yet to be effected in the way of improvement. Yet by comparison with the manufacturing and exhibiting ends, every other branch of the business is sadly open to criticism, so little have they progressed since the motion picture first began to be classed as a bona fide industry.

"What is needed now is an extension of the same principles, which have already done so much and are steadily doing more to broaden the field and elevate the tone of the screen productions. The superiority of the subjects now produced, as compared with those of half a decade ago, is so pronounced as to be obvious even to the most unintelligent observer. Why, then, should the means whereby they are marketed be no better, even if no worse, than before this improvement in the productions began to make itself felt?"

"I T was the progressive exhibitor," he went on, "who gave the first impetus to this extraordinary advance in the quality of the film. It was he who realized first that the public

had begun to demand a higher tone in the subjects offered, and it was he who first made the manufacturer comprehend that he must meet the change in conditions, if he was to continue in business.

"As soon as this was generally realized, the manufacturers set out to improve, as rapidly as possible, the quality of their productions, the photography, the talent of their artists, in short every intricate detail of their part of the business. Their success thus far has been notable, as all of you can attest. Why is it, then, that they have given so little thought to the exchange, this most important link between the exhibitor and the manufacturer?

"Of course you will all protest that the relationship between the manufacturer and the exhibitor is steadily growing closer; that the former is doing everything in his power to comply with the latter's demands and meet his ever-changing conditions. Without doubt in a great degree this is true, for in the last analysis, the success or failure of the exhibitor is the direct gain or loss of the concerns supplying him with film. Which is all the more reason why more attention should be given to the possibilities which the exchange contains for promoting the success of the exhibitors whom it serves.

"It is obvious that the exchange must have a perspective on trade conditions and on the wants of the public, generally, which the average exhibitor cannot possibly have. The exchange speedily learns of any increase or falling off in the business of any of the exhibitors within its territory. Often it is also made aware of the reasons underlying the loss or failure of a given house. An investigation, where this is not entirely apparent, would result nearly always in ascertaining the real facts. These would probably prove of future value to many another exhibitor, whose case was more or less analogous to the unfortunate one who had gone on the rocks.

"THIS accumulated knowledge, which is entirely beyond the reach of any single exhibitor, could be used by the exchange for the advantage of all. Not only that, but it would create a spirit of co-operation between the exhibitor and the exchange, which does not at present exist.

"As it is now the relationship between the two is merely mechanical, and this necessarily leads to many misunderstandings. If things are going wrong, the exhibitor feels that about all he can do is to change his program as speedily as possible, and he knows that this is practically stepping from the frying-pan into the fire, for one exchange differs but little in its methods from any other.

"The only personal link between the exchange and the exhibitor, in most instances, is the solicitor, who is paid to get business—not to hold it. After he has persuaded the exhibitor that his program will make more money for him than the one he is using, the solicitor goes his way. He does not come back unless he has some extraordinary feature to offer, which is not included in the regular service of that exhibitor or unless some unusual grievance against the exchange arises. Even then he acts only as mollifier, not as an adviser, competent to make suggestions of value to both parties. His only object, necessarily, is to hold that exhibitor's account—and, of course, the exhibitor knows and realizes this fact and accepts his statements accordingly.
"My suggestion to the exchange manager would be that in addition to his regular solicitors, most of whom have had no experience whatever in the exhibiting end of the game, he employ one or two efficiency experts, capable of sizing up a situation and giving advice which would be really serviceable to an exhibitor. Whenever a falling off in the box office receipts was recorded by a theatre, which was consistent enough to indicate that something was radically wrong somewhere, one of these men could make a thorough study of the situation on the ground. What he learned would undoubtedly be of the utmost value to the average theatre owner or manager.

"It might be that his bookwork was not of the character which would make the strongest appeal to the class of people from whom he drew his audiences, or his projection might be inferior or his employees incompetent. Again he might not reach just how to advertise his attractions effectively and to the best advantage. Any of a hundred-odd details might be wrong and these the expert could readily ascertain by reason of his wider knowledge of these things and as readily adjust.

"Besides this he could do of great service even to the ordinarily successful exhibitor. He could post the latter on the best methods to use in securing publicity and how to prepare and place his advertising. The expert could give him pointers on the most up-to-date ways of attracting business, which would be most applicable to his own case, and indicate many things which he might avoid which tended to injure his patronage.

"A rearrangement of the theatre's lobby to make it more attractive, an improvement of the ventilating system, a novel method of advertising, a change in his poster display, or any of the infinite number of small things which aggregate in an exhibitor's success, might be suggested by the expert, which would do much to change the house from a losing, or at best a poor paying proposition, to one that made good dividends.

"As I have already pointed out, the solicitor is not paid to make suggestions to the exhibitor, nor in the majority of cases is he competent to do so, even if he were. Consequently, he is regarded by the average theatre owner or manager as one of the necessary evils, which he has to endure from time to time. The solicitor's chief concern is to sell the subjects on his program. It is not a part of his responsibility to offer those which are most suited to the needs of the exhibitor he is trying to sell, although naturally he wants to give him as good service as he can. Once he has gained the order, however, his interest in that particular exhibitor is ended. He leaves the rest to his exchange. If the service is satisfactory, well and good. If not, the exchange manager, who hasn't time nor opportunity to keep in touch with the exhibitors on his list, must bear the brunt.

"With the expert, all this would be different. He would really be the 'trouble man' of the exchange who employed him. Wherever dissatisfaction prevailed he could investigate, learn the 'reason why,' and in a majority of instances straighten out the misunderstanding, to the advantage of the exhibitor and the exchange both.

"In a year, I'll wager, the exchange that employed such a man would distance its competitors in a fashion that would make them sit up and take notice. As it is now, the exhibitor, in nearly every case, is absolutely out of touch with the exchange that serves him. He has no adequate redress for complaints, nor has he any way, unless he is fortunate enough to be the owner of a large and very successful house and can thus spend time and money in frequent visits to the exchange, to make a second attack of the subjects he uses.

"To a great extent the expert already mentioned could remedy this condition. He could suggest additional features for a theatre's regular program which would increase the profits of both the exchange and the individual exhibitor. He could supply the necessary connecting link between the exchange manager and the exhibitor that would establish the personal element in the relations of the two, so essential for success in all continued business transactions.

"RIGHT now, as you know, the feeling of the average exhibitor for the exchange is not at all friendly. He regards them all as a sort of pirate to whom he must pay 'point and with whom he must deal, if he is to stay in business. He feels that he is always getting the worst end of it.

"No matter how much he pays for his 'shows,' he cannot but feel often that he could have received much better if his exchange had used a little more judgment in selecting the subjects on his program. This, coupled with the many just causes for complaint which must constantly arise in the transaction of a business as intricate and diverse in character as this, renders the whole situation an extremely delicate one with which to deal, and one, which should be approached with the greatest caution and conservatism.

"The thing to be aimed at is the bringing together of the exhibitor and the exchange in a fashion that will give each confidence in the other and work toward a more complete mutual understanding. In this the work of the expert necessarily would be more or less educational at first. But it would be none the less valuable for all that. In the end it can readily be seen it would prove of inestimable value to both.

"Another thing that the exchange manager might do to promote this highly desirable state would be to issue a weekly press sheet, setting forth fairly and squarely the merits of the subjects on its program, the character of the posters, heralds and other advertising matter, with advice as to how to use them to the best advantage. In this sheet also could be given news and notes of the progress of exhibitors in the exchange's territory, information about novel advertising schemes and original methods of building business, together with a host of other items of much value to the exhibitor. Complaints and queries from the exhibitors, of course, could be handled properly, as well as the exchange's programs.

"A good, clean, straight-from-the-shoulder talk from one of the experts employed by the exchange, on some angle of successful theatre management, might be published weekly or from time to time with great advantage. Such an organ need not cost too much—it might only be a four-sheet—and its value, as a medium for the exchange of ideas and improving business, must be apparent to everyone. It would educate and it would bring the exchange and the exhibitors in its territory into close touch with one another and it would improve business all around.

"The whole proposition is so self-evident that I cannot understand why more of an effort hasn't been made in this direction long ago. Which brings me back to the question I asked first:

"Why is it that the exchange does not do more to help the exhibitor?

"Apparently, it is mainly because it has been too busy with other things to learn how. Not having done a thing, however, is no excuse for never doing it. And the time to begin doing it—is now. Take my word for it, the exchange that inaugurates some such system as I have outlined will make a big success. To-day, with progress and achievement of the highest in every branch of the motion picture industry but this one, is no time for the exchange to lag behind.

"And before long the exchange will realize it."
Convincing the "Highbrows"

By James E. Wales

"DID you ever attempt the motion picture business?" inquired the manager of a theatre devoted exclusively to the screen play in a well-known educational community.

"No," I replied, "but I shouldn't be surprised if it were not all smooth sailing, especially in a college community."

"You struck the nail on the head," exclaimed the manager, "when you referred to the college community. Have you any idea of the struggle I've had to convince the better class of students that the motion pictures of today are not what they were a few years ago?"

"I shook my head.

"Well," he began, "I don't mind telling you something about how I worked up a profitable business in a college city. Of course there are some things that cannot be explained—not that there is any secret about it, but I can only tell in a general way how I have made it go.

"I located in Berkeley, a little more than three years ago, I started to work at a small motion picture house near the center of the business section. It was my first experience in the theatrical business. The building where I started was poorly ventilated; the lighting arrangement was bad and the place seated only four or five hundred. I began by taking tickets. When I wasn't doing that, I was 'packing' films to and from the exchange.

After I had been connected with this place for several weeks I began to get interested in the business. Then I took to studying the patrons, most of whom were young people. It was what might be termed a 'children's house.' I wondered why the older people did not attend. Later on I awaked to the fact that the older residents of the city were still going around with their heads in the clouds on the question of motion pictures. You must remember that a greater portion of the citizens here are above the average in an educational way.

"The population is composed largely of college people, who, although willing to grant the motion picture a place among the greatest discoveries of the age, nevertheless believed it to be a form of amusement for the youngsters and the bourgeoisie only. That I learned as I got acquainted.

"Occasionally I would corner a 'highbrow' and question him on the motion picture. All were enthusiastic in their praise of what they termed the 'new amusement,' but there they stopped. A majority of these persons, I found, based their conclusions upon observations made during the early period of the motion picture industry. I endeavored to investigate during the first months I was connected with the theatre. Soon after that I was made manager of the house, not because of my being particularly adapted to the work, so far as the owner could see, but because of my staying with deliberation. He saw I was a stickler, that I was interested in the business, and he discovered early in our associations that I was honest.

"After being promoted to be manager of the place I resumed my probing with renewed vigor and came to the conclusion, that if the 'highbrows' could be induced to attend a few performances, I could get them on my list of regular patrons. Of course the small house we occupied, coupled with the lack of fresh air, made it difficult to entice them in. Besides, I was quite certain that we were not exhibiting the kind of pictures that would make a very strong appeal to them.

"All this time we were doing a fairly good business with the younger element, so I did not hasten my plans, preferring to go about them with deliberation. He saw I was a stickler, that I was interested in the business, and he discovered early in our associations that I was honest.

"First of all we went to the film exchange and saw as many of the releases exhibited as possible, and began putting in my applications early for such as I considered above the average.

"I selected numerous educational subjects, travelogues and what I considered high class dramas and comedies.

"Then I went to the local newspaper which carried the theatre's ad and began asking for the writeup space to which we were entitled. I would furnish the paper synopses of my best films and request that they be used on certain days. The editor was willing to give me the space, but he objected to the material furnished, on the ground that most of the articles were poorly written, told the story of the picture play inaccurately, and were not prepared in a manner to conform to the newspaper style.

"He was of the opinion that most of the material furnished by the producing companies did not serve the purpose to the best advantage and referred me to the 'writeups' of the legitimate houses for examples of theatrical press work. He believed that an advance article relative to a motion picture play could be handled in very much the same way as is in vogue among the other theatres.

"About this time the concern with which I was connected induced a local capitalist to erect a larger and more elaborate theatre for building. You see, after a few months the small house was closed and I was retained as manager of the new one. Then I began my campaign in real earnest.

"With an up-to-date theatre, good ventilation, excellent lighting facilities and an attractive main entrance, I felt I was in a position to accomplish what I had set out to do when connected with the smaller house.

"At the first opportunity I secured a Shakespearian play with a distinguished stage character in the leading role. I booked the film as far in advance as possible in order to have time to prepare my bait for the unsuspecting 'highbrows' whom I proposed to hook.

"Then I began advertising.

"I used the columns of the newspaper, handbills, dodgers and my curtain and even sent out several hundred circulars, including on my mailing list the members of the university faculty. In this advertising matter I laid particular stress on the high character of the production, with Shakespeare and the title in large, black-face letters. I took of the rapid advance of the silent drama, its fascination and the wonderful future. I got a newspaper man to help me out with the reading matter, and together we made quite a showing in the local paper.

"The first night that the picture was shown I stood out in front and scrutinized everyone who purchased a ticket. I saw many new faces, many of which afterward became familiar, and I saw with still greater pleasure..."
that many of the so-called 'highbrows' had responded to my appeal. After the show began I took a seat in their midst and listened to the comments.

"They had never dreamed, they said, that a story could be reproduced so completely, where not a word was spoken. They knew the story and when it was presented so clearly and intelligently, in so novel a manner, they were overwhelmed with surprise.

"The effect was greatly enhanced by the music. We had an excellent automatic orchestra and a high-class musician who selected the music with great care. The music followed the theme of the play with rare skill and excellent judgment. It is on this point that I have always been very particular. I make it a point to engage musicians who are capable of using their instruments as well as their hands and feet.

"A large proportion of an audience will be diverted by the music when it clashes with the subject on the screen. They may not know or be able to explain why their interest is drawn from the picture, but in a majority of instances it is the result of poor taste on the part of the man in the orchestra pit.

"That first Shakespearian play practically marked the beginning of the successful career of the new theatre. Within a year we were drawing regularly from the best people of the community, and there has not been a falling off since. In fact, business has gone ahead so rapidly that we will soon be moving into a still larger house with a seating capacity of two thousand.

"That first big picture taught me that I would have to adopt new measures at once, as I did not propose to adhere to the old ways. I was ambitious to have my house rated as the best on the circuit. To do this I knew I would have to build the confidence of the community and thereby get them on my list of regular patrons. I realized that once a reputation was established by the house, we would have to live up to it. After I had enticed these people into the theatre it would never do to present anything that would grate on their nerves.

"It soon became known at the film exchange that I wanted only the highest class productions, and I got them, but not without a struggle. When they sent me a picture, that would have cost me hundreds of patrons because of its near-vulgarity, insipid tomfoolery, or blood-curdling melodramatic nature, they would get it back the following day. I have made it a point always to rehearse every film and when I find one to be objectionable in parts, I eliminate these parts and exhibit the rest.

"I AM my own censor. The censorship of the National Board has never been a criterion for me, and I have made few mistakes. That is because I have felt the pulse of my patrons and can detect the slightest signs of rising temperature. When they become restless it is an indication that the picture on the screen is getting away from what they want. That is my tip to find out why.

"The youngsters in the audience may be highly amused over a comedy of the slapstick variety, but when I detect the older persons frowning or looking disgusted, I see that the thing has failed. Then I try to analyze that picture, until I determine why it did not get across.

"With the increased attendance at my theatre, I began working out a better plan of advertising. I had begun to see where the editor was right about publicity. I introduced my picture and the services of a newspaper man, who prepared the 'writeups' which were used every time there was a change of program. I learned that we were paying the same for advertising space that was paid by the legitimate houses and that the latter were receiving three times the write-up space.

"The editor explained that we were entitled to the same space, but that we would have to furnish readable material. It was then that I induced a newspaper man to take up the work for which he was paid a moderate weekly salary. He would take the articles or synopses on the various films and rewrite them, withholding the completed story of the piece. This I believed would stimulate interest in the pictures and not place the reader in the position of knowing how the story was going to end.

"I KNEW that in reading I did not want to know how the story ended until I had reached the conclusion. To do that and spoil the interest, I believed that other people felt the same way toward the motion picture story and subsequent developments have proved the correctness of my theory.

"The newspaper, which carries my ad and 'writeups' circulates in the best homes of the city and I feel satisfied that the style of our 'writeups' has had a most beneficial effect in promoting business among the class I struggled so long to reach and, having reached, am continually struggling to retain.

"In the early days when I would have a particularly good scenic or natural history subject, I would tell the publicity man to call attention to the value of these pictures in building up character and educating the young. This was not done for our community because of the character of the majority of the people, who are deeply interested in matters educational. I still follow that plan and it works as successfully now as it did in the beginning.

"It may sound out of place when I say, as the manager of a motion picture theatre, that I have gained much of value in my business from reading the plays of Maeterlinck and studying the methods of Gordon Craig, Max Reinhardt, Leon Bakst, David Belasco and Daniel Frohman. With the exception of Mr. Frohman, these men have had nothing to do with the silent drama, but what they have written, if thoroughly digested, will aid one in the selection of pictures for a community that demands the best or nothing at all.

"Since they have become patrons of the motion picture house, the 'highbrows' seem to enjoy almost everything that keeps within the bounds of propriety. I have watched one of my regulars, a superior judge, laugh heartily over a rough and tumble comedy in which half a hundred persons are chasing a runaway, or some equally ludicrous situation. Also I have seen him batting his eyes furiously during a particular pathetic drama.

"The judge is a fair example of our patronage. I have found that human nature is very much the same among all people—all are susceptible to humor and pathos; all want to be amused or made sad according to their particular mood at the time, and they have found out that an evening at the picture theatre will generally supply any variety of mood they may desire.

"After my house began going ahead, other managers on the circuit took to following my lead in making selections. Our fields differed, however, and after they discovered this fact they selected those best fitted for their audiences.

"And that is just the point—a manager has got to be able to judge his people and give them what they want. Otherwise he might as well go back to taking tickets at the door for all the good he is to the house.

"I do not believe I could select films for any theatre other than my own, without several weeks or even months of close study of the patrons of the place, but I do know my house and my people, which is to my mind the secret of success. And by success I mean the establishment of a permanent patronage, which is as regular as the customers of the grocer or the butcher or any other business house.

"To obtain and hold any patronage can only be accomplished by hard work and constant application. My motto is: 'Early to bed, early to rise, work hard and advertise.'"
THE MOTION PICTURE NEWS

KEEPING COOL

By E. J. Hallock

How One Operator Solved the Problem Without Cost to His Employer and with Satisfaction to Himself

"Why don't you jump into a furnace and be done with it?" queried the electrical inspector of the operator in a small downtown theatre. Without waiting for an answer the inspector withdrew his head from the operator's booth and stepped back, so that the hot blasts from the enclosure did not strike him.

Then, after waiting for a brief period to allow the tropical atmosphere of the booth to become diffused with the cooler air of the lobby, the inspector again approached the operator. As he stepped into the booth he purposely turned his right foot so that the hinged steel plate door stood ajar, contrary to departmental orders.

"How do you stand such heat?" he exclaimed after he had taken a position alongside the operator. "Why don't you make the manager give you a fan so that you can be comfortable?"

"I don't feel as though I ought to," was the reply.

"What reasons have you for feeling that way?" persisted the inspector.

"Well, you see," began the operator, though without taking his eye from the brilliantly illuminated screen, "the manager has just taken over the house, which was all run down, and he is making a game fight to build it up. Just at present he is considerably behind and I don't feel like asking him to go to the extra expense of providing me with a fan."

"That's all right to feel that way," said the inspector, "but I think that any of the other operators that I call on in the course of a day would call you all kinds of a fool for sweltering under these conditions. But I suppose you know your own business best."

"Yes, and about half of them would say that I am three quarters of a jackass to take pains with my work," returned the operator, "and see that the picture on the screen is as clear and sharp and steady as it is possible for my machine and myself to make it, and to eliminate breaks and poor patches which cause the picture to go out of frame. Those are the fellows I have no particular use for. Fellows who talk that way have reached the highest rung on the ladder of progress they ever will attain. In fact they have begun to slip back. They are not looking ahead."

"But they get what's coming to them and work in comfort," suggested the inspector.

"Maybe. But I had rather be a little less comfortable in body and more comfortable in mind. When I take a man's money, I feel that my employer's interests are my interests. And as for bodily comfort, I'll be as comfortable as any of them by to-morrow night and it won't cost the boss a penny, either," and the operator threw his lamp over displaying the "One minute intermission" slide, and busied himself with removing the first and threading up the second part of the filmed drama.

"What do you mean? Are you going to give Jimmy here the job of fanning you?"

"No, I'm going to do it myself."

The inspector could not suppress a laugh, which was brought to a quick termination, however, when the manager tapped on the side of the booth. "You'll look sweet trying to work your turning arm and your fanning arm in unison," he added cynically. "And how are you going to feed your lamp? With your teeth?"

"No. I am going to feed it the same as I do now. Do you see that brace?"

He pointed as he spoke to a piece of two-by-a-quarter-inch strap iron that hung down from the roof of the booth to which it was firmly riveted by a pair of rivets through the turned-over end. In length the brace was such that the end stood just about level with the operator's eyes, and it was so located that it was just behind the machine, aft of the head, so that the end of the brace was in line with the face of the operator when he was standing in normal working position. A piece of Bessemer rod making an angle with it and reaching up to the roof stiffened the structure. A half-inch hole was plainly visible in the end.

"Sure I see it," smilingly answered the inspector, "but that's no refrigerating plant."

"But it's the nucleus of one," vouched the operator. "No, Sonny, quit your kidding."

"Not a bit of it. I mean every word I say. Here is the main part of it," and he reached to a shelf behind him and drew forth a short shaft, plainly a disused bicycle axle, for the hub still was on it, with a simple four-bladed rotary fan fashioned of brass mounted on it.

"The axle fits through the hole in the end of the brace," he explained, "and is held fast by means of a nut on either side. The fan, which I made from a piece of brass plate which I happened to have, is soldered to the old hub so that it turns freely with the hub on the ball bearings; the hub will serve as a pulley wheel."

"Very fine, but where does it belt to?" inquired the inspector.

"I FORGOT to show you that," said the operator, and again he reached back to the shelf and brought forward a large wheel, evidently a pulley for the periphery was grooved.
for the reception of a round belt, which was drilled with a pair of holes at a point near the center, the projecting heads of a pair of screws making evident the purpose of the holes.

"This is the other pulley. It goes down on the take-off pulley, but I did not have time to-day to drill and tap the screw holes in the smaller pulley."

"Then you are going to belt the fan to the take-off pulley?"

"Yes, when the fan is in place, the hub, which you see is concave and fitted to act as a belt pulley, is in line with the pulley which I will attach to the take-off."

"But won't that make the machine hard to spin?"

"A little bit harder than it is now, perhaps, but you must remember that I have it adjusted now so that it is more easily turned than the ordinary machine, so that the added work will not amount to a great deal."

"That's all very good, but you will notice it when you come to stop. That fan will have considerable momentum and it's going to interfere, when you come to a stop in a hurry."

"Oh, I've provided for that too. The surface of the hub is polished and when I put on the belt it will be kind of slack so that when I stop turning the crank the belt will slip, permitting the fan to turn. In starting, however, the fan turns so freely that the loosely adjusted belt will get enough of a grip to turn it."

"Just the same, I'll bet it will make the pictures flicker."

"Why should it?" queried the operator. "In the first place you will notice that I have carefully avoided attaching the fan to the table or to any other part of the machine. Instead I have swung the brace from the ceiling so that any vibration which the revolving member sets up will be lost in the flexure of the roof plate. Not only that, but I have been more than ordinarily careful about the balancing of the fan, working on the theory that lack of balance in a revolving object gives rise to vibration even at low speeds, while at high speeds of revolution the amplitude and the speed of the vibration are proportionately increased, and that vibration of any sort has no place in the booth. So I clipped off the heavy parts on the fan, until I found an approximate balance and then continued the operation with a file until now the finished wheel will 'stay put' at any place, and even at high speed the vibration is not appreciable."

"You surely have gone into the matter thoroughly. I didn't realize that you had made a study of it. I thought you simply had got the idea and had slammed the device together in the quickest possible way with never a thought about the projection."

"That's the unkindest cut of all. Such a procedure would have been even more unfair to my employer, and would have told on his pocketbook more than if I had 'rubbed it in' and made him buy me a fan. No, sirree, I can't afford to take any chances with my projection. It's mainly that and the character of the pictures that the boss is relying upon to put the place on its feet again."

"Well, you have satisfactorily disposed of all my objections save one," retorted the inspector.

"And what's that?"

"It is not running," replied the inspector as he made his way toward the iron door and began his backward descent of the ladder, mopping his brow with his handkerchief en route.

"I'll take care of that one to-morrow," answered the operator, and he snapped on the house lights as the final foot of the final reel slipped past the aperture plate with the characteristic click that marked the end of the performance.

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**STARS FOR CRITERION**

The recently organized Criterion Feature Film Manufacturing Company, of which Aubrey M. Kennedy is vice-president and general manager, has secured Wilfred Lucas and Jeanie MacPherson to head its Pacific Coast stock company. Mr. Lucas was leading man for the Biograph for three years and Miss MacPherson was leading woman for Powers for nearly the same length of time.

The Criterion will release one feature every two weeks, their first release being a three-reel romance of the forest, "The Trap," released February 11. The second release, scheduled for February 25, will be called "The Desert's Sting."

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**From Office Boy to Magnate**

From copy-boy on a motion picture trade publication to the owner of a studio and the producer of features, in a trifle over a decade, is the rise of Leon J. Rubenstein in the motion picture industry.

His copy-boy career began when he was but fifteen years old. Two years later he was advanced to a position of proofreader and at eighteen he became editor and manager of the "Film Index."

Hard work appealed to him, and before he became of age he was not only editing a motion picture magazine, but was writing advertising copy for several independent producing concerns and taking pictures for himself on the side.

Having acquired a practical knowledge of all branches of the industry, his crowning achievement was to erect a studio and become a producer of the Ruby Feature Films. The studio is located at 217 East Twenty-fourth Street. It is a model in every respect and has 27,000 feet of floor space.

Mr. Rubenstein bears the distinction of being one of the youngest producers in the industry, and one who has distinctly made his mark.
AN unique story of the life and love of two castaways on a peculiarly South Sea island, powerfully set forth in pictures of scenic impressiveness, and centered about the personality of Mary Pickford as the heroine—these are the characteristics of "Hearts Adrift," the production just released by The Famous Players Film Company, that will ensure it a national welcome.

Indeed, the name of Mary Pickford is enough to guarantee the "tragic epic," as the producers call it, a cordial reception from motion-picture lovers everywhere. As she is for years the only human being on the island, where she has been shipwrecked as a child, so during many of the pictures she is the only person in the action. And even after the same sea that has cut her off from the rest of the race brings her a companion in the man who is first her foe, then her friend, then her sweetheart. Later her husband and finally the agent of her death, it is upon Mary Pickford that the interest of the spectator is focused to the end.

Her personality, displayed against a background of nature in its wildest and most awe-inspiring guises, blinds one to a tenuity of plot here and there. She enhances and strengthens the essential simplicity of the action with her bewitching womanliness. John Graham, her castaway mate, is somewhat slow in falling under Nina's spell. Not so her audience, it may be confidently predicted. Before she has made friends with the wolf who remains her sole comrade until Graham arrives, she will have gained their affections and what follows thereafter will only serve to bind them closer to her until her leap to death into the burning volcano.

"Hearts Adrift" is the first of the "Famous Players" films to be produced on the western coast with Mary Pickford. All the grandeur of the Southern California shores that are washed by the waters of the Pacific is levied upon to furnish the atmosphere of the drama. The depth and perspective of some of the scenes is remarkable. Two groups, in particular, are worth more than a passing comment.

One discloses a great, natural bowl or amphitheatre, its sides corrugated by the elements into huge, irregular furrows, over and through which Nina, in her first fear of the first man she has seen since childhood, flees from his good-natured pursuit of her. Later, following Jack and Nina in their wanderings around the desert island, the watcher comes with them suddenly upon the brink of a lofty promontory.

Though it is only a picture, the faint-hearted might well admit a sense of dizziness in gazing down to the beach where the surf foams in. When Jack's wife and the boatload of sailors who are with her are dragged up the beach by the marooned Graham, they are no bigger than flies crawling on a wall from the immense height, where Nina watches wonderingly, suspiciously, the arrival of the newcomers.

Not a detail of these fine panoramas is lost in the just and accurate photography which characterizes the pictures from first to last. Too much praise cannot easily be given to those responsible for their excellence.

"Hearts Adrift," in its solution, reminds one of "Madame Butterfly," though the resemblance is almost wholly confined to the climax. In both dramas, an innocent and unsophisticated girl is absorbed in the love of a man whom fate has brought her, only to realize, when his wife appears, that she is an interloper which no rights civilization is bound to respect. In each case death is her escape.

Nina, a little Spanish waif, is for years the sole inhabitant of the South Sea island where the tragedy occurs. As a child she is cast upon its shores after all her companions in shipwreck had perished and despite hardships, managed to survive and provide food, shelter and rude clothing for herself from her strange dwelling-place.

It is not long, however, before a disaster such as had exiled her to her mid-ocean prison brings John Graham, a rich young American, who has been cruising with his wife in the South Seas, to Nina's "kingdom." Both husband and wife are saved, neither knowing of the other's fate. Mrs. Graham, by a steamer after hours of drifting in the burned yacht's life-boat, Graham by the waves after tossing for days in the agony of hunger and thirst on an open raft.

At first, though she suffers his presence at intervals, she does not wholly trust him until the eruption of a volcano in another part of the island drives her, with a greater terror, to his cave for shelter.

Then comes the real tragedy. Nina falls in love with Graham, and he with her, and when later he is reunited with his wife, whom he had believed was dead, in despair the child hurls herself into the fiery crater, whose eruption had first driven her to Graham's side.
Canada's Amity Shown at Picture Houses
Films Often Bring Out the Sentiment for the United States That Exists in the Breasts of Our Northern Cousins in Unmistakable Fashion—American Flag Cheered at Times

[Editor's Note—In a recent issue of the Motion Picture News an article was printed dealing with the condition of the motion picture business in Canada at the present time and its future possibilities, both from the producing and the exhibiting standpoint. A few days after the publication of this article the following interview was published in one of the leading New York dailies, which, while it does not coincide in some particulars with the views of the author of the aforementioned article we believe is of sufficient interest to be reproduced here. In reprinting it, we do so without bias or reservation, although its conclusions are opposed to some extent to those of the correspondent, whose article has already appeared in our columns, our aim being merely to present fairly, even if from two different viewpoints, the situation of the motion picture in Canada to-day.]

MOTION pictures furnish a medium for showing the feeling that exists in Canada for the United States. Just across the border, the motion pictures shown in Canadian cities, with a few exceptions, are of American manufacture and depict scenes in the United States. Across the screen march our soldiers, and over them waves the stars and stripes. It is that flag that flutters over many buildings and waves over many a battlefield. When, almost without exception, the hero dies for his flag it is the red, white, and blue. And it is the men of Uncle Sam who arrive at the frontier post in time to save the hero from defeat.

So, as the scenes move along, says a writer in the New York Times, one is able to gauge the feeling of the people whose opinions are unofficial for this country. There is no doubt that there exists deep in the minds of many Canadians the thought that the United States is constantly watching for the opportunity to annex Canada. Many of those who hold to this belief, however, are settlers who went into the country years ago, and not all of them came from the so-called mother country. These do not stop to reason the possibility of such a step or the reasons that lie behind the sentiment. There are others who openly express jealousy of the United States, and will tell all who care to listen that the states are full of robbers, only waiting to cross the border, and rob Canada of her commerce and her natural resources. These opposed reciprocity. Also they point to Alaska as a terrible example.

THE feeling of resentment at the United States is shown more in motion picture halls in Eastern Canada than in the Western part of the country," a traveler just returned from Canada said recently. "During my stay in that country I have visited at least a hundred motion picture places and it has been interesting to study the effect of the photoplays that dealt exclusively with scenes laid in the United States, and pictures that were representative of life on this side of the border. In Eastern Canada I have seen such scenes received in silence or with audible expressions of disfavor. Not always is the disapproval a sign of ill-feeling. Once in Winnipeg when a weekly was being shown and scene after scene from San Francisco to New York appeared, a man next to me and his companion: 'Why don't they give us pictures of what is going on in England?' Now, that man was simply homesick. He had watched picture after picture and there was nothing of the happenings at home.

THIS feeling is recognized, and an attempt is now being made to satisfy it. A special English-European news service of moving pictures is being given throughout Canada. The films are shown upon certain nights each week, and are advertised. To see them goes an audience that is mostly hungry for news from home. As against this Canada is filled with Americans who are just as anxious to see scenes from the United States. One popular film shown in Canada was 'The Man from Kansas,' not only for artistic accomplishment, but it filled a want, and as such was cheered. It was Captain Somebody, R. N., a hero handy with his fists, who represented an insult to his flag. He came upon a bunch of drunken picnickers stamping upon the union jack, and with the assistance of a small but willing middy started in to clean up the party. He was overcome by numbers, and was being roughly handled when a detachment of sailors arrived upon the run and rescued the captain and his flag. This film never failed to bring applause, especially the last scene, where the insulted flag was madly waved by the hero.

ANOTHER film that brought out enthusiastic applause was "The Battle of Waterloo." There were the Iron Duke and other heroes of the time surrounded at times by the dead upon the battlefield. That the dead sometimes moved to more comfortable positions or to shift a hat did not detract one bit from the enjoyment. The film that showed the militant suffragette throwing the King's horse in the Derby was a film that attracted the interest of Canadians as well as immigrants from Great Britain.

In nearly every motion picture show one can estimate the number of those who have come from this side of the line by the enthusiasm shown when some scene is flashed upon the screen where the flag is shown. As the flag comes into view there will come applause.

"Up in the Canadian Northwest, where there are so many Americans that the natives are rather hard to find, the United States scenes are very popular, and sometimes their appearance evokes a storm of applause. In their case the men from the States are received by the same feeling as are those from Great Britain. It is good to see the scenes from home. The average audience, not counting those present from the states, view the scenes from this side of the border with mixed feelings. Sometimes when a particularly interesting film play is shown those present will forget all question of nationality and cheer without stint. Sometimes just such an incident will give a glimpse of the feeling that lies deep down in the heart of Englishmen and Americans that the blood is thicker than water.

THIS perhaps was revealed to me in Regina. There was a particularly interesting film shown—something about the rescue of a white man and a woman from the desert. It required quick and brave work to effect their rescue, and it was accomplished by Americans in the usual red-fire style that is adopted by the motion picture playwright. Anyway, the audience was all worked up over it. 'Thank God that it was an American who did the job,' said a man with a strong English accent sitting near me. He was particularly emphasizing his thankfulness that it was a rescue by English-speaking folks.

"Of course, there is always a reverse to any picture, and I have seen a United States film play bring decided demonstrations against this country. This feeling is often a matter of location, and does not reflect in any way the real feelings of Canada. Judged by the motion picture films, there is a decided friendly feeling throughout Canada, a feeling that appears to be weakest in Eastern Canada and gaining in strength in Saskatchewan and Alberta."
INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM

Latest

PATENT AND TRADE-MARK News

United States

1,084,651. Automatic Control and safety device for motion picture machines, J. McFeely.
1,084,938. Mechanism for intermittently advancing the film, Léon Gau-
mont.
1,085,392. Motion picture machine, Lewis C. Van Riper.
Patent 1,085,392 covers the invention of the machine known as the "Vano-
scope" the only modern machine having no intermittent motion nor shutter.

Great Britain

22,645. Cellulose esters, H. Drey-

France

463,819. Motion picture machine, Société Carl Zeiss.
463,975. Motion picture screen, Melle Besson.
463,856. Film manipulator, C. S. Baynton.
464,009. Improvements in machines reproducing animated scenes and voice, The Talking Moving Picture Co., Inc.
464,123. Motion picture apparatus, Delalande.

United States, Trade-Marks

67,391. Meesters-projection, G. M. B. H. Berlin, Germany. Filed Dec. 13, 1912. The above trade-mark is represented by a film turning the globe and a small cylinder, and intends to cover motion picture films.
Photoplasticon, 67,140. Frederick W. Hochstetter. Motion picture machines and films.
Cineo-Plasticon, 67,141 by the same for the same goods. 74,237. The London Film Co., films for cinematographs.
Gold Seal, 74,424. Universal Film Manufacturing Co. Motion picture films.
International Bureau of Berne (Switzerland.)
Cine-Securitas, 15,047. Louis Jans-
sens. Safety apparatus.

Trade Notes

Radium Indicators

The idea of employing radium light emanations as indicators of electric
switches and other similar devices as suggested by the French patent 461,076 is most interesting, and could certainly be applied in many instances for theatres, studios, factories, etc., where a light being independent from any other source or generator is needed. Unfortunately radium, while being safe, is not cheap enough to permit general applications, but there are various other luminescent bodies which could be utilized instead of radium, let us wait!

Italy

Naples now has about fifty motion picture theatres and it is believed that several others will soon open their doors.
Nocera, a small Italian city of about 15,000 inhabitants, possesses not less than five theatres, another village of a thousand souls has a theatre which an important city would not disdain.

Queries Answered

Young Inventor—The first step to realization or success of an invention, even before a patent is applied for, is to scrutinize the market in order to learn if the article is not already on sale. Sometimes a somewhat similar article will induce you to partially modify yours so as to avoid confusion. It must also be ascertained if the new article is necessary or at least useful.

A new article must be made with less trouble or give better results than those actually in use. Of course it is wise to figure on reasonable prices under all circumstances, but cheaper prices are an absolute condition if the results obtained with the new system are equal to those obtained in the usual way.

When these investigations are terminated the inventor has still to consider another precaution which is not less indispensable, if time and money are looked upon as important factors; all patents pertaining to the same subject must be read and the claims of all these carefully studied.

Another danger also exists. A patent for a similar idea may have been applied for but not yet issued at the time of investigation. That, however, is the only chance an inventor can reasonably take. At the same time it must not be forgotten that investigations regarding inventions are of a peculiar nature and must be conducted with great promptness and prudence.

When once you have decided to file an application for a patent of your invention, every detail and explanation must be given to the attorney who has your confidence, as patents generally protect disclosed material only and do not cover ideas which have not been clearly expressed.
Draft Uniform Contract

Feature Film Renters Association Issue Copyrighted Form of Agreement Drawn with an Aim to Meet Needs of Both Exchange and Exhibitor

The Feature Film Renters Association, Inc., the association of feature film exchanges in New York City and environs, have asked their attorneys, Graham & Stevenson, of 15 Broad street, New York City, to draft a uniform contract to be used by all members of the association in their dealings with exhibitors. The contract is designed to meet conditions present, where features are rented to local exhibitors, or to out-of-town exhibitors, and it is based upon the experience of its new branch of the film exchange business.

Several meetings have been held, and the contract in its final form has been printed and copyright procured in the name of the association, so that none are permitted to use the form except members.

The president, Jule Burnstein, states that the contract has been drawn with an aim to fairness to both the exhibitor and the exchange.

The contract, as adopted, has eleven stipulations, which are as follows:

First: The Exhibitor agrees to examine all features taken from the Exchange before exhibiting it, and to return to the Exchange immediately any features claimed to be defective or not of the length claimed by the Exchange, in default of which all claims are deemed to be waived by the Exhibitor.

Second: The Exhibitor agrees to sign a receipt for each feature taken from the Exchange, which shall contain the title, length and value, of the feature, description of lobby display ordered and received, the name of the theatre in which the feature is to be exhibited, the dates of exhibition, time of return and price agreed upon. This receipt shall bear the number of this contract, and shall constitute a part hereof, and the delivery by the Exchange to the Exhibitor, and the receipt thereof by him of any feature, shall be deemed to have been made subject to the terms of this agreement.

Third: The Exhibitor agrees to exhibit the features leased from this Exchange only in the theatre and at the time referred to in the form of receipt signed by it at the time of receiving the feature.

Fourth: The Exhibitor agrees to return the said feature and lobby display at the time specified in the said receipt, in the same condition as when received by it. The said Exhibitor hereby expressly assumes liability for loss or damage by fire, water, or any cause whatsoever while in its possession, and agrees to pay to the Exchange the full value of the feature and lobby display mentioned in the said receipt, if the same is not returned in good condition.

Fifth: The Exhibitor agrees to pay to the Exchange the agreed daily rental for each day the feature or lobby display remains in the possession of the Exhibitor. The said feature and lobby display shall be deemed to be in the possession of the Exhibitor until received by the Exchange in good condition.

Sixth: All rentals for feature and lobby display are to be paid to the Exchange by the Exhibitor on the date of exhibition.

Seventh: Any and all films leased by the Exhibitor from the Exchange shall be deemed to be released subject to the terms of this agreement, whether the receipt herein provided for is signed or not.

Eighth: The Exhibitor agrees to file with the Exchange in writing the names of the persons authorized to sign the receipts for it, referred to in paragraph second hereof, in default of which any person claiming to represent the Exhibitor, and signing the receipt in its name, the Exhibitor hereby constitutes its agent and ratifies his act.

Ninth: The Exchange shall not be liable for any loss or damage to the Exhibitor arising from delay in shipment of features or lobby display, or from any cause beyond the control of the Exchange.

Tenth: This agreement may be cancelled by the Exhibitor by serving a written notice personally upon the Exchange, giving one (1) week's notice of cancellation, and the Exchange expressly reserves the right to cancel its agreement without notice.

Eleventh: The individual who subscribes to this agreement on behalf of the Exhibitor expressly represents and warrants that he has full and complete authority to bind the said Exhibitor to all of the terms of this agreement, and it is understood that any shipments of features made by the Exchange are made in reliance upon this warranty.

FILM SHOWS BATTLE

Motion pictures of an actual battle and other incidents of modern warfare, taken during the Greco-Bulgarian war, are now being exhibited in this country. The pictures were taken by Robert Schwathaler under the command and with the personal assistance of the King of the Hellenes. The title of the picture is: "With the Greek on the Firing Line."

The first run of these unique war films was made for the King of Greece, at the royal palace in Athens. They were then shown to the Emperor of Germany by special request. An exhibition of the pictures was recently given for United States army officers at the armory of the Seventy-first regiment. Park avenue and Thirty-fourth street, under the auspices of Col. W. F. Bates, commandant of the Seventy-first regiment.
The merry whirl goes merrily on. Interest this week turns to the exhibiting end of the business. The Vitagraph Theatre, formerly the Criterion, at Forty-fourth and Broadway, New York City, was formally opened Saturday, the ninth, and it was "a regular first night, speeches and all" as J. Stuart Blackton said. It was a regular first night, too, as far as the "class" in the house was concerned. White fronts were more plentiful than white caps during a storm at sea.

Don't ever make the mistake of thinking that the Vitagraph Theatre is a picture theatre at higher prices. It is a legitimate house, offering a legitimate attraction in the shape of motion pictures. There will be no attempt at a weekly change of program or anything like that. Each attraction will be kept on as long as the demand exists, as is done with speaking attractions. Judging from its reception the first attractions, "A Million Bid," "Goodness Gracious" and the pantomime sketch with John Bunny, Mary Charleson and James Morrison, should run for several months. The Vitagraph company is not going into this proposition hit-or-miss. It has on the shelf several pictures suitable for showing among which are "The Christian" and "Mr. Barnes of New York." So much at present. This subject is treated at length in other columns in this issue. But don't forget that Anita Stewart's work in "A Million Bid" stamps her as one of the best emotional actresses on the screen to-day.

For a long time the Shuberts have been looking over the motion picture business with an eye toward entering it. That much has been common property. Now, H. Whitman Bennett, one of the Shubert lieutenants, goes down to the Mutual Film Corporation to fill a new position by booking and exploiting certain elaborate feature films now being manufactured by the Mutual and various allied companies. But of course it's entirely unsafe, unwise, unsatisfactory and several other un's to conjecture or draw ill-advised conclusions.

By the way, the advent of Mr. Bennett does not affect in any way the position of Phillip Mindil as press representative and publicist extraordinary. Selah.

Ben Wilson, Edison leading man, must throw his chest way out into the nearest alley when he thinks of that proverb "Handsome is as handsome does." Ben is about to add laurels to his brow for reasons other than the endowment kind Mother Nature gave him. He is now leading a triple life.

Ben Jr. is now a few months old and crowed to beat the band when introduced to the bunch at the Edison studio a few days ago. Oh, life is very happy for Ben Sr.

The World Film Corporation has been formed to take over the World's Special Films Corporation of 110 West Fortieth street, New York City, and its branch offices. The announcement comes from W. A. Pratt of the banking house of Edward B. Smith and Company and Van Horn Ely, president of the National Producers Company of Wall Street, who are on the directorate of the new company. E. Mandelbaum and Phil Gleichman, founders of the World Special Films Corporation, continue actively with the new firm.

Officers of the World Film Corporation are: President, G. L. P. Vernon; first vice-president, E. Mandelbaum; second vice-president, Philip Gleichman; secretary and treasurer, Britton Bush. These men, with W. A. Pratt and Van Horn Ely, constitute the board of directors.

R. C. Seery, the exchange doctor of the Mutual Film Corporation, who is called into consultation when an exchange is ill, left Chicago several months ago to take up special work in connection with the Mutual offices in the northwest. Now he has completed that work to the entire satisfaction of all and has returned to Chicago to take up new and important duties in connection with the H. and H. Film Service Company. Mr. Seery was a visitor in New York during the week.

T. Hayes Hunter has started to produce "The Adventures of Kitty Cobb" in motion picture form for the Bryant Feature Film Company, in which he is a moving spirit. "The Adventures of Kitty Cobb" originated in the brain of James Montgomery Flagg, who drew the pictures and wrote the serial story. Mr. Hunter has Miss Marion Swayne, formerly with the Solax Company, playing Kitty Cobb, and Jack Hopkins, formerly with Ramo, as the leading man.

The Industrial Moving Picture Co., formerly at 30 North Dearborn St., Chicago, is now installed in new offices at 223 West Erie street, Chicago.
THE MOTION PICTURE NEWS


Wray Physioc is around again after a severe attack of malaria. He will leave soon for California to produce pictures there for Pathé Frères.

Gertrude Whorisky, who was private secretary to Percy L. Waters when he was general manager of the General Film Company and later with the Kinetographe Company, is back again as his private secretary.

James Gordon is back again from taking "The Governor's Pardon." He and the company were passengers on the ill-fated steamer Monroe on her down trip.

Charles Eldredge, the youngest member of the Screen Club, is now a regular member of the Imp Stock Company.

Harris Gordon, late of Reliance, is now with the Champion Company playing opposite Irene Wallace.

Jean Leavitt, of the Metro Litho Company, is back after a vacation at her own home in Memphis, Tenn. While at home, Miss Cohen was interviewed at considerable length by the newspapers as a girl who went to the big city and made good.

OH IT'S ALL GOOD STUFF

Postals received during the week include offerings from Ralph Lewis, in Los Angeles; C. Lanz Cohl, Jr., and Agnes Egan Cohl, in New Orleans; Louis A. J. Glenn, in Chicago; Fred Balshofer, in the West, and Frank J. Carroll, in Orlando, Fla.

Frank Cooksey, popular in stock, particularly on the road in the southern states, is assistant for the kissing scenes of Harry Pollard in the production of "Beauty subjects.

On all feature films produced by Kennedy Features, Inc., the name of the photographer, William Farley, is given in the main titles given in the press, being given equal prominence with that of the director who produced the feature.

Miss Edith Storkey, who is now temporarily engaged with The Western Vitagraph Company, at Santa Monica, Cal., writes that she has seen very little of Sunny California. It has done nothing but rain since she arrived there three weeks ago.

Charles Bennett, one of the members of The Vitagraph Company, has come East and is he now in New York City.

Constance Bennett and Rodman Law both jumped from the Williamshurg bridge as part of a scene in a coming BNach feature production temporarily entitled "The Moonhun-ers," and which will be ready for release along with other parts of March or the early part of April. Miss Bennett is the first woman who has taken the clime. The event was given wide publicity in all of the metropolitan newspapers. A week prior to this event Miss Bennett and Rodman Law, both on horseback, jumped into Ausable Chasm. This is a leap down an abyss measuring approximately 150 feet. The other members of the Blache cast are Miss Virtue Burnes, Miss Claire Whitney, S. James Johnson, James O'Neill, Francois Kain, and Miss Ensign. The accident occurring at this point is under the personal direction of Herbert Blache.

Lois Weber, of the Rex-Universal films, has written one scenario a week for the last three years.

Rogers L. Lytton has returned from Remotes, where he was working for six weeks. He is again attending to his duties at The Vitagraph studio.

The other week the Princess Company, of New Rochelle, sent a letter to the speech of Boyd Marshall, their leading man, in the show of Sunday evening, before the Woman's Club of New Rochelle. It seems that the press department of the Princess Company sent the speech ascribed to Mr. Marshall. That player, writing to this journal, insists that it is evident he has been a novelty for a man who gets his living from pictures to try to make himself a hero in behalf of an ordinance that would forbid their exhibition at any time, but I wouldn't be surprised if the man who wrote that speech is a protagonist of this movement. By the way we can give them light drama of an educational character or straight educational pictures, for certainly there are enough films of that kind to go around.

Z. T. Hornby, the well-known director, who is now with the Keystone Company and out a single and a double with the Vitagraph, both as actor and director, is opening a school for photoplay actors and actresses in the Majestic Theater building, Los Angeles. With him will be associated Charles Buch- man, of the Keystone Company, and is well known as an actor and man-ager.

Louis Machat, President of the Standard Feature Film Company, Inc., Boston, Mass., has signed a contract with the company for their entire output of two pictures per month for the New England States.

Through the California Film Exchange, Philadelphia, Pa., there are only a number of the Simplex machines in the Arizona State Prison, Florence, and the State of Arizona Assay, Phoenix, Ariz.

Woodley's Theatre, Los Angeles, Cal., found that "The Sound and Beauty of the Earth" so attractive and popular that it has arranged with the Pacific Mutual Film Corporation for a full week's run of this subject. All bookings were accordingly set back. Beauty subjects are proving unusual throughout the country.

Parrell Macdonald, well-known director at the Universal, is a member of the Southern California Yale Club. Last year at the athletic meet he played for the "Yale" team in a three-cornered match with the Harvard and Princeton Yale clubs and showed his quality by bringing in a run and hitting a double.

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Owing to the fact that another manufacturer is now going to do a feature "The Party" or "The Play the Thing," Thomas A. Edison, Inc., has changed the name of its multiple reel release from "The Party" or "The Play the Thing" to "The Drama" in Hepple.

"Took the Day in Hepple," "Our Mutual Girl," is being kept busy of late by her active little director, Alice Parker. Miss Whitman, next came Andrew Carnegie, and then, while preparing for a runaway with Central Points of Louisiana, "Our Mutual Girl!" got a severe shaking up.

The Minerva Feature Film Company has opened offices at 146 West Forty-fifth Street. Sidney is manager. Associated with him are L. S. Kossove and C. Frank. The company will handle high grade features the Min-" Romeo," the Vitagraph Company, has come East and is he now in the world of the professional picture producer.

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CO-OPERATION between magazines of national importance and manufacturers of films is a thing of the last year. It is one of the many things that the preceding year has brought us, among the many other improvements. The importance of this to the film world must not be underestimated. It is the help of these great institutions that the business requires, since it is unable to gain the entire, unbiased aid of the dailies.

Strange as it may seem, there are a large number of people who will not go to see a motion picture performance, not because they are opposed to the theatre, but because they have an opinion regarding pictures which has been gleaned by awful reports from the various censorship boards, daily papers and other whose interest it is to try and suppress pictures. It is to these people that such a picture will be of especial interest. And it is to be hoped that once they become patrons, they will continue in regular attendance.

This story, written by Jacques Futrelle, and published by the "Saturday Evening Post," is one of the best screen adaptations ever used. The story itself literally teems with clean action. There is an avoidance of anything that might offend even the most sensitive person.

Dealing with a subject that is much utilized in the modern short story, it is of especial interest. The plot revolves around a chemist and shows the supposed eventual discovery of how to make diamonds. There have been a number of stories and one or two pictures on this, but none of them have touched on the field in the manner this picture does. The settings are as a whole very good, one or two of them might be slightly bettered. The photography is of the usual Eclair style. A very worthy release. The story is as follows:

AFTER many years of unsuccessful experimenting an old man and his son are able to invent a diamond which, costing nothing to make, is so fine an imitation as to be valueless. But the joy of the younger man is fatal. Realizing that he has invented that for which everyone has sought, he dies from the pure joy of it.

His little daughter, Dorris, her heart broken over the death of her daddy, swears that the world shall pay for her loss. Being still a child, she conceals her secret from all the world and goes about her routine work at school. The years pass by and she becomes a young lady. Naturally with that comes the fiancé, to whom she tells her secret. After discussing the matter for some time, and experimenting to prove that they are able to make the diamonds, a wonderful plan is discovered; Wynne departs for the city and arranges to communicate with the girl by the aid of carrier pigeons, to avoid any possibility of her location being discovered.

The following day Mr. Latham, president of Biffany & Co., receives a mysterious package which, when they open, discovers several large apparently priceless diamonds. Several of the city's other large jewelers also receive similar packages. A conference is hastily called at the office of Biffany & Co., at which a mysterious letter is read. Wynne asks in the letter that he be given a secret interview in their office and states that they are to keep the diamonds as gifts. Naturally the men are dumbfounded, and the suggestion that detectives be placed on the case is followed. Burns, the celebrated detective, is asked to locate the maker of the stones.

The following day the meeting is arranged and Wynne is taken into the sumptuous offices of Biffany & Co., where he calmly states his proposition, which is that they deposit $5,000,000 in the bank to his credit and he will destroy the diamonds and their source. If they do not wish to do this, he promises to...
flood the market with his worthless imitations at a price which they could not compete against, even with their paste stones.

In the meantime the girl is waiting in the apartment in the city where she has followed her lover. The old grandfather is patiently waiting at home, guarding the source of the jewels. He daily receives word from his daughter and Wynne through the pigeons and knows that all is well. "Red" Haney, a crook, discovers the old man one night in front of the safe and enters the house with the intention to steal its contents. The old man, however, sees him and Red is forced to kill him in the struggle.

While he is looting the house, one of the Burns detectives looks through the window and sees what is going on and arrests the criminal. He has followed the slender clue furnished by the pigeons.

The girl has been trying for some time to get her grandfather on the phone, but cannot reach him because of the murder. Patience she and Wynne wait for the bird that may bring them a message from her old relation. The detective, in the meantime, is on the roof watching and sees their anxiety. "Red" is taken to police headquarters and cross-examined. The third degree is at last instrumental in bringing out the story of his crime and so the laboratory is at last discovered. Biffany & Co., knowing that though they may discover the source of the diamonds cannot stop their output, at last decide to agree to the demand for $5,000,000, and so write Wynne to this effect.

The machinery for manufacturing the stones is found to be worthless without the master mind, and so the secret dies.

GREGORY NOW FLEMING'S AIDE

Carl L. Gregory, one of two motion picture directors who actually operate their own camera, has had a new distinction conferred on him. Since C. J. Hite decided that four-reel features were increasing in demand and created his "Big Productions" department to turn them out, he has been on the lookout for competent directors to associate with Carroll Fleming. Gregory has been doing so well with his "Princess" photoplayers, which he produced from their inception, that Mr. Hite transferred him recently to the open directorship on the "Big Productions."

Gregory has been with the Thanhouser company from its beginning. Carroll Fleming, chief director of the "Big Productions," staged the spectacular "New York Hippodrome" for many years, and for that reason was selected by President Hite.

Chicago Censor Fight Active

Ordinances Now Before Board of Aldermen Would Work Much Damage to Exhibitors

Chicago, Ill., Feb. 11.

AT the meeting held yesterday of the Amusement Protective League, the organization formed by Chicago motion picture exhibitors and exchange men to combat the present type of censorship, it developed that an ordinance is now before the Board of Aldermen empowering Mayor Harrison to appoint a board of three censors, instead of having the censoring done by one man, as at present. Another ordinance was also presented to supplant the present ventilation ordinarce.

A talk given by Dr. Alice Allen demonstrated that the women's clubs of Chicago do not know of the actions of some of their members in censoring films with Major Funkhouser. A committee was appointed to visit the women's club and explain to the members the motion picture interests' end of it.

It was decided to hold a ball and exposition to further friendly interest in motion pictures in Chicago and to obtain funds. It was also decided to hold a state convention in Springfield some time during the summer.

Dr. Allen, a member of many organizations, expressed herself as approving of many pictures that have been condemned.

The Motion Picture Operators' Union put up their names, Baker for Alderman in the twenty-first ward. This gives the motion picture interests two representatives in the present municipal campaign—Baker and Joseph Hopp, head of the Union Film Company, who is also a candidate for alderman.

A New Camera for the Exhibitor

THE well-known firm of Heinrich Ernemann, of Dresden, which has recently established its own branch in the United States and Canada under the name of Ernemann Photo Kino Works, 114 Fifth avenue, New York, informs us that their experts have patented a new motion picture camera.

This camera is especially designed for the exhibitor's use in taking films of local scenes and events.

The new camera sells for only $56, and has back of it the high reputation of Ernemann products, which fully guarantees its scientific mechanism and its reliability in every way.

The mechanism, in fact, is the same as that of the well-known Ernemann Model A. The new camera is fitted with a pro-anastigmat F 3.5-60 millimeters focusing mounting and holds one hundred feet of film.

Exhibitors who are interested—and there should be many—will do well to place their orders now. A large rush of orders is already reported. The camera will be ready for delivery about the middle of March.

TO BANQUET WALLACE

At a meeting of the Board of Directors of the Motion Picture Exhibitors Association of Greater New York, a motion was made and unanimously carried that a banquet be tendered in honor of the retiring chief of the license bureau, James G. Wallace, Jr., on Thursday, Feb. 26.

A number of city officials will be there and quite a representative body of exhibitors will also be present.

Tickets can be obtained from the banquet committee, whose names follow: J. A. Koepel, chairman, Palace Theatre, 1608 Amsterdam avenue, New York City; Edward Valenti, treasurer, 15 Bowery, or at the Association Rooms, No. 136 Third avenue.
THE application of music to motion pictures is hardly past the experimental stage. This is as true, as it is steadily becoming more true, that there is scarcely an exhibitor in the country who has the hardihood to show pictures without music.

A study of the music commonly used as an accompaniment to the pictures makes it plain, at a glance, that the exhibitor keeps cautiously to well-trodden paths, ignorant of or afraid to make excursions into the regions of unexplored possibilities which the musical field, as a whole, has to offer him.

A time-honored march or patriotic air for a military scene, "a-little-slow-music-professor" at moments of gravity and pathos, a favorite waltz, two-step or even a rag for a situation of gaiety or happiness, something with moonlight and kisses in it when the lovers are united—and that is the limit of the average exhibitor's endeavors to surround his pictures with adequate musical atmosphere.

Need it be said that is not all, nor half, nor anything but the merest fraction of what can be done, what remains to be done, in making music contribute to the success of the picture and actually interpreting it more clearly to its audience?

Even the exhibitor who has no mind to abandon the approximate formula just laid down, can find a wide variety of pieces within those limits suitable for his purposes. He has the composers of a dozen nations and two continents to draw upon; it must go hard with him if he cannot discover pieces he can use with pleasure to his patrons and consequent profit to himself.

BUT for those who wish to make serious and decisive tests of the power of music to illuminate all the merits of a good picture, gloss over the faults, win the hearts of the audience, there are fields to explore wider than those which tempted the mariners of old across the Atlantic and over the equator. Where capable musicians of advanced ability can be obtained, it is safe to entrust the entire musical programme to them, as safe, or rather as wise to do so as to leave the details of a theatre in the hands of a competent architect.

Such a musician could, if the comparison may be permitted, make the musical part of a film programme as significant in the success of the theatre as the musical programme is in many churches.

Not only will the exhibitor and his public derive the benefit of such a musical director's intimate acquaintance with musical works of all kinds and their percise value in conjunction with different pictures, but he may go one step further and encourage his director to original compositions, written with special reference to the needs of the motion picture theatre.

Musical geniuses of such calibre are, of course, not to be had always for the asking. They are where you find them. Nor, is it likely that, when they are found, the exhibitor would consent to pay such a prodigy what he might be worth. It would be difficult enough, perhaps, to persuade most of them to make such an outlay as would be necessary to retain a really able musician—any who was something more than an instrumental mechanic.

THERE will be those who will explain "the game is not worth the candle; music can't make nor unmake a film drama; it is like spending all your money on parsley and having none left for your roast." But, exactly as there are those churchgoers who admittedly attend divine worship for the sake of the music, so there will be film patrons who will go to the theatre as much for the music as for the pictures, whose fidelity will not be shaken while the music keeps its standard, even though now and then the pictures may depart from theirs.

And, even to the picture-lover, music will bring an added though it may be unrealized sense of satisfaction. It will give the good picture-play twice its meaning and rob the poor one of half its disappointment. As in the dance or the pantomime, music can take the place of the spoken word in elucidating the gestures and the facial expressions of the characters.

Its full effect in the total success of an afternoon or an evening with the motion pictures will be more and more completely realized as time goes on.

E. E. FULTON'S EXHIBITION ROOM IN CHICAGO
Showing the Wurlitzer Orchestration which was recently installed. This is one of the most modern exhibitor's rooms in Chicago and has every equipment found in a motion picture theatre.


The Motion Picture News

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REVIEWS NOT CRITICISMS

To criticise or not to criticise, that is the question. To review is the answer.

Motion pictures should be reviewed, not criticised. That is the burden of this song. When a producer has completed a picture, with very few exceptions, the first step before placing it before the public is to call in the higher men in various publications and have them pass upon the picture. They then write their personal opinion of the picture as a criticism or else write a constructive description of the picture, which constitutes a review. The question is, which course to choose.

It is getting to be rather a large question, too. "Critics," often self-styled, are becoming more and more numerous. The chief requirement seems to be that a person consider himself an authority. One will find perfectly good conductors and salesmen who are keenly interested in motion pictures who watch them every day and who consider themselves critics, perhaps all the more so because what they say is looked upon by their friends with awe.

The word "criticism" carries with it the mental suggestion of finding fault, of seeing flaws, of harping on defects. The word "review" carries with it the mental suggestion that it signifies a description.

* * *

A MAN who reviews a picture, who describes it, can convey as clear, or clearer, an impression of the picture than does the critics. That, after all, should be the first object of reviewing or criticising a picture—to visualize it before the reader and leave him to choose for himself whether or not he thinks he would like the picture or whether or not he thinks others would enjoy it. This visualization is what the reviewer does.

In addition, the reviewer has at his disposal fully as strong a weapon as the critic. Where the critic condemns in unequivocal terms, the reviewer condemns by innuendo or implication. The critic says "that Miss So-and-So is utterly unfit to play the part of a woman of forty-five, and gives a miserable interpretation." The reviewer says "that Miss So-and-So, who looked about twenty on the screen, played the part of Mrs. Smith, a woman of forty-five. The implication is perfectly clear—that she did not look the part.

The question of the excellence of her acting, which, after all, is a matter of opinion, the reviewer does not touch upon at all. If the reviewer has praised others in the cast when he does not praise her, his meaning is clear. The critic says "the plot is hackneyed" and then goes on to tell what the play was. The reviewer merely gives a short synopsis of the plot and if it is a hackneyed one, everybody knows it.

Then again the critic often goes outside what is properly his precinct and attempts to tell the producer how to make pictures. Very few persons who have never had any experience in producing pictures are competent to tell others how to do it.

* * *

NOTHER angle to be considered is the difference of the spirit in which a critic and a reviewer take up their work. It seems as if the critic's first attitude is hostile. His first intent is to be sharp, while the reviewer's tone is more gentle.

The reviewer stays entirely within his rights. He describes the picture. If from what he says, a poor opinion is gathered of the picture, it is because the picture is poor and reading the review has saved the trouble of going to see the picture.

On the other hand, the critic is apt to exceed himself. He likes to be captious and point out small faults and air his own wisdom. A well-intentioned critic may convey a poor impression of a film through harping on one or two small points when the film as a whole is an excellent production.

Let's have constructive work rather than destructive work; reviews rather than criticisms.

* * *

ADDITION TO EDITORIAL STAFF

A n addition to the editorial staff of THE MOTION PICTURE NEWS this week is Lesley Mason. Mr. Mason is a Yale graduate and a writer of practical experience. He has been a theatrical reviewer on a New York daily and an editor on another. In addition he has been active in amusement enterprises and has been the press representative of several theatrical firms. Mr. Mason brings to THE MOTION PICTURE NEWS his gift with the typewriter, some knowledge of the motion picture industry and a keen interest in the art and its advancement.
NEW PHOTOPLAY MASTERPIECES
TO BE RELEASED THROUGH THE
SPECIAL FEATURE DEPARTMENT
OF THE
GENERAL FILM CO (INC.)

JUDITH OF BETHULIA
IN 4 PARTS
(BIOGRAPH)

THROUGH FIRE TO FORTUNE
OR
THE SUNKEN VILLAGE
5 PARTS
(LUBIN)
ANOTHER UNIVERSAL DIVIDEND

Melons in the shape of dividends continue to be cut in the general offices of the Universal Film Manufacturing Company in the Mecca Building, New York City. In addition to the regular dividend of one-half per cent per month on preferred stock, and one per cent per month on the common stock, the Universal has also declared a special dividend of one-half per cent on the common stock for the past month.

UNIQUE CELIO SUBJECT

On Tuesday, February 17, George Kleine will release the Celio subject "The Artist's Model," the picture which created so much talk in Europe recently.

The story centers about a beautiful shepherdess who becomes the wife of a famous artist and leads him to destruction. Francesca Bertini does some exceptionally beautiful work in this release, showing a splendid versatility in the part of the shepherdess and later the pampered idol of the Paris salon.

"KINECLAIR" CATALOG

A descriptive and illustrated catalog, giving full particulars concerning "Kineclair," the new projection machine of the Eclair Film Company, will shortly be ready for distribution. Inquiries have poured in from every part of the country regarding this new invention and the catalog will give complete information, a technical description in full of "Kineclair," manner of operation and cover all other points of interest to the prospective purchaser.

W. A. Brady to Make Pictures

Theatrical Producer Has Formed Million-Dollar Concern—Subsidiary Companies Are Robert Mantell Films and George Broadhurst Films

WILLIAM A. BRADY, the well-known theatrical manager and producer, is about to embark extensively in the manufacture of motion pictures. To this end he has organized a company called William A. Brady's Picture Plays, Incorporated, at Wilmington, Delaware. The capital is $1,000,000, fully paid in, from private sources in no way associated with theatrical management.

Mr. Brady contemplates giving a large part of his personal attention to the operation of this company, the preparations for which have been in progress for some months. Negotiations have been going on during the past several weeks under which the Brady company will take over the complete New York studio of a firm heretofore engaged in the manufacture of comparatively short motion pictures, but fully equipped in every particular for the production of far more pretentious material.

A very large plant, embracing several hundred acres, is to be established in the far West, and as soon as the deeds to the property arrive contracts will be closed for the erection of buildings suitable to the purpose in view.

Mr. Brady's agents have been upon the ground for some time, and it was through them that the real estate deal was completed a few days ago.

Regarding the undertaking, Mr. Brady says:

"Within the past two or three years I have received invitations from a large number of individuals and corporations engaged in this line of work to join them either as managing director and co-owner, or lending my name, without performing any other labor than that of acting in an advisory capacity. But I have felt that whenever I should consider the time ripe for my advantageous entry I should prefer to be untrammeled by any active associations, and, as I had no need for capital not entirely at my own command, I have waited until fully ready to act upon my own account.

"I consider the present to be just the right moment. The business is beyond its experimental stage. All the experiments have been tried out, the failures having been consigned to the discard, and only the successful ones retained. There is very general organization, and everybody knows where he is at. In other words, the work of building up has been completed, and I come in at the top.

"We intend to go into all the big branches of motion picture manufacture, producing my own plays already well-known, and also issuing original scenarios, several of which are under favorable consideration at this minute. All of these will be done upon the largest plan, as in the instances of 'Quo Vadis,' 'The Last Days of Pompeii,' the Captain Scott polar pictures and the Paul Rainey jungle pictures."

One series of Mr. Brady's motion pictures will be known as the Robert Mantell Films, presenting this actor and his entire company in his repertoire of thirteen of the plays of Shakespeare and other suitable dramas.

Another series will go out under the title, the George Broadhurst Films, embracing the principal plays of this author. The new corporation also will specialize in educational pictures.


MRS. HERZOG PLEADS FOR ALMS

Scene from "Broken Lives" (Pathé—two parts)
MANY motion picture exhibitors are succeeding as photoplaywrights—and why not? Who has a better opportunity to study the pictures carefully than the exhibitor? Take the intelligent exhibitor who knows what he wants. Right now he cannot get just what he wishes in every instance because of the multiple-reel rage, but take him under normal conditions and he has a better opportunity for succeeding as a photoplay author than the average. When he cannot get what he wants, he writes of what he would like to have. It has been discovered by manufacturers that they are wise to retain many such stories. And so the exhibitor author is becoming more and more numerous, and more and more successful. We are glad to know that our department is popular with so many of them. We want to hear from them as well as other writers—for they are making good at the game of authorship.

A Song of Sixpence

"Will there be anything wrong in showing my song poems to an illustrated song singer at our theatre," asks a reader. Nothing wrong in showing them, but we know of, but this "singing a song of sixpence," for the benefit of a coterie of grafters should be tabooed. Only one person in a hundred succeeds in the song writing line. Don't nibble at the song-poem hook.

Excellent Idea

Photoplay authors of Cleveland, Ohio, (sixth city) are going to form an "Author's Club," and you are not obliged to prove authorship of sixteen comedies, or four dramas, to become a member. Those interested, either actively or passively, in literary work are eligible. Paul Panzer, of Pathé, A. W. Thomas, A. E. Bishop and R. P. Stoddard, are interested. It is said that there are over a hundred script writers and over two hundred short-story writers in the Forest City.

"It is not essential that a member be an author, nor even a writer, but we want all those interested in literary work of any kind to become affiliated with us and help make the Cleveland Authors' Club the best in the country and the material is in Cleveland with which to do it," says A. E. Bishop, photoplaywright. Address inquiries to Mr. Stoddard, of the Cleveland Leader, or to Mr. Bishop, if interested.

Meetings of authors and would-be authors are certain to be beneficial to all concerned. It is an excellent idea and one we heartily recommend. Success to the Cleveland Authors' Club!

A Credit System

"I notice keen rivalry for publicity between certain staff writers and directors," writes a New York author. "On one page of a dramatic weekly there appears, 'Current Releases by Directors,' and on another page, 'Current Photoplays by Authors.' The names of these directors and authors appear in job type. And yet we are informed by some that 'credit is harmful.'

We have received numerous comments on the new credit system as per above. We believe it very appropriate that these staff writers pay for and receive credit for all their stories, whether meritorious or otherwise, and we remain of the opinion that it would also be appropriate to permit the 'outside writer' credit. They deserve it as well as others.

From the Pacific Slope

"Sold $100 worth of photoplays thus far this week, and have a number being considered," writes a well-known photoplay author of Los Angeles. "I think all this talk to the point that one cannot expect to attain any results until one has labored for two years to be pure buncombe. If a writer has talent it should make itself manifest within the first five efforts. My own particular case, I sold the very first photoplay I had ever written, and the fourth, seventh, tenth, thirteenth, fourteenth, fifteenth, and about three out of five ever since. The only difficulties I have ever had with script editors have been those concerning prices, and lately I have become reconciled to this. For if fancy prices were paid for available material, competition would soon leave a great many of us distinctly out in the cold. So, you see there is always a silver lining. However, I have cut the cheaper companies off my list."

Glad our friend sees the silver lining regarding prices paid. He is in a class by himself. One is not obliged to labor two years to write a successful photoplay, if one has unusual talent. It is better to labor two years and win, than to dash off four or five plots, have them rejected, and then quit. We see a greater future for the average writer who draws a dozen failures and then sells, than the writer who sells his first script. The former goes slowly but surely; the latter frequently knows it all before he has even started.

Literary Lights

When the Squeezedunk Film Company announces that it has secured all the exclusive screen rights to the widely known books and novels of thus-and-so, it is not for the humble script writer, who has won his spurs through honest toil, to worry. One of these days there will be an end to the "best sellers," the adaptations of E. P. Roe, and the exploitation of the "Literary Light." The supply is not equal to the demand on the part of certain manufacturers. The demand from the public is not overly vociferous. Keep writing original stuff, stories full of action, not ponderous or dull, and you will find a market. This idea of filming magazine fiction, good, bad and indifferent, will not continue popular for many moons. We already hear the mutterings of the distant storm.

Wishes to Exchange

A. H. Lugenthal, Branchville, Md., wishes to make the acquaintance of a brother photoplaywright in Washington, D. C., or elsewhere. He would like to exchange scripts through the mail for the sole purpose of mutual criticism and suggestion.

The Cines Contest

The capital prize in the Kleine-Cines manuscript contest is given at $5,000. Other prizes are offered, the lowest being $100. The prizes are such that the best literary talent of the world will be in competition. George Kleine personally offers $1,000 in addition to the prizes offered by Cines for the best script written by an American. The American must have been a resident of the United States for five years. The prize films are to be made by the Cines company at Rome, and so stories based on broad and universally interesting themes should be essential. If the writers who have queried us regarding the contest will make application to the Chicago offices of George Kleine, they will be sent a sheet giving
the conditions of the contest. Enclose return postage.

Frontier in the Market

We were pleased to receive a letter from Karl R. Coolidge, script editor for the St. Louis Motion Picture Company, stating that Frontier is in the market for scripts. Editor Coolidge writes: "We want strong one-reel Western and Spanish dramas, and one-reel comedies for Mr. Nelson in his 'Slim' series. I have made the rule that all photoplays, unaccompanied by a return stamped and addressed envelope, will be sent back to the author, but unread. We want the unusual story, full of heart interest, and clean. There is no use in authors submitting the every-day mediocre stuff, as I can write that myself any day in the week, but I do not get an unusual germ just whenever I want it. Further, we want the synopsis to be snappy and clear, and not in minute detail. In fact, we are willing to consider the synopsis only. If the situation is there we can develop the story. As to Westerns, we are striving to do away with the 'blood-and-thunder' story, unless it is the unusual twist. The rainy season is on in California and I know that with us—and probably with all others—stories which call for few or no interiors, have a far better chance of acceptance than equally good stories that call for numerous or elaborate interior sets. Please emphasize the fact that all photoplays should be sent to Santa Paula, California, and not to St. Louis or to Albuquerque." We understand the St. Louis Motion Picture Company is paying excellent prices.

The Town of Ashland

The town of Ashland, Ohio, contains about five thousand souls. About twenty-four thousand people reside in the entire county. Yet thriving Ashland boasts of a college for motion picture players; the "largest manuscript house in the world," and a "correspondence school for photoplay authors." Happy, happy Ashland!

Writing the Synopsis

Write your synopsis last. If you don't you are apt to overlook some vital points that would arrest the editor's attention. Whether you keep your synopsis in two hundred, three hundred or three hundred and fifty words, dress it carefully, revise it, incorporate the strong points of your story—the "punch"—and make the synopsis so attractive that the reader will sit up and take notice. Then the script in detail will be carefully read.

Industrial Plots

Writing good industrial scenarios is difficult. It took us three years to get our stride. It may sound easy to evolve a multiple reel of "gripping au-
tion" on the subject of "You-Should-Have-a-Biscuit," but try it, that's all. Research, study and toil are essentials, but the laborer in the industrial script field is worthy of his hire. One hundred and fifty dollars is no unusual price for a satisfactory two-reel industrial story. This sort of story has its place. The majority would prefer to see the inside workings of United States steel plants, occasionally, as a relief from "chase" comedy. Industrials of the right sort are both educational and interesting. The field for commercial authorship is not overcrowded. The author must prove that he can do the work, and then orders come unsolicited.

Extra Money

We know of several successful photoplay authors who are making extra money writing home-talent plays. When the "Art Embroidery Club," the "Elks," or the "Woman's Equal Franchise League," in your town determines to stage a home-talent benefit performance, just slip around and offer to write 'em an original sketch or two hitting off the frills and foibles of the community. Frequently, you can interest the promoters and earn $100. If you can write a good photoplay you ought to write a home-talent sketch or two for an evening's entertainment. We know of some who are doing it successfully.

"The Ruby of Destiny"

"MANY exhibitors assembled in the beautiful Regent Theatre, One Hundred and Sixteenth street and Seventh avenue, New York City, on Feb. 3 to witness an exhibition of a remarkable six-reel production made by the Milano Company, which has been purchased by Warner's Features, Inc. The film was very enthusiastically received and there were many comments on its

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“Mexico.” (A. D. Company. Four reels.)—This picture is a drama, a good strong play in which there is a great amount of action. There are numerous fighting scenes which have been directed in a very capable manner. The atmosphere is probably the most noteworthy part of the film and there is hardly a doubt but that the picture was taken in that land of revolution. The story is as follows:

Lopez, a youthful farmer, tells his wife, Rosa, that he has been ordered to the front with the Constitutionalist army to which he has sworn allegiance. Toro, a lieutenant in the Federalist army, arrives just after the departure of Lopez, and is struck by the beauty of Rosa. Not finding any conscripts in the house except her old father, he forces him to join the Federals as a surgeon. His attempts to steal Rosa are frustrated and so he calls on a spy he has caught for assistance.

Lopez, hearing from this man that his wife is not true to him, leaves his regiment without permission and goes to his home to ascertain the truth of this assertion. Here he finds out that it is ungrounded, but it is captured on his way back to join his regiment. After a trial he is found guilty of being a spy and sentenced to be shot. His old father-in-law manages to free him in a miraculous manner, and after much wandering he rejoins his army.

Together with them he marches against the Federal troops, and after a decisive battle forces them to break and run. Toro, the villain, is killed and steals away to the woods to die.

“Out of the Depths.” (Lubin. Two parts. Feb. 6.)—Settings for this ordinary drama make it a somewhat unusual picture. One of the United States Navy’s submarines is utilized in staging the picture to add to its realism. It is from the submarine set that the story gets its name.

The night watchman in a bank is discharged because of his age. Learning that the old man’s niece is ill, while he is delivering $1,000, the cashier of the bank goes to call on the little girl. While there the child’s mother steals the money from the grip in which the cashier was carrying it.

Rather than attempt to explain the loss of the money the cashier joins the navy. His sweetheart, who is the banker’s daughter, pines for him. He learns of her illness on account of his absence while he is aboard the submarine. Watching his chance, he deserts and swims ashore. He is captured at the banker’s home, but his return saves the girl’s life. Meanwhile the old watchman has returned the stolen money and is re-instated. Consequently all ends happily.

“Broken Lives.” (Pathé. Two parts. Feb. 12.)—This picture is a strikingly realistic portrayal of certain deplorable industrial conditions of the present day. An implied moral is taught by the production in such a forceful manner that it will have more than merely an entertaining effect. The photography is up to the usual Pathé standard.

There is a strong cast in the picture. Pearl Sindelar plays the part of Mrs. J. Emery, owner of a cloak and suit factory; Irving Cummings is George Davis, factory manager; Harriah Ingraham is Paul Herzog, a factory operative, and Miss Dallas Tyler is Mrs. Herzog.

The factory is a sweatshop and the operatives are affected by bad ventilation. Herzog is taken ill, but is compelled to work because of his straitened circumstances. Davis learns that factory inspectors are coming and he informs Mrs. Emery to this effect. She declines to do anything, although she herself lives in luxury. So Davis, to save the shop, bribes the inspectors to give the factory the O. K.

A careless workman drops a cigarette and there is a disastrous fire. Inadequate fire escapes result in many fatalities. The Jersey City fire department was used in this instance to add realism. Herzog is among the injured. His wife goes to Mrs. Emery to beg alms. Refused assistance, she steals from her and is arrested. At the trial Davis brands Mrs. Emery as the real culprit for refusing to make the factory sanitary and safe. The result is that Mrs. Herzog is discharged and Mrs. Emery arrested.

“Wrecked in Mid Air.” (Kleine-Eclipse. Three parts. Jan. 27.)—A thrilling story involving, as the name implies, the destruction of a giant flying machine and the injury of its occupants. There are one or two minor points of the whole production that might have been made better, but the picture in its present state is most acceptable as a novelty.

Morgan and Clark, manufacturers of aeroplanes, dissolve their partnership because of the treachery of Clark. The latter then becomes the leader of a band of brigands and wreaks vengeance on his old partner by abducting his daughter, Bess. Joyce, a competitor in the factory race, sees the capture of the girl and attempts a rescue. He fails and is captured himself. They escape and, getting into the aeroplane, sail off. The machine is blown up, however, while in the air, and the captives are brought back. They again escape by blowing up their captors and return to their home.

THE PARTING
Scene from “Mexico” (A. D. four parts)
"TRAFFICKERS ON SOLES"

I n view of the widespread publicity which has been given the so-called "white slave" pictures during the past few months, one of the most opportune of recent productions is "Traffickers on Soles," a travesty, written and produced by Sidney M. Goldin, which is to be released shortly by the Feature Playoty Company, 220 West Forty-second street, New York City.

In "Traffickers on Soles," the ticklish question of "white slavery" is handled in an entirely humorous vein. To those who have not seen the real "white slave" pictures, certain points in this production may not be fully grasped. However, there are many good laughs in the three reels for everyone.

"THE MOTHER PENITENT"

This picture probably surpasses anything that Warner's Features have ever placed on the market before in the line of a "Western." Yet, strictly speaking, the "Western" part of the picture is merely a background, for the story is more one dealing with mother love. It was made by the Miller Brothers on their ranch in the "real" West, and the atmosphere is practically perfect. A large herd of cattle is used in the make-up.

Thrilling scenes throughout tend to hold the interest of the spectator while several scenes of pathos arouse their sympathy. In the stampede scene it does not seem possible that the camera man will escape. The cattle go on every side of him, so close that they seem to enter right into the lens.

Baby Early, a clever child actress, is featured in the first reel, the vivacious Elsie Albert taking her place when a skip in the time of the action calls for an older person. The story is as follows:

A jealous father, believing his wife to be unfaithful, leaves for the West, taking with him his two daughters. The stage coach in which they are riding also contains a large consignment of gold. It is held up and in the attempt to escape is overturned in a stream. This is naturally a powerful scene. The two girls are the sole survivors.

The youngest is adopted by a rancher and his wife, and is sent to a convent. The other, aged eleven, is adopted by the outlaws, and later becomes their leader.

The heart-broken mother has also entered a convent, and here meets her daughter, who fails to recognize her. They become the closest of friends, the child never guessing the relationship. A period of time passes by and the two girls are again reunited through an old locket. The older girl experiences a change in spirit and with the aid of her sister arrests her former friends. They write to the Sister in the Convent and thus their mother hears of the miracle of the two, supposedly dead, sisters being reunited. She keeps her relationship a secret.

"A WINTER'S TALE"

A WINTER'S TALE," in three parts, released by Warner's Features, is a masterpiece made by the Milano Company which closely follows the original, as written by Shakespeare. The story is powerful and contains many very beautiful settings. In all probability it is the most beautiful production this company has ever made. The story, which is of course very well known, is as follows:

Leontes, King of Sicilia, has invited to his court King Polixenes, of Bohemia, but after some time he imagines that his royal guest is paying court to his wife, Queen Hermione. Blind with rage, he orders Camillo to poison King Polixenes. But Camillo is horrified by such a proposal and goes to the visiting king and warns him of his danger. To avoid King Leontes' anger, Camillo accompanies Polixenes to his kingdom and becomes his confidential adviser.

King Leontes, who belies his suspicion of the queen to be well founded, orders her imprisonment. While languishing in her dungeon, the queen gives birth to a baby girl, which the king refuses to accept as his child and which he compels Antigonus to abandon on some desert shore beyond his dominion. At her trial, the queen's honor is upheld, but, deprived of her babe, it is apparent that she is going insane from grief.

Paulina, the queen's faithful consort, obtains a powerful drug which puts the queen into a sleep resembling death. She is buried with regal splendor and none but Paulina knows the truth.

When Antigonus arrives in Bohemia to abandon the child, he is set upon by robbers and thrown into a burning sulphur pit. The baby is picked up by gentle shepherds and adopted into their humble home.

Sixteen years pass. The king's daughter is now the lovely Perdita, with whom Florizel, the son of the King of Bohemia, is in love. At their engagement celebration, Florizel's father appears and commands his son to return home without his sheepsherdess sweetheart. Camillo discovers from proofs in the shepherd's possession that Perdita is the daughter of King Leontes and with King Polixenes restores her to her father.

To the surprise of all, Paulina draws back a curtain and they behold Queen Hermione awakened from her long death sleep.
GENERAL FILM PROGRAM

"After Death." (Cineo, Two reels. Feb. 10.)—A weird story of a physician's use of his medical skill to make his wife believe he has killed her rich rich aunt, that he may wed his wife. Dr. Leg, in love with Villers, seeks to use his skill to get a fortune and Pat replaces the German.

"Her Side-Show Sweetheart." (Lubin. Split reel. Feb. 10.)—In a side-show reel with "Pat's Revenge." Fair comedy. The bearded woman in a side-show, who is a man, has a break with her husband and falls out with a farmer and falls in love with the farmer's daughter. His side-show partner attempts to break up the match but fails.

"Tainted Money." (Vitagraph. Two parts. Feb. 7.)—Although lacking in realism in some instances, this picture is a good one. Through a corner in wheat and by paying his mill hands underhand he gets the very rich. His operations cause much in sery and suffering. Through a series of tragic events he is met to his escape. He attempts to relieve his conscience by giving back the money and is shot and killed un-cashed. Finally, through a sum worker he does charitable work to a pestilence and is forgiven by the people he has crushed. His daughter marries the sum worker.

"Making High Grade Paper." Kalem, Jan. 30.—There are plenty of action and many thrills in this one part drama. Broncho Billy and the daughter of the Indians in a most thrilling manner. There is the natural consequence. They fail in love.

"The Fallen Angel." (Biograph. Jan. 31.)—For the story given for the country girl class forms the plot. The story is told in an inspiring manner. In the end the girl is rescued from a house of bondage by her first love.

"The Pale of Prejudice." (Lubin. Jan. 31.)—For using a drugless-cure physician loses his real love for her because she will not marry him, who is the governor's daughter. By his drugless-cure he saves her from being aborted. The governor draws his objections, and secures the passage of a bill which licenses the new cure.

"The Love of Tekiwa." (Vitagraph. Two parts. Jan. 31.)—There is a decided touch of the sentimental in this story. A wealthy son learns of his mother's financial troubles. He tells his wife and their experiences in going to "Sloe- ville" via a narrow gauge railroad, are amusing. They arrive in time to prevent a fore-closure on the family homestead. The misadventure of tearing her love he traps one of two burglars. The other escapes with the lover. Even then the father refuses his consent to the match, so the lovers lock him in a room and escape.

"On the Lazy Line." (Edison. Feb. 4.)—A wealthy son learns of his mother's financial troubles. He tells his wife and their experiences in going to "Sloe- ville" via a narrow gauge railroad, are amusing. They arrive in time to prevent a fore-closure on the family homestead. The misadventure of tearing her love he traps one of two burglars. The other escapes with the lover. Even then the father refuses his consent to the match, so the lovers lock him in a room and escape.

"The Fat Man's Burden." (Pathé. Feb. 4.)—Whether a fat man is funny or not, his appearance is usually humorous enough to provoke laughter. This one wants to reduce his weight. His prospective son-in-law accommodates him with daily jogs and weight reducer. By doing so he wins the girl.

"The Heart of Maggie Malone." (Selig. Feb. 4.)—There is always something pathetic about the tale of a young man who rescues the daughter of a wealthy cripple from evil influences. Her reward is the man she loves.

"The Hand Print Mystery." (Kalem. Two parts. Feb. 4.)—In an invention he is working on, a son refuses to enter business with his father and has to leave home. One of the boy's sisters favors him and the other sister favors his father. Shortly after the son leaves home the family goes to their summer home. Pressed for cash the son appeals to his sister for $500. She takes all the family jewelry. Discovery of the theft throws suspicion on her and she is reconciled. The jewelry is replaced and all ends happily.

"A Gambler's Way." (Essanay. Feb. 5.)—It is quite up to the Essanay dramatic standard. A polished gambler goes to a western town. He wins a girl away from her local lover, who watches the pair closely. When he leaves town the local lover, two men cut the cards to see who will leave town. The gambler loses, but before he leaves town he is shot and killed in a bar room. The widow is then made happy with her first love.

"Playing With Fire." (Melies. Split reel. Feb. 5.)—On the same reel with "Winky Willy's Disappearing Stunt," and "Dippy on the Boston Dip." Winky's tiny stature is the feature, and we will let the pictures tell in what manner the turns are worked, and why the title is so apt. Two reels. A couple dance over roofs and banquet tables and finally into the ocean where they disappear.

"Winky Willie's Disappearing Stunt." (Melies. Split reel. Feb. 5.)—On the same reel with "Playing With Fire," and "Dippy on the Boston Dip." Winky's tiny stature is the feature, and we will let the pictures tell in what manner the turns are worked, and why the title is so apt. Two reels. A couple dance over roofs and banquet tables and finally into the ocean where they disappear.

"Dippy on the Boston Dip." (Melies. Split reel. Feb. 5.)—On the same reel with "Playing With Fire," and "Winky Willy's Disappearing Stunt." Cleared over the Boston Dip a couple dance over roofs and banquet tables and finally into the ocean where they disappear.

"The Little Sister." (Selig. Feb. 6.)—The atmosphere in the picture is very good. During the absence of her brothers at their own work, two robbers visit the girl's home. The little sister sees them before they reach the door and and with her sweet little body out to call her friends. She falls her baby brother's crib. Feigned illness of the baby prevents the robbers from searching the crib.

"Lincoln the Lover." (Vitagraph. Feb. 5.)—In this one the world loves of Abraham Lincoln and Anne Rutledge, his first sweet heart in Illinois. Characterization of the martyrred president is good. He is shown at his inauguration reviewing the parades of his admirers. Following the event he returns to the quiet of his home. Here he, in sympathy, causes a much of his past life. His dream of his first sweetheart is then picture on the screen.

Anne Rutledge is the daughter of an innkeeper. Lincoln has a rival for her affections. Before the event he returns, with the results that Lincoln wins out. But the girl dies just after she has promised to marry him. The final scene shows Lincoln grieving at her grave after he has become president.

"Vaccinating the Village." (Kalem. Feb. 6.)—A new cure is good to spot. A poor young doctor falls in love with a wealthy girl and is defeated. She is the rival of an old man who has been a valuable patron. This one saves the daughter of a wealthy cripple from evil influences. Her reward is the man she loves.

Italian Games and Dances." (Selig. Split reel. Feb. 6.)—On the same reel with "Tony and Maloney." It is interesting in that the games and dances are so different from those in this country.
"Tony and Maloney." (Selig. Split reel. Feb. 6.)—On the same reel with "Italian Games and Dances." Policeman Maloney's sweetheart proves to be Tony's long lost sister. The Italian disapproves of his sister's Irish lover, and attempts to steal her away from the fruit stand. Maloney wins Tony's consent when he stops at a fruit stand, which has accidentally tipped the fruit stand over.

"Marrying Sue." (Vitagraph. Feb. 6.)—Good comedy. She loves a man who is bound by an engagement. She is rejected by him and one picks out for her. Through a clever ruse she steals the man's children and they aid her in eloping with the man of her choice.

"The Vagaries of Fate." (Lubin. Feb. 6.)—This one reel drama is crammed full of action. Conviction of a gang of blackmailers results in the district attorney becoming a marked man. He is kidnapped in his own automobile by friends of the victim. They take him to an out of the way building, blindfold him, and set a bomb by his head to be exploded at a certain hour.

After leaving the building one of the men shoots into it to kill the minister of the bomb. The bomb strikes the clock and makes the bomb harmless. The same message given to kidnappers is trapped and the district attorney is released. He takes the bullet which saved his life for a watch chain.

UNIVERSAL PROGRAM

"The Box Couch." (Imp. Feb. 16.)—A light comedy, with King Baggot and Ethel Grainger. Paper work. A jealous husband, believing his wife is false, hides a watch coat which is shipped to his house. He is found and his undertaker and tuner are believed to be doctors, and cause wondrous confusion.

"The Fatal Card." (Frontier. Feb. 21.)—A Western picture which does not satisfy the unusual traits. A jealous cowboy is discharged from his job, and tries in a very capable manner. A professional dancer in her prime does not succeed. She is supporting her husband, an invalid, and a baby. Receiving an offer to go to New York she accepts. Her former employer, whose input has been repulsed, follows her to New York and about this time her husband gains his ends, but the child escapes and confronts the villain. Helen Badgley plays the child.

One Round O'Brien in the Ring Again. (Apollo. Feb. 8.)—Fred Mace is, speaking vernacularly, some fighter. A very clever slap-stick comedy, which will amuse all. "One Round" O'Brien enters the ring again, this time however, he takes lessons in mesmerism and wins.

"Where Paths Diverge." (Princess. Feb. 6.)—A very good title for a good picture. A man, having a high social position, allows his mother to obtain an annulment. The Pote Earlat of the Flying A. (American. Feb. 21.)—A humorous story, with a tragic end. A youngster arrives at the ranch. One of the cowboys there becomes infatuated with the "pote," is killed, saving his mistress's life and his last writing is a verse.

"A Turn of the Cards." (Majestic, Feb. 8.)—Another inconsistent drama. A man steals to get money for a necessary operation on his child. His employer cuts the cards with his pocketknife and turns him into temptation and lets the victim go free.

"The Success of Selflessness." (Thanhouser. Feb. 6.)—A very selfish girl learns twopenceworth of two boys after which she flouts them, then forces a trust on her grandmother to keep this secret. She is not, however, happy in the end.

"Perry's First Holiday." (Thanhouser. Feb. 8.)—Introducing W. S. Percy, the Australian cowboy of excellent work. Scenes aboard ship. Percy arrives, finds everything perfect, loves everything, saves his money in a wireless stock syndicate and wastes his passage home.

"The Idler." (Reliance. Feb. 14.)—The story of a man who is born, although somewhat conventional in places. A society girl is turned away, because he is so idle. He suddenly disappears, due to an accident which clouds his mind, and after some time reappears as a beggar, recognizes the girl and chokes his pal.

"For the Wearing of the Greens." (Domino. Two reels.)—One of those Irish stories which have gained such an enviable reputation for the dome production company. A girl lacking originality, is powerful and makes an excellent character. The story of other pictures by the same company is excellent. Patty and Dennis are the leaders of the insurgents, who are opposing the King's engagement. When the story is bought from the same town, are rivals for the hand of the same woman. Patty is an English soldier, and Michael, angry at the girl. Dennis overtures and he is swallowed up for the life of those in the Irish whom he had betrayed.

"For His Master." (Reliance. Two reels. Feb. 7.)—Something on the line of a "Fighting Parson" story. The story is fair, the action good, the atmosphere perfect. A minister goes to the West and in return for an insult whips the town bully. Although looking thoroughly foolish is really very much of a mis. Company of America has his choice and saves his brother from a terrible punishment.

"Fete's Decree." (Majestic. Feb. 14.)—Not one of the Majestic pictures. The story is weak and in parts inconsistent. A lady of wealth precipitates many feet below when the bridge breaks. "Just a Song at Twilight." (Majestic. Feb. 14.)—With appropriate music it will make a very acceptable offering. The story is too much presented to us from her old granddaddy and adopted by rich papa. She forgets about the old people until the song brings her back again for a visit. In all ready to go when he meets two little children, whose pathetic story so saddens him that he adopts them and gives up his proposed trip.

KINEMACOLOR COMPANY ELECTS OFFICERS

At the annual meeting of the Kinemacolor Company, held on February 4 at their offices, 1600 Broadway, the following officers were elected: President, A. P. Barnard; vice-president and general manager, William H. Hickey; vice-president, Burton J. Westcott; secretary and treasurer, Morris K. Levy, and assistant treasurer, Elmer E. Luce.

In addition to the above-named the following are directors: George H. Burr, Walter D. Young, Noble Gran- dall, Edward Lynch and Edward C. King.

For the past year William H. Hickey has been acting as the general manager of the Natural Color Kinetograph Company, as the English Kine- macolor Corporation is called, but has resigned the latter position.

Albert E. Lowe continues as controller of the New York offices, while Felix E. Feist remains in charge of the Chicago office, with Mortimer R. Wiener as general traveling representative in charge of the road agents.

The Kine-macolor field studios are being transferred from Los Angeles, Cal., to Lowell, N. Y., where production will be resumed as soon as weather permits—the films all being photographed in the open air and sunshine.
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'MICHAEL PERRIN," OR "A SPY FOR A DAY"
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M ANY noted players of the legitimate stage have recorded remarkable successes in motion pictures, but one of the greatest triumphs yet registered is credited to Ermete Novelli, one of Europe's foremost actors of the legitimate stage, in "Michael Perrin," or "A Spy for a Day." The picture, in three parts, is to be released, February 20th, by the Ambrosio-American Film Company, 15 East Twenty-sixth street, New York City.

With European theater patrons Mr. Novelli is as much of a "stage saint" as Joseph Jefferson was in America. Not every player's face is adapted to the screen play, but Mr. Novelli's most certainly is. His power of facial expression is remarkable. Even the slightest change in feeling is distinctly indicated by his face.

There is a novel introduction to the picture. Mr. Novelli is shown retiring from a stage, amid vigorous applause, to assume the guise of his famous rôle.

Michael Perrin is a poor parish priest in an out-of-the-way village in France. During the revolution his church is burned and he is left destitute. His haven of escape is the home of his sister in Paris. Upon arriving there, however, he finds that his sister is dead. So he lives with his niece, her daughter.

After a short time he learns that his niece is working nights to support him. In search for work he finds that the minister of police is an old school chum of his. He re-establishes their friendship and is given a position which is a sinecure.

There is a plot against the life of Napoleon, and through his niece's lover Michael unconsciously comes into possession of information regarding the plotter's plans and the names of the plotters. They have been left at his niece's home, and he turns them over to the minister of police on the back of his first day's report.

The arrest of the plotters follows and Michael unwittingly gives them freedom through a secret door after pleading with them. His earnestness causes them to abandon their plot and reform. Their only regret, however, is that Michael has been a spy. He resents the term.

For his services in preventing the assassination of Napoleon, Michael is rewarded by having his church rebuilt. The last scene shows him again in his classroom with children. Throughout the story Michael is shown as the innocent victim of favorable fate.

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A MODJESKA IN PICTURES

Felix Modjeska, a grandson of the great actress, has been engaged to support Constance Crawford and Arthur Maude in the production of motion pictures for Kennedy Features, Inc. Mr. Modjeska will be the leading juvenile of the stock company of sixteen with which Miss Crawford and Mr. Maude are working. In the forthcoming production of Rider Haggard's "Jess" Mr. Modjeska plays the part of Captain John Neil.

KENNEDY FEATURES MOVE

Kennedy Features, Inc., has moved its office from the fourteenth to the fourth floor of the World's Tower Building, New York City. The move was necessary to get more space. From the new offices there will be handled both the production of Ken- nedy Features, Inc., and of the Crite- rion Feature Film Manufacturing Company. Aubrey M. Kennedy is vice-president and general manager of both companies.

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Owing probably to the popular belief among manufacturers that pictures dealing directly with Biblical subjects have but little sale on the market, this field has been comparatively lightly touched. That there is a wealth of material for strong stories has never been doubted even by the most pessimistic. But they have been passed up for lighter material simply because the makers felt they were not wanted.

The few champions of the religious picture as an entertainer could not find a better exponent of their arguments than in this picture of the Eclectic Company. Primarily it deals with a religious subject, yet in such a manner that it makes the most interesting sort of a drama.

The story, which is so well known, as told by the picture is as follows: Joseph, the favorite son of Jacob, angers his brothers by telling them the interpretation of a dream. So they conspire against him and cast him into a well. From there he is sold as a slave to Pharaoh, King of Egypt. His new master's wife, having been repulsed by Joseph, causes him to be cast into prison. Pharaoh, hearing of his wonderful powers of interpretation of dreams, calls him from his prison. He tells the meaning of Pharaoh's dream and in return is made ruler over the whole land.

In the meantime a famine comes over the land and Jacob sends his other sons, with the exception of Benjamin to Egypt to buy grain. Joseph, their brother, meets them, but they, not knowing him, ask to buy grain. He has them cast into prison declaring them to be spies. They protest their innocence and he allows them to go free, providing they return to their home and bring Benjamin and Jacob to him. They do this and Joseph reveals his identity, requesting them to bring their families and settle in Egypt.

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THE WHIRL OF DESTINY
or The Vortex of Fate

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COMING

THE WRATH OF THE GODS

Five Part Domino—A Beautiful Story Evolved Around Japanese Legend

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Eastman Stock, 4c per ft.
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TITLES, 8c per ft.
Prompt deliveries All work guaranteed
Commercial Motion Pictures Co., Inc.
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Telephone, 6532 Riverside

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Eagle Frames
They are the several thousand theatres that are using them.
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All machines complete with electrical
attachments, A-I condition guaranteed.
Time or Cash. 
We also have all makes of new machines
and supplies.
Send for catalog today.
AMUSEMENT SUPPLY CO.
160 E. North Fifth Ave. CHICAGO

BRONX EXHIBITORS MEET
An important meeting of the Bronx Exhibitors was held at the Bronx Centre
Theatre, on Thursday night, Feb. 5, with a representative body of exhibitors
present.
Mr. Trigger presided and stated that the meeting had been called for the pur-
pose of forming a local branch of the Motion Picture Exhibitors Association
of Greater New York in the Bronx, and that it was time that they recog-
nized the necessity of every exhibitor becoming a member of the association.
On the motion of Mr. Rosenthal, temporary officers were elected, with Sam-
uel Eckman, Jr., of the Bronx Centre Theatre, as president, and Mr. New-
man, of the Peerless Theatre, as secre-
tary. The meeting adjourned to meet
again at the Bronx Centre Theatre on
Thursday night, Feb. 19.

AN ATTRACTIVE SOUVENIR
A very unique and artistic motion picture theatre souvenir has been re-
ceived by The Motion Picture News. It is in commemoration of the first anniversary
of the opening of the Queen Theatre of New York City. The souvenir's cover is blue and
on the front page is a photograph of a year-old baby with the inscription,
"Miss Queen," appearing beneath. The souvenirs were given out on January 22.

MUSIC BY KING'S TRUMPETER
The General Film Company is in
receipt of word from England regard-
ing the Kalem feature "From the
Manger to the Cross."
The report (and it comes from The
"Film Censor and Exhibitor's Review"
of London) is that this Biblical film
has made a wonderful hit at the Pic-
ture House on Oxford street. That
our English cousins consider "From
the Manger to the Cross" worthy of
very special attention is evidenced by
the fact that the accompanying music
is of the highest order, selections
from "The Messiah," "Elijah," "Judas
Maccabaeus," "Olivoti to Calvary"
and "The Crucifixion" being rendered
by such well-known artists as the
King's Trumpeter, William Short.
A. R. A. M., Miss Elizabeth Davies,
Henderson White and Ward Cowdroy.

AN AUSTRIAN TRAGEDY
A terrible explosion, killing two and
wounding several others, occurred in
a Vienna film depot located in Maria-
hilferstrasse. It is believed that
the accident was due to a woman using
beuzine for the cleaning of films.

FILM TITLES
MADE TO ORDER
6c PER FOOT PRINTING FROM YOUR NEGATIVE FREE 5c PER FOOT
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Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your service for developing and printing.
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Means Quality
WORLD SPECIAL FILMS CORPORATION
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LA FILM ARTISTICA
GLORIA FILM CORP.
GLORIA AMERICAN CO.
Phone Bryant 7152
Cable Act Gloriafilm, N. Y.
110 W. 40th St., New York City, N. Y.

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A TWO-PART FEATURE

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A very beautiful and highly emotional drama
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Two single reels released weekly—comedy and drama.
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NOW READY
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with members of the original Broadway Cast, including
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Five Parts
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A HUSTLER WHO IS A "COMER"

One of the young men who is rapidly becoming a factor in the motion picture business is Clarence Schottenfels, now manager of sales and publicity for the Canadian Bioscope Company, Ltd., of Halifax, N. S., which has offices in Room 1209, Candler Building, 220 West Forty-second street. This is the com-

company which produced the feature picture "Evangeline" which Mr. Schottenfels is now handling from the New York office.

Mr. Schottenfels first made his presence known in the motion picture business in the days of the old Reliance Company in West Twenty-first street, when he was private secretary to J. V. Ritchesey, who was at that time the general manager of the company. Later Mr. Schottenfels became associated with the Kinemacolor Company of America in an executive capacity, and from that stepped into his present position where he is watched with interest by his many friends.

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The latest most up-to-date method of deodorizing your theatre with attractive disinfectants.

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Use your own electric fans to purify the air, attach a "Vim Vapor Screen" and obtain the same results.

A simple screen with double tanks and wick. Economical and efficient.
Highly-finished nickel-plated screen complete with one quart of "Vim Vapor," sufficient for six months' average use.

Your choice of disinfectants, Cedar or Pine, $4.00 each, or the sweet scented redolents, Violet, Oriental Sandal, $5.00 each, Orchid Blossom, $6.00 each, Jacque Rose (special), $8.00 each.
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Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

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<table>
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<th>Date</th>
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<th>Cast</th>
<th>Notes</th>
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<td>The Silent Hero</td>
<td>C. J. Humm</td>
<td>IMP</td>
<td>Warren William, Constance Stuart</td>
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<td>Jan. 17</td>
<td>Paradise Lost</td>
<td>William Beaudine</td>
<td>Fox</td>
<td>Lawrence, Cora Forbes, John E. Campbell</td>
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<td>Feb. 10</td>
<td>The Toddler</td>
<td>Charles Barrow</td>
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<td>Mary Astor, Viola Dana, George Meeker</td>
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<tr>
<td>Feb. 16</td>
<td>The Man in the Iron Mask</td>
<td>John Ford</td>
<td>Republic</td>
<td>John Barrymore, Jeanette Macdonald, James Cagney</td>
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<td>Feb. 25</td>
<td>The Woman in Red</td>
<td>Charles King</td>
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<td>Paul Robeson, Sigrid Holm, Elizabeth Allan</td>
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<tr>
<td>Mar. 5</td>
<td>The Great Adventure</td>
<td>William A. Seiter</td>
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<td>Robert Armstrong, Jeanette MacDonald, Walter Pidgeon</td>
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<tr>
<td>Mar. 12</td>
<td>The Fire and the Sword</td>
<td>Charles Brabin</td>
<td>Columbia</td>
<td>Johnny Mack, Margaret Lindsay, Jack Butterfield</td>
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<td>Mar. 26</td>
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<td>Francis C. humorous</td>
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<td>Shirley Booth, William Tabbert, Minna Gombell</td>
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<td>Apr. 2</td>
<td>The Old School</td>
<td>Richard Boleslawski</td>
<td>United Artists</td>
<td>Anthony Quinn, William Tabbert, Robert Armstrong</td>
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<td>Apr. 15</td>
<td>The Man From the North</td>
<td>Charles Brabin</td>
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<td>Apr. 27</td>
<td>The Man From the South</td>
<td>Charles Brabin</td>
<td>Fox</td>
<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>May 1</td>
<td>The Man From the West</td>
<td>Charles Brabin</td>
<td>Fox</td>
<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>May 16</td>
<td>The Man From the Orient</td>
<td>Charles Brabin</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>May 29</td>
<td>The Man From the Sahara</td>
<td>Charles Brabin</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Jun. 11</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
<td>Fox</td>
<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Jun. 25</td>
<td>The Man From the West</td>
<td>Charles Brabin</td>
<td>Fox</td>
<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Jul. 3</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
<td>Fox</td>
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<td>Jul. 17</td>
<td>The Man From the East</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Jul. 21</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Jul. 29</td>
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<td>Charles Brabin</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Aug. 5</td>
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<td>Aug. 19</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Aug. 26</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Sep. 2</td>
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<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Sep. 16</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
<td>Fox</td>
<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Sep. 23</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Oct. 7</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Oct. 21</td>
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<td>Oct. 28</td>
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<td>Charles Brabin</td>
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<td>Nov. 11</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
<td>Fox</td>
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<td>Nov. 18</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Nov. 25</td>
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<td>Charles Brabin</td>
<td>Fox</td>
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<td>Dec. 2</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Dec. 9</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
<td>Fox</td>
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<td>Dec. 16</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
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<td>Dec. 23</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
<td>Fox</td>
<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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<td>Dec. 30</td>
<td>The Man From the East</td>
<td>Charles Brabin</td>
<td>Fox</td>
<td>Charles B. Fitzsimons, Jeanette MacDonald, Jack Butterfield</td>
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**Notes:**
- Dr. = Doctor
- Pote = Pote
- Ghegan = Ghegan
- Mfg. Co. = Manufacturing Company
- Sc. = Screen
- (Com.) = Company
- (Dr.) = Doctor
- (W. Dr.) = Western Doctor
- (Drama) = Drama
- (D.) = Drama
- (2 reel) = Two reels
- (3 reel) = Three reels
- (4 reel) = Four reels
- (2 reel Dr.) = Two reel Doctor
- (3 reel Dr.) = Three reel Doctor
- (5 reel Dr.) = Five reel Doctor
- (6 reel Dr.) = Six reel Doctor
- (10 reel Dr.) = Ten reel Doctor
- (Mill Dr.) = Million Dollar
- (Bible) = Bible
- (St. Mark's) = St. Mark's
- (A.A.) = A.A.
- (S.) = Screen
- (P.) = Pote
- (I.) = Issue
- (B.) = Bible
- (L.) = Letter
- (P.) = Pote
- (D.) = Doctor
- (D.) = Doctor
- (W. Dr.) = Western Doctor
- (Drama) = Drama
- (Dr.) = Doctor
- (3 reel) = Three reels
- (4 reel) = Four reels
- (5 reel) = Five reels
- (6 reel) = Six reels
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ON THE PRESS

Manufacturer’s Motion Picture Catalog & Encyclopedia
110 West 40th Street - - NEW YORK, N. Y.

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Rates for advertising under this heading, 3 cents per word, cash with order. 50 cents minimum charge per insertion.

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(Signed) R. F. Enos.

Write or wire for details. LORD MANUFACTURING COMPANY, Bush Terminal No. 7, Brooklyn, N. Y.

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Work Wonders

COMING
THE WRATH OF THE GODS

Five Part Domino—A Beautiful Story Evolved Around Japanese Legend

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Can You Doubt the Superiority of

These testimonials are from exacting critics whose integrity is without question.

Precision Machine Co., New York City.

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Recent use of projection machines, and in which matter we are at all times most particular and exacting, prompts our writing you in compliment and endorsement of the Simplex projector.

The Simplex qualities of reliability, long life and accurate projection are held in our highest esteem and we feel that the good which the Simplex has done for our industry should not pass without our compliment.

Yours very truly,

FAMOUS PLAYERS FILM CO.
(Signed) Albert A. Kaufman, Studio Manager.

January 20, 1914.

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Gentlemen:

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Yours very truly,

AMMEX MOTION PICTURE MFG. CO.
(Signed) H. J. Streyckmans, Sales Manager.

January 27, 1914.

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"The Daughters of Men"

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"The Gamblers"

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A Comedy

Wednesday

A Two-Reel Feature

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Chicago's CENSOR-CZAR!

PAGE SEVENTEEN

Another Instalment of COLOR Cinematography

PAGE TWENTY-ONE

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THE WASTED YEARS
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A STRONG MELODRAMATIC PRODUCTION

THE DESERT'S STING
FEATURING WILFRED LUCAS AND JEANIE MCPHERSON
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In response to the urgent request of exhibitors we will release "Dolly" on the second and fourth Saturdays of the month, beginning with the third story on March 14th. This brings the Mary Fuller enthusiasts into your house twice as often.
That means bigger profits for you.
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Each film a separate story
This comic series features Andy Clark, the diminutive comedian, who has already won a host of friends. He is a freckled-faced, pug-nosed youngster who is continually getting into scrapes of all kinds. He is making money for others—why not for you?
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A revival of one of the most celebrated films ever produced.
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Comedy. Released Monday, March 2nd.

*WITH THE EYES OF LOVE
Drama. Released Tuesday, March 3rd.

*AN ABSENT-MINDED MOTHER
(On the same reel)

*THE FOUR-FOOTED DESPERADO
Comedy. Released Wednesday, March 4th.

**WHEN THE CARTRIDGES FAILED
Drama. Released Saturday, March 7th.

*THE SULTAN AND THE ROLLER SKATES
Comedy. Released Monday, March 9th.

*THE MEXICAN'S GRATITUDE
Drama. Released Tuesday, March 10th.

**ANDY, THE ACTOR
Comedy. The fourth adventure of Andy. Released Wednesday, March 11th.

**AN AFFAIR OF DRESS
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The Famous Modern Fairy Play
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Masterpieces

The LION and The MOUSE

By CHARLES KLEIN
The complete triumph of a clever and beautiful girl over a powerful money mad financier who has ruined and discredited her father.
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A gripping, broadly human drama which keeps up the high average of this series of big New York theatrical successes.
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Or THE SUNKEN VILLAGE

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F I L M  C O.  [ INC. ]

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Two Great Programmes of Absorbing Interest

First Evening's Programme

The Headhunters

"From Human Flesh to Wedding Cake"—the Romances, Sports and Festivals of the Wild Tribes

6,000 Feet of Wonderful Photography

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6,500 Feet of Unsurpassed Action

Filmed by Mr. Charles Martin, the Government photographer, under the direction of the Hon. Dean C. Worcester, for fifteen years Secretary of the Interior of the Philippines.

These marvelous pictures (impossible of duplication) have been exhibited before the following:

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The New York World said: "The most wonderful motion pictures ever witnessed in New York City."

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of Vital Importance to Every Voter in America

Shall the hundreds of millions of dollars spent in the Philippines and the result of years of development be turned over to our "Little Brown Brothers," or be retained by the United States?

This question is going to be asked of every voter in America.

What do you know? How shall you decide? It is up to the picture to tell you.

W. Cameron Forbes, late Governor-General of the Islands, asks the American people: "Shall we make a second Mexico of the Philippines?"

Japan conquered Formosa, and is now spending millions to exterminate the people that it could not control.

OUR LITTLE BROWN BROTHERS OF THE PHILIPPINES

Sole Rights of Exploitation by

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110 West 40th Street, New York City

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"From Human Flesh to Wedding Cake."

Part 2
FROM SAVAGES TO CIVILIZATION 6 Reels
"Not white but brown slavery"  
"Uncle Sam's Uplift Movement"  
"Baseball the forerunner of Progress."  
(World’s Rights)

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Accurately depicting the assassination of the late president of Mexico.  
Note:—No other firm has the right to exploit this picture. Infringement will be prosecuted.  
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Parts
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THE MYSTERY OF RICHMOND CASTLE
A four-part picture of romantic interest. Full of mysterious happenings with a satisfying conclusion.  
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A picture of England’s famous buccaneer and his adventures on the Spanish Main.  
(United States)

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(Restricted Territory)
A “different” kind of feature with a double punch, being the true life story of a Russian Jew boy, beginning with his experiences among the persecuted Jews in Russia, his imprisonment, escape and flight to the United States, his gang life here, his encounter with the courts and reformation and through to honorable citizenship—from law-hating nihilist to American Mayor.

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Following a story of love, intrigue and battle—featuring Anthony Novelli and Jeanette Trimble of "Antony and Cleopatra" fame—staged and produced by those master makers of ancient and medieval subjects, you will find a

"George Kleine Attraction" of Marvelous Power!

We firmly believe that in these wonderful eight reels the world will see the crystallization of its highest ideal of this "Man of Destiny." Charged with the thrill of spectacular battle-scenes, showing the mighty warrior in his most human and pleasing moods, in the intimacy of his personal life, we think you will agree no truer or more interesting study of Napoleon the Great has ever been offered the American student of French history.

Ready for the American Market March 10

Get in touch with our booking office nearest you. Our representative will talk terms and dates.

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Buffalo, N. Y. ................................................. 500 Elliott Square
Columbus, O. ................................................... 21 S. High Street
Denver, Colo. .................................................. 405 Railroad Building
Kansas City, Mo. .............................................. 701 American Bank Building
Toronto, Ont. ................................................... 76 Adelaide Street
Memphis, Tenn. ............................................... 410 McCall Building
Minneapolis, Minn. .......................................... 210 Temple Court Building
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Pittsburgh, Pa. ............................................... 569 Lyceum Theatre Building
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Dallas, Texas .................................................. 238 Suter Building

“George Kleine Attractions"

Chicago Office. .................................................. 166 N. State Street
New York Office. ............................................. 1476 Broadway

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LUBIN releases a Comedy every Tuesday and Saturday! A Single Reel Drama every Friday! A Two Reel Feature every Wednesday and Thursday!

Exhibitors will please note and arrange their bookings to secure all Lubin releases.

FIVE WONDERFUL REELS OF
"Through Fire to Fortune" or "The Sunken Village"
By CLAY M. GREENE

"A new and peculiarly American thrill"—"An unusually realistic portrayal of a fire in a coal mine"—"The crowning triumph of his scenes"—"Whole houses sink into the earth."

"REMARKABLE EXAMPLES OF NIGHT PHOTOGRAPHY"

This unusual feature, along with "THE THIRD DEGREE," "THE LION AND THE MOUSE" and "THE BATTLE OF SHILOH," are released through the offices of The General Film Co.

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5 Reels
By CHARLES KLEIN

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5 Reels
By CHARLES KLEIN

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"THE TWO ROSES"—Drama, Special in 2 Reels. ... Thursday, March 2nd
"A DESPERATE CHANCE"—Comedy. ... Friday, March 2nd
"COOUNTOWN SUFERGETTES"—Comedy. ... Saturday, March 2nd
"FATHER'S TEMPER"—Comedy. ... Saturday, March 2nd

THEATRE NEWS

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LUBIN MANUFACTURING COMPANY
CRITICISM

IVE exhibitors look for the best, experience having taught them to appeal to their patrons with a perfect show.

Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump.

You can secure yourself against this criticism by installing POWER'S CAMERAGRAPH No. 6A, the motion picture projecting machine without an equal.

Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated Catalog D.

NICHOLAS POWER CO.
Ninety Gold Street New York City
Being Different

A MAN who uses trade journals with striking success gave me his secret the other day.

It is very simple.

"I MAKE my copy different," said he, "different in every way—radically different. I keep up this style till one or more advertisers imitate it—as they invariably do. Then I change again."

IMITATION is the basis of advertising. It is the easiest way, so nearly everybody does it. Some advertisers imitate unconsciously and unintentionally. Like sheep they follow blindly.

THE consequence is that nearly every trade journal has its advertising pages leveled by a certain style. Automobile advertising, you will note, is very much alike in almost every instance, so is hardware, drugs, groceries, dry goods, tobacco advertising, etc.

THEATRICAL advertising, for some reason or other, has always evidenced less originality, less intelligent purpose and more hide-bound similarity than any other kind of publicity. It is of the billboard style—big space, big type, big statements—and grand! All over! And always it rings just the same!

TRUE, there is competition along each of these trade advertising lines. But it is competitive imitation. Everybody tries to do better than the other fellow, and in the same way. Hence the origin of extravagant statements, crowded type, freakish display and the like. The idea is to use the same language, and to shout louder.

NOW, our friend, the successful advertiser, goes about it altogether differently. He uses a different language. He doesn't have to shout; his strange tongue, however gently used, stands out among all the babel and keeps on standing out. He gets and holds the eyes and ears of the audience.

HE does not attempt to compete with the others in their way. He competes in his own way. First he studies over what they are doing and why they are doing it, and then he starts on a new tack.

HE begins at the bottom—brand new idea, brand new line of appeal, brand new dress, etc. The point is that he starts differently.

OF course, it shocks people. Especially, it disturbs the advertising experts. They shake their heads gravely. It is wrong; they declare, very wrong, because it breaks the scientific rules of advertising.

SCIENTIFIC rubbish! The only scientific rules of advertising are those made successful in usage by just the sort of man I speak of, the creative man, who makes his own rules and promptly discards them when he finds them imitated.

ANOHER man, whose copy "stands out" in every trade journal he goes into, had presented to him one day by his advertising manager a specimen page of copy for the "Saturday Evening Post."

IT was daring throughout. It broke every advertising precedent. When it was presented to the advertising council of the "Post," the member experts were so pained they entreated the advertiser not to run it!

HE smiled. "Almost am I convinced," said he, "—to run it."

HE held it, however, for a further test. He showed it to a number of other advertisers gathered at a convention. They laughed at it, growled at it, condemned it in detail, roasted it so hard that he promptly decided to spend four thousand dollars on it.

Later everybody—the advertising experts included—admitted that it was the advertising sensation of the season.

HERE'S lots of competition in motion picture advertising to-day. There always will be.

HERE'S a great chance to be "different." There always will be.
Novel Campaign Planned

Universal Aims to Educate Public Admissions Will Be Paid

A NATIONAL campaign, in which every progressive exhibitor in the United States will be interested, to win for the motion pictures the same patronage which the legitimate theatres now enjoy, will shortly be undertaken by the Universal Film Manufacturing Company, in connection with the release of their six-reel film masterpiece, "Samson and Delilah.

The object of the campaign is the education of the photoplay public up to the point where it will be willing to pay a twenty-five-cent admission fee for elaborate and costly productions such as "Samson and Delilah." To bring this about the picture will not be released to any exhibitor who will not consent to raise the price at his theatre to twenty-five cents while "Samson and Delilah" is being shown. As an aid to the exhibitor, a lively publicity campaign will be waged in the daily papers of every large city in the United States for weeks before the picture is ready for the public, so that curiosity will be whetted while the increased price of admission can have no possible effect in abating the general demand for the drama.

It is only with such lavish and imposing productions as "Samson and Delilah" that the motion picture producer can hope to bid successfully for the patronage of wealth and society, which now finds its entertainment exclusively in legitimate theatres and the opera houses of the nation.

This fact is fully realized by Carl Laemmle, the president of the Universal, and to make a direct appeal to this hitherto inaccessible class is one of his motives in the campaign. At the same time, Mr. Laemmle and his publicity manager, Joe Brandt, who is carrying out the details of the program, feel it necessary to make the public realize that the present scale of prices, with their consequent narrow margin of profit, make it impossible for the producer to meet the expenses of such a production, except at rare intervals.

With the twenty-five-cent rate prevailing, the radius of the picture's appeal will be vastly widened, and the volume of profits from screen-dramas will be inevitably raised. Finer productions, more magnificent than ever, will become the rule instead of the exception and everyone connected with the motion picture industry will be benefited thereby.

"SAMSON AND DELILAH" will be ready for release in about eight weeks. Fifteen hundred people participated in the scene in the Temple of Dagon, the Philistine god, which the blind Samson pulls down about the heads of the heathen revelers. This is the largest and costliest interior setting ever constructed by a motion picture company in the United States.

J. Warren Kerrigan appears in the role of Samson, with his sister, Katherine Kerrigan, as the pagan temptress.

The scenario for the production was written by James Dayton, scenario editor of the Universal Pacific Coast studios, after months of research into, and study of, Biblical lore; into the life and habits of the Jewish people. Mr. Dayton has aimed to render every detail historically correct, and the somewhat disjointed incidents of Samson's life, as related in the Book of Judges, have been carefully and logically joined into a story of compelling interest.

N. Y. THEATRE LEASED BY MORRIS

The New York Theatre, Forty-fourth and Forty-fifth streets and Broadway, New York City, has been leased by William Morris to the Anglo-American Film Corporation. It will continue to be operated as a motion picture theatre, under the name of The Cinema.

The Cinema opens on February 23 with a feature production of "The Three Musketeers," taken from Alexander Dumas' famous novel. The theatre will be run on lines similar to the New Gallery Cinema, of London, where the finest European productions are regularly presented. The London Cinema is said to include many of the most distinguished members of British society in its clientele, and an endeavor will be made to obtain a corresponding patronage here for the New York Cinema.

BRADY AT ECLAIR

The Eclair studios at Fort Lee, New Jersey, had the honor of entertaining recently some distinguished guests in the persons of the famous theatrical power, William A. Brady; Mr. Miller of the Shubert forces, and Edward S. Curtis, the author of a wonderfully interesting treatise, entitled "The North American Indian." The visitors were shown through the studios and factory, and watched with great interest the taking of a scene in a forthcoming Eclair release, entitled "The Kangaro," a six-reel feature.

TWO BROADWAY HOUSES FOR MUTUAL

Following the opening of the Vitagraph Theatre at Forty-fourth street and Broadway, New York City, the Mutual Film Corporation has obtained an outlet on the Great White Way through a ten-weeks' contract for the booking rights at Weber's Theatre, and a similar arrangement with the old Metropolitan Skating Rink, at Broadway and Fifty-second street, which is shortly to be opened as a motion picture playhouse.

Both these transactions have been made through the Continental Feature Film Corporation, which books and distributes the feature productions of the Mutual.

A frank bid will be made for society patronage at both Weber's and the Rink. Private boxes will be installed at the latter theatre, as well as other features designed to give the house a claim to rank in appointments with the "legitimate" playhouses along Broadway.

The arrangement with Weber's, as has been noted, is upon a ten-weeks' basis, with the possibility of indefinite renewal.

In the case of the old skating-rink, the arrangement is a permanent one. One of the features of the reconstructed building will be a large pipe-organ. Another will be a carriage entrance leading to the boxes.

The first Continental booking at the Rink, which will be ready within four or five weeks, will be "Dope," a feature drama, by Herman Lieb, with Lieb, Laura Nelson Hall, Ernest Truax, Christine Blessing, William H. Tooker, and Gaston Marval in the cast.

At Weber's, the opening production will be "The Game," featuring H. B. Waldhall and Consuelo Bailey. This will be succeeded by "The Battle of the Sexes," a play-op by Daniel Carson Goodman, author of "Ibar Reelly.'

FILM PASSES CENSORS

Frank C. Wolfe, manager of the Chicago offices of the Pan-American Film Company, has succeeded in passing the five-reel feature entitled "From Dust to Dawn," with the Chicago Board of Censorship, without having one foot of film clipped from the picture.

On account of the class question involved, and the amount of strikes now active in Chicago, there was considerable controversy over permitting the picture to pass, but after three gatherings of the Censor Board, it finally secured an unanimous vote.

This picture contains the first scenes of violence that have passed the Censor Board of Chicago since 1907.
Hark to Chicago's Censor-Czar!

By His Own Admissions He Convicts the Board of Which He Is the Official Head, of Being an Un-American Institution, a Bigoted Bureaucracy Which Has No Faith in the People Whom It Pretends to Serve and Protect

CHICAGO, February 18.

MAJOR M. L. C. FUNKHouser, Chicago's Censor-Czar, has made the following admission that the Board of Censurers, of which he is the official head, is an un-American institution, a bigoted bureaucracy, an organization that has no faith in the people whom it pretends to serve and protect.

Probably Major Funkhouser would be the first to deny that he made such an acknowledgment. Ridiculing "constituted authority" is one of the things the Major censors most mercilessly. And such an admission is more than ridicule of the authority vested in him.

It will be necessary, therefore, to put Major Funkhouser on the witness-stand, as it were, and let him convict himself out of his own mouth.

During an interview, with a representative of The Motion Picture News, the Major was asked this question:

"Do you not believe that the people would, of themselves condemn any theatre that might attempt to show immoral or harmful pictures?"

The Major's answer should pillory him forever as a reactionary.

"No," he replied, without an instant's hesitation.

Could any Russian bureaucrat display more real contempt for the public at large than this man, who imposes his judgment upon two millions of human beings because he believes they have no judgment of their own?

But to go on with the interview. The Major's answer was in two parts. How he gets deeper and deeper into the state of morbid self-exposure with each fresh endeavor to justify himself will be plain as he answers each of the questions.

There are three glaring indictments, however, to be brought against Major Funkhouser as a motion picture censor, and these may as well be stated as emphatically and as conspicuously as possible.

First: Major Funkhouser has no faith in the people's instinct of decency.

Second: He believes in rigid censorship of motion pictures, but considers censorship of the stage unnecessary.

Third: He never visits a motion picture theatre.

The attitude of mind implied in any one of these Funkhouser policies is enough to unseat a man for the delicate and difficult task of wisely censoring motion pictures. The three, taken in conjunction, form the best possible basis for impeachment, if such a course could be pursued against the Major.

Since that is out of the question, the harassed exhibitors of Chicago can only appeal to a just and self-respecting public opinion against an individual who is usurping his rightful authority.

No, Major Funkhouser does not believe that the people in general are in any decent enough to boycott a theatre that chooses to display insidious pictures.

Why? Let him answer for himself.

"Because," says the worthy censor, "there is a class of people whose morals are loose; who would take delight in visiting these places."

There are only two conclusions to be drawn from this. Either Major Funkhouser believes that the majority of Chicago's inhabitants are guilty of loose morals—

Or he fails to realize that the will of the majority is as powerful a law in business as in government.

What the majority of the people want they will have, in spite of Major Funkhouser and his kind. And what they do not want, they need no guardian such as Major Funkhouser to defend them from.

By his own confession the Major's position is either hopeless or superfluous.

"Why do you not censor the legitimate stage?" he was asked.

"We do not censor the stage attractions because the people know what they are going to see beforehand."

Would it not be well for the Major to pause and consider whether the motion picture screen has ever been the scene of such shameless and frankly debased productions as have from time to time been flaunted on the boards?

Is he not "barking up the wrong tree"?

Did he never suspect that while he is waiting for the mouse at one crack in the floor, it has already escaped by another?

And how can he be so reckless as to leave a people whom, so he says, do not know good from evil in motion pictures, to choose for themselves between the attractions of the legitimate stage?

The Major, be it repeated, never visits the motion picture theatres.

If any man is ex-officio a critic, it is a censor. Would an art critic presume to pass upon pictures if he never attended an exhibition? Would a dramatic critic establish the rule for himself of never entering a theatre?

Is the Major so all-knowing that he can learn nothing by mingling with the audiences in whose behalf he is exercising his authority as a censor?

He will probably reply that his seventy-four associates on the board attend so thoroughly to this that he does not need to make the round of the various theatres.

One moment, however.

"Is it in your personal power, Major Funkhouser, to pass or reject a film?" he was asked by his visitor.

"It is," said the head censor. "The duties of my office give me this power."

If this does not constitute a moral obligation of the most vital sort upon the Major to acquaint himself as fully and accurately as possible with the conditions at the motion picture theatres, what kind of a moral obligation would Major Funkhouser recognize?

Instead of which, he relies upon the members of the board, some of whom are cranks, many of whom are prejudiced, none of whom is infallible and all of whom have no sympathy with or understanding of the exhibitor's point of view, to furnish him second-hand with the valuable data to be collected from a study of the theatres and their patrons.

Is this just?

Plainly, it is a "benevolent despotism," an enlightened tyranny, that Major Funkhouser has set up in Chicago. He has power as absolute in his own field as that of a czar. And, like the Czar, he knows nothing of the millions in whose behalf (?) he is exercising this power, except as it comes to him through his advisers.

A despotism and a tyranny it undoubtedly is. The enlightenment and benevolence behind it is not by any means so free from doubt.

Yet, despite the gulf that separates the autocratic Major from the humble motion picture theatres, he can quote figures regarding them as glibly as if he were a nightly visitant to every house in Chicago.
"We are censoring from the standpoint that eighty-five per cent of the audiences consist of women and children," says he. "Forty per cent of the audiences are fifteen years of age or under. I make no attempt to censor for adults, but for children. That is the reason I have ladies on the board."

If the Major had a little more consideration for adults, for grown men and women, in his censoring, his reputation for wisdom and far-sightedness might not be so completely eclipsed as it is at present.

EVERYBODY agrees with the Major that the children should be protected. But does that mean that the whole world should be run solely for the convenience of children?

Trolley cars, taxicabs and railroad trains are a menace to children outside of their homes. Would Major Funkhouser abolish these methods of transportation, or curb them to the point where they could not possibly threaten the life of a child?

Hundreds of books now on the market, and scores that are issued every season cannot safely be put into the hands of children, though they are innocuous to grown persons. Would Major Funkhouser expurgate the publishers' catalogues until not a volume remained that a child might misunderstand?

Newspapers are admittedly not edited and published for the purpose of teaching "the young idea how to shoot." Would Major Funkhouser sterilize the press until he had produced a series of journals that might safely be left in the nursery or the schoolroom?

Motion pictures, whether Major Funkhouser knows it or not, are adding hundreds of men and women every day to their armies of followers. Is it not high time that the Major, in all his obedience to the "vox populi," strained his ear a bit to catch the increasingly dominating adult note in that chorus? Is it not time that he abandoned narrowness for breadth, theories for common sense, petty distrust of human nature for a noble faith in the people to distinguish good and extinguish evil?

Is it not time that Major Funkhouser ceased to censor for a part of the people at the expense of the rest, and began to censor in the interest of everybody?

CAN Major Funkhouser give a single good reason why he should censor according to the prejudices and theories of seventy-four men and women, none of whom would attend a motion picture show except as a painful duty, and ignore the hundreds of thousands to whom the motion pictures are both recreation and instruction, an education and an entertainment?

Major Funkhouser and his bodyguard of women have succeeded in robbing the motion picture interests of Chicago of all the fruits of the victory the latter won when they defeated the "sixteen-year-old" ordinance some years ago.

For, significantly enough, many of the women who championed the bill at that time are now members of the board. The bias given to their views on motion pictures during that campaign, and the bitterness left by the defeat, should have been enough to disqualify all such persons for a place on such a board.

Since Major Funkhouser neglected to exercise care in this respect, it is hardly surprising that charges of prejudice, animosity and persecution are made against the censors.

If the Board of Censors followed its inclinations to their logical conclusion, no one over sixteen, and very few under sixteen, would care to enter a motion picture theatre in Chicago.

They are destructionists, not constructionists. They are harming the motion picture exhibitors, and helping no one, with the possible exception of themselves.

They are representative of nothing and of nobody, save their own pedagogic and pedantic dogmas. That they represent the views of the broad-minded men and women of Chicago is incredible. That they represent the views of any majority of the citizens of Chicago is inconceivable.

ALREADY the exhibitors have begun to rebel against this unjust condition of affairs. But there is much to be done before the rebellion can become an effective revolution, that will sweep this relic of medievalism and the Dark Ages from the city.

Some of the theatres are running slides during their programs which read as follows:

If the stories in our films seem to be disconnected or short, blame the censor board appointed by the present city administration. Remember this the next time you vote and demand your right to see interesting pictures. Take it up with your alderman.

"If our program seems poorly balanced and you are compelled to look at repeaters, it is because certain interesting films have been eliminated by the present city administration's censor board. Remember this the next time you vote. See your alderman."

But concerted and organized effort is essential if any headway is to be made against this oppressive system. If censorship there must be, let it be censorship of the twentieth century, a censorship that has American ideals and beliefs as its foundation, not censorship of the fifteenth century, with obsolete superstitions and hypocritical nonsensens as its basis.

The motion picture interests must awaken the people of Chicago to a realization of what censorship has become in the hands of Major M. L. C. Funkhouser and his associates.

When that has been done, they may rely, with more confidence, upon the people that Major Funkhouser has sworn upon the people to provide themselves with censors who are capable of filling the high and responsible positions which that name signifies.

Late Chicago News

CHICAGO, February 19

MAYOR HARRISON has ousted the policemen who comprised the Censor Board for the past few years and in their place has appointed six reformers, five women and one man. This is only a temporary appointment under a sixty-day revision, as they will have to pass the civil-service examination to make their appointments permanent.

The mayor took this action late last Monday.

It is expected that within a short time four more appointments will be made, and the city's annual budget contained an appropriation for ten motion picture film censors at salaries of $1,320 a year each. This new board will work under the direction of Major M. L. C. Funkhouser, second deputy superintendent of police.

Those appointed by the mayor are Miss Eva Loeb, Mrs. G. T. Karr, Miss Katharine A. Birmingham, Mrs. Christine Field, Mrs. Florence J. Kirk and Samuel Blumberg.

Miss Loeb, it is understood, was recommended to the mayor by the Bureau of Personal Service, and she is said also to have had the backing of Federal Judge Mack, Superior Court Judge Pan and Dr. Emil G. Hirsch. Mrs. Karr was recommended by the various Catholic societies. Mrs. Field was backed by the Chicago Commons Women's Club and similar organizations. Miss Birmingham is believed to be supported by the Hull House people, while Mrs. Kirk and Mr. Bloch were recommended by the Juvenile Protective League.

This means that the situation has become even more difficult of solution. At times it was possible to make the policemen see light, but the individuals who now comprise the board in their hearts belong to a class which has been bitterly opposed to motion pictures, simply because by so doing they get their names in the daily print.

Major Funkhouser and his principles still remain the chief issue, as this new board will censor according to his ideas.
The Circuit—Its Growing Importance

By George D. Proctor

The question of circuits is one which is becoming of more and more importance in the motion picture business. The motion picture industry has not yet settled down to the cut-and-dried stage. It still is in the period of change. While speculating on what the future will bring, on what the situation will be regarding marketing and handling films will be in two years from now, the question of circuits takes an important place.

Many persons who are at the present time producing motion pictures, or who are in the selling end of the business, feel that the day of the circuit will come. One reason for putting credence in this belief is the fact that two years ago there were practically no circuits and that every circuit that has been established since then has been financially successful. Among the circuits may be cited the Turner & Dahmnken circuit on the Pacific Coast, the Jake Wells and T. F. Montgomery circuits in the South, the Gordon Brothers Olympia circuit in New England and northern New York State, and the William Fox and Marcus Loew circuits in New York City and the nearby circuit. All of these are believed to be good paying propositions. It is a certainty that when one man hits upon a method of making money, others are bound to take a leaf out of his book.

Co-operation is the keynote of the success of the circuit. If one theatre playing a lone hand can make money, it is reasonable to expect that four or five theatres can help each other, by co-operation, and that a greater number of theatres can help each other even more. There are a great many instances, of course, all over the country where a single man or concern controls four or five theatres. Such a case, of course, is tantamount to a small circuit from which a bigger circuit may grow.

Another reason why the possibility of the day of circuit coming must be taken seriously is the fact that many theatrical people are now entering the motion picture business. The theatrical man will unconsciously look at the motion picture business through his own eyes. He will see in it a case parallel to that of vaudeville, where there are big-time circuits, small-time circuits, and small-time circuits. On this account many persons think that two or three years from now films will be handled as vaudeville attractions are now, and booked weeks ahead over a given route. With this situation there would be separate arrangements made for the pretentious booking of features for the two, three and four-part features, and for the single-reel picture. Then as a big feature got older and depreciated in value, it would go on a cheaper circuit. The realization of this vision, of course, carries with it almost an upheaval of present conditions. While many may not agree with these prophets, still their viewpoint is worthy of serious consideration.

It is all the more worthy of consideration because circuits are now starting to purchase pictures for their own use. For instance, the Gordon Brothers Olympia circuit bought the twelve-reel picture of "Les Miserables" and is now showing the picture at Carnegie Lyceum, New York City. The Jake Wells circuit in the South buys pictures, as do Turner & Dahmnken on the coast. T. F. Montgomery recently announced that he was not buying pictures at the present time, but that he would soon announce the ownership of several features which exhibitors could rent. At the present time, none of these circuits are buying the picture exclusively for their own use. They are bridging the gap between the problem of handling pictures, state rights, and buying them for circuits, by buying the pictures, playing them over their own circuit, and also leasing them to outsiders. This may prove to be an intermediary step leading toward the day of the circuit.

Another important angle of this is that it is extremely probable that the day will come when a single concern will be both the producer and exhibitor. That is to say that one company will produce big feature pictures and play them over its own circuit. This, of course, is the greatest money-making proposition in the business to-day on. Anyone with a pencil can figure it out. A theatrical producer has at his disposal a chain of houses. He puts on a show. After several weeks’ time and cost, he produces the show. Then while the show lives, he practically has to produce it every week after that. That is to say, he has to pay the players’ salaries, traveling expenses and many incidentals each week. Another man produces a motion picture. He produces it over this expense of production is all over. The cost of making additional prints of the picture is nominal as compared with the cost of keeping a show going. The proposition for one company to produce big pictures and produce them over their own circuit is a beautiful one, in theory, so beautiful that it seems as if it cannot fail to work out. This is the plan along which the Klaw & Erlanger-Biograph combine was operating and which may bear fruit. The Biograph Company has the producing facilities. Klaw & Erlanger have the theatres. The union gave them all they need.

Whether or not the Vitagraph Company acquires a chain of theatres, the Vitagraph Theatre has already met with enough success to inspire two other firms to follow in its steps. The Mutual Film Corporation has just acquired an outlet on Broadway for its big pictures, having taken over Joe Weber’s old playhouse, which it will book through the Continental Feature Film Corporation.

The Mutual also is reported as having the old skating rink at Broadway and Fifty-second street, which it will transform and christen the Rink Theatre. Then the Anglo-American has secured the New York Theatre, Broadway and Forty-fifth street, in which to show pictures.

Doubtless these are only the vanguard of a great horde. But the firms who now try to secure an outlet on Broadway will find their greatest trouble in getting suitable theatres.

There are two roads by which the day of the circuit may arrive. One may come through the combinations of exhibitors or through a producing company acquiring a chain of theatres. Exhibitors’ combines may be formed for several reasons. Exhibitors may band together for their mutual advantage. One exhibitor’s interests may grow and absorb those of others.

Newcomers from the theatrical field may put into operation the modus operandi to which they have been accustomed. But the result will be the same.

Either of these propositions, if they go through as detailed here, will certainly bring the exhibitor, the exchange man and the state rights man face to face with the problem of the circuit.

If the day of the circuit does arrive, it will arrive as everything else has in this business—with a bang—and if it does come, the exchangeman, exhibitor or state rights man who is caught on the outside will be in an unenviable position. The exhibitor will face direct competition, much as the theatre manager faces competition, while the other people will find their prices strengthened, while the other people will find the bottom has suddenly dropped out of the market.

This is not written in belief that the day of the circuit will surely come, but to call attention to the great possibilities of its coming.
EFFICIENCY EQUIPMENT

The modern studio and exchange is adding to its efficiency by using standardized steel film equipment. A great deal of well-deserved success in the manufacture of this product has been had by the Columbia Metal Box Company, of 226 East 144th street, New York.

Among their patrons are the General Film Company, the Universal Film Manufacturing Company and the Universal Film Exchanges, Greater New York Film Rental Company, Famous Players Film Company, Consolidated Film & Supply Company, Warner’s Features, Inc., Comet Film Company, Eclair Film Company and their branches.

For the manufacturer the Columbia Metal Box Company makes a double joining table accommodating two joiners and fully equipped with steel drawers, holders and a removable box rack with forty-four compartments. The separate scenes are placed in these compartments so that the assembling of the film is accomplished with speed and without error.

For the exchange, there is the Columbia Double Rewinding Table, accommodating two examiners and fully equipped. The main thought in designing the table is not only to assure fire protection, but to provide ease and quickness in handling the reels. Another important advantage lies in the fact that each table is a unit and the units may be placed end to end to form one single row or may be used separately, as is best suited to the space.

The Columbia Steel Reel Cabinets have two individual compartments, separated with a solid steel partition. Each compartment has a separate door with an individual patented lock and has a capacity of sixty reels.

KLEINE STORY FEATURED IN CHICAGO “TRIBUNE”

The Chicago “Tribune” devoted a half-page story to the dramatization of a Kleine-Cines release, “After Death,” released through the General Film Company, February 10. The “Tribune” selected the story as against the product of other film companies because of its intensive dramatic possibilities.

IN LARGER QUARTERS

The Special Event Film Company, Inc., formerly of 245 West Thirty-fifth street, New York City, has, under pressure of increasing business, moved into larger quarters at 216 West Forty-second street. The firm has occupied its new quarters since February 20. Five times as much floor space as was formerly available is afforded in the new offices.

Mutual Records Roosevelt Trip

COLONEL ROOSEVELT’S South American trip has already shown interesting results in the shape of three reels of motion pictures containing rare views of subjects never before seen upon a screen.

A complete motion picture equipment, under the auspices of the Mutual Film Corporation, accompanied the Colonel with his entire approval, and not only succeeded in registering upon the film intimate views of the great explorer and his party, but also obtained material that will give the theatre-going public of the world an opportunity to see parts of South America never before presented.

Invaluable views of Rio Harbor and its three hundred and sixty-five islands, covered with beautiful flowers and wonderful vegetation, were obtained by the Mutual camera-man, who also succeeded in filming the famous Avenue of Palms and the earth. The sidewalks are built of marble, each block of the avenue containing a different pattern of magnificent design, kept in excellent condition by nightly scrubbing.

Rare pictures of Sugar Loaf Mountain, with its odd caves that are drawn to the summit by a full mile of wire cable, are a mere incident in the film which contains the first photographs of the interior of Candelaria Monastery ever obtained. In fact, the Mutual man’s camera was the first camera of any description that has been on the inside of this monastery, built in 1557.

TO TAKE ALL W. L. SHERRY FEATURES

It has just been announced by William L. Sherry, president of the William L. Sherry Feature Film Company, New York City, that the entire Marcus Loew circuit of theatres in the metropolitan district had contracted for a feature service comprising the entire output of the Sherry company.

The contract goes into effect immediately, and will not only include the entire line of Famous Players features, but all other features handled by the Sherry company.

PAN-AMERICAN’S POLICY

The Pan-American Film Company have announced a policy of dealing directly with exhibitors. Manufacturers and importers who are forced to get quick money for their pictures sell the state rights buyers, and for this quick money sacrifice two-thirds of their profits from the picture.

The Pan-American Film Company, instead of selling state rights on pictures, will deal direct with exhibitors upon a flat rental basis. They are enabled to make a better price to the exhibitor, and at the same time earn more money for the manufacturers.
Color Cinematography

By M. H. Schoenbaum

The first article on color cinematography was more a review of facts and documents than the statement of a process by means of which colors may be obtained. The color motion-picture problem being one of the most important also of the most difficult, it seemed worth while to take the trouble to encourage the young generation to set to work and increase the army of searchers. The field is large enough for all, and opportunities are greater than anywhere else.

It was also thought that in same time those who are interested in colors should be guided to their own profit by their predecessors' experience. It is only by learning what others have done that the enterprisers they commit and the success they sought for cannot be attained.

Therefore the reader has been supplied with those facts and references which he wanted and could not obtain, because in most instances he would not know how or where to obtain them.

A clear description of the present state of colors, as applied to motion pictures existing on the market, is the purpose of this article.

The actual industrial color-producing methods may be divided into two principal families:

(1) The mechanical pattern or stencil process;
(2) The natural color or syntheathetical method.

The modern stencil process derives from the plain brush coloring, which was the only method at hand some fifteen years ago, at the beginning of commercial cinematography.

The results obtained to-day are far different from those of fifteen years ago. The old pictures could not be seriously shown to the public now except as a mere curiosity of the past—a superseded phase in the growth of the art.

Colored films, as shown to-day by most of the exhibitors, consist of an ordinary black-and-white film on which pigments have been applied by mechanical means.

In order to tint every important part of the image in colors as near to those of nature as possible, one has to determine the number of pigments he intends to use.

If, for instance, a rose and a green leaf have to be represented in a blue vase, four copies, at least, of the same film will be necessary.

In one of the four films, the image of the rose will be cut out at its periphery and the part of celluloid, or whatever material the film is made of, bearing the image of the rose will be separated from the film; in other words, instead of an image there will be a hole in the film.

The same operation is repeated with the second film, in which the green leaf alone is cut out.

In the third film the vase only is cut out.

The above three copies are sacrificed for the sake of the fourth one, which will be the only one bearing the images with their various colors.

This will be the only utilized film.

In other words, the cost price of a mechanically colored film must include not only the cost of the exhibited film itself, but also the expense incurred by spoiling those copies that are intended to become patterns or stencils, and which, when once cut out, can no more be utilized as films or other patterns.

The pigments are successively applied to the final film through each particular pattern. Thus, the rose color will be applied through the pattern in which the rose was cut out, and the color, together with the photographic shades which the film already possesses, will give the illusion of a real rose.

The next pattern or stencil to be used will cover the rose and other details of the picture, but when properly superposed the hole representing the green leaf will permit the green pigment to be applied exactly on the space of the green leaf on the final film.

The third operation will be the final one; the vase will be colored in blue, just as the rose and green leaf received their own colors before.

Sometimes, before any pigment is applied through a stencil, the final film is stained in one particular color, which may represent that of a table, wall, or some other object, or which will simply cause the other colors to harmonize in a better way.

The number of colors to be successively applied on a standard film varies between one and eight, very seldom more.

As explained above, motion-picture coloring seems to be a very simple matter. In fact, it is somewhat more difficult, the work being tedious to the extreme, as the slightest microscopical error will immediately be remarked on the screen by even an unskilled person.

In view of the demands of the present-day motion-picture follower, pictures produced by primitive means would have no chance of success; and, besides, their price would be high enough to make them prohibitive to the market.

The intervention of machinery has saved the situation by enabling the manufacturer to produce colored pictures as nearly perfect as possible and at reasonable prices.

Only two machines are necessary to accomplish the work: a stencil-cutting machine and a coloring machine. All other tools used for black-and-white films may be employed.

The first and yet most simple mechanical cinematographic stencil cutter was invented by a watchmaker several years ago.

The patent which covers the invention has been prepared and filed by the inventor himself, though it may be regarded as one of the very few patents taken as models and in which new ideas and elegant solutions are exposed with great simplicity.

Since the patent in question has been published a crowd of inventors have applied for other patents, more or less different from the original one, and some of which have been allowed.

Whatever the other patents may claim as new and useful, they all describe means by which a cinematographic film is mechanically cut out in order to form a stencil for the purpose of coloring other films.

The original patent disclosed the idea of a machine in which a sharp tool received a very rapid alternate movement. This tool was connected to a pantograph.

The image of the film was projected on a small screen on which the operator guided the drop-point of the pantograph at the same time the cutting tool operated by percussion on the film where the cutting was effected.

There are also machines, and patents that cover them, for the proper marking of the films after they have been prepared to be used as stencils, since before the stencils are made use of they are separated from their gelatine. In other words, they are plain strips of celluloid bearing holes for the purpose already explained.

Several types of coloring machines are actually in use by
the various manufacturers, all of which attain about the same results with about the same means. The only differences may be regarded as a question of patents.

A coloring machine, after all, means nothing else than an ordinary printing machine adapted for use with the particular material on which the printing has to be effected. As a printing machine, a coloring machine consists of a tank containing the pigment, rollers, pressing devices, etc. Every machine has its own color. It is thus possible to work continually and not be interrupted for cleaning, changing colors and changing the film.

The work may, therefore, be divided between many hands, and when one color is applied the film will be passed to another operator who is in charge of a machine having a different color, and so forth, till the end of the operation.

The mechanical stencil work, as well as the so-called natural-color films, have both their admirers: those who like the natural colors object to the lack of exactness in gradation of colors in stencil films, while the others say they are satisfied with the stencil system. Though it does not always give the impression of colors as they really appear, the result is more pleasant to the eye, the natural-colors system, according to them, being tiresome for the eye, and, besides, inadaptable to the reproduction of all scenes.

Without favoring one or the other, it must be said that in the actual state of things the natural-color system gives the eye more strain than the stencil work, which also allows more liberty of action, and needs no special machine, device or mechanic.

Before passing from the stencil method to the modern natural-color systems, based mainly on optical principles, a few words must be said about several other methods. There are various other methods by which certain inventors attempted to obtain colors, one of which is the dichromatic process, which was first presented to the "London Photographic Society" in 1858 by Pouncy.

In 1859 Heinicken suggested sepia as a pigment in a similar process, and at about the same time Charles Scoley, in the United States, demonstrated with carbons as did Pouncy in order to attain similar results.

Since, Rouillé-Ladévèze, Demachy, Maskell, Week and several others made new attempts without succeeding in finally commercializing the method.

In 1895 the somewhat abandoned process again appeared and was much made use of for reproducing copies of paintings. At that time the most of the pigments employed were sepia, sienna, Van Dyck brown, ivory black, indigo, etc.

On the 12th of March, 1899, Mr. Manly presented to the Royal Photographic Society a modified process which has been very much discussed and contested by Mr. Haddon. In 1904 new reactions were discovered by Baron von Hübl.

There are now too many patents and various other publications to be mentioned here, for the obtaining of images by processes more or less similar to the above, and by which colors may be obtained.

It is not necessary to insist on the particular kind of colors obtained by well-known methods, of which the following form distinct types: McDonough, Lumiére, Joly, Powrie and Du-fay. Mention, for memory, may be made, however, of the end of Ducos du Hauron's patent of November 23, 1868, which contains the following words: "Finally, another method exists by which the three operations are accomplished on one surface only. The sifting of the three elementary colors is no more obtained by means of three colored glasses, but with the aid of a translucent sheet mechanically coated with a grain of three different colors."

The processes that are now in vogue are Kinemacolor and Gaumont.

The Kinemacolor process, it is said in many books and other publications, is the joint invention of Mr. George Albert Smith and Mr. Charles Urban. In fact, things are slightly different.

In a recent suit brought against the Kinemacolor in England, the court held that all former "attempts, however, failed in practice, because inasmuch as it became necessary to produce three separate images in the very short time during which the persistence of vision continued, the film would not stand the strain of the extremely rapid rate at which the machine had to run."

It seems strange that the party in favor of which the above fact was argued has among its members Mr. Charles Urban, who is the inventor of the device described in the British patent No. 8548 of 1909, which covers a rapid intermittent-motion device which was probably intended for the Kinemacolor projector, and which proves that two years after the issue of Mr. Smith's patent disclosing the Kinemacolor process, the inventors of the said Kinemacolor process were still in favor of extremely rapid motion.

The court proceeds: "Suggestions had also been made for taking two negatives instead of three, using screens of two colors only, but in my opinion it is not shown that any of these suggestions has had any practical result." Here again the judge omitted to consider that failure in practical results was due to the fact that in 1899, when Lee and Turner proposed their system, reliable panchromatic films were rather scarce on the market and those that were employed at the time proved to be of such poor sensitiveness that no sensible person would insist on using such material for the purpose in question.

The court has also omitted to consider that in color cinematography, as well as in any ordinary black-and-white process, the projection comes after the actual taking of the pictures, and that the wearing out of the film is a useless argument, as by taking two pictures instead of three at a given time, better results are obtained. Not only this, but even by taking two pictures only, the existing color processes have to avoid scenes of abnormal motion.

The decision of the British judge has not elucidated the mystery of the origin of the two-color principle nor that of the revolving shutter, both known before Mr. Smith filed his patent. The question thus remains open for the whole world except Great Britain.

Whether Dr. Jumeaux's exhibition in 1904 of a two-color system, the prior researches of Dr. Grune and Friese-Greene and the Lee-Turner patent constitute a so-called anteriority to the Kinemacolor process is a question. Nevertheless, a fact remains which cannot be denied—that is, the acquisition of the Lee-Turner patent by Mr. Charles Urban.

For our readers' information, we give below the full text of Mr. G. A. Smith's British patent, the validity of which has been confirmed by the British court in the recent suit:

No. 20,671.

A.D. 1906.

Date of Application, 21th November, 1905.

Complete Specification Left, 12th Apr., 1907.

Accepted, 25th July, 1907.

Complete Specification:

"Improvements in, and relating to, Kinematograph Apparatus for the Production of Coloured Pictures."

"1. George Albert Smith, of Laboratory Lodge, Roman Crescent, Southwick, Brighton, in the county of Sussex, Animated Picture Maker, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertain'd in and by the following statement:

The invention has for its object to provide means whereby what are known as animated photographs, or bioscopic moving pictures, can be exhibited so as to have the appearance of being in the natural colours, or approximately so, instead of being uncoloured, or requiring the photographs to be tinted by hand. It has been proposed to take, for such purposes, and exhibit, by kinematograph apparatus, photographs taken as three-colour records requiring three times the ordinary number of pictures for a given subject, but it has been found that the persistence of human vision is not such that the series of three successive colour records, hitherto considered necessary for (Continued on page 44)"
Cincinnati News and Notes

CINCINNATI, February 18.

M. WILSON, state treasurer, of Columbus, Ohio, was a visitor recently at league headquarters.

A new machine has just been perfected in Cincinnati which will take a picture and project it on the curtain the evening of the same day it was taken. The patentee of the machine is an experienced photographer and mechanic. It is expected it will be placed on the market in the near future. A company is now being organized.

A delegation from Dayton called at headquarters to consult in regard to the coming National Convention next July.

Mr. Griffith, formerly with the Standard Machine Company, now with the Powers Machine Company, is doing a splendid business for the Powers Company in Cincinnati and vicinity.

Mr. Olsen, general manager of the Universal Film Exchange in Cincinnati, Columbus and Indianapolis, was in the city on special business. Mr. Olsen, accompanied by Mr. Lux, of the Buckeye Film Exchange, called at league headquarters.

Mr. Bernstein, representing the Universal Film Manufacturing Company, called upon President Neff on his way to the coast. Mr. Bernstein is one of those hustling, pleasant, energetic men that make friends all along the line.

The exhibitors of Louisville, Ky., are carefully considering the advisability of asking the council to pass a license ordinance similar to the one now enforced in Cincinnati. This attorney has been furnished with a copy of the Cincinnati ordinance.

A state convention will be held in West Virginia in a few weeks. Mr. G. B. McClelland, of Osgood, Ind., who owns the Amusé Theatre, and who was floored out in Hamilton, Ohio, has been appointed state treasurer for Indiana. He has already secured a large number of members. A convention will soon be called for Indiana to elect new officers and delegates to attend the Dayton convention. Mr. J. M. Bradt is now working in North and South Carolina, securing members.

A state convention will soon be called in all of these states, as President Neff is now making up his itinerary for a trip through Tennessee, Mississippi, Louisiana, Georgia, Florida, North and South Carolina and Virginia.

Cleveland Local No. 1 of the M. P. E. L. of A., has doubled its membership since the state convention held in Cincinnati. The exhibitors of the state of Kentucky will hold their convention in Lexington, on Tuesday, April 21st and Wednesday the 22nd. Mr. J. H. Stamper, Jr., of the Orpheum Theatre, is chairman of the committee. The convention will be held at the Phoenix Hotel. The Commercial Club of Lexington and the railroads are co-operating with Mr. Stamper to make the convention a success.

On Thursday Cincinnati Local No. 2 of the M. P. E. L. of A., met at the Sinton Hotel, and raised the dues of the local members from 50c to $1.00 per month, and decided to make the first Wednesday of each month their regular meeting date. They passed resolutions, also, condemning the country store method of giving away premiums of any kind to induce trade. It is the sense of the Cincinnati local that if the proprietor of a show is capable and a show-man, he will not have to secure prize fighters to appear between pictures and raffle goods off, or run a lottery in order to secure the attendance. Cincinnati local believes that the pictures should stand upon their own merits, and the wonderful progress made in the motion picture business and the millions of people who attend daily, is evidence that the motion picture needs no assistance of such a character to secure attendance.

Texas Trades Club Banquet

THE second banquet of the Motion Picture Trades Club of Texas, which was given in Dallas on January 30, was a red-letter event in the history of the association and one of lively interest to all Texas exhibitors. Every big film company and supply house was represented among the forty who assembled at the board, and not a few ladies were among the guests.

Among the banqueters was E. T. Peter, of the Texas Feature Film Company; Albert Russell and Clyde Slater, both of the Southern Feature Film Program Association; Harry T. Peabody, manager of the Warner Features; James B. Kelly and Ned E. Lapinett, of the Consolidated Film and Supply Company; B. F. Whittle, of the Western Automatic Music Company; J. F. Whyte, of the Dallas Seating Company; R. D. Trush, of the R. D. Theatres Company of Dallas; Charles Touchon, the assistant manager of the Mutual Film Corporation, and Mr. McCormick, their traveling representative.

The Motion Picture Trades Club is making rapid progress toward the accomplishment of its ends, and its influence is admittedly being felt throughout the country around Dallas.

Another incident of a different nature, but of not less vital moment to Texas exhibitors, and, indeed, exhibitors all over the Southwest, was the opening of the Consolidated Film Supply Company's new exchange. Independent authorities have pronounced the firm's new home at Nos. 1900-02 Commerce street, Dallas, to be the equal of any film exchange in the United States.

"System and Efficiency" is its watchword, and every detail of it was conceived with relation to the convenience and best service of the exhibitor. The transfer from the old habitat to the new took place on February 4. Both the company and its patrons have by now become accustomed to the new surroundings, and compliments are the inevitable sequel to the visit of customers, new or old, to the Commerce street quarters.

FIRST ECLAIR "WESTERN"

The first production made by the Western studio of the Eclair Film Company, located at Tucson, Arizona, released Wednesday, Feb. 18, is called "The Cross in the Cacti," and for Western atmosphere and realism is somewhat different from the usual story of this type.

The Eclair company at Tucson has been augmented by the addition of several "dyed-in-the-wool" cowboys and girls, and the riding in this picture is of hair-raising variety. Wonderfully realistic revolver battle scene came very near costing Jack Johnson his life, as real bullets were used and one of them chipped a beautiful little hole through his sombrero.

This first release of the Western Eclair series is a worthy effort and ought to meet with the same favor with exhibitors as the two and three-reel dramas of this company.

J. H. STEINMAN ELECTED

J. H. Steinman has been elected president of the European Feature Film Corporation, 220 West Forty-second street, New York City. They will shortly release Pasquali's psychological drama, "A Soul's Tempest," in three reels, featuring Giovanni Nolli Vidal. The European Feature Film Corporation is renting features for Greater New York, northern New Jersey and New York State.
THE MOTION PICTURE NEWS

JAMES McENNERY BACK
James McEnnery, the American representative of the United Kingdom Film Company of Great Britain, who sold his interests from Marcus Loew, has just come back from England after a successful trip.

While in England Mr. McEnnery organized the Anchor Film Company, a producing organization, and the James McEnnery Syndicate, which will do business with motion pictures all over the world. He has secured the South American rights for all the products of the All-Star Feature Film Company for the next three years and a representative of the James McEnnery Syndicate is now on his way from London to Buenos Ayres to locate a branch there.

The Anchor Film Company is also producing and the new films will be shipped here and to South America. Mr. McEnnery was accompanied to this country by Thomas Savage Graham, an officer in the new company, who will help Mr. McEnnery handle the firm's affairs on this side of the water. Mr. McEnnery, himself, will go back to London in a month to attend to business interests there and while he is gone Mr. Graham will be in charge of the syndicate in America.

Mr. McEnnery announced he would immediately start to sell state rights for the Harry Lauer film, concerning which he has received many inquiries. Since this is the only motion picture ever taken, or likely to be taken, of the great Scotch comedian and Neil Kenyon, it is likely to prove a good seller.

The first production of the Anchor Film Company is "A Thousand Pounds Reward," showing the interior of the famous Portland prison, in England, and convict life in a jail where no man receives less than seven years, and which shelters some of England's most notorious criminals. The cast includes Countess Zulor, an adventuress, well known to the European police, and the film shows the inner workings of a real counterfeit plant.

SOLAX NIGHTS AT THE FOX THEATRES
The exhibition of "Ben Bolt," one of the Solax star feature productions at the Aubudon Theatre, 16th street and Broadway, was marked by a special program, Friday, Feb. 13, consisting of the personal appearance of Claire Whitney, James O'Neil and Joseph Levering, the leading characters in the production.

Besides personally appearing the players did a specialty act. This is the first of a series of Solax nights to be held at William Fox's houses through-out New York State and New England.

Pan-American Announcement
Since the change in the company's personnel, increase of capital stock, and the establishment of branch offices throughout the country, the Pan-American Film Company have undertaken new and far-reaching activities in the exploiting of special feature pictures.

The policy of this company henceforth will be to eliminate, as far as possible, all middlemen, brokers and commission agents, which are an unnecessary evil and invariably force up the price of the pictures to the exhibitors.

The Pan-American will deal with exhibitors direct in all parts of the country. "Fifty features" will be its advertising slogan, and each feature will be carefully selected, eliminating all pictures of an inferior or doubtful nature, so that the exhibitor may feel assured of clean, satisfying and effective pictures, distributed upon a business system, which will work out to the ultimate satisfaction of all concerned.

Among the leaders in the Pan-American list of pictures now available is "Worcester's Philippine Pictures," made by the Hon. Dean C. Worcester, for fifteen years Secretary of the Interior in the Philippine Islands. These pictures show the romance, growth and development of our little brown brothers, and have recently been exhibited at Carnegie Hall, New York, and other large auditoriums throughout the country to large and enthusiastic audiences.

SIMPLEX LOOKS GOOD TO OHIO
Mr. Robin, sales manager of the Precision Machine Company, reported on his return recently from the Cincinnati convention, a number of definite sales and a favorable outlook. Since then the following installations have been made: Ohio State Penitentiary, at Columbus, O.; New Sigma Theatre, Tiffin, O.; Hippodrome Theatre, Bucyrus, O.; and the Royal Theatre, Lima, O., all of which were made through the American Slide Company, of Columbus, O. Installations were made at the Wayne Theatre, Musesis Theatre and Lyceum Theatre in Dayton, through the American Theatre Curtain Supply Company, of St. Louis.

"PIRATE FILM" SEIZED
The World Film Corporation, in Philadelphia, last week seized a pirate copy of their sensational film, "Protea." They have also discovered the existence of another copy and are hot on its trail. They intend protecting their patrons and are going to fight all pirates to a finish.

The case in Philadelphia comes to trial this week.

COMPLIMENT FOR INCE
Director Thomas H. Ince, of the Kay-Bee brand of Mutual is justly proud of an unsolicited compliment recently paid him by Capt. Frederick I. Macy, U.S.A., the exchange officer at Fort Stevens, Oregon. Capt. Macy said that the "Narcotic Spectre," one of Mr. Ince's recent productions, was the only "correct military film" he had ever seen in its adherence to details.

Mr. Ince has won fame as the greatest director in motion pictures in the stages of great spectacles, particularly those of a military nature, and especially for that most pretentious of all war play, "The Battle of Gettysburg."

A NEW COMEDY COMPANY
News comes from Los Angeles that Ford Sterling, the well-known Keystone star, Henry P. Lehrman and Bobb Thornton, both directors for the Keystone Company, have joined with Fred J. Balshofer, one of the original organizers of the 101 Bison films, to form a producing company for the making of comic releases. The name of the company has not yet been announced. They will release all their productions through the Universal.
INVENTIONS

Trade Marks

Patents

Conducted By

M. H. SCHOENBAUM

All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of The Motion Picture News.—Editor.


Latest

PATENT AND TRADE-MARK

News

Patents and Trade-Marks Registered or Allowed Recently:

United States

1,086,376. Film perforating device. Duff C. Law.
1,086,335. Photometer. H. E. Ives.
1,086,693. Electric fuse or cut-out. B. M. Walpole.
1,086,729. Electrical control apparatus. J. A. Rey.

Canada

150,303. Target apparatus. B. W. Bates.
150,316. Colour cinematography. C. N. Bennett.

Great Britain


France

464,418. Washing and clearing machine. Revolute Machine C.

Trade-Marks


Germany

269,868. Film. Agia.

Trade Notes

Acetate of Cellulose Films

The "Patentblatt" announces that the German patent No. 134,474 has been printed.

It would perhaps interest a number of our readers to know that the above patent belongs to the powerful German firm, Bayer of Elberfeld, and was opposed to many local and foreign applicants for patents for films made of acetate of cellulose. For this reason the German patent office had to reprint the first edition, which was speedily exhausted.

The patent in question was issued about 1901 and is now about thirteen years old. According to the inventor's claim the invention consists simply in replacing nitrocellulose by acetate of cellulose, in the manufacture of films, but the idea is older than the patent, as in 1900 Mr. Bardy, the well-known expert, made public declarations on the subject which were printed at the time.

Unfortunately, what could have been proved in 1906 is no more possible to-day, as according to German law a suit can only be brought against a patent within the five years following its issue.

Screen Theatres in Germany

In The Motion Picture News of February 14, we mentioned that Berlin has about 330 theatres. We can now add the following statistics:

Breslau, with 200,000 inhabitants, has 48 theatres; Elberfeld, with 280,000 inhabitants, has 9 theatres; Essen, with 300,000 inhabitants, has 11 theatres; Frankfort, with 420,000 inhabitants, has 40 theatres; Stuttgart, with 230,000 inhabitants, has 23 theatres; and Metz, with 60,000 inhabitants, has 8 theatres.

There are 17 cities mentioned in the statistics having a total of about 6,000,000 inhabitants, the number of theatres being 324.

In 1908 the thirty-three biggest German cities had only two motion picture theatres, ten years later the same 33 cities counted 480 theatres.

International Exhibition

An international exhibition is being organized, which will take place in Budapest, Hungary. The exhibition will open its doors on August 15, and is intended to last till the 15th of October.

Amateur Projectors

The European market is flooded with baby projectors enabling people to see a film at home without trouble. These amateur machines are sold mostly by well-known factories, who already supply the market for public exhibition.

There are also a number of producers of small toy machines or reduced models who believe in the future of home-projection, and who are new in the trade.
Play Rights vs. Picture Rights

The Motion Picture Rights in a Novel Are Entirely Distinct from the Dramatic Rights, Federal Judge Hand Holds in "The House of Bondage" Injunction Decision, a Vital One to the Industry

A decision of the utmost importance to the motion picture world was handed down by Judge Learned Hand, in the United States District Court for the Southern District of New York, on February 10, in the case of the Photo Drama Motion Picture Company vs. the Social Uplift Film Corporation, over the motion picture rights to Reginald Wright Kaufman's novel, "The House of Bondage." In this decision, it is held that the motion picture rights to a copyrighted novel are not inseparably vested in the dramatic rights. The motion picture rights may be granted independently of the dramatic rights, and the person holding the latter has no authority to control what he also controls the former, unless he holds them by a separate agreement.

With this as a basis, Judge Hand granted to the Photo Drama Motion Picture Company, of No. 220 West Forty-second street, an injunction restraining the Social Uplift Film Corporation from exhibiting, or advertising that it would exhibit, a motion picture based upon the "House of Bondage." In so doing, Judge Hand has deliberately departed from the principles popularly supposed to have been embodied in the decision of the United States Supreme Court in Kalem Company vs. Harper Brothers.

There it was held that the rendering of a copyrighted novel in motion pictures was an infringement upon the dramatic rights to the novel, the court holding that such a presentation was similar to seeing a dramatic production in a mirror. The impression has gained credence since that decision that the owners of the dramatic rights to books held the motion picture rights as well.

Judge Hand, however, expressly lays down the principle that Reginald Wright Kaufman, as the author of the disputed book, could legally assign his dramatic rights to one man, and his motion picture rights to another man, as the evidence tends to show he did.

The litigation between the two companies began when the Social Uplift Company, which had purchased from Joseph Byron Totten, the holder of the dramatic rights to "The House of Bondage," the supposed motion picture rights, commenced a suit to restrain the Photo Drama people from exhibiting a film drama taken from the same novel.

The application of the Social Uplift Corporation was denied, and the Photo Drama Motion Picture Company prepared to go ahead with its exhibition. Thereupon the opposing firm threatened to enter an opposition picture in the field, and the Photo Drama company retorted with an injunction action. It was this suit that was successful.

Arthur Butler Graham, of Graham & Stevenson, No. 15 Broad street, New York City, was the attorney for the Photo Drama Motion Picture Company.

The essence of Judge Hand's epoch-making decision is contained in the following extract from his opinion:

"The sole question remaining is of Kingsley's notice. If dramatic rights include moving picture rights, then he had notice of Totten's rights, but I think since the amendments of August 94, 1912, 37 St. at L. 488, that they do not.

"It was undoubtedly held in Kalem Co. vs. Harper Bros., 222 U. S. 55, that the owner of dramatic rights might forbid their dramatic representation by moving pictures, and to the present time the only right to protect moving pictures arises from the words, 'dramatic' or 'drama.'

"Thus the statutory right to protect against the making of a moving picture scenario from a book still arises from section one, sub-division (b), and the statutory right to protect against infringement of scenario arises from section one, sub-division (d).

"Yet the proceedings for registration of the moving picture play are now specifically controlled by sections five and eleven of the amendment of 1912, and it appears that it is one thing to secure the copyright on a drama proper, and another to secure it on a moving picture play.

"A man having general statutory rights like Kaufman might make a play and perform it under his common-law rights without publication, or he might copyright the play and he would still not have copyrighted or published his moving picture rights.

"If he wrote such a scenario or made his film, he could get a separate copyright on that. Of course, he could sell his statutory of common-law copyright of the play and keep his moving picture copyright, or he could sell each.

"It seems to me clear that if he could do this, he could sell separately the right to dramatize and the right to make a moving picture play, dividing his statutory dramatizing rights and thus giving each assignee the right, when he had exercised those rights, to get his own copyright for a drama or for a moving picture show.

"Hence, when Kaufman told Kingsley that he had sold his dramatic rights at the moment when he was selling his moving picture rights, he told him something which it was perfectly legal and natural for him to do."

GRIFFITH MUTUAL RUMORS ARE FALSE

If you hear any rumors that D. W. Griffith, the producing director of the Mutual Feature Films, is about to sever his connection with the company, you may brand it as false, according to Mr. Griffith's attorney, A. H. T. Banzhaf.

This is Mr. Banzhaf's denial, which can be taken as authentic:

"So great has been the success of D. W. Griffith in his production of extraordinary feature films for the Mutual Film Corporation, with which he is now associated, that the competitors of his organization, in an effort to create trouble among the great company he has assembled, have circulated reports that this mutually advantageous connection had been or was about to be severed.

"Such is not the case. Mr. Griffith has never been more agreeably situated or in better position to realize his great and original ideas, and the Mutual is delighted with his initial achievements. Both parties desire to have it known that the present intention as to the connection is for permanency."

AETNA COMPANY IN SOUTH

An extensive producing company under the personal direction of Richard Sterling, left for Florida on Feb. 10, to produce several features for the Aetna Film Company. Mr. Sterling is well known because of his association with the Rélection company as a producing director.

Among the artists of the company are: Christine Mayo, Fred Radcliffe, Marjorie Nelson, George Cowl, Myrtle Van Zandt, John Arthur, Mac Prestell, Caryl Fleming, George Lanning and James Kilgannon.

W. R. Goodwin will supervise the camera work for these Southern productions.

The Aetna Film Company expect to have the first of these features ready for release in about four weeks.
"THE PRIDE OF JENNICO" FILMED

A Stirring Romance of the Bygone Days of Chivalry, by the Famous Players, Vividly Acted and Distinguished by Photography of a High Order—Presented by an Ideal Cast

To all lovers of the booted and spurred romance—the romance of brave gentlemen and fair ladies, of rascally barons and valiant Bayards, of cowardly plots and deeds of daring of desperate combats and hairbreadth escapes, of villainy crushed and love triumphant—"The Pride of Jennico," the latest release, in four parts, by the Famous Players, is to be commended with earnestness and enthusiasm.

These tales of the heroism and knavery and beauty of bygone days may have been dispossessed from the legitimate stage, but only to take an indefinite lease upon the affections of the hundreds of thousands who form the motion-picture audiences of the country.

There is an exhilarating evening in "The Pride of Jennico" for everyone who owes a debt of pleasure to "If I Were King," "A Gentleman of France," "The Scarlet Pimpernel," "Monseur Beauchaire," "Rupert of Hentzau," or "Beverly of Graustark." Tales of chivalry, presented in such pictures as these, are as inspiring as the pages of the most inspired novelists.

Those who know the novel of the same name, or remember James K. Hackett in the play, will be eager to see "The Pride of Jennico" as one is eager to see an old friend. Those who are familiar with neither the novel nor the play will do well to give rein to the curiosity that the announcements of the drama are certain to arouse. And the censorious, while they may come to criticise, will remain to praise.

The fine photography that interprets the action of the play throughout will give an added zest to the spectator's enjoyment of the anything but smooth course the true love clear message to those who are watching the unfolding of the drama.

The number of outdoor scenes used in "The Pride of Jennico" is surprisingly few. But those few are as superb as the scenes which formed such a striking feature of "Hearts Adrift," by the same firm. Each one is as clear as an engraving, and one may be pardoned for a passing regret that they are not more numerous.

These distinguishing merits, together with a cast that is almost ideal for a picture of this character, guarantee the success of "The Pride of Jennico" from the outset.

It is hardly necessary to repeat the story of the play at great length. When the sprightly Princess Ottile takes to flight to escape the villainous Prince Eugen, whom her ducal guardian would force upon her, it is at the ancestral castle of the Jennicos that she seeks refuge.

Basil Jennico, the sole heir of the old Duke of Lusitz, becomes her host. A whim prompts the Princess to change places with her maid, and Basil, disregarding his oath never to wed below his rank, finds himself falling in love with the supposed maid of Ottile.

He resolves to save himself by wooing the Princess, and Ottile merily undertakes to marry him to herself. But so well does she keep her secret that Basil, after the ceremony, believes she has cheated him into making a maid his wife and upbraids her for her deception.

Before the misunderstanding can be straightened out, Prince Eugen, at the instance of the Duke, her guardian, lures her back to her home by the aid of his band of gypsies. Basil is shot in trying to overtake her. All his subsequent efforts to communicate with her are vain, until the Princess finds a letter from her husband that her guardian had destroyed.

Hewing down the Duke's footmen with one of his own swords, she makes her second escape. Meanwhile Basil and his friend have encountered Eugen and his ruffians at an inn and engaged them in a duel.

Ottile arrives in time to fall into the Prince's clutches, and is borne away to the gypsies' mountain fastness, from which she is at length rescued by her husband and a squad of soldiery. Not until the troops acclaim his wife as Princess Ottile does Jennico discover that he has fulfilled his oath to his father and his heart's desire at the same time in wooing the piquant "maid."

L. M.
NEW developments in this business of ours come overnight, it seems. They bloom like roses opening at the sun. Beautiful thought—that would go well with a wrist watch and a kerchief up the sleeve. But as the new ones develop the old wither. Just the same it’s fun watching the new ones.

This week’s batch is a fairly healthy one. Already is seen the vanguard of the army following in the train of the Vitagraph Theatre. It was an easy task to predict that, if the Vitagraph Theatre was a success, a few weeks would bring other theatres conducted along parallel lines. The Vitagraph Theatre has been an unqualified success.

Now the Continental Feature Film Company, which handles the feature films of the Mutual Film Corporation, gets Weber’s Theatre and will show there the big pictures which the Mutual and its allied companies have been producing since the advent of Larry Griffith and his cohorts. The first picture will be a four-part production, “The Gangsters,” made by Jim Kirkwood and featuring Henry B. Walthall and Consuelo Balsom. Then will come “The Battle of the Sexes” by Daniel Carson Goodman, the little vamp whose “Hagar Revelly” recently tangoed through the courts with Anthony Comstock playing the lead opposite.

The Anglo-American has the New York Theatre and will put on big pictures there, so one is told. As I get it, this is rather an involved transaction—the North American Films Corporation leasing the theatre. Among the pictures available, unless the map has shifted since last I was allowed a glimpse, is the “Sixty Years a Queen” made by Charles Barker over in Merrie England, and a wonderful picture as a film and as a real educational subject. As a producer Barker has the knack of letting climax follow climax without any lagging of interest.

All of which means two more theatres on America’s main street playing big (and the word is used advisedly) pictures at higher prices and competing directly with the houses offering speaking attractions.

Pity the poor camera-man. His work is fifty per cent of the picture and he gets, according to long established precedent just no per cent of the credit. Here is where, Quixote-like, an attempt is made to right the wrongs of centuries and give just due to one of the greatest camera-men of the present day and generation. Irvin V. Willat has been turning the crank for these five or six years. His first connection was with the old Imp company. Later he served a term in the laboratories of the New York Motion Picture Corporation when his big brother, C. A. (Doc) Willat, was general manager there. From Nineteenth street he moved up two blocks to Twenty-first street with J. V. Ritchey and the old Reliance studio. This he abandoned temporarily and went to Cuba with J. Parker Read, Jr., and company to take “Victory” for the Victory Film Company. On his return he went to Reliance again and from there went to his present position with the All-Star Feature Corporation.

Irvin took “Paid in Full” and whenever the picture has been shown the audience has given more than half of its applause to the camera-man. “Paid in Full” contains, in my humble opinion, some of the greatest photographic effects yet seen. For instance the double exposure when Captain Williams takes a model of a ship from his shell and tells Emma of his brutality on shipboard. Oh, there’s no use in detailing the matter—all through, the photography is more than exceptional. How any man operated the camera without three or four hands is a mystery. At one time he must have been turning the crank, operating a dissolving out attachment and panoraming. Well, he did it, and the answer is that Irvin Willat stands to-day one of the country’s best camera-men. He has studied the business and perhaps he will go even higher. Quen sabe?

Walter Greene, Boston’s veteran film man, has opened an office for Greene’s Feature Photoplays occupying the fifth floor of the World’s Tower Building at 110 West Fortieth street. With him will be associated experienced persons, including Miss E. Huber. Mr. Greene will divide his time between the Hub and Gotham.

Thomas Beding, the well-known T. B., is now at the helm of Harry Raver’s Itala company, vice Hector Streychmans, who is now handling Ammex and a German brand released as Metropolitan films.

Oh, yes—Tuesday several hundred persons, including myself, saw the first production of the Jesse L. Lasky Feature Play Company, a six-part version of Edwin Milton Royle’s “The Squaw Man,” at the Longacre Theatre. Everybody was much pleased with the picture. As the first production of a new company, it augurs well. Dustin Farnum is a regular screen leading man now all right. But the point is that the vehicle is there. “The Squaw Man” will be liked. Don’t forget the hand of Oscar Apfel, the director. And many thanks to Harry Reichenbach who took a party of gentlemen, Mabel Condon and Harry Ennis, out to a regular feed afterwards.

W. A. Brady starts in actively this week to make pictures. His first is “The Gentleman from Mississippi” with Tom Wise as the senator. David V. Wall is in the company.

Misses Dorothy Kingdon and Lilian Wiggins of the Pathé Florida company are back in town.
Homer A. Boushey, late general manager of the General Film Company, has resigned from that organization. He will be intimately associated with George K. Spoor of Essanay in an important position. New York loses a gentleman and a mighty fine film man.

Bill Mason, Bill Bailey, Charles Stine, Frederick Church and Clara Dale, players, are no longer with the Essanay Film Manufacturing Company. Bill Bailey may be described around the Screen Club. He wears a cigar in the corner of his face.

The Willat Film Manufacturing Corporation, through its attorneys, Graham and Stevenson, has caused its capital stock to be increased from $50,000 to $100,000 to take care of the enlarged business of the corporation as now contemplated. The president, Carl A. (Doc) Willat, states that the cost of the factory and studios at the Fort Lee property of the corporation will be upwards of $125,000 and that the capacity of the plant will be upwards of 1,000,000 feet a week, with ample studio facilities for those companies that may desire to use them.

P. C. Hartigan, who has been making Kalem pictures on the Pacific Coast, is in town.

Eddie Roskam caught Charles Francis Murphy of Tammany fame, doing the fire hero act for his New York Weekly.

Louis M. Noto has returned unscathed from Chicago bringing with him some Harry Luder stuff he made there for the Cort Kitsee talking pictures and a Cheshire smile.

Calder Johnstone, formerly scenario editor for the Universal, has gone to San Francisco for that company.

Jule Burnstein is now with Eclectic as general manager for New York.

The Vitagraph Theatre, formerly the Criterion, at Broadway and Forty-fourth, is equipped with two Powers 6A cameragraphs.

E. H. Lynde Denig is back again at the typewriter.

Jacob Berg and Abraham Bloom, of the Supreme Feature Film Company, 145 West Forty-fifth street, have left on a tour through the country with their five-reel release, “The Hero of a Nation, Bar-Cochba,” and their four-reel feature “The Tyrannical Government,” to sell the state rights. They are also taking the seven-reel production of “Satian” for North and South Dakota and Minnesota, for which territory they have the rights.

George Kleine expects to open his magnificent photoplay house now in construction, next door to our own Candler building, about April first. Mr. Kleine will have offices in the building.

Aubrey M. Kennedy, vice-president and general manager of Kennedy Features, Inc., and the Criterion Feature Film Manufacturing Company, is now en route for Los Angeles. He will be back in about two weeks.

The World Film Corporation, successor to the World Special Films Corporation, seriously threatens to do things to pirates whose duped copies of "Protea" are said to have been discovered in New Orleans and Philadelphia. The more people going after the pirates in earnest, the better for the whole industry.

Agnes Egan Cobb is back from her Features Ideal and Union Features trip through the country. She sold Texas, Oklahoma, Louisiana and Arkansas to the Big Four Feature Film Company, of Dallas. She also sold "The Divine Appeal" to the Wolverine Feature Company of Detroit. Three prints of the same picture have been sold to William Fox’s Box-Office Attractions Film Rental Company.

The Ramo Company were the guests at a box party given by William N. Fox, president of the Box-Office Attractions Film Rental Company, at his Audubon Theatre. This was the occasion of the first presentation of the Ramo Feature entitled “Wives” in Mr. Fox’s houses, and was greeted in joyful appreciation by the audience. A spotlight was played on Stuart Holmes, leading man of the Ramo Company.

The Eclair Studios at Fort Lee, New Jersey, had the honor of entertaining recently some distinguished guests in the persons of the famous theatrical power, William A. Brady, Mr. Miller of the Shubert forces, and Edward S. Curtis, the author, traveler and well-known authority on the North American Indian. The visitors were shown through the studios and factory, and watched with great interest the taking of a scene in a forthcoming Eclair release, entitled "The Kengaroo," a six-reel feature.

Messrs. McMahan and Jackson with Nelson F. F. Evans, of the American Feature Film Company, of Toledo, are negotiating for the Exclusive Program for Ohio. They have been in almost daily meetings with J. R. Miles, H. H. Raver, Ingvald Oes and Herbert Blache, and the probabilities are that the arrangement will be consummated and go into effect at once.

Frank W. Smith has been appointed librarian of the Screen Club by President King Baggot.

All the Reliance companies in the East, except the company headed by Norma Phillips and directed by Jack Noble, producing the “Our Mutual Girl” series, have been closed out. This leaves the new studio erected on the recently purchased Clara Morris estate in Yonkers empty. Among the persons affected are Directors Edgar
LEWIS, Le Viness and Rochel, Paul Scardon and Walter Stutt. I understand that George Siegman is retained and that Tom Mills goes to the Mutual Girl Company.

William Robert Daly, who put on "Forgiven" down in Florida for Frank J. Carroll and his Stellar Feature Photoplay Corporation, returned Wednesday. The others are expected in soon, including Edwin Forsberg, Fritzzi Brunette, Caroline French, and Daniel Bertona (Kid Hogan).

Phil Mindil is now managing editor of "Reel Life," the Mutual publication, in addition to his duties as press representative. He succeeds Clarence Herbert New, who goes to create the position of motion picture editor of the "Blue Book" magazine.

Paul Scardon is proudly displaying a beautiful bit of Sheffield plate, a trophy which he now owns as his "Beaming Belle" won it five times.

Bob Frazer is coming back to photoplays as per his ad in the Screen Club program. Within a few weeks he will rejoin the Eclair stock company, playing leads. Then the Cecil Spooner stock company must, indeed, pine away to a shadow.

Bad cess to all these "press agents" who seem to think the word "company" is plural and takes a plural verb. I'm getting tired of crossing out "The Jazbo Film Company have" and making it read "has." Any dictionary will tell the reader that "company" is a collective noun, singular in number and takes a singular verb.

DISSOVING OUT

Offerings received during the week include postcards from Bob Daly and Doc Willat in Florida and a coconut sent via parcels post an nature by Doc.

"Trapped in the Great Metropolis," the first release off the Rolands Feature Film Co., is notable for its sensational realism. Exciting incidents follow one another in rapid succession, and interest is maintained to the very end. George K. Kohoudy, the producer of many of the best selling specials of the last few years, including "The Life of New York," has surpassed all his former efforts in this powerful feature.

"The House of Bondage," produced by the Photo Drama Motion Picture Company, was witnessed by Irving Conings, of the Pathé Frères, at the Auditorium Theatre, Newark, Ohio. He was well pleased with the production.

Murray Beir, well known to the local exhibitor, has been transferred from the management of the Buffalo office of the World Film Corporation, to take charge of the New York branch. Mr. Beir has long been associated with the rental end of the business and his return to New York will be a welcome bit of news to his many friends.

All the Film Releases of America subjects are now sold for the New England states.

"Outlawed" was last week purchased by General Sales Manager Dunn, of the American Feature Film Company, of Boston.

The Eastern Feature Film Company of the same city, has acquired the rights on "The Farrell." The employees of the Selig Polyscope Company sent a wireless message to Oscar Eagle, sailing across the Gulf of Mexico, on the Panama Canal, wishing him well on his journey and a happy return. Mr. Eagle expects to be back in Chicago the last of this month.

A number of changes have been made in the Selig Stock at Chicago, and negotiations for noted productions are in train.

Sunday was field day at the Selig Polyscope plant, in Chicago. W. N. Selig inviting William Morris, Harry Lander and some literary friends to enjoy his hospitality and witness the making of some remarkable new films. Several unique and valuable mementoes were reeled off on this occasion, presenting great men at play.

MARIE AND THE PARSON HUNT FOR HER FATHER

Scene from "The Angel of the House" (Gaumont—three reels)

E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Company, manufacturers of "Balboa Feature Films," has returned to Los Angeles after a successful business trip to New York City.

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, of Los Angeles and Long Beach, Calif., manufacturers of "Balboa Feature Films," shortly leaves for the East to close up contracts for exclusive territory, and to understand some of the future productions of his firm and will then visit England and Europe for further purposing.

"Joan of Arc," the big five-reel Savoia production which is being prepared through the offices of the World Film Corporation, is being booked from three days to a week at a time. The advantages that this schedule offers are tremendous. The programme three and four times a week. No film presented through the offices of the World Film Corporation up to this time has met with the favor this series has received.

The American Film Company is branching out. The "A" is flying higher. The new player emerges as an actor and studio manager making preparations for the new programme and division of the company's interests, Santa Barbara, San Francisco and Los Angeles.

F. H. McMillan, manager of the Chicago office of the World Film Corporation, is getting considerable notoriety these days due to his exertions with the local studio censor.

D. P. A. Garazzio, manager of the Savoia Film Company, has just returned from Rome, where he had gone to present to the Pope the "reproduction of the Triumph of an Emperor" (in Hoc Signo Vincit), which has been secured for a similar purpose in France and Canada by the World Film Corporation.

Eddie Kull, the old reliable camera man, who has achieved his entire scientific education in the Selig establishment, and who is considered one of the most expert men of his class in the country, has been invited to accompany H. A. Leeder on tour with the company four weeks, and started last Saturday.

He will stop at the California studio, in Los Angeles, for an indefinite stay.

James Neil, who was so long associated with Oliver, joined Carlyle Blackwell's forces at the latter's studios, where he and Mr. Blackwell are directing together.

The Consiprice, of a $4,000,000 Dowry, which the World Film Corporation will market next week, was done at the Paris Eclair factory with a cast of some of the best known French artists appearing at the Sarah Bernhardt, Comédie Francaise, the Odeon and the National Theatre Francaise.

That charming little actress, Adele Lane, is back at work again at the Selig studios after a two weeks vacation spent in the hills or on the beaches which lie close to Los Angeles.

Benjamin H. Cohen, formerly public accountant, has been made auditor of the World Film Corporation.

Turner and Dahmen, managers of the Tivoli Opera House, San Francisco, Calif., who also control fourteen theatres in the state, have contracted to purchase copies of all of the products of the "Balboa Feature Films" manufactured by the Balboa Amusement Producing Co., of Los Angeles and Long Beach, Calif.

Belle Bennett, leading woman of the "Balboa Feature Films" has recovered from her recent operation following an attack of appendicitis and is out of the hospital. Miss Bennett shorty expects to return to her work with the Balboa company and her recovery from her illness has brought a shower of congratulations.

The six-reel picture to be released soon by the New York Film Company has several unusual features in it.

The new offices of the Exclusive Feature Company, at 21 West Twenty-third Street, are finished.

The E. V. Trading Service company has moved its offices at 72 West Thirty-third Street.

The Metropolitan Film Company will show their features purchased in Europe.

The Progress Film Company has opened offices in the Fitzgerald building.

R. F. Clemens, of the World's Leaders Film Company, is recovering from his recent illness.

Victor Potel, one-time business manager of the Western Essanay forces, subsequently de (Continued on page 54)
First Lasky Production a Hit

By Lesley Mason

The Squaw Man in Six Parts, with Dustin Farnum in the Title Role, Is a Production Dramatically as Big as, and Scientifically Superior to the Original Play

THERE is no need to introduce "The Squaw Man" to the American public, any more than there is any need to inform them who Dustin Farnum is. As well waste a baseball fan's time explaining to him what Christy Mathewson ever did to get into print.

It is difficult, therefore, to see how the Jesse L. Lasky Feature Play Company could have made a better or more strategic choice to establish their claims to the attention of the motion picture world than by taking one of the most widely advertised and most successful plays and actors for their initial production.

"The Squaw Man" has lost nothing in the transfer from the stage to the screen of those qualities that made it such a marked success before the footlights. Besides having Dustin Farnum, who created the title role in the original play, to re-create it before the camera, every one of the big dramatic moments are incorporated in the film-play without the sacrifice of a single one of the features which gave the drama so wide and enduring a vogue in the hey-day of its first popularity.

It may even be said that something has been gained through the camera which was forbidden to the stage because of its limitations. The thrilling scenes at the English Derby, where the Earl of Kerhill makes the disastrous plunge that eventually ends in his cousin shouldering the burden of the family's dishonor and going into voluntary exile; the finely executed scenes of the burning schooner in mid-ocean and the rescue of the castaways—these, and others during the course of the six reels that tell the story of "The Squaw Man" represent the triumph of the pictures over the stage production.

THERE portions of the drama are preliminary to the main action, it is true, but it is equally true that they are of decided value in arousing and heightening the interest of the spectators in what is to come. A severe critic might recommend their elimination, but it would hardly be wise to dispense with scenes that are capable of evoking such genuine applause as they brought forth at their first presentation.

Were it not for such sensational effects introduced at critical points during the first three reels, the prologue to the real life and fortunes of "The Squaw Man" might be liable to the charge of being a trifle lengthy. As it is, James Wynnegate (Dustin Farnum) arrives in America and starts for the region of the ranches with an audience, fresh and unwearied, eagerly following every incident in his career.

Then begins the story which every man, woman and child to whom Jim Carston, Nat-U-Ritch, Cash Hawkins and Lady Diana are the names of favorite characters, are familiar.

This is the point where the real test of the ability of the drama to sustain and vindicate itself as a motion picture play takes place. The victory is at once brilliant and complete.
THE play leaps forward with increased speed like a horse under the whip-lash. The audience, realizing it is on the main line of the story at last, leans forward involuntarily to catch every move of the personages on the screen in the feud between Carston and Cash Hawkins, the little squaw's double redemption from death of Jim, first by shooting down Hawkins, later by dragging him, after he has fallen, snow-blind, at the mouth of the poisonous "Death Hole," the tragic death of Nat-U-Ritch after years of happiness with her "squa man," and Jim's ultimate reunion with beautiful Lady Diana.

Oscar Apfel's sense of scene and dramatic opportunities as director is unfailing and it is hard to say which, if any, particular scenes will bring him the most credit. The series of pictures delineating Jim's struggles across the snow-bound hills and Nat-U-Ritch's braving of "The Evil Spirit" to save her hero from death, is in itself a masterpiece. And there is more than one such group in the two hundred and sixty-four scenes which comprise the production.

Let it be remembered that the picture is no ordinary "Western." The difference between them is as wide as the difference between one of Bret Harte's stories and a five-cent "paper-back." The Western atmosphere, the atmosphere of cowboys and ranches and Colt .44's, and red men and sheriffs is entirely subordinated to the drama of human nature which constantly holds the foreground.

That is the secret of the play's endurance, as it will be a factor in the popularity of the pictures.

Dustin Farnum's acting is too well known from East to West to need any characterization here. He makes himself early felt in the play, though handicapped by an un-Farnumlike moustache, and once his lip is relieved of that burden, his personality asserts itself with all its force over the spectator.

Winifred Kingston handles the somewhat secondary part of Lady Diana well. A full-blooded Indian, Red Wing, plays Nat-U-Ritch and shares the screen honors with Farnum himself.

The rest of the cast is adequate, and more, to the demands of the drama.

NEW PROJECTION ROOM

The American Film Corp., located at 1452 Broadway, Room 1011, New York City, have just completed their projecing room for the convenience of out-of-town buyers.

Exhibitors will now have the privilege of seeing all coming releases of which the company carries six in advance.

Every buyer is guaranteed that films released here will be released in forty-six days later than the release date of the Italian American Film Corp.

He Has Had Wide Experience

ARTHUR S. KANE recently has left the General Film Co., with which he first became connected three and one-half years ago. During his service with the company Mr. Kane filled the positions of branch manager, special representative and an assistant to the president. For nearly the past year he had been in the home office. Exchanges managed by him were: Seattle, St. Louis and Twenty-third street. He was the first special representative of the company and had charge in Chicago and adjacent territory.

Mr. Kane is now district manager of the Mutual Film Corporation, with headquarters in Chicago.

Previous to the formation of the General Film Company, Mr. Kane was for three years the personal representative of Mr. O. T. Crawford, St. Louis, in establishing and operating a motion picture manufacturing concern, five licensed film exchanges and a score or more of large motion picture theatres.

Because of his long experience and of the varied fields in which he has worked, he has an exceptionally wide acquaintance among exhibitors, exchange men and manufacturers. There probably is no one better versed in the abilities of exchange men all over the United States, or one whose knowledge of the different situations in the various territories is so comprehensive.

A splendid preparation for the work in the film field was his five years of managership of large combination theatres in the middle West and his experience as a newspaper man, during which he was sporting editor of the "Kansas City Times" and city editor of the "Topeka Daily Capital."

The viewpoint of the exhibitor was gained through operating his own photoplay house before associating with Mr. Crawford.

CRITICS LAUD GOODMAN

After five hours of deliberation a New York jury decided that "Hagar Revelly" was a book that could be freely circulated through the mails and thus set at naught the loud hue and cry that had arisen against it during a long and interesting trial.

Few present-day writers have received the extravagant praise that has been lavished upon its author, Daniel Carso Goodman, during the last few days. Along with Locke, Conrad and London, his last work has been counted seventh by the Boston "Transcript" in the list of America's fifteen greatest novels and it is an event of note in motion picture history that Dr. Goodman has been induced by the Mutual Film Corporation to write photo-dramas.

Besides writing dramas for screen presentation, Dr. Goodman has been carrying on exhaustive experiments in a specially constructed laboratory in the Union Square studio building of the Mutual Film Corporation in New York City. Each step in his laboratory work has been carefully photographed by a motion picture camera and the result is several hundred feet of invaluable film upon which faithfully recorded the discovery of the first cell of life. Added interest is given to his remarkable feat by the announcement that the film will be shown as the introduction to a great multiple reel motion picture drama that promises to be the most stupendous production ever attempted in the history of the art.

NEW CONCERN FORMED

The Industries Motion Picture Company is the name of a new firm just organized which will be devoted to the production of industrial and educational motion pictures. H. B. Muller, general manager, was formerly with Warner's Features, Inc.

The executive offices of the new firm are in the Longacre Building, New York City, and the studio and laboratory are in Newark, N. J.
"The Judgment of the Jungle"

By A. Danson Michell

A Three-Reel Release of the Gaumont Company, Which is One of the Most Effective Wild Animal Pictures Ever Filmed—Frances Dagmar's Battle with the Panther Intensely Realistic

THERE are not a great many companies that possess the three-reel release of the Gaumont Company. Of facilities for taking such a picture as this tremendous course, the picture might be "faked," as many have been, but to produce the real thing in a manner similar to this production requires more than skill in "faking"; it demands realities.

Frances Dagmar, a regular member of the Gaumont stock company, has been featured in a number of animal pictures. She is allegedly the only woman in all Europe, connected with this business, who will handle any animal without the usual introductions. She has performed in pictures with snakes coiled around every part of her body—not little reptiles, but large pythons and boa constrictors—and through it all she has come out unscathed.

Mile. Dagmar in this picture has one of the most difficult parts in her career. It will cause many a thrill. Her battle with a panther, in which she rolls over the floor with the animal on top of her, is most realistic. In fact, it is so very realistic that one naturally shuts his eyes, expecting to see the girl badly hurt. The animal claws her hair and neck in a manner which causes tremors to run up and down the spine. Her control over the beast seems miraculous.

THERE are a number of remarkably good jungle scenes.
I say "jungle" scenes, because that is what they are meant for, and that is what they instantly bring to mind. In fact, there are many excellent scenes, both in the jungle and interiors. The atmosphere is fine.
The plot is really a love story laid in the jungle—a story dealing with love and its attendant vices, jealousy and treachery. A great part of the action depicts these two emotions. The story is as follows:

After aimlessly wandering for some time in the jungle, Tom discovers that he is hopelessly lost. He does not lose heart, however, but continues walking in as straight a line as he is able. Finally he falls exhausted by the side of a shallow river, too tired to move.

When he is just on the point of giving himself up for lost, he is discovered by some ranchers and carried to their home, the farm of Betty. He is nursed carefully by her for some time and finally becomes well again. But in the meantime he has fallen a victim to her charms and finds that he loves her greatly—that he cannot be happy without her.

Returning to his home in the hope that he may forget his benefactress, he finds this impossible, and writes her a letter in which he sets forth his ardent wishes. After much thought he decides he had better take the letter himself. Arriving at her home he sees Betty in the arms of another, and his hopes are blasted. He watches their love-making, and then in anger leaves the house, rearing up the note at the same time.

THE following day he calls on her and is introduced to Jack, Betty's fiancé, who has been in New York. The two men are reserved toward each other and Jack's friendliness is refused by Tom. There is no open warfare, however, and soon Tom realizes his silliness and shakes hands with his rival, apparently forgetting his hatred.

A hunt is organized for the next day and the three set out together, with "beaters" to scare the animals from their hiding places. They repair to an old hut in the jungle and there store their provisions while they are out after the animals. On their return from a day's shooting they discover that some animals have broken into their store of food and it has all been devoured. Giving up the hunt, they return home, where Tom leaves them to go to his own home.

Soon after Jack is the recipient of a letter from Tom, in which the latter sets forth his affection for Betty and claims the right to challenge to a duel. As he is not an adept with the sword, he suggests a novel means of ridicing the world of one of them.

He suggests that they repair to the hut that night, without any arms, but with plenty of raw meat to draw the animals, and there await their coming. The plan is accepted by Jack, principally because he is not a coward. That night, when the dusk has fallen and the jungle is quietened except for the prowling beasts, they repair to the hut and take their places.

Tom, contrary to the rules which he himself had set forth, has armed himself and, awaiting a favorable opportunity, maliciously shoots his comrade seriously, though not mortally wounding him. Jack, seeing a panther entering the door, has sufficient strength left to hold the beast out with the aid of a log. Betty, in the meantime, has found the note of challenge and has gone in pursuit of the two men. She arrives at the house, chases away the animals from the outside and enters the room. It is here that the fight between Betty and the panther takes place.

Having killed the animal, she rescues Jack, who is unable to walk, and together they return home. After some months a newspaper insert tells them of the death of Tom, who had been eaten alive in the forest.
The Motion Picture News

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The Motion Picture News

THE MOTION PICTURE NEWS

AFTER a visit to the Princess, one’s first thought is how easy it would be to condense other stage successes to a one-act play. On going to the theatre, spectators do not expect to see a play stripped to the bare plot. They do not regard jokes, touching scenes, humorous situations, brave speeches, suspended action or anything else of interest to the audience, though it may be extraneous to the plot proper as padding. Nor should scenes in motion pictures which please, amuse, have beauty, or have any value to the eye or the thinking part of the brain be ranked as padding.

Padding is differently defined. Some persons call a wedding scene “padding.” They feel that the same can be shown by a sub-title or inference. Practically everybody will shout “padding” if a scene is introduced of scenic value not absolutely necessary to the plot, or if a pretty scene is shown, say, of a girl smelling a bouquet of flowers, or something, the value of which lies wholly within itself.

WITH the advent of the longer picture, the four, five and six part subjects, “padding” is becoming more popular and justly so. When a spectator sits down to a single-reel picture or a split-reel picture, his brain unconsciously expects haste. Anything that delays action annoys him immensely. When he sits down to a long picture, he unconsciously settles back in his chair and expects to stay there until the picture is over. He pays more attention to the picture and plot as developed on the screen. He does not care about “padding” any more than if he were seeing a show on the stage.

Another element to be considered is the stigma attached to the word “padding.” To know that a picture is padded is to be prejudiced against it. This is really unjust, unless the padding is absolutely without reason. The real answer lies in the way the picture is received by the audience. Many a time a scene of beauty is applauded even though it is not necessary for the development of the plot. Most picture audiences are now getting away from that idea that pictures were a form of entertainment to be taken on the fly. They now regard them as a direct competitor of the legitimate stage.

WITH this there comes an appreciation of anything that is beautiful or interesting in the picture. And though this be padding, they do not care. Theatrical audiences do not care. Why should anybody care?

It is practically impossible to produce a picture without padding! As was said before, if padding lends anything of value or beauty to the picture, if the scene which could be dispensed with gives the spectator a new thought, it is worth while.

Let’s have it!
NEW PHOTOPLAY MASTERPIECES
TO BE RELEASED THROUGH THE
SPECIAL FEATURE DEPARTMENT
OF THE
GENERAL FILM CO. (INC.)

THOR, LORD OF THE JUNGLES
(GENERAL FILM CO.)

GERMINAL OR THE TOLL OF LABOR (PATHÉ)
"THE MONEY GOD" A SENSATION

The Spectacular Scenes of the Metropolitan Film Company’s First Release Centre About the Question: "Do Riches Bring Happiness?" and Answer It Dramatically

THERE is a sensation as original as it is overpowering, in store for the motion picture lover in “The Money God,” a five-part drama, the first release of the Metropolitan Film Company, of New York City.

"Do riches bring happiness?" is the question answered by the great spectacle, and the five parts embody the following story:

At the Millionaires’ Club Lord Chester and Admiral White become involved in a discussion: “Do riches bring happiness?” by reason of an advertisement reading:

A former ship captain now in poverty seeks employment. John Palmer, 124 Smith street.

Lord Chester, a man of tremendous wealth, proposes the wager that the advertiser would be made unhappy by wealth. Admiral White and the members of the club accept the wager upon the following conditions:

1. Lord Chester binds himself to carry out within two years.

2. The wager refers to the advertiser.

3. The winner receives $500,000.

Disguising himself as a “gang boss,” Chester calls on John Palmer and offers him employment. Palmer, living with his wife and daughter, Ethel, is in dire need, and has been gladly allowing himself of the proffered financial assistance of Dick, Ethel’s sweetheart, an honest young blacksmith.

Chester secures $100,000 in gold in an abandoned sewer, and after a day of toil gains his rich stock with Palmer and spends money recklessly. He feigns intoxication and when admonished by Palmer, drops hints of his hidden store of wealth. As Chester expected, Palmer’s cupidity is aroused and he follows Chester and discovers the gold, which he loses no time in appropriating.

Palmer explains his sudden wealth by an alleged legacy and sets up a magnificent establishment, in which Chester succeeds in obtaining a position as a butcher—having discarded his disguise of a laborer. Palmer becomes fired with a great desire for great riches and seeks opportunities for making useless loans. Owing to infected waters, the fishermen are prevented from plying their vocation and Palmer loans them money. Later, when fishing is again permitted, the fishermen have been unable to repay their loans and Palmer enforces his rights to the letter, seizes their property.

THROUGH such methods Palmer amasses sufficient money to secure control of a steamship company. Ethel has never ceased to love Dick, who writes her a happy little letter that he is coming to ask her father for his consent to their marriage. He receives a terrible setback when he learns that the wealthy John Palmer refuses to accept a poor blacksmith as a son-in-law.

The captain meets Sir Gilbert—a wealthy man—and encourages him in his attentions to Ethel, who, at her father’s command, becomes engaged to an unwelcome suitor. On the wedding night, as the time for the ceremony is at hand, she tears off her bridal finery, goes to Dick, and the two are married. Palmer is incensed, and commands his wife never to mention his daughter’s name again or to communicate with her.

She secretly sends her blessing to Ethel, and receives a reply from the girl. Palmer catches his wife reading the letter, forcibly takes it from her, and when he sees the contents is wild with anger. He drives the woman—who suffered poverty with him—from his palatial home.

Burning with injured vanity, he goes to his office and finds a telegram from Captain Evans, reading: “The ship Victoria is unseaworthy and I will not take command!”

Palmer loses no time in getting to the dock where the vessel, with a heavy list of passengers, is awaiting the order to start. He summarily discharges the captain, takes command himself and starts on the voyage.

CAPTAIN EVANS’ misgivings were not unfounded. The vessel springs a big leak and the water pours into the boiler rooms. Herculean efforts are made to stop the leak and, with the aid of pumps, to keep the water from reaching the red-hot boilers. The effort is useless, and the explosions scatter scalding steam and burning coals.

In a few moments a raging fire is burning the bowels of the ship, and scenes of heroic daring are shown. The fire is kept below the hatches by the crew, while the officers battle with the flames. The wireless sends out its sharp call for help, but the ship is doomed.

Overcome with horror, Palmer staggers to his cabin and sinks into a chair. With death staring him in the face, he realizes the falseness of his life. Vision upon vision of his misdeeds crowd upon him until, horror-stricken and self-loathing, he seizes a pistol from his desk and places it to his temple.

Then his manhood asserts itself. Though life is now distasteful to him, he resolves to atone for past sins by sacrificing his life in saving the people in his care.

Like a madman he plunges into the maelstrom of death. The crew, spurred on by his bravery, follow him and many an unconscious form is carried through the boiling waters and blistering flame to the decks above. The captain seems to bear a charmed life, but he is finally laid low, and is carried, dying, to his cabin.

A WIRELESS is received from the steamer Empress that she will reach the wreck in a few hours. Delirious with pain, Palmer sees a vision of the devil springing out of a huge trunk which suddenly appears before him. The devil grins sarcastically as he picks up handfuls of gold and lets them filter through his fingers. Palmer fights like a demon himself, to attack the apparition, and after a terrific struggle with a half dozen seamen who seek to restrain him, he drops dead.

Chester has been a passenger—in disguise—and as he sees the terrible ending of the wager, his heart is filled with anguish. The rescue ship arrives and no time is wasted saving the bodies of the dead in the frantic rescue that follows. The next day the captain’s cabin is seen on the derelict, filled with water, where gruesomely floats the figure of John Palmer.

Chester writes the club a report, and ends his letter as follows: “I have won the bet, but regret it deeply. What profits it a man if he gains the whole world and lose his own soul? Please devote the stakes to the relief of the victims of this disaster.”

N. Y. WEEKLY IS SPREADING

The New York Weekly, released by the Life-Photo Film Corporation, 102-104 West 101st street, New York City, is rapidly attaining success and favor in many sections of the country. Besides being exhibited in the Loew circuit of theatres through New York and New Jersey, it has established itself in California, Missouri, Colorado and more than one section of Canada.

A NEW FEATURE FILM CO.

The Mecca Feature Film Company, Inc., with offices in the Leavitt Building, is under the management of Moe Goldman, formerly of the Supreme Feature Film Company. Contracts have been made with two European houses to handle their output exclusively, in the United States and Canada. They will have films of four, five and six-reel lengths.
A THEATRE that promises to be the largest and finest motion picture house in Detroit—a steel-framed, fireproof structure with a seating capacity of 3,000—is now in process of construction at the corner of Horton and Woodward avenues.

The Regent, as it will be called, is being built under the direction of C. Howard Crane as architect, at a cost of $200,000. The theatre will be in the rear of a three-story building, with the entrance lobby on Woodward avenue, a rich and beautiful foyer, its floors and walls tiled in polychrome and marble.

Passing under the ornamental iron marquee that canopies the sidewalks in front of the entrance, and through the lobby, the visitor enters a ninety-seven-foot auditorium. Here, from any of the 1,550 seats on the floor, there is a clear view to the stage, uninterrupted by a single post. The proscenium arch is forty-two feet wide, and the stage, thirty feet in depth, will contain the latest stage equipment and be fully equal to the needs of any road production.

The interior of the theatre is treated in the most pleasing architectural manner, and is uniquely lighted. The lights are concealed in every instance and diffuse a warm glow through the theatre. In fact, motion pictures could be shown in this theatre while it is fully lighted.

The balcony, seating 1,125, is reached by a stairway that passes through a mezzanine floor, designed as a lounging place for patrons of the theatre, and fitted up with large retiring rooms for ladies and gentlemen. Sixteen loggias around the front of the balcony and twelve proscenium boxes complete the details of the interior.
The front building, the exterior of which is finished in white glazed terra cotta, contains a large cafe in the basement, four large stores on the street floor, sixteen offices on the second, and a spacious dance hall on the third floor.

The building is entirely independent of the theatre, and has a separate office entrance, elevator and stairway on the Horton avenue side.

The Regent Theatre will be one of the safest theatres in the country, containing, as it will, about thirty exits.

A modern washed air system of ventilation is to be installed, which will force cool, pure air over the theatre in the summer and warm, pure air in the winter. The outlets for this air are located under the seats, a method which gives the most efficient form of ventilation.

A vacuum cleaning system is to be installed throughout both the theatre and office building. A sprinkler system is to be put in over the stage and stand pipes with fire hose attached are distributed over the theatre to afford ample fire protection.

The entire building will be owned and operated by the Regent Theatre Company, of Detroit, Mich. The officers are William F. Klatt, president; William A. Eldridge, vice-president; Leo K. Hennes, treasurer; James Strasburg, secretary.

Screen Gets Another Star

Beatriz Michelena, Noted Prima Donna, to Act for California Motion Picture Corporation

Sacricing a beautiful voice, which has inspired dramatic and musical editors the country over to prima donna, has deserted the operatic stage, temporarily at least, for the screen. When the California Motion Picture Corporation start the producing activities for which they are now making extensive preparations, Miss Michelena will be starred in their big feature plays.

When a mere slip of a girl sixteen years of age, Miss Michelena had the distinction of being the youngest prima donna on the stage. She was then touring the country in the title role with the Shuberts' "Girl from Dixie." Her success placed her in the rank among the country's operatic celebrities and made her an immediate favorite with Broadway managers.

Other prominent producers with whom she has been prima donna are Kirk La Shelle, Henry W. Savage and Oliver Morosco.

While Miss Michelena's voice is one of the sweetest ever heard on the stage, her success in prima donna roles has depended quite as much upon her beauty and her dramatic versatility.

It is this beauty and dramatic accomplishment that determined Herbert Payne to secure Miss Michelena, whom he witnessed in a recent Eastern triumph, as the principal star for the California Motion Picture Corporation of which he is president.

His endeavors along this line were somewhat simplified, it is said, by the plans to produce some of the celebrated operas in which the prima donna appeared. One concession made the prima donna is that she is to be allowed to pass on all film in which she appears before the company releases it.

Her dramatic experiences have a range from comedy to the intensely emotional, and she has met the requirements of both with equal success.

Beside the operas in which she has had previous experience, Miss Michelena will appear in a number of other famous plays and books. Frank Paret, the well-known New York theatrical man, is now securing the motion picture rights on these.

SCHOOLS BUY POWERS 6A CAMERAGRAPH

The Laemmle Film Service of Minneapolis, Minn., report the sales of a Powers Cameragraph No. 6A projecting machine to the Shattuck Military School of Faribault, Minn., the School of Agriculture of Crookston, Minn., and the University of Minnesota at Minneapolis.

These will all be used in connection with educational courses, in which the screen is steadily playing a larger part.
The Touch of a Child. (Imp. Two reels. Feb. 23.)—Featuring King Baggot. Apparently many of the settings were taken on his recent trip abroad. The atmosphere of the Parisian scenes seems too good for local studio work. The story deals with human emotions and passions and so will be found of interest to all.

At the request of his sister Frances, Jack goes to Paris to visit them. Jean, the disreputable brother of a celebrated doctor, insults Frances with the result that he is thoroughly whipped by Jack. A duel is fought in which Jack kills his opponent.

The doctor, not knowing his brother's rival, swears vengeance. Time passes and Jack has fled the country. The doctor and Frances are mutually attracted and marry. She, however, keeps her secret.

Later, the doctor meets Jack and learns for the first time that he is the man that killed his brother. They arrange that whoever is touched first by the doctor's child shall go out and kill himself. The child, however, touches them both at the same time.

"Yellow Flame." (Broncho. Two reels. Feb. 1.)—An excellent release that will thrill everyone. There is plenty of action, yet much pathos. It is one of those pictures which cause one to think long after it has been seen. The cast is clever and are capable of making their meaning most clear even in parts where that is difficult.

Yellow Flame is released from prison in order that he may die in his home. He sinks down beside an Indian grave and his thoughts are shown for the remainder of the film. He sees himself, a young buck, rescued from a watery death by a settler. He hears the white people's confidence, and when the fort is attacked he is sent with a message for Black Feather, another Indian, waylays him and steals the message, but is wounded in the attempt. He crawls into a cave and dies. The whites then throw Yellow Flame into prison.

Yellow Flame dies beside the grave. A little later the note of which he had been relieved is found beside the dead body of Black Feather. But it is then too late to repair the terrible wrong.

"The Devil's Assistant." (Pathe. Two reels. Feb. 27.)—Made by the Pathe Berlin Company. Miss Anita Neilson, the German actress, who has often been called the finest emotional actress on the screen, is given plenty of opportunity for displaying her talent, and takes advantage of them.

Hanna, a pretty German girl, becomes an artist's model and soon learns to love her employer, who takes advantage of this fact. Her lover, Hans, is thrown aside for the new love. Martin, the artist, goes to America, where he studies toward becoming a great painter. He has forgotten Hanna, and the girl gradually goes deeper in the mire.

Martin returns and becomes engaged to his benefactor's daughter. Hanna has become a servant in the employ of this man. She sees her former sweetheart in the arms of another and sinks yet lower. Some time later Martin again employs her to pose for a picture, "Helplessness," in which he needs a girl who has gone so low as to be helpless.

Her father dies at this time and Hanna reforms. The artist, seeing the loss of his picture through her constant smiling, forces her to sink again. Hans then throws her aside. Hanna, seeing through the act, destroys the painting, and there we leave her to her future misery.

"Mario." (Broncho. Two reels. Mar. 4.)—A pathetic story told in a clever and pleasing manner. A good release.

Mario, an Italian girl, meets an artist in her home, and falls in love with him. He apparently reciprocates her affection, and when she is cast out by her overscrupulous parents, she goes to her lover, who takes care of her.

Some time later he receives a telegram and departs for America, his home, promising to return shortly. When he does not come back, the girl is forced to sell everything to support herself and child. The landlord is unrelenting, but offers rent free if she will make certain sacrifices, which she refuses.

She goes to America and arrives just in time to see Richard, her lover, married to another. Her anger aroused, she stabs him, and the foregoing is the story she tells the prison priest.

"The Orange Bandit." (Majestic. Feb. 15.)—"No man who steals oranges can marry my daughter," is papa's ultimatum when the girl and the man, whom he drove from his orange grove at the point of a shotgun, come to ask his blessing. But the tables are turned on Dad when he is haled to jail by a country constable in mistake for a pair of over-speeding joy-riders, through an error in license numbers. While the old gentleman is pouring out the vials of his wrath upon the head of the guard, the "orange bandit" and his daughter trip away to the nearest parsonage and return in time to congratulate Dad on his release from the "cooler" by the capture of the real culprits.

From the theft of the oranges to the twinning of the orange blossoms it is a wholesome and hearty little romantic comedy.

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"I WENT TO HIM WHEN FATHER CAST ME OUT"

Scene from "Mario" (Broncho—two reels)
“A Barrier Royal.” (Broncho. Two reels. March 11.)—A dramatic story, telling the troubles of a Princess who does not wish to marry the man the state has ordered she shall wed. Many novel scenes. The Princess Marie, rather than wed the Prince D’Conte, runs away from her castle and becomes a worker in the vineyards of France. Her life is saved by a fellow-worker when she is attacked by the foreman of the workers. She has her friend swear she has committed suicide, but the authorities, not believing this, throw the man in prison. Marie goes back to court and frees her savior, then drowns herself to prevent marrying the Prince.

“On the Firing-Line in Tripoli,” (Mundstuk. Four reels.)—This picture, a four-part drama dealing with the recent Balkan war, is announced as the second release of the Mundstuk Features, 135 West Forty-fourth street, New York. It will be ready for the exhibitor within a short time.

There is a strong social moral implied in the picture. It deals with a married woman’s infatuation for a man other than her husband; the rejection of her love overtures to him, and her final pangs of conscience for her failure to capture him.

The second wife of an Italian general falls in love with his colonel. She is young and beautiful and the colonel has a hard fight between love and honor. Meantime he falls in love with the general’s daughter.

In a battle with the Turks, the colonel is wounded and for his bravery is presented with a medal by the general and given his honorable discharge. Upon his return, the general’s wife again attempts her passionate love-making. An unconventional situation is relieved by the general’s daughter.

By a satisfactory explanation of affairs the colonel finally wins the girl’s love and they are married. The general’s wife refuses to attend the ceremony and pays a penalty of bitter remorse for her misplaced affections.

There are some good exterior scenes.

“The Death of a Geisha.” (Eclectic. Feb. 10. Three parts.)—A good drama telling an episode during and after the Russo-Japanese war. It seems that the tallest Russian and the smallest Japanese girl obtainable were employed to play the leads. The tremendous difference in height between the two is striking.

Hanako, a little Japanese girl, having nursed a Russian soldier back to life, becomes greatly attached to him. They are married and move to his home in Moscow. Several street scenes, actually taken in that city, are introduced. For a long time he is most faithful to his little wife, until the “woman” enters his life. She separates them and Hanako, after enduring his snubs in silence for a time, at last commits hari-kari. The finale is most powerful.

“The Adventures of Shorty.” (Broncho. Two reels. March 18).—There are cowboy pictures and cowboy pictures, but Shorty and his adventures will delight audiences for many a day before he is eclipsed by his superior. The little bow-legged cow-puncher is first made the victim of a hoax by his pals when one of them impersonates the queen of the dance-hall, and then shipped off in a boxcar on an outgoing freight train after he has shot up the premises to show his displeasure.

This is where Shorty’s adventures really begin. The son of the sheriff of a county some hundreds of miles away, after playing the prodigal son, is traveling “blind baggage” back home, in the same side-door Pullman. Shorty awakens from his “morning-after” sleep to find a hobo assaulting the girl and goes to the lad’s rescue. The struggle brings a brakeman on the scene, but the tramp overpowers him and shoots the “brakie” with his own revolver.

Shorty and Harry have, meantime, dropped off the train to find themselves in Harry’s home town, with the countryside aroused over the shooting. Shorty, as the only stranger in the place, is thrown into jail. But the tramp takes refuge in the sheriff’s barn, where he is seen and later trapped by Harry. The boy rides off to rescue his father of the cattle, vindicates his cowboy friend, and sees the tramp in the hands of the authorities.

It is a vindictive Shorty who travels back like a gentleman, thanks to the purser made up for him, to rejoin his pals on the ranch. But when he reaches the bunk-house, his spirit is chastened and, overcome by the funny side of his adventures, he rolls himself up in his blanket, while his comrades crowd wonderingly around to observe the change that has come over their hot-tempered mate.

There is ample entertainment for an evening in the pictures. “Well done,” may be taken as the summary of the whole drama.

**SIMPLEX PUTS ONE OVER**

When it comes to being “on the job” J. E. Robin, the popular sales manager of the Precision Machine Company, is a wonder.

A few nights ago he dropped in on a well-known exhibitor. This man was having trouble with his machine, which was made by another manufacturer. The machine was placed several feet above the center of the screen and to the side, and this was distinctly noticeable upon the screen. Also the picture was out of focus on one side and the titles were shown at great angle.

As the exhibitor had been unable to obtain the necessary quick assistance, Robin gave it the “once over,” made new aperture plates, overcame the defect, placed the machine properly and greatly improved the projection.

The exhibitor now asks “Who is Robin working for?” According to Robin, he “is working for the exhibitor, regardless of who is paying his salary.”

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**SHE DISCOVERS HER HUSBAND’S Perfidy**

Scene from “The Death of a Geisha” (Eclectic—three parts)
# FEATURE BOOKING DIRECTORY

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<td>1629 Curtis St., Denver, Colo.</td>
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<tr>
<td>Colorado</td>
<td>&quot;Victory&quot;—Five Reels.</td>
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<tr>
<td>Nebraska</td>
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<td>Wyoming</td>
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<td>1629 Curtis St., Denver, Colo.</td>
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The names of the above feature exchanges and buyers, together with their addresses and the lists of titles of features they are booking, are published by "The Motion Picture News" only as an aid to exhibitors. The purpose of this directory is to enable every exhibitor to write directly to the purchasers of territorial rights in his state for any feature he may wish to book, thus saving valuable time. Feature exchanges and buyers who desire to have their names and addresses listed here should send their requests to The Feature Editor, "The Motion Picture News," 220 West Forty-second Street, New York, N. Y.

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**"LET NOT A MAN ESCAPE"**

*Essay*

The producer who is responsible for this subject and the writer of the scenario are both worthy of praise for a strong production, that starts out with a splendid situation and continues through a powerful story, well acted. Richard C. Travers as John Brannon plays a good part. John Cossar as Gordon Thorne and William Bailey as Gunther, the detective, interpret their roles well. A matter of detail was overlooked by the producer when he shows William Bailey's picture among others in the rogues' gallery. Also, while the other characters of the film grow older with the passing years, there is no perceptible change in the detective. He remains young throughout the entire production. The doubling of characters is also very apparent in a few instances, such as Mr. Hutchinson, who appears first as a policeman and about fifteen years later, in a far distant city, as a campaign manager.

These trifling objections do not affect the story materially, as it is built along strong lines. The acting is splendid and the scenic effects are good. The very first scene lends immediate interest.

John Brannon is first seen sleeping at a table in evening clothes. He evidently has partaken of too much liquor. Beside him stands Gordon Thorne with a revolver in his hand, looking from the body on the floor to Brannon. Thorne finally places the weapon in Brannon's hand and then accuses him and charges him of the murder. Brannon, not sure of himself, awakes his little daughter and flees.

The wounded man recovers enough to drag himself to the chair, and scrawls a note stating that Thorne is guilty. This is found by the detective, who then becomes puzzled over Brannon's flight. Brannon goes to the woods in the north, where he remains for a number of years. Finally, convinced in his own mind that he is innocent, he returns to civilization. He is prosperous and is about to be elected mayor.

His prospective son-in-law shows him some stock he has bought. Brannon considers it worthless and visits the broker who has sold it, in whom he recognizes Thorne. The detective sees the stock advertised and becomes suspicious that there is something crooked. He arrives in the small town just as Brannon is making his final speech before election, and Thorne is branding him as a murderer. Thorne is arrested and Brannon cleared for all time.—C. J. V.

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**"ELSIE VENNIR" THRILLING PICTURE**

The Kennedy Features release for March 4 is taken from "Elsie Venner," Oliver Wendell Holmes' thrilling story of heredity. It is advertised and produced by Arthur Maude, who takes the part of Dick Venner. Constance Farley plays the title role.

The production, which is in three parts, is said to be one of the most thrilling ever shown upon the screen, telling the tragic story of the weird "snake-girl" in a fashion that is superlatively effective.
"THE GOVERNOR'S GHOST"

There are more thrills and more varieties of thrills to be found in "The Governor's Ghost," a four-part dramatic feature released by Ramo than many a feature of equal or greater length contains. A girl's fall down a rocky hillside, a wife's sacrifice of honor, home and happiness in an effort to break off her sister's rash elopement, her banishment from her Black almost reservation, the conversation of conviction, bind their secret, random serendipity, Kay-Bee drama to see one made a heroine. Of course, it is not the first Indian who has been given the lead in pictures, but the general rule seems to be to make them take the heavy parts.

The strong cast is composed of Mr. Edwards as the Colonel, Miss Little as the girl, Mr. Withey as Lieutenant White, and Mrs. Morrison as Mrs. Hastings. There are a large number of real Indians in the cast, as well as many soldiers, officers, etc. The fighting scenes are very realistic. Black Cloud and his warriors are attacked by the whites under Colonel Hastings, and all but Black Cloud and his

"THE COLONEL'S ADOPTED DAUGHTER"

So many Indians have been seen who are bad through, so many who apparently have not possessed any good traits at all, that it is a relief, in this two-reel Kay-Bee drama to see one made a heroine. Of course, it is not the first Indian who has been given the lead in pictures, but the general rule seems to be to make them take the heavy parts.

The strong cast is composed of Mr. Edwards as the Colonel, Miss Little as the girl, Mr. Withey as Lieutenant White, and Mrs. Morrison as Mrs. Hastings. There are a large number of real Indians in the cast, as well as many soldiers, officers, etc. The fighting scenes are very realistic. Black Cloud and his warriors are attacked by the whites under Colonel Hastings, and all but Black Cloud and his

THEIR LAST MEETING

home by an unbelieving husband, a weak-minded, hard-hearted man's rise to be the Governor of his state, his exiled wife's fall beneath the spell of wicked companions, the kidnapping of a Governor's daughter by white slavers, the mother's recognition of her child, the police raid upon the gangsters' stronghold, the trial, conviction, and imprisonment of the Governor's wife, her second sacrifice to save his reputation, her tardy pardon and premature death—this is but a random enumeration of the tense dramatic moments in this strongly sustained film.

Situation after situation is piled up until one is almost bewildered by the abundance of them. Yet the drama moves on with even swiftness and not a single scene could be spared without harming the unity of the drama. Fifteen years is spanned by the action, which nowhere lags.

The cast is uniformly meritorious. The photography is equally so, worthy of more than usual commendation in the rainstorm and court-room scenes. Will S. Davis, the director, deserves hearty praise for his staging at every point. The staging of the secret service sleuth's battle with the gangsters and the police raid on the house are masterful bits of work.

Stuart Holmes is convincing as the irresolute Governor. The part of the wife was finely and powerfully done by Edith Hallor.

ON THE WATCH FOR RUSTLERS

Scene from "The Mother Penitent," Warner's Features, 3 Parts.

THE DEATHBED SCENE

little papoose daughter are killed. This little girl is carried home by the Colonel, to be taken care of. Black Cloud escapes the pursuit of the soldiers and settles elsewhere. The soldiers return and wipe out the entire village, leaving nothing but blackened ruins and desolation behind them.

As Mrs. Hastings, the Colonel's wife, has recently lost her little girl, she adopts the child and cares for her as she would her own. Feeling that the child should receive the proper education, she sends her away to a boarding school from which, after a time, she returns. The girl, however, instinctively feels that she is not wanted—that the officers and their wives do not like her because of her blood.

Black Cloud, her father, has again been captured and placed on a reservation, from where he escapes, and, together with a band of followers, starts to pillage. He is captured by Colonel Hastings and brought to the post, where his daughter is.

The Indian maiden overhears a conversation between the Colonel and his wife, in which they agree to keep her parentage a secret, and so she decides to go with her father. Dressing herself as a soldier, she aids Black Cloud to get on a horse.

The Colonel, spying the Indian and a supposed member of his regiment escaping, shoots at them. The girl falls from the horse and is picked up by the Colonel in a dying condition. The father escapes. The girl has given her life for her ideals and father.
**GENERAL FILM PROGRAM**

"The Measure of a Man." (Lubin, Feb. 13.)—(Continued.)—Told through the narrative of the story, and not in its entirety, for its strength and its charm. The former quality is supplied by Sandy, the human being, and the latter, in the development of the superintendent, against the shift boss and the rebellious laborers, is supplied by a hydraulic apparatus. The charm of the play is centered around Tommy, the 'imper,' a five-year-old son, whom summons his father and the engineers in time to suppress the mutiny and save Sandy from being unnecessarily guillotined what too abrupt, the picture is an excellent one in all respects.

"The Story of the Willow Pattern." (Edison, Feb. 10.)—A dainty romance of medi-}

**INTERESTING FILM REVIEWS**

**PRODUCTIONS FROM ALL PROGRAMS**

"The Weaker Sister." (Smalley-Rev., Mar. 1.)—With very few exceptions the work of Smalley is distinctive. In this instance their efforts are particularly pleasing, and the drama is strong and everlast-}

**UNIVERSAL PROGRAM**

"The Gun Behind the Man." (Kalem, Split reel, Feb. 15.)—On the same reel with "The Gun Behind the Man." There are a number of good laughs in this picture. A husband spends a night at his club. He sets into the wrong house and gets the wrong wife. When he finally gets home his wife has him locked out and is sleeping in the rain until the servants awake him in the morning. His framed excuse and bunch of violets fail to impress wife.

"The Slovenly Sentinel." (Lubin, Feb. 15.)—It is an adaptation of the poem of the same name. The poem is flashed on the screen, stanza by stanza, and that is all. The story is all right and the treatment of it in each subsequent is essentially enacted. The young man in the matrix is a military man. He falls asleep while doing sentinel

"The Man Between." (Victor. Two reels. Feb. 27.)—A Florence Lawrence-Matt Moore production. Two very clever children, whose names were not ascertainable, add to the value of the release. Flo and Ethel both love Matt. Ethel wins him and they are married. Flo, though her heart is breaking, visits Ethel every day and talks with the children. Ethel dies and her last words are a command that Matt shall marry Flo so she may take care of her children. It is not until the little girl becomes ill with scarlet fever, and Flo carefully nurses back to life that Matt learns what a jewel he has. Hitherto he had been too bound up in his children, but the future is bright for the little girl. Florence Lawrence is a perfect part. Matt Moore, to whom a part like this is natural, was the feature.

"So Shall Ye Reap." (Frontier. Feb. 28.)—A "Western" conventional plot. However, the quality of people who are demanding this variety of photoplay will not be pleased with the offering. Two men both love the same girl. One is a lawyer, the other a cattle merchant, dreaming a fortune. The girl chooses the one who is a cattle merchant. She is sent to prison soon after. The youth goes insane and money is needed for her cure. The sheriff allows the sentenced prisoners to escape and the youth is captured by a bandit. The sheriff is then captured and his horse, which was hidden in a mine, is killed while there by a premature explosion. Fair finale.

"Strange Bird." (Crystal, Split reel, Mar. 2.)—Attempts to pull a victim out of some high steps prove fairly amusing. Same reel with "Strange Bird."
Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Color Cinematography
(Continued from page 22)

either taken, or exhibited, in the short space of time necessary to enable, on exhibition, the eye to receive by its persistence of vision, the impression received from the the exhibition of colours resembling the original, can be three successive records, so that the three-colour sensations appear to be received by the eye at the same time.

I have found that persistence of vision is such, however, that only series of two-colour records (the records of one colour sensation alternating with those of the other colour sensation) are necessary to present to the observer the appearance of the picture being in its natural colours, or approximately so, and I have found that the red and green colour sensations are sufficient to give such appearance. As it is possible to take and exhibit series of two-colour records sufficiently to comply with the requirements of persistence of vision as regards colour sensation, I can therefore provide means whereby so-called moving photographs, or bioscope pictures, can be taken, be photographed as colour records, and exhibited in apparently their natural colours.

"According to my invention, negatives of records of two colour sensations alternating with each other are photographed by apparatus which may be generally of the usual character for taking cinematograph pictures, but red and green transparent filters, or screens, are employed, which are alternately brought into position as the photograph is being taken, so that a cinematograph negative is obtained in which there will usually be about double the ordinary number of pictures for a given subject, and in which negatives of records taken with the intervention of the red filter, or screen, alternate with those taken with the intervention of the green filter, or screen.

The photographic material, or negative film on which the pictures are taken in the camera, will of course be coated with an emulsion which has been rendered sensitive to the action of red, yellow, green and blue light, such an emulsion being known to photographers as panchromatic emulsion. I then make a positive from the negative so obtained, and this is used in a kinematograph apparatus, which may be of the usual kind, except that it is provided with a device, or shutter, furnished with two coloured transparent screens, with the usual opaque parts between them, so adjusted as to conceal the change from record to record with the minimum of obliteration. The said coloured transparent screens being of a character respectively similar, or sufficiently similar to those used in taking the records that the alternate red and green colour records are exhibited with the intervention of corresponding colour screens, that is to say, as each alternate colour record of the one character comes into position for exhibition, the corresponding coloured screen will simultaneously come into position. A rotating shutter with two apertures, or transparent parts, and opaque parts between, of the smallest size possible to conceal the change from record to record, will be a convenient device for the purpose, if the apertures be covered by the respective coloured transparent screens.

In order to comply with the requirements of persistence of vision as regards colour, it will be necessary to drive the apparatus, both in taking and exhibiting, at a greater speed than that employed with ordinary cinematograph apparatus, say at about double the speed. I have found that a speed which will cause about thirty successive pictures to pass the aperture per second gives good results, causing the persistence of vision of the observer to give him the impression that the colours obtained from the alternating records are superimposed, or blended, so that the moving picture appears to him to be in its natural colours, or approximately so.

"Having now particularly described and ascertained the nature of my said invention and in what manner the same is to be performed, I declare that what I claim is:

"(1) In connection with kinematograph apparatus, the
“The Money God”

In Five Reels

State Rights Now Selling U. S., Canada and Panama

A dramatic presentation of the question

“Do Riches Bring Happiness?”

A problem play of unusual interest, showing how death, misfortune and disaster followed a man’s swollen and tainted wealth. From a life of poverty he is given an opportunity to acquire a foothold in the financial world. His desire for wealth is insatiable, and he sacrifices everything a man should prize—his family, friends, self-respect—on the altar of the MONEY GOD.

The Greatest Fire Scene Ever Shown in a Film

The great fire on board the ocean liner is unquestionably the greatest spectacle ever produced before the camera. It shows the hold of a colossal ship, with its rows of boilers, and men stripped to the waist, firing. Then comes the crash—the waters rush in—the boilers explode. The ensuing scenes are beyond description as men plunge into the maelstrom of death to rescue their fellows, while on deck the officers battle with the frenzied passengers.

A Sensible Film for Intelligent People

The public has been satiated with tawdry sensationalism. “The Money God” presents the mooted question: “Do riches bring happiness?” in a forceful manner, giving an audience not only a dramatic treat in the superb acting of the characters and satisfying the demand of those who require sensationalism, but also appeals to the thinking minds. It will create much comment and discussion. It is a different film, dealing with a serious subject, and will live forever in the memories of those seeing it.

METROPOLITAN FILM COMPANY, Inc.

HANS BARTSCH, President  H. J. STREYCKMANS, Sales Manager

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MISS PEARL SINDELAR
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Pathe Features

MISS CLAIRE WHITNEY
Now Playing Leads in
Solax and Blache Features

Color Cinematography
(Continued from page 44)

employment of a succession of but two colour records, the records of one colour sensation alternating with those of the other colour sensation, so that the observer's persistence of vision causes him to apparently see superimposition, or blending, of the colours received from series of two-colour records.

"(2) A kinematograph photographing apparatus for producing negatives of colour records, the said apparatus being provided with transparent filters, or screens, of only two colours, these filters, or screens, being brought into position, during the successive exposures of the films, to produce negatives of records of two colour sensations alternating with each other.

"(3) A kinematograph exhibiting apparatus provided with transparent coloured screens of only two colours and a series of two corresponding colour records alternating with each other, so that the records of one colour sensation and the corresponding screen are brought into position for exhibiting alternately with the records of the other colour sensation and their corresponding screen.

"(4) For use in Kinematograph apparatus; records of two colour sensations only, the records of one colour sensation alternating with those of the other colour sensations.

DATED this 12th day of April, 1907.

JOHNSON & WILLCOX,
"47 Lincoln's Inn Fields,
"London, W. C.,
"Agents."

The Gaumont color process, the American rights of which have recently been purchased by the Eastman Kodak Company, is a great deal more complicated than the former.

There are probably very few chances for the Gaumont process to become the only universal system, owing to difficulties of a purely technical character.

The process in question was first patented in France under the number 437,173, on February 11, 1911; later an additional patent was filed which bears the number 16,442.

Those who take interest in the Gaumont system will no doubt be interested in reading the patents of Chéron and Ulysses.

The Gaumont natural-color pictures are not quite as tiresome for the eye as are the most of other known systems, owing to the particular type of projector used and the number of colors projected, which are, as everyone knows, three.

The dimensions of the images in the Gaumont natural-color film are different from the standard type usually employed for black-and-white projections, and this has proved to be a great obstacle to its propagation in commercial cinematography.

The film of the future will no doubt be of standard size and the images of normal dimensions, the quality of the images and the production simpler; the film will bear its own colors, or at least the elements which cause the human eye to perceive them, just as the black-and-white film bears in itself all that is necessary, if used in conjunction with a reliable projector.

Chicago Notes

George Kleine Back

George Kleine arrived at his Chicago offices on Friday, February 13, after a six months' sojourn in Italy. Mr. Kleine looks hale and hearty and is delighted with the plans for his new studio in Turin.

"We have what I believe to be the finest plot of ground for studio purposes in Italy," said Mr. Kleine. "The grounds are covered with an abundance of fine wood and contain a small lake and some very interesting architectural ruins. We have had a number of applications for positions in our stock from very well-known talent, both here and abroad."

Willis Gets Chicago Appointment

J. E. Willis, who for the past year has been the district representative of the Mutual, with offices in Chicago, was appointed to the Chicago territory by the General Film Company as a representative from the home office. This does not affect any of the other office-holders. Mr. Van Ronkle still remains manager of the three Chicago exchanges and Mr. Aiken the district representative.

Fred A. Clark in Middle West

Fred A. Clark, who is with the Kinetograph sales department of Thomas A. Edison, Inc., is traveling through the Middle West. He will visit Minneapolis, St. Louis, Kansas City and then return to Chicago.

Balsdon in West

Fred Balsdon, manager of the poster department of the General Film Company, is visiting the Middle West offices of the company. Mr. Balsdon spent several days in Chicago and Milwaukee recently.

To Start Chicago Weekly

A company has been incorporated under the name of "The Chicago Weekly," the purpose of which is to release five hundred to seven hundred and fifty feet of film news in Chicago and Illinois. The officers of this company are Samuel D. Bernstein, president; Michael B. Roderick, secretary and general manager, and Arthur D. Bernstein, treasurer.
The Marvelous Money
Drawing Features of the
Box Office Attraction Film Rental Co.

Our up-to-date methods, our guarantee that exhibitors will be given exclusive control in their legitimate neighborhoods, the protection we furnish against undesirable pictures, and our assurance that everything we book is a sure-fire money-getter, has aroused motion picture men in all sections of the country. Letters have been received from every point of the compass, but it must be remembered that—

We Operate Only in New York City and State, Northern New Jersey and All of New England

The new system we have inaugurated has met with instantaneous success. It is just what the exhibitor has been waiting for. It means more money for him from the very start and continued prosperity for years to come.

Money-Makers for the First Week in March

"IN THE STRETCH"—Released Monday, March 2—Wonderfully effective four-part drama of the race track. An actual race by real horses, ridden by dare-devil jockeys. Splendid story, magnificently told by the best of Ramo actors and actresses.

"THE SECRET OF ADRIANOPLE"—Released Wednesday, March 4—A three-part war drama by the Film Releases of America that will make your audiences gasp. Flying machines are used practically and brought to earth by the bullets of the enemy. A thriller and no mistake.

"LOOK AND HAND"—Released Friday, March 6—Great four-part drama of society and the underworld that is highly interesting and different from any other feature of its kind ever produced. The Blache people have extended themselves on this fine photoplay.

"MADAM SATAN"—Released Saturday, March 7—One of these unique three-part dramas by the Film Releases of America, in which a designing adventuress goes to the limit of craftiness and cruelty to carry out her plans for riches and revenge.

Now Booking—These Great Features

"For the Queen’s Honor"—A three-reel feature by Ambrosio. Perfect acting, beautiful scenery, gorgeous costumes. A romantic drama dealing with intrigue against a king and a queen’s love for her royal husband’s aide-de-camp.

"Shadows of the Moulin Rouge"—A four-reel Solax production with Joseph Levering and an all star cast. Absolutely interesting exploitation of refined sensationalism.

"The Society Detective"—Highly melodramatic photo-play in three reels from the British Colonial Studios.

"The Devil Within"—A Ramo feature in three exciting reels—the latest and best production from this famous studio.

"Wives"—A Ramo production in three parts. Story deals with a domestic problem and is presented in striking New York style.

"The Lotus Dancer"—Produced by the True Feature Company, a romantic four-reel subject with scenes in India and England.

"Ben Bolt"—A Solax masterpiece in three parts. A thrilling shipwreck scene and smooth running story from the historic shores of Rhode Island.

"By Whose Hand?!"—A Great Northern Special in three parts. A remarkably well-acted crime mystery, with wonderful photography.

"Princess Helena's Prisoner"—A Great Northern Preferred film of four parts. Miss Betty Nansen, greatest living photoplay actress, in the title role. A gripping love story.

"Fortune Hunters"—A Blache production of unusual merit and daring. Thrilling aeroplane rescue scene—four parts.

"Vengeance Bequeathed"—A story of stage life and false love. The dying request of a beautiful girl and its result. A Luna film in three parts.

"Fangs of Hate"—A stirring drama of American life. Big scenes and splendid action. A Ramo production in three parts.

See Before You Book—Special Exhibitors’ Performances at the Academy of Music—Fourteenth Street and Irving Place, New York City—Wednesdays and Fridays of each week, beginning at 10:30 a.m. and continuing—two each day—until the four features, to be released the week following, have been shown. You are invited to be present.

Box Office Attraction Film Rental Co.

130 West Forty-Sixth Street, New York City

WILLIAM FOX, President

Telephone 7340 Bryant
"THE SACRIFICE"

(American Beauty)

The American Film Manufacturing Company has created a high standard of productions in the Beauty Films. Its release of February 15th, "The Sacrifice," stands out strongly as a worth-while picture, played by capable actors, with good situations and beautiful effects. The photography is clear and the story interesting.

Harry, an adopted son, who has just announced his engagement to Edith, finds that his brother Jack, the only son of Harry's foster-parents, has forged a check, and to save the mother the knowledge that her only son was a forger, takes the blame. Edith turns away from him and his foster-father orders him from the house.

Harry goes to a small village on the sea, where he loses his identity among the Italian fisher-folk. Marie, one of the fisher-girls, the betrothed of Antonio, roars her lover's jealousy when she talks to Harry. Antonio in a rage tries to stab Harry, but he is overpowered. Marie suggests that Harry marry her as a way out of the difficulty. Believing himself an exile forever, he assents.

Seven years later, Harry is still a fisherman. The happy couple have a little son about six years old. One day a lawyer comes to Harry with a letter from his father, saying that Jack had died confessing his guilt, and that Harry is now the sole heir. Harry at first is overjoyed, but thinking of his wife and little boy, says he cannot go. His mother begs him to send the little boy back with her to be educated but he refuses.

Later, when Marie sees Harry and Edith together, she realizes that she is blighting Harry's future. She writes a note, goes down to the beach, gets in a boat and pushes out. When Harry later scours the waters, he sees the empty boat and realizes the sacrifice she has made for his happiness.

C. J. V.

"NORTH OF 59°"

(Kay-Bee)

As the name implies, the plot of the story is laid in the far North and deals with those hardy men known generally as "trappers" to the civilized world. But although the characters are played by these men and women, the story is essentially one that concerns the entire world. It might well be termed a lesson in sociology, yet it is not put in this form. Its distinctiveness lies in ability to grip the mind and thoughts, and so hold the attention of everyone by its strong appeal.

The cast is small, the action really centering around four characters; consequently there is small chance of confusion.

THE FATHER COUNSELS POLEON

As for the characters—Celestine, her brother Poleon, his friend Francois, and her false lover, Jim Lewis—are played by Leona Hutton, William Ehfré, Mr. Smallon and Richard Stanton, respectively. Annie MacDougall, who later becomes Francois' fiancée, although a minor part in comparison with the others, is played so capably by Rhea Mitchell as to deserve recognition.

The story is as follows:

Poleon and Francois, two French-Canadian trappers, leave for the North on their regular winter trapping expedition. Celestine, Poleon's pretty sister, is left in the care and protection of her lover, Jim Lewis, a member of the Canadian Mounted Police.

She loves him dearly—too well, as she afterwards finds out, for he ruins her, then refuses to marry her. Fearing the wrath of Poleon, he flies to the far North and gets work under another name.

Poleon, on his return, finds his sister has died from shame. The two friends take the trail after her slayer, swearing vengeance. Jim meets Annie, a sweet-faced girl, and becomes engaged to her, much against her will.

On the eve of the ceremony she runs away from him, and in a terrible snowstorm meets Poleon and his friend and stays at their cabin. Jim, following his prospective bride, also comes to the cabin, and there comes face to face with Poleon, his enemy. A terrible knife fight ensues and Jim is finally worsted, though it takes both men to do it.

A YOUNG MANAGER

Seventeen years old, yet a manager of a feature film exchange, is the record of Newton Thompson, who has just been appointed by Charles Feature Abrams as manager of the Great Northern Special Feature Film Company, in the Flatiron Building, Prospect and Huron Road, Cleveland, O. Despite his years, young Thompson boasts of two years of experience under his brother, Charles G. Thompson, manager of the Victor Film Service, of Cleveland.

As manager of the new exchange, Thompson will not only handle Great Northern Special Features, but others of merit that may be purchased for his territory.

As a progressive manufacturer of motion pictures, you should know what materials to use to make the best pictures. If you are not using Lumiere Film you are hurting your own business. It certainly can't cost you anything to inquire. Drop me a line.

DAVID HORSLEY

American Agent for Lumiere Film

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MANAGER—Experienced, successful, good advertiser, references, Address, "C. J." care Motion Picture News, New York.

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PICTURE SHOW in good Nebraska town, doing good business. Price $2,000.00. Address 1616 North 16th Street, Omaha, Nebr.

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$50.00 Flaming Arc Lamp Temporarily for $20.00—overstock—26 hour—$500 candle power—here is quotation from letter just received from B. F. Enos, owner of Savoy Theatre, Toledo.

Gentlemen: Enclosed find check for $59.95 payment for two Luminators recently sent me. I have them installed. They are a surprise to everyone—nothing could be finer—they burn without futter and light is steady. I am delighted.

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617-631 Jackson Blvd. Chicago, Ill.

$500 FOR AN AUTOGRAPH ALBUM
Fred J. Balshofer is now the possessor of the autograph album which was auctioned off at the Photo Players' ball, held in Los Angeles on Saturday evening, February 14. It took a $500 bid and some spirited bidding on Balshofer's part before he finally connected with the autograph treasure, but he is apparently satisfied with the terms of his purchase.

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
"THE TWINS' DOUBLE"

(Gold Seal)

It is quite possible that this picture, a three-reeler, will be made the first of a series dealing with the same characters, each picture, like this, complete in itself. A second picture, known as "The Return of the Twins' Double," has already been made and passed by the National Board of Censorship, and will be released some time after this film. "The Twins' Double" will be released March 10.

Francis Ford and Grace Cunard, a likeable couple, who play very well together, have made these two pictures easy to advertise. In the first picture there are three characters, all played by Miss Cunard, who appear on the stage at the same time. In the second picture there are five exposures in one scene—something that is not often utilized.

They are capably supported by Eddie Boland as Yenn Kee, a Chinese hop dealer, and Messrs. Schumm, Kellar, Montague, London and Edmundson as detectives.

The plot is a very improbable one, but the action is so exciting and the plot so very fascinating that one forgets the fact that such a thing as three people being exactly alike is not likely.

Grace, a professional crook, is acquitted, after a long trial, for lack of evidence, although Kelly, the detective who had made the arrest, had done everything in his power to bring about a conviction. In the opium dive of which Grace has been a habitue she meets Nell, a society woman, who is her exact double. Searching the woman's purse, she finds a note telling of the costume that she (Nell) is going to wear that night to a masquerade. Grace takes her place, and while at the affair meets Jo, Nell's twin sister. Kelly, the detective, is also there, but does not suspect Grace.

At the height of the evening's pleasures Grace steals a necklace and sends the room into confusion. To complicate matters, Nell puts in an appearance and Kelly sees the trick just too late, for the crook makes a clever escape. Kelly follows her to the dive and there discovers Nell, who has returned. The crook again escapes.

She is located by Kelly again in a cafe, and he presents her with a box, which, upon being opened, discloses a pair of handcuffs. The story ends with Grace's promise to forsake her wicked mode of living.

THE PHANTOSCOPE

A motion picture projecting machine using standard film, taking current from incandescent lamp socket, alternating or direct current. Can be stopped indefinitely and will not ignite the film. Also projects lantern slides. Remarkably simple and weighs but eighteen pounds. Designed especially for home, school and salesmen.

Phantoscopes are an additional source of profit to camera-men. Have you seen the new motor-driven machine? Catalogue illustrates it.

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"A Web of Fate"
"Master Bob's Last Race"
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Three distinctively original attractions of three parts each that will prove successful features for all progressive exhibitors. Get in touch with our nearest branch office and learn about our "QUALITY SERVICE"

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Watch for our announcement on a stupendous nine-part production.

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Motion Picture patrons are the most inquisitive people in the world. They have thousands of questions to ask about the players, their personalities, their peculiarities, and the changes they make.

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The Motion Picture Magazine is the only magazine that will keep you FULLY informed of the doings, comings and goings of the players. You should be a subscriber, and have it coming to you regularly.

Special Offer to Exhibitors

The regular subscription rate of the Motion Picture Magazine is $1.50 per year. Special Rate to Exhibitors $1.00 per year. Send in your order now and we will send you the magazine for one year and a copy of our book entitled "Comic Siftings" for $1.00.

If you wish to place the magazine on sale at your theater, write for our Special Introductory Offer.

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Beneath the Czar

Produced and Adapted by MME. ALICE BLACHE

FOUR PARTS

This is a daring melodrama dealing with the Russian spy system. The situations are gripping and the characters delineated with remarkable strength. The Russian “underground railway” system here is operated by forces as mysterious as the “Black Hundred” organization—in fact, it is commonly supposed that they are closely allied. Their operations result in misery and wretchedness. In this production we have a prince of the realm aligned with reformers against these forces of oppression and ignorance.

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Three kinds of one-sheets, two kinds of three-sheets, a six-sheet, announcement slides, heralds, cuts, photos in sets of 18 and booklets.

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The wonderful achievements of the above mentioned characters are chronicled in a film under the quiet but much meaning title

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Notwithstanding the dead earnest and serious efforts of our heroes, the film is nothing but one grand Comedy-Travesty, in 3 parts, pronounced by connoisseurs of Burlesque to be a

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This great feature is a story of love and war. Its big, actual war scenes, its deep heart interest will hold any audience. Action every second; a punch in every foot.

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One six—two styles of three and one one-sheet—photos—heralds—slides—cuts.

A little territory left for “WHIRL OF DESTINY”—in four parts, featuring Italy’s famous actor, LOMBARDI

Communicate at once.

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THE MOTION PICTURE NEWS

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Gentlemen: Our use of the Day and Night Screen has given us complete satisfaction and we very heartily recommend it.
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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Dissolving Out (Continued from page 54)

Stubbake, was used for this effect and when conceived at the bottom resembled a pile of kindling wood. This expensive episode cost the Keystone Company a good deal of money, but a thrill was to be gotten out of the story keynote. Keystone took this method of getting it.

Two scenes to see the raving waves at the seaside and the breakers on the cliffs all beautifully blended together in a dramatic production. No better opportunity can be afforded than the Beta evening with Professor’s Awakening. It is a gripping little love story and will be sure to please. It will be released Wednesday, February 25th.

The great storm which recently passed over California brought gloom to many motion picture studios, but one director at least gave thanks. This was Colin Campbell who had taken a large company of S-Lig artists up into the Sierra to produce multiple scenes features amid snow settings. Director Campbell and his cohorts arrived in Truckee, Cal., shortly before the post-storm passage of one of its seven companies to the top of Mt. San Antonio to create new backgrounds for the film, "Robust Romeo."

This peak, known to Californians as “Old Reliable,” rises over 10,000 feet and is a landmark of Southern California. The company went near to the top and worked in over four feet of snow with one of the players running about in the ‘ee in bare feet and pajamas, the latter fear being fed for in an infelicable scenario. Great difficulty was experienced in reaching the top because of impassable trails and the heavy snow. Matters were further complicated by lack of communication, the company having completely cut off from the rest of the world and having no word with the home office for over three days.

Oscar Eagle, who has worked continuously in producing since he came to the Selco Studios two years ago, has finally taken the advice of his physician and gone on a trip to tropical waters where he hopes to regain his energies. Mr. and Mrs. Eagle will spend quite a time on the island of Panama and then go to the Balsams, returning here the last of the month.

Edward J. Le Saint, the Selco producer in California, is working out a two reel newspaper feature which includes a number of dramatic and vital scenes made in and around one of the largest and most complete newspaper plants in the Gold Coast.

Lesbian Stronge, a member of the Selco Stock Company at the Edendale Studio, in California, has written a three-reel feature photoplay entitled, "The Greeter, New Love," which has been accepted for production by W. N. Seig.

Bessie Eaton, one of the dainty darlings of the Selco Stock, in Los Angeles, whose lovely Titan hair, is the envy of her studio mates and whose nobility is but slightly indicated in pictures, has been called to San Francisco, California, where the climate is glorious and every scene is summer. Miss Eaton, however, has the temperament, despite the peculiarity of the atmosphere and the surroundings of eternal summer.

The Feature Photoplay Company which manages the sales of the pictures of Meece, Levy & McGuiness, in a three-reel feature, "Traffickers on the Street," as reported in the last issue, was cut and dried, or any titles inserted, at the eastern territorial was matched up by the Cosmos Feature Film Company, of 126 West Forty-sixth Street, New York City, and it was no bargain day price, either.

Mr. Bartlett, "Flying A" producer, is working on "Out of Nazareth," a script by Marc Edmond Jones, Nazareth is a hamlet on the borders of England and not the one of the Holy Land. The name of Ots Turner's "Universal" picture, "A Flight for Life," a three-reel story of South African adventure, in which Roy Krenwinkel's big dirigible balloon pays a serious part, has been changed to "Wax in the Clouds."
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"The Crucible"
Visualizing the social and political rise of an Irish emigrant. An unusual as well as interesting production. Featuring Sydney Ayres and Vivian Rich.

"The Pursuer Pursued"
A thrilling Western drama presented with a refreshing snap and vigor. Ed Coven and Winifred Greenwood playing leads.
One and Three Sheet Lithos. Release Thursday, March 5th, 1914.

"A Child of the Desert"
Vivian Rich in the titular role presents a convincing character in an absorbing tale of the plains.
One and Three Sheet Lithos. Release Saturday, March 7th, 1914.

AMERICAN FILM MFG. CO., Chicago

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Ada Patterson Sees Warning for Girls in "Vice Trust" Film

By ADA PATTERTON.

He only fault I could find with it when I watched the marvel of the moving picture drama, "Smashing the Vice Trust," yesterday at Weber's Theatre was that Its title is not half strong enough. It should be called "This Is What Might Happen to You or Your Daughter," and besides it there should be a pointing finger that would follow every woman in New York as the bullet hole seems to follow every one who sees the picture we all know of a masked man with a levelled gun.

There is no woman in the city to whom the story—rapidly told, silent but eloquent—does not make a personal appeal. Not for your neighbor, for your neighbor's daughter, but to you. You! You!

If you are a young girl it warns others that may be waiting at the corner for you. It cries out to a daughter, a child, a maid, a girl fresh from the streets, those who touch the hand of the "fortune teller," the "baby mill," the "dancing school," the "work agency," the "small town." It is aimed at you.

The mind staggers under the force of a blow from such unwelcome truth. When it rights itself it asks the old cynical question, whether a girl of good instincts can ever "go wrong." She can and does. How, and why, you ask. These illuminating pictures will show you.

They show how those employment agencies which are unscrupulously managed can lend their aid to the diabolical work. Flashed on the screen is the male hunter of innocence, indicating with wary thumb the girls who will "do." They are sent by the agency to their coveted "places." They go there to do honest work for a small wage. The curtain falls to save us the horror of their entrapping.

They show the hard-eyed woman employed by the trust who goes to small towns, lures girls to the city with promises of employment and delivers them into the hands of the trust's agencies.

They show the romantic girl who goes to a matrimonial agency to seek her romantic hero and is abducted by a slave in the disguise of a "fortune teller." They show other girls the romance of girlhood.

And, in writing to advertisers please mention "THE MOTION PICTURE NEWS."
THE IDEA of witnessing the moving picture play at Weber’s Theatre, entitled “Smashing the Vice Trust,” was at the first suggestion distinctly repellent. With the White Slave business in such a variety of phases, the move to the public in New York City, and its attendant horrors.

By DR. CHARLES H. PARKHURST.

It would be well if, when the Progress Company has accomplished all it can by the picture play in this city, it would tour through the country with it and instruct rural mothers as to the peril with which they menace their daughters in committing them to the cold mercies of the big cities.
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The magnitude of the transaction is realized from the fact that it in-

volves the expenditure in the next

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- **February 25th**: Repaid (2 reels)
- **March 4th**: Mario (2 reels)
- **March 11th**: A Barrier Royal (2 reels)
- **March 18th**: Adventures of Shorty (2 reels)

**Keystone Comedies**
- **February 23rd**: 'Twixt Love and Fire
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"The Call of the Traumerei"

THREE PARTS

Powerful, Emotional, Impressive, Vivid and Gorgeous.
One, Three and Six Sheet Lithos, Photos, Slides and Heralds.

Release Monday, March 9th, 1914

"A Story of Little Italy"

A dramatic and tense portrayal of sidelights in the life of one of our foreign neighbors.

Release Saturday, March 14th, 1914

AMERICAN FILM MANUFACTURING CO.

CHICAGO

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
The Celebrated Dramatic Critic, Writes in the New York American of Sunday, February 15th, 1914

I had an awfully good time at the opening of the Vitagraph Theatre. It seemed like a new experience, with a certain piquancy to it. Nothing to do but look! Plays were there, without voices, and the very silence was enjoyable. Then one's imagination was allowed to work so agreeably. I prefer my own imagination to the "words" that are cast on the screen. Sometimes these words, banal and trite, spoil the illusion. In pictures one can imagine such a lot! I love them when they don't dot the i's and cross the t's. The Vitagraph pictures were certainly very beautiful ones, without a flicker in them.

Alan Dale is right:

The pictures shown at the Vitagraph Theatre and all other theatres that use the Power's Cameragraph No. 6A are shown "without a flicker." Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing POWER'S CAMERAGRAPH NO. 6A, the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated catalog D.

NICHOLAS POWER CO.
Ninety Gold Street New York City
Making It Easy

MOST advertising writers start in with the idea that fine writing is fine advertising writing.

THE best ones speedily wake up to the fact that advertising writing has nothing to do with fine writing.

IT is a process of selling goods—nothing more, nothing less. It’s just plain business.

IN fine writing the writer largely aims to please himself. In advertising writing he has only the reader in mind.

HE visualizes the reader, puts him right up before him and talks to him—straight to the point, in the reader’s own language, and with a keen insight in the reader’s wants and peculiarities.

THEN he bears one effort constantly in mind. He makes it paramount to what he writes and how he writes.

He makes it easy for the reader to buy.

MAKING it easy to buy is one of the big little fundamentals of all advertising. It applies just as much to selling shoestrings as to selling houses and lots. It applies to every advertised commodity. It applies to motion pictures.

MAKING the advertisement easy to read is one thing—and a very big thing. That is accomplished by simple words and sentences, by well-balanced typography and liberal white space, by the attractiveness of art matter and layout.

BUT you may accomplish all this with great credit; and you may advertise extensively. Still your announcements will go largely into the air, unless you make it easy for the reader to get your goods, and then tell him very plainly how to get them.

ADVERTISING is too often an abstraction, a mere habit.

MEN go into it just as they rent an office. They don’t argue its necessity. It is customary. All their competitors advertise, so they must. They set aside so much money, buy space in the publications that their competitors use and fill it in about the same way.

IT is a stereotyped procedure with them. And like any stereotyped proceeding it gets only stereotyped results.

ADVERTISING is only reciprocative. It will work for you if you work for it.

Working for it means right up to the time a sale is consummated.

WHEN you stir up interest, when you make the purchaser want to buy, the battle is only half over. Then you have got to make it easy for him to buy, lest he lose interest, or lest he buy instead another article just because it is brought right to his door.

THIS applies particularly to feature film advertising.

THIS market, it must be remembered, is somewhat involved.

WHEN the advertising of a new feature has led the exhibitor to want it, he may be at a loss as to just where and how he can get it.

Or the way indicated to him may be too difficult or too delayed.

THESE are matters of prime importance. They rule in other fields; they should in this.

MAKING it easy to buy, demands a good share of the advertiser’s sales ingenuity and a goodly amount of advertising space to explain the way in detail.

W. A. J.
Evidence Favors Patents Company

Testimony of Witnesses Shows that National Board of Censorship Today is Examining Nearly Twice as Many Unlicensed as Licensed Films

TESTIMONY tending to disprove the charge of monopoly brought by the United States Government against the Motion Picture Patents Company and the General Film Company in the anti-trust suit now going on was presented yesterday before the hearing before the referee at the Hotel Manhattan, New York City, on February 24 and 25.

John Collier, of the National Board of Censorship, gave evidence to the effect that he and his colleagues were examining, in the course of their duties, nearly twice as many unlicensed as licensed films.

Approaching the question from another angle, the defendants called Anna S. Matthews, an employee of the General Film Company, to testify that the number of unlicensed theatres in the United States greatly exceeded the licensed houses.

J. Wesley Rosenquest, manager of the Fourteenth Street Theatre, New York, was another witness for the defense.

In rebuttal of testimony given by Mr. Rosenbluh, of the Fox management, Messrs. Worthington and Williams were put on the stand. Their names had both been mentioned by the witness referred to, and their evidence tended to show that they were in no position to speak with authority on the subjects in regard to which Mr. Rosenbluh had quoted them in his testimony.

At the close of the hearing on Wednesday, February 23, an adjournment was taken until Monday, March 9.

The taking of testimony will be resumed on that date at the same place.

At that time, the defendants plan to call as witnesses Sigmund Lubin, head of the Lubin Manufacturing Company, of Philadelphia; George K. Spoor, of the Essanay Film Manufacturing Company; George Kleine, of Chicago, and W. N. Selig, head of the Selig Polyscope Company, of Chicago.

Special Deputy United States District Attorney Edward P. Grosvenor appeared for the Government at the last hearing. Charles F. Kingsley, of 74 Broadway, New York City, represented the Motion Picture Patents Company, and James H. Caldwell, of 700 Broadway, appeared for the General Film Company.

THE "TRAUMERI" FILMED

A gorgeous three-reel feature by the "Flying A" Company under Lorimer Johnston has been evolved on the basis of Schumann's "Traumerei." The action is immense and the interest is retained throughout the production.

Vivian Rich represents the nymph of the woods and Sydney Ayres is the subject destined to be guided by the sweet strains of the selection. The incidents of a rather turbulent career of an art student in Paris, are most vividly portrayed. As a whole, the subject is regarded as a masterpiece. It is to be released March 9.

"FAKE" SCENARIO TEACHER INDICTED

Eugene E. Watt, who represents himself as a teacher of scenario writing, forfeited his $2,500 bail bond when he failed to appear for trial in the United States District Court in New York City on February 18, to answer a charge of using the mails to defraud.

Watt managed "The National Authors' Institute" at 1542 Broadway, New York City, for two years and, it is alleged, received fees ranging from $5 to $200 from 6,200 persons for lessons in motion-picture scenario composition. Mrs. Elbert Brown, of Berlin, Ind., caused his arrest.

Judge E. S. Thomas ordered Watt's bond forfeited when he learned that the man was fully aware of the date of his trial.

ANOTHER VICE PICTURE

"The Drug Terror," a six-reel picture dealing with the traffic in cocaine, is being shown at the Park Theatre, New York, by Werba and Luescher. The picture was allegedly made under the auspices of the Medical Review of Reviews, in connection with the Sociological Film Corporation, which were also responsible for "The Inside of the White Slave Traffic." Mrs. O. H. P. Belmont and Mrs. W. K. Vanderbilt are reported to have approved of the film. It has been passed by the Censorship Board.

ZUKOR LEAVES FOR COAST

Adolph Zukor, president of the Famous Players Film Company, left Saturday for Los Angeles, to visit the Pacific Coast Studios of the Famous Players, for purposes that he has not yet disclosed, but which are whispered to be of more than ordinary importance. Accompanying Mr. Zukor were Marcus Loew, Aaron Jones, and Joseph M. Schenck, of the Loew Enterprises.

This is Mr. Zukor's first trip away from the New York studios since his recent journey abroad.

KLEINE SPECTACULAR ANIMAL FEATURE

What is probably one of the most daring attempts to use wild animals in pictures is George Kleine's latest masterpiece from the Cines studios in Rome. The title of the feature is "Between Savage and Tiger." Three royal Bengal tigers, brought from Calcutta to Rome for the purpose, meet death in the manufacture of the film. That they are not the tame, circus-variety of tiger is plainly evident to the on-looker. Anthony Novelli, Cines' leading man, who plays the lead in the film, does some rarely hazardous feats, and has two very narrow escapes from injury.

One of the reels contains a bit of business quite new in motion pictures. Hanging from the lower limbs of a tree, Novelli watches a rider dashing toward him. Suddenly letting his legs down, he curls them about the neck of the rider, neatly lifting him from the saddle. Another extremely clever feat is seen in the production of the great fire-at-sea scene, in which several hundred women and children leap into the water. The fire is genuine and a great lumber vessel purchased for the occasion is burned to the water edge. The entire six reels fairly bristle with exciting adventures.

This picture is now ready for bookers through the branch offices of George Kleine. LEVINE JOINS UNIVERSAL

H. Z. Levine, who is at present advertising and publicity manager with Solax and Blaché, has just accepted the Universal's offer to go to Europe for them as the advertising and publicity manager of the Universal-Transcontinental Company. His field will include London, Paris, Berlin and Vienna.

Mr. Levine was a newspaperman before entering the motion picture field, in which he has achieved marked success. He was at one time with The Motion Picture News. Later he was the originator of the Solax "Magnet" and its editor. He is a member of Pacific Lodge 233, F. and A. M., a charter member of the Screen Club, and belongs to several newspaper and college clubs.

Mr. Levine will spend a few days at the Universal plants on the Pacific coast, returning to New York on March 14. He sails for England on the Mauretania, March 17.

AUTHORS ON THE SCREEN

Motion pictures, showing famous authors at work, followed by scenes from their best-known books, were a feature of the entertainment given for the benefit of the Authors' League of America, at the Plaza Hotel, New York City, on Thursday, February 19.
"Getting Acquainted"

Vic Hugo's Versatility in This as Well as in Other Directions Has Won Him Signal Success—Theatrically Speaking He Owns Cedar Rapids, Ia.—A Progressive Exhibitor. He Is Quick to Adopt Every Innovation.

It was in the early nineties that Vic Hugo, then seventeen years old, ran away from home and from a jeweler's shop in Toledo, O., and began his career of showman. He wrote for his wages on shows, freak museums and circuses. To-day he is one of the most popular men in Cedar Rapids, Ia., a city which has just achieved a metropolitan street railway loop and boasts something like 40,000 population. Nearly every man, woman and child in Cedar Rapids knows Vic Hugo. There may be in Cedar Rapids children who do not know the mayor's name, but they do know Vic Hugo. And they all call him Vic.

Patrons of his theatre talk about "Vic's show," or "Vic's pictures." They know that his show is in the Majestic Theatre, but they omit the "Majestic" part of it, and speak of the house as "Vic's show." Even the newspapers have forgotten the name of the theatre and headline their criticisms of "VIC HAS CORKING BILL," "VIC HAS GREAT PICTURE," etc. Should you take the trouble to study how Vic attained this popularity and success as a showman, you would find that motion pictures played an important part in it.

In the jeweler's shop in Toledo, Vic took little interest in watches or diamonds, except when the jewelry suggested to him the trick of magic. He was so taken up with the occult art that he used his employer's time to practice the tricks of legerdemain. And all the time he dreamed of a showman's career—not the career of an actor, but the career of show owner and manager. A little later he started out.

Naturally Vic's early career was one of extreme poverty and hardships. He struggled along with all kinds of small shows. Too often he was forced to go without meals and frequently without even enough money to buy a postage stamp. Yet he never lost faith in the showman's profession. He believed firmly in the old saying that to get a man's money one must feed him or amuse him. Vic intended to amuse. He did not like the odors of a kitchen.

His first important position—important because it paid $10 a week and because its duties were quite strenuous—was with a wagon circus. Vic started the day's work by assisting in unpacking and erecting the tent. This work completed, he took a prominent part in the parade. His parade responsibilities demanding that he work for a wagon show at $10 a week proved to him of more value than a diploma has to many a college graduate. It helped him to a job with the side show of the big Sells circus. It also helped him to a job with the Ringling circus. Finally it won him the position of manager of the side show and concert with the Barnum and Bailey circus—a big one in the circus world.

Many an able man has been turned aside from the path of success to failure because he has quit struggling when he reached what once he had considered the height of ambition. To Vic a position on one rung of the ladder merely revealed the opening to the success above. While with the Barnum and Bailey show, Vic heard much about the success of the vaudeville family theatres on the Pacific coast. With him, hearing always resulted in inves-
In the Majestic Vic made the motion picture the big feature. He introduced most of the inventions and novelties in motion pictures when they first appeared. Every time he introduced something new, he heralded the fact to the people through the press, and the people packed the theatre merely to see the motion picture novelty.

Vic has always taken great pride in beating a competitor to a "big" picture. The other motion picture show managers—and there are about ten in Cedar Rapids—have to keep on the jump to prevent Vic from getting ahead of them in showing the pictures of some big event.

Vic knows how to get publicity outside of the space he buys in the newspapers. When he has some special picture, he gives a special matinee for the newspaper men, asking them to pass judgment on the specialty. Such a matinee results in the local scribes striving to outshine each other in describing Vic's novelty.

In a vaudeville way Vic is in with the police and with everybody else. It is no uncommon thing for him to send one of his actors out on the street to act the part of a tramp and get arrested, as a means of gaining free advertisement for his show.

Vic's master stroke of advertising was executed about a year ago. Acting on the theory that people like nothing better than to see themselves in motion pictures, he purchased a motion picture machine. The delivery of the machine was a big sensation in the city.

Vic photographed the people of Cedar Rapids as they stopped, while they walked to or from work, while they waited for trains; he photographed the children playing in the parks and took pictures of the residence districts. The entire city was started walking across the screen, with the result that when Vic offered his theatre for a week, he had to turn ticket buyers away.

His motion picture machine he still keeps as a novelty. He takes pictures of the crowds and the players when the home team begins the baseball season, or when the local nine fights for the pennant near the end of the season. His camera takes in the public whenever there is a big occasion in the city. The camera, however, is no longer a local institution. Cedar Rapids boasted about it so much that neighboring cities and towns became jealous, and to get even secured Vic to take motion pictures of them when anything big was going on.

Vic has certain deeply rooted ideas about the way to succeed with motion pictures. The first essential, he considers, is a knowledge of the business. This means the knowledge of where and how to get the latest and best pictures and the ability to know how to handle audiences. He declares that a picture theatre, or any other kind of theatre, must be kept scrupulously clean and must be attractive, and that the ushers and attendants must know how to provide all conveniences and create an atmosphere of pleasure around the patrons.

Vic is a firm believer in comedy. He will have no death scenes and no blood-and-thunder tragedies. He says that there are people who want pictures of horrors presented in a crude way, but that such people are in the minority and are not of the steady, paying kind.

He goes on the theory that every man has plenty of trouble with his business or work and can use a little pessimism when seeking amusement. Vic also strongly favors the story picture. In his opinion every person loves a story, and most men and women would rather see a story if presented properly, in the motion pictures than read it in a book.

He is a strong advocate of what he calls the educational picture. Such pictures show the working of some great task, showing some national or international event, or scenes in foreign countries. Robberies are not favored by Vic, unless they are humorous and end by showing the robber as a fool.
One of Vic’s specialties is the study of local tastes. Cedar Rapids is largely populated by descendants of immigrants from Bohemia, and naturally much interest is taken in Bohemia and Bohemians. A year ago the local gymnastic society sent a delegation of athletes to compete in the Pan-Slavic gymnastic tournament in Prague, Bohemia. Vic secured the pictures of the tournament and showed them as the big act in his vaudeville theatre, making a big hit.

Vic’s cheerful manner and his success might lead one to think that he has had great luck. Such is not the case. He has fought for success and he is still fighting. Cedar Rapids is a city of churches. Ministers have a great influence with the majority of the people. The city council has acted as censor and has prohibited the showing of several pictures which excited no protests in other cities. Also there is much agitation against shows on Sunday.

Some four years ago Vic led the fight against closing the theatres on Sunday. The city council was preparing to pass an ordinance prohibiting Sunday shows. Vic beat them by getting an injunction against the passing of such an ordinance. The case was tried in several courts, and the theatres lost every time. It was appealed each time and is now pending before the highest court. While the litigation has been going on, Vic’s shows, and all other shows, have been open on Sunday and still are. Vic is no enemy of the church. Among his patrons are many church-goers. But he wants to open his theatre on Sunday. The Christian Scientists conduct their meetings in Vic’s theatre Sunday morning.

Vic is rapidly becoming a theatrical manager of worldwide fame. He has started his younger brother, Charley Hugo, in the show business. The brothers are the Hugo Brothers American Amusement Company. Vic Hugo is the director-general of the firm and Charley is the general manager. They have five shows, including a minstrel show and a dog and pony show, and some of their shows have made money for Vic and his brother by exhibiting in the Hawaiian Islands, Malay States, Philippines, Japan, China, India, South America, and the various countries of Europe.

EXHIBITORS LAUD “NAPOLEON”

A large party of Chicago exhibitors recently witnessed a private exhibition of George Kleine’s latest Cines triumph, an eight-reel story of “Napoleon.” They were loud in their praise of the beautiful photography, splendid acting and spectacular battle scenes. A number of bookings for the immediate future were made.

Aside from “Napoleon,” the leads playing in the picture are Anthony Novelli and Jeanette Trimble, of “Antony and Cleopatra” fame.

LEWIS TO MOVE TO NEW YORK

The Lewis Pennant Features, which are handled by Phil Lewis, of the Feature Film Sales Company, will shortly move from Chicago to New York City. This brand of pictures is released by the Feature Film Sales Company, which has its headquarters at the present time at 167 Washington street, and has quarters in connection with the Exhibitors’ Film Exchange, which is conducted by Max Lewis. The Exhibitors’ Film Exchange contemplates moving to other quarters about May 1.
I. M. P. A. CONVENTION

An event of much interest to the motion picture industry will be the exposition of the motion picture art, which is to be held in conjunction with the convention of the International Motion Picture Association, Inc., at the Grand Central Palace, New York City, June 8 to 13, inclusive.

The exhibits this year in many respects will be the largest and most modern ever displayed. Aside from the exhibition of picture theatre equipment there will be many unique and novel features arranged by the manufacturers, which will be both interesting and instructive to the exhibitors and public alike.

There are approximately 18,000 exhibitors in the United States and the officials in charge of the arrangements hope to see a big percentage of them present at the convention.

To stimulate interest in the coming gathering among exhibitors everywhere, the following prizes are offered:

Five hundred dollars ($500) for the best suggestions beneficial to the exhibitor and making for the uplift of the business.

Three hundred dollars ($300) for the best method of getting all exhibitors into one large, national organization.

Two hundred dollars ($200) for the best plan of financing such organization.

EDISON PRODUCES BATTLE

Rorke's Drift, one of the most celebrated battles in English history, has been made the subject of a two-reel drama by Edison. In the actual fight four thousand Zulus were held at bay by a company of eighty British soldiers whom they attacked. When preparing to make this film down in Jacksonville, Florida, Director Ridgely could not get together a large enough force of men for the battle scenes. So he adopted the classic sandwich man as a last resort and succeeded in that way in gathering a great crowd.

The film abounds in battle scenes, hand to hand encounters, hairbreadth escapes and works up to a climax when the reinforcements arrive after the savages have succeeded in setting fire to the soldiers' flimsy barricade.

TO SEPARATE SEXES

Pittsburgh's Director of Public Safety, Charles S. Hubbard, is making preparations to enforce an order from Mayor Joseph G. Armstrong, separating men and women in motion picture theatres throughout the Smoky City.

The Mayor's plan is to have all such theatres divided into three sections, one for men, one for women, and a third for women and their escorts. The order followed many complaints of annoyances to which women and girls were subjected when the lights were out.

Hugo Amberg

Goes to Germany for Universal

With a view of putting the publicity department maintained in Germany, Austria and Denmark by the Universal, on the same efficient and progressive basis which characterizes the company's American offices, the Universal Film Manufacturing Company are sending to Germany, Hugo Amberg, a young Americanized German, who has made a distinct mark in the film game.

Mr. Amberg sailed on the American of the Hamburg-American line, February 19. On arriving in Hamburg, he will go direct to the company's offices in Berlin where he will immediately take over the publicity department, which includes the getting out of the German edition of the "Universal Weekly." He will make his home in that country indefinitely.

It was a question for some time in the minds of the Universal officials as to whether it would not be more advisable to seek out a competent man on the ground for the position. But after investigation it was found that such a man would be most difficult to secure; a man who combined original ideas with American progressiveness was best found in this country. The choice of Mr. Amberg, therefore, was a happy one, for, while he is German himself, having been born and raised in that country, understanding the German customs and temperament, he is alive to the most improved American methods of publicity and advertising.

Mr. Amberg came to this country some five years ago. He first found his way into the motion picture field as a road man for Carl Laemmle's Exchange in Chicago. This experience brought him into close touch with exhibitors and instilled in him an unusual understanding of them and their needs. Following this, he came into the New York office to take charge of the correspondence and advertising departments.

During the three years that he has been connected with President Laemmle's interests, he has studied the film business from every angle. He goes to his new field with fresh ideas, and if German conservatism can assimilate the progressiveness found in the American market, it is probable that some changes and innovations may be looked for in that field within a short time.

HUNTER JOINS COLONIAL

Mr. T. Hayes Hunter, until recently chief producer for the Biograph-Klaw & Erlanger Combination, has joined the forces of the Colonial Motion Picture Corporation as chief director for the company, supervising the forthcoming productions of the Colonial, which includes Sir Gilbert Parker's "The Seats of the Mighty," Booth Tarkington's "The Gentleman from Indiana" and others.

The Colonial also announces that it has closed a contract with Mr. Charles Urban, of Kinetol, Ltd., London, whereby it becomes the sole agent for the Urban Science Series of films in the United States. This arrangement will figure largely in the development of the company's educational plans, which are already well under way.

STANDARDIZATION WINS

In connection with the Gundlach-Manhattan Optical Company's campaign to bring about the standardization of the size of the hole in the aperture plate of projecting machines, the Nicholas Power Company and the Precision Machine Company, Inc., have adopted the standard size recommended. This will give the aperture plates of these machines an opening 29.52 of an inch wide, with a height seventy-five per cent of the width. Other manufacturers of machines are being urged to adopt the same standard.
Exhibiting in Dixie

With Three Five-cent Theatres in One Block, This Exhibitor Boasts a Patronage of 35,000 a Week in a Town Where a Ten-cent Motion Picture Show Spells "Failure."

"MOTION pictures for the masses." This is the motto of Howell E. Graham, pioneer motion picture man of Chattanooga, Tenn. Mr. Graham has struck the keynote in his brief quotation, for the South has gone motion picture business.

Yet it was as late as February, 1906, that Fred Pearce opened the first motion picture house south of the Mason and Dixon line in Birmingham, Ala. So great was the novelty that Pearce was laughed at, and out of curiosity thousands of people visited his theatre on the opening day. They visited it again and again and were carried away with the pictures.

As it happened, Howell Graham was finishing up a job of decorating in Fred Pearce's picture theatre on the opening date and the crowds were so great that they ran all over him. Like a flash there sprang into his mind the thought, "Why not start a picture show of my own in another town? It would be a cinch to the side of decorating."

Suing the action to the word, Howell Graham hurriedly finished his decorating job, and, after winding up his affairs, he gave his contracting business to his foreman and caught the first train for Chattanooga, the metropolis of East Tennessee.

With only a small sum of money he launched out into the motion picture business on lower Market street near the river, and by the end of the first week business had been so good that he was in $250 over the $250 that he spent in fitting up his place.

Things looked good to him and he began to shake hands with himself for going into the business. As his business increased, he did more toward improving his theatre and kept his eyes open all day and a great part of the night studying up new things to please his patrons. Whenever discouragements crowded upon him he laughed at them until they disappeared in the sunshine of success.

A LONG with Chattanooga's growth, Howell Graham's motion picture business grew. To-day he has three of the finest motion picture places in the entire South and enjoys the distinction of being the dean of the industry in this part of the country. Despite the fact that he has all kinds of competition from a half dozen other picture houses, he says, "I should worry," for his patrons number almost 35,000 a week.

A few nights ago I chanced to enter the "Theato," one of Mr. Graham's picture theatres, and after climbing up two stories of winding steps I found myself in his cozy and commodious apartments. He sat in an easy chair before a chattering fire smoking his favorite cigar. Outside it was blowing like a gale, and I could not help but think of the contrast between the front of the theatre and the alluring invitingness of his rooms.

As I advanced to the fire a tiny rat terrier, slick as a butterball, began frisking about my feet.

"Mr. Graham," I said by way of introduction, "aren't you the man who first introduced movies in Chattanooga?"

"Well, I guess I am the oldest and poorest motion picture man in Chattanooga and the second oldest in the South," he laughingly replied. Naturally my curiosity was aroused by this time and I asked him how he came to enter a business of this kind. His answer was the story contained in the opening paragraphs of this article.

"It's funny to compare conditions that existed then with those that exist to-day. When I began ordering my first reels I had to pay $10 a piece for them. They contained 1,000 feet each and I had a great deal of trouble in securing over two reels a week. Often the wires had been worn in an end, leaving only a split reel of 500 feet for Saturday.

"A man was required to stand in front of my place and advise people that the pictures were such as to permit ladies to go in in safety. The seats were nothing more than common kitchen chairs and a large Columbia graphophone furnished music."

"ABOUT that time I secured my first set of illustrated song slides. I equipped the graphophone with a large tin horn, nine feet long, and secured the services of a piano player. The pianist played the piano in harmony with the song on the graphophone and for many weeks the public did not know from what source the voice came, the piano eliminating the notes of the graphophone. This was considered a good innovation at that time.

"Then patrons began to get impatient because of the long wait during the rewinding of machines and, after racking my brain for something to relieve the situation, I conceived the idea, about August 1, 1906, of putting two machines in one booth. One of these machines was used for rewinding, while the other was used for projecting the pictures. I advertised what was then known as the first endless pictures, emphasizing the fact that there would be no intermission."

"One hot day in June, of the next year, we were showing a Gaumont sea scene in which the waves were dashing on the shore. Quite a number of patrons were occupying the front seats. On this particular morning the porter neglected to draw the water from the pipe, and just at the moment that a giant wave dashed on the shore in the sea scene, the porter turned on the air.

"Spray flew everywhere, and the people left the show delighted with the effect produced. We conceived this our first idea of producing effects."

"FINDING it impossible to secure an admission price of ten cents in our shows, I conceived the idea of placing three picture houses very close together in the same block, with a seating capacity of about 250 each. My idea was that it really meant one large house with a seating capacity of 750, the advantage over one single house being that the three different pictures could be shown at the same time. The public, not being willing to pay ten cents to see all the pictures, would unconsciously go from one house to another, paying in all an admission price of fifteen cents."

"The rapid stride and the improvement in pictures and projecting machines has caused the progressive exhibitor to look after modern equipment consistent with the improvement in pictures. The field is yet open to exhibitors introducing modern ideas."

"Advertising has become one essential feature in the motion picture business. By it has been possible to make or destroy a day's business by indifferent and careless building of
THE MOTION PICTURE NEWS

Chester Beecroft—Pioneer

Chester Beecroft has resigned his position as advertising manager of the General Film Company, duties he has fulfilled with marked success since September of last year. Mr. Beecroft will immediately enter into new activities, which will be commenced in due course of time. Sufficient to say, he will continue in the film industry.

To fulfill a genuine pleasure to the writer to say, at this time, some things about Chester Beecroft which he has never said himself, and never would, in all probability, were they not drawn from him. It is characteristic of the best advertising men that they never think of advertising themselves.

In these happy days of the motion picture, little is heard of the troublesome days when the industry struggled into existence. Some men, however, remember them well. The writer had an inkling of them as late as 1909 when he wrote an article for "Munsey's Magazine" on the wonderful pictures in motion that, even then, were vastly appealing to the editorial imagination.

About the beginning of that year the leading newspapers of the country, in particular the metropolitan dailies, were arrayed as one against the amusement of the public through motion pictures. There were two main reasons for this marked opposition.

Large it was inspired by the stage interests. They used all the leverage of their advertising to influence editorial and news items against the new amusement and their publicity men flooded the country with anti-motion picture stories.

It is said that a round million was spent in the campaign.

It had its effect. Local police and church censorship sprung up everywhere, with a menace to which the present censorship situation bears no comparison whatever. The pulpits thundered against the picture and improvement societies were actively arrayed against the theatres.

It was highly necessary to get some successful order out of the chaos. And the one way to do this, quickly enough, was to strike at the centre of the situation. The People's Institute suggested a national board of censors as a solution of the problem. It was Chester Beecroft, then publicity representative of the Patents Company, who secured the indorsement of this censorship board by the Patents Company, and by this and other means made national censorship an actuality.

He was at that time alone in the field as a publicity supporter of motion pictures. There was a stern and practical opposition to his efforts. But with national censorship and its work for clean and moral pictures as its theme, he "banded" story after story in the magazines and newspapers till the public was thoroughly informed and the tide of its confidence returned.

It is remarkable, as the writer knows, how public opinion can thus be moulded, provided you have the groundwork of widespread interest and a consistent message to give out. It is still more remarkable how one man can do this in a national way, as the writer also is aware. But there are not many publicity men who can do it.

The other decided menace to the growth of the industry was the theatre itself. Theatres were dark during the show and there was a good foundation for the outcry that such places were not good for public morals. Also they were poorly ventilated and otherwise unsanitary.

To improve the latter conditions the publicity manager of the Patents Company maintained a consistent campaign in the trade journals, with success. In tackling the lighting problem he worked with electricians and finally evolved, to the satisfaction of those who said it couldn't be done, a system of indirect illumination which gave sufficient light and in no way interfered with the projection of the picture.

These are big results. How much they count to-day everyone knows. But, as has been said, very few people, even Chester Beecroft's friends, know he accomplished them.

Reporter and dramatic critic on a New York daily, press representative of the "White Star," the Republic, Millionaire Bank, the Hotel Astor, advertising manager of the Motion Picture Patents Company and of the General Film Company, manager of the New York office of the "Billboard," here is an all-around career that should fit one for big and successful undertakings in motion pictures—from almost any angle.

It is the writer's opinion that Chester Beecroft's real success in this field is just beginning.

W. A. J.

Film Wild Goose Hunt

The strategies of hunting wild geese in California offers a subject for a two-reel picture which the California Motion Picture Corporation is just releasing. Nowhere in the world are these hunted on the same large scale as in California and nowhere else have the sportsmen invented so many ingenious devices with which to lure the wild fowl within gunshot.
“Boosting Business by Telephone”

Going to Patrons, Actual or Prospective, with Your Attractions, by Phone or Letter. Instead of Waiting for Them to Come to You. Was the Nucleus of This Exhibitor’s Idea—How It Worked Out Is Told in This Article

In all branches of the moving picture industry, progress has marked a step in the future that left by the evolution of the methods of exhibitors in catering to the millions of amusement seekers.

When photoplays were first put on the market, the exhibitors seemed to think they had done their share of the magnetizing when they had installed noisy electric pianos in the lobby and equally noisy projectors.

One of the methods used to-day can be no better illustrated than by the case of Lou Bissenger, manager of the Queen Theatre at Dallas, Tex., who has started a unique campaign that has been watched with interest by other exhibitors.

A telephone call gave Bissenger his inspiration, which took concrete form in the following letter to E. H. Hulsey, owner of the Queen:

“Have a hunch, and it’s such a strong one that I am going to tell you about it and see if you think it’s a good one. A woman has just called me over the telephone to inquire if Mary Fuller was in the pictures here to-day.

“Now, why can’t we reverse this thing and call the customers instead of they calling us? My plan is to give out blanks at the door and let the patrons write down the names of their favorites, giving their address and telephone number. When we have these stars on the program, we can have the stenographer call them and invite them to come in.

“Think it over and let me know how you regard it. It won’t cost much to try it and I’m mighty anxious to experiment.”

NATURALLY Hulsey saw the possibilities of the plan and lost no time in informing his energetic manager that he might go ahead with his “hunch.”

“But how are you going to keep track of all of those names?” Hulsey wrote back. “Dallas is a city of 120,000, and if you propose to enlist everybody, you’ll have to hire an army of clerks to do the telephoning.”

Bissenger replied to this letter by simply going ahead with his innovation. First he bought a large supply of blanks, which he ordered distributed at the door. The blanks were in this form:

QUEEN THEATRE
Favorite Players’ Request Card
No doubt you have special favorites who appear in photoplays shown at The Queen, and it will bring a great pleasure for us to notify you in advance when they appear, if you so desire; therefore, if you will fill out the blank below and write the names of your favorites, we will either phone or write you when they can be seen and the title of the picture in which they play.

My Name is
My Address is
My Phone No. is
Players’ Names

WHAT I want to do is to get the name first and then worry about how I am going to reach them,” Bissenger told Hulsey. “I know it will take some time to get a large list, but this is a gigantic plan and must necessarily start on a small basis.”

So the owner softened and the distribution of the cards began. The customers responded nobly and Bissenger watched the results eagerly, also taking time to see whom the devotees of his show liked best.

The first three days ended with Kathryn Williams, of jungle fame, fighting for first place with Mary Fuller and Lillian Walker.

Each card was indexed. The filing case was so arranged as to make the work of telephoning an easy matter. The players’ names were listed alphabetically and on another list was kept the dates on which their faces would appear on the Queen screen.

Post-cards were mailed to those who gave no telephone numbers. The list increased rapidly and soon it became necessary for the girl to do part of the telephoning in the afternoon and the other part in the morning.

DOES the system pay?

This quotation from a letter written by Hulsey to Bissenger answers the question.

“Since you wrote me about that telephoning scheme I hadn’t thought much about it until I received the earnings report for the past month. Judging from the increase in gross receipts, the plan must be working nicely. Anyway, I’ll have to hand it to you, Lou, because you’re getting the money, and that’s what counts.”

Should you happen to step into the office of the Queen Theatre, almost any morning, you probably would hear something like this:

“This is the Queen Theatre. We have a picture to-day with Mary Fuller in it. Knowing that she is one of your favorites, the manager asked me to call you up and tell you about it. The title of the picture is_____. Bissenger is one exhibitor that believes the average “movie” fan knows just about as much about moving pictures as the average manager of a photo-playhouse. Shortly after the Queen was first opened, cards were given out at the door asking the patrons to give the names of the pictures they liked best. In this manner it was possible to supply the patrons with the kind of pictures the majority liked best.

THE way to get the business,” Bissenger says, “is to go after it in a clean-cut manner that will convince folks you really want them to come around and see what you have. Personality counts in the whole show in the amusement business, and I try to weave as much of it as possible into my advertising and publicity schemes.

“If your efforts are directed in a deserved manner, there’ll be mighty few fans who won’t appreciate it. The other morning I was standing in the lobby just after the first show was over. A man whom I recognized as a passing acquaintance came up to me and said:

“How are your pictures? Is that drama any good?"

Now, he was one of those discriminating chaps who read the advertisements every day and who know all of the players by their first names, and he naturally demanded service.

“Well,” I replied, ‘the drama is a wee bit weak, but I like that comedy, and it’s not the usual slapstick stuff, either.’

REGARDLESS of your recommendation,” he protested, “I am going to see the show, and I’ll tell you why. I asked the manager of the—Theatre a while ago about his program. He naively replied that he hadn’t seen the pictures, so I decided that he doesn’t care much whether the subjects were worth showing or not, and I didn’t go on.

“Now, that illustrates,” Bissenger continued, “just how much the photo-play fan of to-day demands. That’s why I say that when you give them the service, they’ll give you their support.”
M. P. E. L. A. LOCAL NO. 1
ELECTS OFFICERS

The Cleveland Local No. 1, of the Motion Picture Exhbitors' League of America, at its last regular meeting on February 11, elected the following officers and directors for the coming year:

Officers: C. A. McGown, president, Cameraphone Theatre, 736 Euclid avenue; G. W. Heinbueh, vice-president, Superior Theatre, 8303 Superior avenue; W. H. Horsey, secretary, Carlton Theatre, 124th and Superior avenue; Louis Becht, corresponding secretary, Mall Theatre, Superior avenue; F. E. Simmons, treasurer, Dreamland Theatre, 703 Euclid avenue; J. A. Morris, sergeant-at-arms, Orpheum Theatre, 8914 Wade Park avenue.

Directors: F. H. Brandt, Leads Amusement Co., 1445 Leader-News Building; S. Aubley, Corona Theatre, 745 Prospect avenue; Louis Becht, Mall Theatre, Superior avenue; L. F. Stinchcomb, Park National Theatre, 1205 Starkweather avenue; J. A. Morris, Orpheum Theatre, 8914 Wade Park avenue.

SWETT WILL SOON BE OUT OF HOSPITAL

Herbert Griffin, the alert salesman of the Nicholas Power Company, is out in Ohio in the interests of his firm. Busy as he is, he was not too busy to forward to The Motion Picture News a photograph of F. W. Swett, who is slowly recovering from a serious operation at the New England Baptist Hospital, Roxbury, Mass.

Those who know Mr. Swett will realize how far out of his proper element he appears in hospital surroundings. It is a pleasure to be able to say, however, that he will shortly be among his friends again, spreading the doctrine of the Powers 6A Cameragraph as energetically as ever.

IN THE SICK ROOM

While Mr. Swett was “bors du combat,” Mr. Griffin took his place in Massachusetts, and then left Boston to attend the Cincinnati convention. He expects to be in Ohio for the next few months.

BROOKLYN EXHIBITORS' BALL IS COMING

The Exhibitors, of Brooklyn, N. Y., will hold their first grand entertainment and ball on Monday evening, March 26, at Prospect Hall. Earl Williams, of the Vitagraph Company, and Miss Leah Baird, of the Universal, will lead the grand march. William H. Hollander is chairman of the various committees.

Vaudeville acts from Hammerstein’s and other two-a-day houses in Greater New York, together with pre-releases in motion pictures, will be novel features of the evening between the hours of seven and eleven p. m.

STUART HOLMES

Stuart Holmes, who plays character leads for Ramo Films, is quite as accomplished a sculptor as he is an actor. His stage experience he obtained in Germany (where he was born) in the companies of Joseph Kainz and the famous Sonnenthal. Thereafter he prosecuted sculpture with earnestness until his entrance into filmmaking.

“The Governor’s Ghost,” is Mr. Holmes’ latest vehicle. He is also remembered for his parts in “Man and Woman,” “The Worker,” “Cards,” “In the Stretch” and a “Dog-gone Baron.”

UNIVERSAL WINS SUIT

In the suit of Collier vs. Imp Films Company for the alleged infringement of the copyright of “A White Slave’s Love,” subsequently changed to “The Undertow,” which came up for trial before Judge Hough, in the United States District Court in New York, Tuesday, February 24, the Universal Film Manufacturing Company came through with flying colors.

After taking all the evidence, which occupied several hours, Judge Hough dismissed the case abruptly with the statement that the suing party absolutely had no case on which to base a suit.

The plaintiff claimed infringement because of the production of a film by the defendant entitled “The Better Way,” and alleged that the damages “greatly exceeded the sum of $5,000.” The plaintiff called, among other important witnesses, King Baggot, leading man of the Imp brand of films produced by the Universal Film Manufacturing Company, and Julius Stern, manager of the Imp studio.
A MODEL BOOTH

We take pleasure in reproducing a photo of the interior of the operators' booth in the Vaudette Theatre, of Atlanta, Ga. The three operators at work are Messrs. L. A. Henderson, J. H. Oliver and J. M. Henderson. Those theatres which are equipped with small and badly ventilated booths would do well to follow the lead of the Vaudette. Note the liberal space in the booth, which permits the men not only to work easily at the machine, but also to rest when they are not busily employed.

In connection with the operating room there is still another devoted to the repair department, rheostats, switches, etc.

The Vaudette, with its handsome interior and exterior, the latter always brilliantly illuminated at night, is one of the best equipped houses in the country and would be a credit to Broadway.

Other excellent theatres in Atlanta are the "Savoy," "Alamo No. 1," "Alamo No. 2," "Montgomery," "Alcazar," "Elite," etc.

"Alamo No. 2" is especially worthy of mention for its fine interior decorations. The "Savoy" is doing a very large business.

The "Montgomery," which is considered one of the finest theatres in the South, is now under new management.

The lobby of the Elite Theatre is one of the most unique in the country. It is built to resemble a huge shell, with the ticket office designed in the same way. We hope to publish a photo of this lobby later.

ROTHAPFEL'S RETURN

Exhibitors everywhere will be interested in the return from Europe of S. L. Rothapfel, of New York City, and what he will have to say on exhibitors' methods abroad.

Mr. Rothapfel is expected back just previous to the opening in April of the new Strand Theatre, Broadway and Forty-seventh street, New York City, the productions of which he will direct.

We hope to announce in these columns Mr. Rothapfel's observation upon his European tour of investigation and perhaps forecast some of the artistic and novel effects he will originate for the Strand Theatre.

F. M. McClintic, who succeeded Mr. Rothapfel as manager of the well-known Regent Theatre, 116th street and Seventh avenue, New York City, is meeting with much well-deserved success in his new position. Mr. McClintic came to the Regent from the Park Row Theatre, New York, where he made his mark as one of the most successful managers in the East.

The new "Regent Weekly" which Mr. McClintic publishes, and of which W. R. Jilson is editor, is a very interesting, well got-up publication, well printed and illustrated.

ATTRACTION PRINTING

One theatre whose printed matter is decidedly worthy of notice is the Majestic, of Columbus, Ohio. The week's program is published on attractive postcards of sepia tint and of a very handsome half-tone engraving upon the back of the card, allowing a panel for the printing of the program. The slogan used is "Home of the Pipe Organ." Prices are: Lower floor, ten cents; balcony, five cents. On feature days these prices are doubled.

The Majestic evidently believes in using the best kind of paper and type for their announcements. They are very artistic. On the back of a handsome invitation is the following verse:

If any little word of yours
Can make one life the brighter;
If any little song of ours
Can make one heart the lighter;
God help us speak that little word,
And take our part of singing;
And drop it in some lonely vale
And set their echoes ringing.

THREE FINE THEATRES IN SPARTANBURG

Spartanburg, S. C., a town of seventeen thousand inhabitants, boasts of three motion picture theatres that would be a credit to any larger city. Each theatre is modern and attractive in outward appearance and clean and inviting within. Above all, each is well managed. They are the "Rex," C. L. Henry, manager, using Universal service; the "Lester," L. T. Lester, manager, General Film service; the "Grand," D. C. Correll, manager, Universal service. The general admission is five cents for children and ten cents for adults; twenty-five cents admission on special days. The average program is four reels with no extra inducements.

Spartanburg gives an instance of what no rival competition exists. The managers of all three theatres are on excellent terms with each other and with the public. Each theatre is doing
an excellent business. Instead of competing with long programs and with features for which no extra price is charged, each theatre endeavors to get its patronage by making special efforts toward good management and by judicious and liberal advertising in the local papers. Only the best features are booked, and reading notices of each appear in the local paper.

By the advertising, we note that “Joseph in Egypt” is advertised at the Lester Theatre for one day and at the Grand Theatre for the following week. Evidently these exhibitors are not afraid of “repeating” good films.

Pur and five-piece orchestras are used in the Spartanburg theatres. Each has a cash register at the ticket booth.

An interesting novelty of the Rex Theatre consists of white linen covers for the backs of the chairs. In this way the dresses of the women in the audience are fully protected. The covers are washable and the laundry bills are not excessive.

LOOKING FOR FEATURES

Clarence Oppenheimer, president of the Acce Theatre Company, 116 South Dearborn street, Chicago, was in New York this week looking for Illinois state rights for features. He is in the market for high-class productions of two, three, four, five or more reel subjects.

J. H. Davies, an exhibitor from Montevallo, Alabama, was in New York the early part of the week to book features. Montevallo is the seat of the state college of Alabama and Mr. Davies wants special pictures of interest to such an audience, i.e., those of educational, travel, and high-class dramatic interest; also comedies of a high order.

Mr. Davies viewed the performance at the Vitagraph Theatre and spoke very highly of the burlesque “Goodness Gracious!” and the drama “A Million Bid.”

SELIG-HEARST PICTORIAL ANNOUNCED

All arrangements have been completed between the Selig Polyscope Company of Chicago, and the Hearst publications, according to an announcement just made, for the weekly issuing of the “Selig-Hearst News Pictorial.” Battles, riots, wrecks, massacres, holocausts,—in fact, sensational happenings all over the world, will be the stuff-matter of this weekly. The date of the first release will be announced in the near future. Trained newspaper men and trained camera-men will be stationed in every quarter of the globe, ready to record events everywhere in the course of their occurrence.

PICTURES AND PANTOMIMICRY

“A CTING for motion pictures is the highest form of histrionic art. “It is also the most difficult.” These two dicta are laid down by Miss Annette Rose, formerly of the Essanay Company and later doing special lead work for Pathé Frères. The writer had the opportunity, some days since, of discussing the art of motion picture acting with Miss Rose, and it was during this conversation that she gave these interesting observations.

“In the very earliest days of pantomimics and the religious plays of the tenth, eleventh and twelfth centuries, facial expression and gesticulation told the entire story,” said Miss Rose. “The motion picture is, to my mind, practically a revival of this ancient art. In both the appeal to the appreciation of the audience presupposes characteristics of scenes and individuals, where each spectator may satisfactorily interpret the unspoken narrative.

“In the great pantomimes of old,” went on the actress, “months were spent in preparation. The story was rehearsed again and again. Contin-
Patents and Trade-Mark News

**United States, Patents**

1,087,683. Photo and cine camera, J. J. Delrie. The patent covers the invention of a camera which is suitable for taking ordinary and motion pictures.

1,087,683. Attachment for motion picture machines, N. H. Clarke.

1,087,689. Attachment for motion picture apparatus, Anton Szeliga.

**Great Britain, Patents**

23,085/12. Kinematographs, L. Frassier. The above patent is an addition to patent 23,085/12, for a cooling device and consists of a tank through which water is circulated, said tank being arranged between the source of light and the condensing lens, or the first lens when more than one condensing lens are used.

In the figure shown in the patent (A) is the tank interposed between the source of light (F) and the condensing lens; the water leaves the tank (A) through vertical pipes (C), and descends through cooling coils to the bottom of the tank, a pump (P) being provided for increasing the speed of circulation when desired.

When an additional condensing lens (J) is used, an auxiliary cooling tank (R), connected to the main cooling tank (A), is provided, and the interior of the lens mount is placed in free communication with the atmosphere through holes (R).

While the patent does not claim any particular product for use in combination with the circulating liquid, it is readily understood that all known or new compounds may be employed.


23,089. Colour cinematography, J. Campbell, et al. The principle of the invention is very simple; it consists of a revolving shutter for use in taking negatives for color cinematography and comprises two graduated light filters of unequal area, separated by unequal opaque areas. (See also British patent 21,645/11).

23,411. Photography, C. E. S. Bell.

**Latest PATENT AND TRADE-MARK News**

23,517. Kinematic films. These words are combined with two circles and a cogwheel. For cinema films intended for exhibition. John Parker Jervis Chapman.


23,574. “Graphograph” Device for displaying pictures, etc.

**France, Patents**


18,345-356,244. Celluloid esters. Bayard.

18,345-356,244. Radium indicators. E. Deutsch.

18,345-356,244. Photography. M. Cholet.


**Trade-Marks, France**


**Portugal, Trade-Marks**


16,588. The two first letters, A and B, combined in a fanciful design and enclosed in a circle, Cinematography, by the same.

**Australia, Patents**


7,357. Hinged mirrors for producing multiple images. G. S. Ferdinando. This patent describes the invention known by Porta 250 years ago.

7,353. Color cinematographic film. T. A. Mills. According to Mr. Mills, a cinematographic band is produced in which each individual picture is composed of colored images of pictures, showing an effect of natural colors and white; hence an ordinary projecting apparatus running at normal speed without a transparent color screen can be used for projection.

Each picture on the film consists of two or three component color pictures obtained from a negative taken through two or more recurring color filters; for two-color pictures blue and orange filters are used.

A silver positive is printed and each alternate picture toned in a color complementary to the filter through which it was taken. The film is next sensitized on the back, after suitably protecting the already printed picture. This second set of pictures is likewise toned in complementary colors.

The compound film thus produced is fed at the ordinary rate. If three colors are used, three recurring blue-violet, green and red taking filters are used, and the corresponding prints are toned in the complementary colors, yellow, red and blue respectively, a second resensitizing being necessary for the third printing, with the negative shifted either one space back or two spaces forward.

The screen on which the pictures are projected may be colored either by projected light or by direct coloring.

In one modification all the images of the same color are obtained in one coating. In printing, the shutter of the printer is supplied by one which gives one exposure in two or three units of action of the machine. After one printing the necessary shift is made and the printing is resumed.

In another modification the resensitizing and subsequent printing are done over the first print.
Alternative photographic methods for obtaining the color components are mentioned, and references are given to publications describing these processes.

**Trade Notes**

**New London Club**

A motion picture club has just been founded in London by M. J. Kausch, of the Belsis Film Company. According to "Le Cinema," the club occupies a large building which has a spacious projection hall. Membership yearly contributions amount to about $2.65 for foreign members, Londoners have to pay nearly twice as much. All communications regarding the club are to be addressed 16 Soho Square, London.

**Acetol**

The trade-mark "Acetol" has recently been registered by the French company "Société Chimique des Usines du Rhone" for acetate of cellulose. Not only have the skilled chemists of the important French company made a mistake by considering the word in question as new, but the examiners of the offices of all countries where the trade-mark has been allowed have followed the same error.

Not only is the word "acetol" old, but its meaning being of chemical character, it should preferably not have been used for acetate of cellulose, as besides the eventual commercial confusion it also leads to scientific errors.

The word "acetol" means aldehyde, the chemical formula of which is C4H4O2 and, to my personal knowledge, is older than sixty years. It belongs to all of us and no one must be allowed to claim exclusive use of public property, otherwise within a short time very few words would be left in the dictionary to be made use of.

**Art and Scientific Errors**

A certain film recently published in Europe represents a girl producing gold by preparing a compound a part of which is her own blood. According to the author, the formula was found accidentally by the girl in an old book. One of my friends just wrote me a letter on the subject suggesting (though it is too late) that by looking up more modern books himself, instead of annoying a woman with such tedious work, better results could have been obtained as far as gold is concerned and the poor girl's blood would thus have been saved.

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**FILM SOUTH POLE DASH**

Captain Roald Amundsen, the discoverer of the South Pole, is planning to provide for motion picture records of his forthcoming dash to the Pole, according to rumors from San Francisco.

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**New "Centaur" Studio**

As a model for modern fire-proof buildings, the new studio of the Centaur Film Company, in Bayonne, stands pre-eminent. About a block away is the first studio of this company, one of the first to enter the "game," which has now been converted into a laundry. From one building to another the company have moved, always increasing, until now they are the owners of one of the best all-around studios in the country.

The plan of the company, as outlined by Charles Simone, the secretary and general manager, is to make five and six-reel productions which will not be released on any program, but will be sold outright. The facilities for the making of the first are now at hand and work will be commenced almost immediately.

The building is about 100 feet long by 75 in width and 30 in height. There are three floors, counting the basement, which will be used for developing, printing and fixing. There are six Horsley printing machines installed, which will allow about 1,500 feet an hour from each machine.

The winding and developing rooms are next in order. In the last there are eight tanks. From here the film is passed out to the washing-room. The water for these tanks is thoroughly filtered and cleaned by an expensive device before it touches the film at all.

Two large coal boilers for the heating apparatus complete the equipment downstairs. The entire heating is done by these two boilers, with the aid of radiators which are slung near the ceiling.

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**SIMPLEX FOR PARISH**

Great interest is being shown by the clergy of Minneapolis, regarding the educational value of motion pictures. A Simplex Projector has just been installed in the Holy Cross Parish by the Lamelle Film Service. This, it is believed, is the opening wedge for an extensive business.
Henry McRae, director of the 101 Bison dramas at the Universal studios on the Pacific coast, and his entire company will shortly sail from San Francisco for the Hawaiian Islands, where they will produce a series of a dozen or more motion pictures characteristic of Hawaiian history, customs, traditions and institutions. Among those who will accompany Mr. McRae are William Clifford, Sherman Bainbridge, Valentine Paol, Marie Walcamp, Lula Warrenton and Ruth Ann Baldwin, the latter in the capacity of scenario writer.


R. S. Edmondson, president of the Film Releases of America, Inc., and proprietor of the American Film Releases, 19 Cecil Court, Charing Cross Road, London, Eng., is on his way to this country on the Lusitania. It is said he is bringing with him some very startling films.

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, is now in Los Angeles, Cal., looking over the Lasky studio there which is under the direction of Cecil B. DeMille. This is Mr. Lasky's first trip west of the Rockies. He will tour the Orpheum circuit, returning to New York about March 6.

The Famous Players Film Company have now in course of production Grace George's sensational dramatic success, "Clothes," written by Avery Hopwood and Channing Pollock, the play that startled metropolitan society. "Clothes," based on Carlyle's immortal line, "society is founded upon cloth," is a powerful contrast of love and desire, sham and sincerity.

At the annual meeting of the Upper Montclair (N. J.) Country Club, the entertainment committee, composed of Jerome N. Travers and Earl Hooker Eaton, presented a special motion picture show. By courtesy of the Kine macolor Company there were exhibited natural-color films showing Vardon, Ray and other English golf experts competing at the Royal Liverpool Club, and the Annual Athletic Pageant and field sports of the University of Pennsylvania on Franklin Field. An extract from the Universal Company's News Weekly, showing Mr. Travers winning the American amateur golf championship at Garden City last summer, was also exhibited.

Owing to the success which "The Serpent in Eden" met, the Eclair Film Company has decided to release a series of these colored photo plays, but this time they will be deliciously refined comedies. The first will be released on Sunday, March 8, and is called "Birds of Passage."

The California Motion Picture Corporation, of San Francisco, is now publishing a monthly organ, in newspaper style, entitled "California's Motion Picture World." Earle Snell is the editor. "Published in the interest of motion picture activities on the Pacific Coast" is its motto.

The first exhibitors' bulletin of the Box Office Attraction Film Rental Company, of 130 West Forty-sixth street, New York City, advertising the William Fox features, is now ready for distribution. Plentiful evidence of Winfield R. Sheehan's presence at the helm is to be had on every page.

Sixteen features are announced, in addition to the film dramas made by Helen Gardner, Marion Leonard and their respective companies, and Betty Nansen, the European tragedienne.

The announcement of dividends is always an encouraging piece of news to everyone in the motion picture industry. Consequently, it is gratifying to know that the New York Motion Picture Company has been contributing its note to the general chorus of prosperity for the last three months by paying two per cent dividends on its capital stock.

A few months ago a big fire developed in a large film-renting concern in Europe, occasioned by the use of alcohol in cleaning of the film.

The "Agfa" people have since been studying a new non-inflammable product which could supplant the alcohol or the benzine. This product has been recently found by them and is called "Agfa" Film Cleaner. It is manufactured by the Berlin Aniline Works, 213 Water street, New York City.

J. A. Eslow, manager of the Universal's Boston exchange, was presented with a big silver cup, twenty-five inches tall, at the Motion Picture Exhibitors' League Ball in the Hub.

David Horsley, supervisor of laboratories and equipment of the Universal Film Manufacturing Company, is at the Pacific coast studios of the Universal at Hollywood, Cal., for the purpose of reconstructing and perfecting the laboratory department at that plant.

The cutting and joining rooms at the Western studios were burned down recently. Mr. Horsley will supervise the building of a new cutting room, and in addition to this, he says, it may be deemed advisable to build a new and suitable laboratory building. Accompanying Mr. Horsley is Mr. John N. Nicholaus, superintendent of the Universal plant at Bayonne, and who is an expert on all matters pertaining to film.

The officers of the Mecca Feature Film Company, whose offices are at 126 West Forty-sixth street, New York City, are as follows: David Greenbaum, president; Nat E. Bergen, secretary; M. Goldman and Charles E. Nelson, formerly with the Supreme Feature Film Company and the Mutual Film Company, respectively, managers.

The motion picture trade was recently much interested to learn that Pathé has effected a combination with the Hearst newspapers which will result in great publicity for the Pathé films. According to the terms of the agreement, the complete story of each Pathé film will be published on the day of release in the Hearst papers in Boston, New York, Atlanta, Chicago, Los Angeles and San Francisco.

Theodore T. Wharton, formerly with Essanay, will build a studio at Ithaca, N. Y., where he will make productions and release them under the name, "Wharton Films." Mr. Wharton made the "Buffalo Bill" pictures for Essanay and these will be shown at Madison Square Garden, New York City, as soon as the production is ready.

Natural scenery is to be had in unrivalled variety around Ithaca, Mr. Wharton reasons, and city life material is not wanted. Hence his selection of the college town as a site for his future activities.
HEARD HERE AND THERE

Gawmott’s new departure in putting on the market one feature (three or four reels) and two shorts is not the only new feature that has succeeded. The bookings for "The Duke’s Talisman," have been exceptionally good, keeping the studio very busy. Joseph W. Smiley, of the Lubin staff of directors, at the release of the picture, single out their prospects.

Richard L. Johnston, a Stanford student, married to a Miss Barbara. It is the son of Mr. and Mrs. Lorimer Johnston, of the "Willy and Mary" picture company which has so quickly grown estatic over the beautiful grounds and environment of the American studios. His one wish is that he may do the duration of his visit.

MRS. T. H. Dern, a part, is said to have the personal acquaintance of more motion picture theatre managers in the United States than any other man has been transferred from the New York Mutual Exchange to Springfield, Ill., as a result of the recent change in that city.

Passengers of the "Flying A" is a one-reel Western comedy permeated with the fullness of nature, rolling hills, cattle, horses and birds. It is a story of smoke and pollution of city life. Sydney Ayres plays it in an easy, natural way and it ably supported by Vivian Rich and Jack H. Ryon, the directors.

Sixty-three attentive listeners, with Rosemary Theby as the speaker, and the trials, tribulations and triumphs of the General Film Company, is now with Pathe as sales manager. It is the story of the luxury Edwards’ company at the Universal and in playing opposite Universal in the last reel being ledgered in the Nestor comedy company for a long time. Later she took leads with Carlyle Blackwell.

Robert T. Thorby is not going to open a school of motion picture teachers reported. He is far too busy directing at the Keystone for any outside prophecies.

Harry Matthews, the producer, has received much commendation for the photographs he took at the Oklahoma. The city is cast for his Warner’s Features. From "Fairy Tales," the actress from "Stepping Beauty to the "Ghost Dance" is a far cry.

J. Farrell MacDonald, of the Victor Company, will produce a two-reeler entitled "Sealed Orders," from Eugene Manlove Rhodes’s story which appeared in the "Saturday Evening Post.

The cast will be J. Warren Kerrigan, Cec Maguire, George Peabody, Ben Beatson and George Periolat.

Francis X. Bushman of the "Gold Seal" brand, has completed his playlet, "The Leopard Lady," and the "Twin Sisters Double" series. Ford is playing in one of the series in "The Mystery of the White Car," by Grace Kennedy.

Bess, Meredyth is a versatile young screen actress. During the last few months she has played ingenue parts in dramas, several Western girls, a fisher girl in a Italian, a stavey, more than one advantages and society girls, among which the most notable was taking the part of the young mother in "The Duchess of Padua, the German production.

In "Hearts and Flowers," Edith Bostwick, of the Victor Company, gives a splendid charac- ter study in a typical and not out of character, the change from Samson’s wife to this girl of Leon Raleigh, Willis has just joined the Essanay Studio. As a result of the care that includes everything from minor road companies to big touring companies and vaudeville.

Lillian Travese, who attended the Boston Exhibitors’ Annual Ball, on Tuesday, February 19, Mr. Travers, large affair, and Lillian and Wallie were no small part of it.

There was a large reception at the World Film Corporation, Besides having three millionaires on its board, it also has a real Literary Council.

The picture "The Triumph of an Emperor," a 15 reel Savas Enterprises, of the World Film Corporation, which the World Film Corporation has secured for distribution in the United States and Canada, has been placed in the Vatican Museum by "Maurice and the Pope," a formerly traveling representative for the Warner’s Features, has been en}

pegged in a like capacity with the World Film Corporation.

An advertisement of the Vitagraph players, who has an international reputation for his performances of George Washington, which appeared in the "American Weekly," February 23, at the Vitagraph Theatre, New York City, Sunday, February 24, as the "Father of the American Flag," assisted by Rose Tapley, Mrs. Pelzer, John Periolat, George King, Arthur Ashley, Lilian Birds and Mary Anderson.

Irving Cummings, Pathé leading man, leaves for St. Augustine, Florida, this week where he will direct the play. The play is a Southern Stock Company.

Pathé has just another cameraman into Mexico. This time it is Mr. Fritz who has been engaged for some time in charge of the Pathé’s Weekly cameramen in that city. Mr. Wagner sailed about a week ago and is now in the field.

The latest addition to the Universal force of cameramen is the film office for two years with the Edison company. Mr. Rosen captured eight prime ten views of which the best camera work done by the Edison force.

What Director George Hall considers the heaviest melodrama ever written for the screen of, him, is now in course of production at the studio for a few days. The unusual feature of the play is that it is being played by children, all under the age of 10.

Wade Scott, for several years as manager and stock leading man, is with Director George Hall, as assistant manager and scene writer.

The Western branch of the World Film Corporation, has been into the home office for the general business of the exchanges.

The daughter of a recently leading man, is just completing a two-reel melodrama, "The Blood Test," written by Harry Stafford, of the Universal. In a measure, the play is a detective story involving a young woman played by King, falsely accused of murder.

The Kattermeyer play is under the scenario depart- ment of the Universal.

Joseph J. Goldberg, has recently been elected secretary of the Life Photo Film Corporation.

The Life Photo Film Corporation has been appointed official photographer of the New York City Fire Department to record the workings of its various branches.

C. L. Cole, secretary and treasurer of the Criterion Feature Film Corporation, is in New York for a few days.

A. M. Kennedy, head of Kennedy’s Features, returned last night, after a trip across the continent, ten days of which he spent in European exhibits.

A. C. Roebuck and E. E. Fulton, of Chicago, and Charles Schneider, of Hartford, Conn., were here last week.

Cameras Nos. 6A have just been installed in the Gene Gutenberg Theatre, 255 Broadway, where one has been taken by the Commonweal, and in theGamma Theatre.

Midler Features announce that their next release will be a four-reel detective story entitled "The Adventures of Destiny," starring a Scanted Chae, made by the Imperial Film Company, of New York.

Margaret Fischer and Harry Pollard, appearing in "Aurora Beauty," motion pictures on the Mutual program are the same "Fisher and Pollard" who appears under such names as "Destiny, or a Scanted Chae," made by the Imperial Film Company, of New York.

The latest aspirant for domestic honors is "The Body in the Dungeon," produced by the Vitagraph.

Cyril Chadwick, long associated with "Bye and Norworth" and "The Eternal Waiter," in which he appeared as the "Scotch Schoolmaster," for the staging of a contract with the Thanhouser Company to produce the pictures this spring. It is not to be seen in Mutual moves at an early date.

The book "The Great Crime Suit," by Anita Loos, is scheduled for early release by the Mutual, thanks to the fortune of the Boekerman Company but now producing comedies for the Mutual.

The noted Kay Bee director, Thomas H. Ince, has recently signed with the Mutual Film Company, written in collaboration with Richard V., author of "Gold Dust." "Gold Dust" was written especially for presentation by a Japanese cast.
BETWEEN SAVAGE AND TIGER

By C. J. Verhalen

A Six Reel George Kleine Attraction, Strikingly Different from His Other Spectacles and with Its Episodes Moving Amid Sensational Settings in the Jungle

THE JUNGLE MONARCH FLAYED

T

HIS six-reel subject digresses from the former George Kleine attractions. It is of a different nature entirely. It does not possess any of the spectacular or historic qualities which were evident in its three predecessors. It perhaps will be more interesting for this reason, for it tends to give variety to the subjects which emanate from the George Kleine offices. This offering of a production which in no way can be compared to the others will tend to sustain the interest of the picture public in the spectacular which has been created by George Kleine.

The producer of this film has a good sense of the beautiful in stage settings. His night scenes of the natives of India searching through the jungles for the white man are impressive. When the brush is set afire around the camp of Ross, the forms of men can be seen passing before the flames, silhouetting themselves in a picturesque manner.

Daring situations are brought out that cause an excited interest. The burning of the ship, the attack of the tiger and many other noteworthy hazardous incidents dot the film. The story is as follows:

Ross, who is a lieutenant in the British army, is placed in charge of a large store of dynamite. Marie, his wife, phones him of the serious illness of their child, and he hurries home, leaving a subordinate in command. A considerable quantity of dynamite is moved during his absence and explodes with frightful loss of life to officers and men. For his neglect of duty, Ross is dismissed from the army in disgrace.

He departs for the jungles of India, where he intends to remain until the disgrace blows over. His rare marksmanship wins him the admiration of the natives. One day Rossires at an antelope and the beast, after one spasmodic leap, drops dead. This is considered a great feat among the natives, only eclipsed when Ross, dropping on one knee, fells a charging water buffalo.

A close-by Indian village is much harassed by man-eating tigers, and the chief, after vainly trying to persuade Ross to remain permanently with him, orders his arrest. Ross hears of his treachery and flees. He is ambushed, however, and after a desperate battle takes refuge in a tree. The natives, since the lieutenant is without ammunition, find it an easy task to cut down the tree and carry their quarry in safety to the camp.

He is sentenced to be burned alive and faggots are piled high in the center of the village. The chief, bemoaning a deathly sickness which prevents him from enjoying the spectacle to the uttermost, watches the preparations from his hut. After the faggots are lighted, the chief is taken with a violent coughing spell. The quick-witted lieutenant sees his opportunity and promises to cure the chief if they will free him. From above the roar of the flames, the chief hears. Ross is freed and the sentence temporarily revoked.

In the days of idleness that follow, the village is again visited by the dreaded tiger. Ross is asked to despatch him and sets off into the jungle. Stationing himself in a clearing, the lieutenant coaxes his rifle and patiently waits while the tribesmen beat the tiger into sight. In a few minutes the great head of the beast is seen coming through the underbrush.

A second later and a majestic Bengal tiger crouches boldly in the clearing, head down, tail switching, nostrils expanded, ready for the fatal spring. Then suddenly the beautiful body hurls through the air, while the silence is punctuated by the sharp crack of a rifle. There is an instant's hush and the great beast strikes the earth, writhing in a mortal agony. Ten minutes after, a delightful band of natives triumphantly drive over the elephant's back a wet but beautiful tiger skin.

Pleased with his luck, Ross pushes on into the jungle. Another graceful tiger falls before his deadly aim and another skin adds to the trophies of the chase.

These exploits win him the love of Sarama, the chief's daughter. Finding his position hard to bear, Ross sees his way clear to leap upon a horse and gallop madly from the village in the forlorn hope of escaping. The ever-watchful Sarama gives immediate chase. She leaps from her horse to his own while traveling at breakneck speed.

The discomfited Ross soon finds himself upon the ground, struggling frantically to break her hold. This he finally succeeds in doing, and mounting again, speed away. Closely pursued, he rides through difficult country and while passing under a low tree a native hangs from the branches and picks him from his horse by placing his feet under Ross' arm pits and throwing him to the ground.

Meanwhile many strange things are happening to his wife, Marie. After making fruitless inquiries for news of her absent husband, she, with her daughter, Elsie, takes passage on a liner bound for Calcutta. Elsie makes friends with the old boatswain, Tom, and one day comes that cry dreaded at sea: "Fire!"

In a moment the vessel is wrapped in flames. The passengers plunge head-
foremost into the water and only Elsie and her mother remain on board. They, too, are finally compelled by the scorching heat, to follow the rest. Old Tom puts a supporting arm under Elsie, they are hauled in a lifeboat, and, some days later are deposited at an English station on the edge of the jungle.

Determined to find her missing hus-

band, Marie, with Tom and Elsie for company, plunge boldly into the jungle. After many weary days of adventure, they are taken captive into the same village in which Ross languishes a prisoner. A happy reunion follows, tinctured by sadness at their mutual plight.

SARAMA, now rendered insanely jealous, plots a diabolical revenge. She is aided in her plan by the depre-
dations of another tiger.

This time it is determined to capture the man-eater alive. A pit is dug and covered with a net, and a tiny kid tied to a stake. That night the tiger peers cautiously from the underbrush, greedily eyes the dainty morsel at the stake, springs, sinks, and is caught in the meshes of the net. The prisoner is raised morning next and securely con-

ined in a nearby corral.

Intent upon her hideous scheme, Sarama waits until Elsie is alone in the hut adjoining the corral. Then she opens the big gate and the man-eater dashes through the open door into the hut. But not too quick for old Tom. Seeing his beloved girl in danger, he flies with lightning-like rapidity and the beast drops dead at Elsie's feet.

This experience causes Ross to formu-
late a plan for immediate flight. That night he secretly constructs dummies to resemble each one in his party. Strapping these to the backs of horses, he starts them into the jungle. An exciting chase by the natives follows, leaving Ross and his party to escape in safety.

IN LARGER QUARTERS

The Embly Feature Film Company, of 115 West Forty-fifth street, New York City, is enlarging its quarters. H. B. Franklin, Maurice Brocket and Nathan Beier have secured the Itala features for Greater New York and New Jersey. They have the following features for booking now:


"A SOLAX NIGHT"

"A Solax Night" at the Audubon Theatre, Broadway and 163th street, New York City, was a thoroughly successful event, despite the date, February 13. The Solax feature production, "Ben Bolt," was shown, and several members of the Solax company personally appeared to participate in the program.

Philadelphia Exhibitors' Ball

THE second annual ball of the Motion Picture Exhibitors' League of Pennsylvania, held at Horticultural Hall, Philadelphia, on Friday evening, February 20, not only mustered out the motion picture forces of the Quaker City, but drew scores of actors and actresses of the screen to the event.

The attendance exceeded 1,500. Lubinites were naturally in the majority, on the historic side of the ball, but a special train from New York that reached Philadelphia at 11 o'clock brought a heavy delegation from other companies, until nearly every studio in this part of the country was represented. The Vitagraph and Eclair companies both sent strong representation, the former headed by Earl Metcalfe and Director J. E. Ince. On the mechanical side of the motion picture industry, the Calehuff Supply Company was represented by Mr. Calehuff and his assistants, Walter Evans and Arthur Hyman. The audience were treated to the merriment of the evening by distributing comical paper caps among the dancers.

The hall was sumptuously decorated for the occasion, and against the brillian background the handsome gowns of the attending actresses stood out in all their glory.

Cinema Camera Club Ball

IN the opinion of each one of the several hundred present, the first annual ball of the Cinema Camera Club, held Monday evening at the Pabst Col-

seum, New York, was a striking suc-

cess.

Evidently no expense had been spared in the undertaking. Much credit is due the officers of the club and the following gentlemen, who had active charge of the entertainment. Floor manager, A. Lloyd Lewis and assistants, John C. Arnold and Fred Held; arrangement committee, Arthur Edeson, chairman, Philip E. Kosc, John Haas, E. Horn, Percy Hib-
burn, Chas. Wynward, Chas. E. Welch; reception committee, Alfred H. Moses, Jr., Chas. F. Fisher; J. W. Van De Broeck, John J. Frawley, Harry Keep-
ers, Edward Wynard, Frederick Chaston and Arthur Ross.

Dancing preceded an elaborate grand march, which started about midnight and was led by William Walker and James Cruze. A number of well-known stars were present. Following the grand march, the program was auctioned off by Edgar Lewis. Some spirited bidding was indulged in, until Adam Kessel, who has established his reputation as the premier buyer of ball programs, arose and set the figure at one hundred and twenty-five dollars ($125.00). The bidding thereupon ended.

The attractive and interesting program reflects much credit upon Charles J. Giegcrich, who had its compilation in charge.

The Cinema Camera Club of America was formed for the purpose of bringing together the motion picture photographers from all studios on a common ground so that their ideas for the still further advancement of the motion picture art could be discussed by the ablest men engaged in the actual taking of pictures. The success of this, their first ball, argues well for many a delightful entertain-

ment to follow.

CHANGE OF TITLE

Through error George Kleine's new France was announced in the trade press as simply Napoleon. The correct title is 'For Napoleon and France.' The production is in eight parts and will be released March 10th.
A LLEGING that the Funkhouser censorship régime is against the Constitution of the United States and the Constitution of Illinois, the Mutual Film Corporation have applied to the United States District Court for an injunction restraining the censors from interfering with their films. This is the second suit of the kind to be filed.

The City of Chicago, Chief of Police Gleason, and Major Funkhouser are named as defendants. Funkhouser has delegated censorship powers bestowed upon him to a deputy; that such censorship deprives the Mutual of liberty without due process of the law, and prevents a jury trial of disputed films; that the ordinance gives judicial powers to the police; that the excise of a fee is not properly an inspection tax and is illegal because it affects interstate commerce; that the Mutual purchases or produces no films that are obscene, riotous, immoral or indecent.

Chicago to Have New Film Company

Anyone roaming about the ninth floor of the Consumers Building, in Chicago, during the past few days could but wonder at the unusual activity in the vicinity of Suite 206, wherein are located the general offices of the American Standard Motion Picture Corporation, recently incorporated at two millions of dollars. Several well-known film men, as well as several prominent financiers, are identified with this new venture.

Samuel Quinn, well-known life insurance man and financier, is president of the American Standard and M. G. Watkins is manager of production for the new enterprise.

Few men can boast of the reputation and following held by Watkins in the motion picture business to-day. His rise in the film game has been both remarkable and steady.

From a newspaper reporter on a Chicago paper, several years ago, Watkins became in turn manager of the Du Brock Feature Film Company, Chicago, publicity and sales manager, Almo Film Company, Chicago, and publicity and sales manager, Acme Commercial Film Company, Chicago, from which position he now comes to the American Standard.

The charter of this company is broad in its character, allowing the organization to cover every branch of the business, including the ownership of theatres, the manufacture and sale of equipment, and the creation of attractive and artistic motion pictures.

According to Watkins, the American Standard has been organized for the purpose of making superior “big reel” productions, avoiding the morbid and suggestive, and to develop high-class comedy as well as scientific, educational and other high-class subjects.

“We are going at this thing in a big way,” said Watkins. “Among the things we intend supplying an exclusive feature service to the vaudeville houses, which is a phase of the film business heretofore untouched. Some of these films will be of the ‘continued story’ variety, which the heads of some of the large vaudeville circuits have commented on as being very desirable. Negotiations are under way for producing in pictures several popular novels now on the market.”

“Our industrial department, which is now under way, will be located in Chicago, while we will undoubtedly locate our larger studios in California.”

Launching of the “Reel Fellow” Club

On Wednesday night, February 18, the “Reel Fellow” Club was given birth. This organization is to consist of the various people who are active in the different motion picture interests of Chicago. While the first gathering was small, it was intended to be so, as the purpose of the club’s organizers at present is not to gain a large number of members in a certain time, but to add to the original number at each meeting, which will be held every month, until a certain number of interested people have joined. The next few gatherings will be in the nature of dinners, at which sociability will be the main thing to be considered.

A gathering of this kind is needed in Chicago. If the first meeting is a criterion of what the rest will be, the success of the “Reel Fellow” Club is assured. Everyone present took a great interest in the affair and pronounced it the most successful attempt so far made along this line.

Those invited gathered at the Union Restaurant at 6 o’clock in the evening, where a private room had been engaged, and it was nearly 11 o’clock before napkins were laid aside and the thought of breaking up was broached.

For details to finger-bowls it was a round of pleasantries and good time, with a bit of business mingled here and there.

Time was found to appoint a chairman and secretary. R. R. Nehls, of the American Film Manufacturing Company, was appointed chairman and C. J. VerHalen secretary. An organization committee was named, which consisted of Warren Patrick, of the “Clipper,” Charles Nixon, of Selig Polyscope Company, and L. A. Boening, of the American Cinematograph Company.

It was decided by those present that a gathering such as this one be held once a month and that the eleven who attended this affair be known as the organizers. The next meeting is to be held on Wednesday night, March 18. Among those present were Charles Nixon, of the Selig Polyscope Company; D. A. Meaney, Essanay Film Manufacturing Company; A. J. VerHalen; C. A. Smith, American Cinematograph Company; A. K. Greenland; Charles Andreas; R. R. Nehls, of the American Film Manufacturing Company; Walter Early; Warren Patrick; John Rock, of the Vitagraph, and C. J. VerHalen.

Jack Williams in Supply Business

Jack Williams, one of Chicago’s oldest operators, has entered the supply business under the name of the Mid-West Theatre Supply Company, with offices in the Boyce Building. Mr. Williams’ long connection with the theatre end of the business gives him an intimate knowledge of just what is required by the operators and managers in the way of supplies.

During the past few years Mr. Williams has acted as an expert in the repairing of machines and accessories for theatres. His acquaintance is wide and it is felt certain that his new venture will be a big success.

Buys North Shore Theatre

Maurice Fleckles, general manager of the Laemmle Film Service, bought the North Shore Theatre, one of the finest equipped motion picture theatres in that section of Chicago. The purchase was made from Mr. Hyman and other Western Vaudeville Managers’ Association interests.

The North Shore is situated on Sheridan Road, one of Chicago’s finest boulevards.

Buys Pankhurst Picture

The Northern Feature Film Company, which is owned by J. Decker, recently purchased the Mrs. Pankhurst picture which he is showing in this territory.
THE PRICE OF ADMISSION

LAST week we were asked by a prominent distributor of features: "What is the matter with the South? In comparison with all other sections of the country there is little demand there for features."

By a curious coincidence we were visited a few days later by an exhibitor from Alabama, who came all the way to New York to investigate for himself the feature supply. His query was: "What is the matter with features?"

In our issue of March 14, under the heading "The Feature Market in the South," we will print some southern correspondence which throws a good deal of light upon the situation.

The South, it would seem, is a good market for features; but it is a discriminating market. The Southern exhibitor wants only the best features, features of high dramatic and educational appeal. He wants these or none.

His careful discrimination is based purely on sound business sense. He wants the best features so that he can charge his admission price of fifteen to twenty-five cents — and get it.

He wants the best features on his "feature" days so that having satisfied his patrons with a special program at a special price, he can drop back to the regular program at five and ten cents without loss of patronage. The unwise competition between exhibitors of the North, along the line of long programs and program liberally stuffed with features, does not exist so much in the South. Since the Southern exhibitor is not buying and booking recklessly, the impression is given that this section is not a good feature market.

As a matter of fact it will prove, in the long run, to be the very best kind of a feature market, since it is bound to exert a sane, healthful, uplifting influence upon feature production.

On the contrary, all exhibitor demands for features solely on quantity lines is going to have the worst kind of influence. It will create a false market. It will lead the manufacturer to believe that any old kind of a feature will go, and result in an overproduction of undergrade pictures.

The public will react, the exhibitor will react, and the false production market will drop out.

THE solution of the problem is good features and higher prices. It is just as unwise to charge too low an admission for good features as to stuff the program with poor features.

The problem is right up to the exhibitor, and basically it is a matter of price of admission. This one factor to-day has most to do with the advancement of the entire motion picture industry.

We shall shortly publish an article on the subject, written out of the experiences of a prominent state rights buyer.

That the public will pay good prices for good pictures, properly presented, in comfortable theatres, has been amply proven already and is now so plainly indicated in this country that the exhibitor need no longer fear to tread this new path.

In England the exhibitor books his program on a quality basis, adds a fine musical program and gets admission prices ranging from twenty-five to sixty-five cents.

In London the new Fallere Theatre and the Scala — where Forbes-Robertson formerly played — are drawing packed houses at a dollar and twenty cents.

IN New York City the newly opened Vitagraph Theatre is filling the house with Broadway crowds at its four daily and evening shows at prices of from twenty-five cents to one dollar. People from downtown New York are journeying up to Harlem to see artistic pictures artistically presented at the Regent Theatre.

Just recently, with the introduction of the photodrama, the modern and attractive picture theatre and the high class musical program, several millions of people in this country are viewing pictures who before almost never entered a picture theatre.

They want to see good pictures and are perfectly willing to pay the price.

It is up to the exhibitor to lead the way. If he can as he will — present good pictures successfully, the manufacturer will produce them and the exchange distribute them — successfully.
SCENES FROM "JUDITH OF BETHULIA" (BIOGRAPH). RELEASED BY THE GENERAL FILM COMPANY
“ELSIE VENNER”  
(Kennedy Features)

As one of the greatest novels in American literature, the work of Oliver Wendell Holmes, “Elsie Venner” needs neither introduction nor praise. It is solid commendation, therefore, to say of the three-reel screen adaptation made for Kennedy Features by Arthur Maude, that it maintains the high level of drama and psychology upon which the famous study of the consequences of heredity moves.

Wherever “Elsie Venner” the book has found favor “Elsie Venner” the photoplay will be welcomed for the would pose with a healthy and active snake reclining upon her, is something rarer than a “rara avis,” and that’s pretty rare.

As earlier observed of Miss Crawley, she is a potent force in the picture. One feels her presence, no matter how far in the background she may be at a given time. Her “snaky” character contrives to impress upon her audience, not by any definite action or set of actions, but by her whole bearing and behavior. It emanates from her in subtle ways, so that those around her are dimly conscious of it without realizing its nature.

The photography of “Elsie Venner” is everywhere praiseworthy. The wild, wooded exteriors, in which some of the best camera work is done, are prominent factors in the whole beauty of the picture. The depth of nearly all of the scenes is inspiring, and through Elsie Venner moves as if she were more a part of the outdoor world than of human beings.

If the conclusion of the picture is somewhat abrupt, it at least leaves the audience with no doubt as to what the subsequent happenings in the lives of the characters are, and one is very well content to part with Elsie, restored to normal womanhood and happy in the possession of her lover.

“A GOOD LITTLE DEVIL”  
(Famous Players)

Here is a picture as broad as human nature itself, as deep as the heart of a child, as high in the mainsprings of its action and the lesson it points as the heavens.

These qualities, to be sure, the Famous Players’ film production of the famous Belasco-Rostand play owes to its stage original. But it is much, even in this day of expert and crafty directing, to be able to say that the screen version preserves faithfully all the virtues of the play.

Not only does this the present production do, but it visualizes with great realism and more impressive scenery, as pictures always have and always will, the whole atmosphere of the drama than any stage effects could do, even in the hands of a wizard like David Belasco.

It is a children’s drama by children, but as certain books written for and about children count thousands of grown-ups among their devotees, so this picture will enthrall men and women wherever it is shown. No limitations of creed, birth, or nationality can prevent the spectator from laughing and weeping and thinking and profiting while “A Good Little Devil” is before his eyes.

It may seem extravagant to say it makes the original production seem incomplete, yet it can truthfully be said that the fact one has seen the stage play is only another reason why the screen production should not be missed.

Quite a few studio exteriors are used in the course of the five reels. It is an open question whether, in this particular play, that is a limitation or not. There is room for serious doubt whether actual open-air scenery would have given so well the peculiar, fairy-like quality to these portions of the story that it needs. At any rate, the beauty and depth of the natural exteriors used more than compensates for any sense of loss the spectator may feel at the others. These are plentiful in every part and of the quality which has given the Famous Players a justly-earned reputation for such work.

The appeal of the picture is universal. “A Good Little Devil” is the world of adults seen through the eyes of a child, a modern fairy tale with all the keen sense of justice and accurate arrangements of human nature that only a child dares to make.

As a dramatization of life by a child, it should help the old and sophisticated to renew their youth and become again as little children, to understand the child’s mind and the childish nature as they never understood it since they ceased to be children.

In bringing “A Good Little Devil” within the reach of thousands, where only hundreds could enjoy it before, the Famous Players are to be commended for the benefits it will bring, no less than for the success that is sure to accrue to them as a result.
THE ARENA SCENE IN THIS WONDERFUL DRAMA BY THE SAVOIA COMPANY ACTUALLY RIVALS THE ONE IN "THE LAST DAYS OF POMPEII," WHILE THE BANQUET SETTING AND ITS ACTION SEEMS BETTER THAN THE ONE IN THE FAMOUS PRODUCTION OF "QUO VADIS." THIS IS, OF COURSE, A BROAD STATEMENT TO MAKE, AND ONE THAT WOULD BE FOUND DIFFICULT TO PROVE, BUT IT IS NOT MADE UNAVIDOUSLY. THE LAST-MENTIONED SCENE IN PARTICULAR IS UNUSUAL IN ITS REALISM.

THE TIME OF THE PLOT IS TAKEN ABOUT 300 YEARS AFTER THE BIRTH OF CHRIST, IN MILAN, ROME AND GAUL, AND VIVIDLY BRINGS TO OUR MINDS THE TYPRANY OF THE EMPEROR AT THAT TIME. THE PLOT IS NOT A "STEAL" FROM ANYTHING, THOUGH RESEMBLING ONE OF TWO WELL-KNOWN BOOKS, PRINCIPALLY HENRY SIENKIEWICZ'S "QUO VADIS."

THE CHARACTERS ARE ALL HISTORICALLY KNOWN, AND PLAY THEIR PARTS AS ONE MIGHT HAVE IMAGINED THEY WOULD. THEY ARE SUPPORTED BY A TREMENDOUS CAST OF COURTIRS, SLAVES, SOLDIERS, CITIZENS, AND COURTIES. THE WHOLE STORY HAS BEEN TREATED IN A VERY CAREFUL MANNER, AND, WITH THE EXCEPTION OF THE BANQUET SCENE, THERE IS NOTHING THAT COULD OFFEND ANYONE.

THE ONE SCENE MIGHT HAVE BEEN TONED DOWN A LITTLE, ALTHOUGH BY DOING MUCH OF THE EFFECT WOULD HAVE BEEN RUINED. IF HISTORY IS READ CORRECTLY, THESE AFFAIRS WERE MOST RISQUE.

THE STORY IS AS FOLLOWS: THE EMPEROR MAXIMIN, HAVING MARRIED HIS DAUGHTER FAUSTA TO THE EMPEROR CONSTANTINE, DECIDES HE WILL AGAIN TAKE ACTIVE PART IN POLITICS. CONSTANCE, THE SISTER OF CONSTANTINE, DESPISES HIM, AND IT IS THIS ABORRENCE WHICH CAUSES THE EMPEROR TO LOVE HER. HE TRIES ALL HIS WILES ON HER, BUT THEY ARE UNAVAILING. SHE DENOUNCES PAGANISM AND ADOPTS THE NEWER RELIGION, CHRISTIANITY. IT IS THIS ACT THAT SETS HER ROYAL LOVER AGAINST CHRISTIANITY.

HITHERTO THE CHRISTIANS HAD BEEN TOLERATED, BUT AN EDICT IS NOW PASSED BANNING THE CREED. THE FOLLOWERS OF THE CHIST ARE PUT TO DEATH IN THE ARENA. THEY ARE USED FOR TORCHES TO LIGHT THE GAMES. THERE IS NOTHING TOO ATRIOUS. BUT ALL THIS FAILS TO CONVERT CONSTANCE. TRUE TO HER NAME, SHE STAYS WITH HER ADOPTED RELIGION.

THE PERSECUTIONS FINALLY GROW SO TERRIBLE THAT SHE IS FORCED TO FLEE TO THE COURT OF HER BROTHER CONSTANTINE, WHERE SHE IS RECEIVED ACCORDING TO HER RANK. MAXIMIN, ANGERED AT THIS ACTION, HIRE ASSASSINS TO KILL CONSTANTINE. THESE FALL, BUT MAXIMIN IS LED TO BELIEVE THEY HAVE BEEN SUCCESSFUL. HE IS PUT TO ROUT LATER WHEN THE TRUTH IS KNOWN AND FAUSTA, THE UNFAITHFUL WIFE OF CONSTANTINE, CALLS ON HER BROTHER MASSENTIUS FOR AID. THIS IS FORTHCOMING, BUT THE CHRISTIANS EASILY DEFEAT THE PAGANS.

THUS WAS CHRISTIANITY PRESERVED. CONSTANCE MARRIES THE MAN OF HER CHOICE AND FAUSTA IS CAST INTO EXILE. A POWERFUL DRAMA THAT IS SURE TO PLEASE.

THE SINGLE STANDARD

THE FIRST OF D.W. GRIFITH'S PRODUCTIONS WITH THE MUTUAL COMPANY. THIS PICTURE, PRESENTING ALL OF MR. GRIFITH'S CLEVERNESS IN PRODUCTION, WILL BE RELEASED UNDER THE NAME "GRIFITH BRAND" AND UPON A SPECIAL PROGRAM. IT IS ALSO THE FIRST PRODUCTION FOR WHICH HE HAS RECEIVED THE CREDIT IN SO PUBLIC A MANNER.

THE PLOT OF THE STORY, AS THE NAME IMPLIES, DEALS WITH THE SINGLE STANDARD FOR BOTH MEN AND WOMEN--A STANDARD OF MORALITY THAT WILL BE ACCEPTABLE TO BOTH SIDES OF THE SEX QUESTION. THIS SUBJECT, NECESSARILY A DELICATE ONE, IS HANDLED IN A MANNER WHICH COULD NOT GIVE OFFENSE TO ANYONE. THROUGHOUT IT SHOWS THE HAND OF THE MASTER WORKMAN.

THE CAST IS A CAPABLE ONE, MADE UP OF MEN AND WOMEN WHO HAVE BEEN CAREFULLY TRAINED BY MR. GRIFITH.

THE STORY IS AS FOLLOWS: FRANK ANDREWS LIVES WITH HIS WIFE AND FAMILY, A GIRL AND A BOY, IN A NICE APARTMENT HOUSE. ONE DAY, WHILE HE IS WAITING FOR THE ELEVATOR IN THE HALLWAY, HE MEETS A WOMAN WHO LATER MAKES A MARKED CHANGE IN HIS LIFE. HE BECOMES FASCINATED WITH THE SIREN, AND, AS HER ROOM IS NEAR HIS, THEY SPEND MUCH TIME TOGETHER.

FOR A LONG TIME HIS FAMILY DO NOT NOTICE THE CHANGE THAT HAS COME OVER HIM, EXCEPT TO WONDER AT HIS CONTINUAL GOING OUT IN THE EVENING--SOMETHING HE HAD NOT BEEN IN THE HABIT OF DOING BEFORE. HIS MANNER TO HIS CHILDREN ALSO CHANGES, AND THEY, WITH THE ALERTNESS OF YOUTH, BEGIN TO WONDER AT HIS RETICENCE.

ONE NIGHT, WHEN HE HAD ANNOUNCED THAT HE WOULD BE WORKING LATE, THE SON AND DAUGHTER SUGGEST TO THEIR MOTHER THAT THEY ALL GO TO A CERTAIN DANCE HALL AND ENJOY THE EVENING THAT WAY. THE MOTHER, AFTER SEVERAL DEMURRERS, AGREES.

SUDDENLY THE BOY CATCHES SIGHT OF HIS FATHER IN THE NEXT BOX, AND, TELLING HIS SISTER, THEY APPROACH TO USE THEIR MOTHER OUT BEFORE SHE SHALL HAVE SEEN HIM. BUT IT IS TOO LATE; THE WOMAN DISCOVERS HER HUSBAND'S FAITHLESSNESS.

SLOWLY BUT EVER SO SURELY SHE LOSES HER MIND. HER DAUGHTER, GRIEF-STRIKEN AND BELIEVING THAT IF SHE KILLS THE WOMAN SHE WILL FREE HER FATHER FROM THE ADVENTUERESS'S TOILS, SNEAKS INTO HER APARTMENT WITH A REVOLVER, DETERMINED TO KILL. HER FRAIL NATURE, HOWEVER, FAILS HER, AND SHE TELLS THE WOMAN HER STORY. TOGETHER THEY PLAN HER FATHER'S REDEMPTION.

THE WOMAN'S REAL SWEETHEART, HEARING THE FATHER COME IN THE OUTSIDE ROOM, TAKES THE DAUGHTER INTO ANOTHER ROOM AND, TELLING HER TO BE DOCEIL AND ALLOW HIM TO DO WHAT HE WILL, PROCEEDS TO MAKE EXTRAVAGANT LOVE TO HER. THE FATHER ENTERS, BOUND ON FINDING THE WOMAN, AND SEES HIS DAUGHTER IN THE EMBRACE OF THE MAN. ON BEING ASKED WHAT SHE IS DOING THERE, THE DAUGHTER REPLIES WITH THE SAME QUESTION TO HIM.

THIS IS SUFFICIENT TO BRING ABOUT THE COMPLETE RECONCILIATION OF HUSBAND AND WIFE. THE MAN REALIZES THAT WHAT IS WRONG FOR HIS WIFE AND DAUGHTER TO DO IS ALSO WRONG FOR HIM TO DO.
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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
"The Great Mine Disaster." (Ecclectic. Four reels.)—A splendid drama, photographed probably in England. The cast is strong and very capable. The settings are most accurate, some of them taken right inside a mine. An excellent release.

"YOU MUST SAVE HIM"

Jack Hamilton, the manager of the mine, is engaged to Dora. Frank Conway is instrumental in saving Jack’s life from some striking employees and is made assistant manager. He also loves Dora, but honorably says nothing. He saves his life when her horse has run away and before they realized what they were doing they had kissed one another, for Dora also loves him.

Then one day the mine explodes with Conway inside. Several are rescued, but Frank is too far underneath when Dora begs Jack to go after him and at last he consents, seeing that she really loves the man. He rescues Frank, but at the loss of his own life, thereby making a splendid sacrifice.

"Tito the Terror." (Warner’s Features, Inc. Three reels.)—This is really an absorbing detective drama, filled with thrilling situations in which the scenic effects and photography play no minor part. While the acting is not remarkable, yet it is quite in keeping with the quality of the production.

Quite a clever plot is devised by a gang of Paris thieves to rob Mlle. Tarsova, an actress, of some valuable jewelry. Dashwood, a prominent English detective, becomes interested in the mysterious robbery, and after some most exciting and dangerous experiences captures Tito, the leader of the gang.

The capture is effected after an interesting chase in which automobiles and an aeroplane are used. In the automobile chase Tito and his gang outdistance the detective and the latter goes up in an airship to locate them. The climax shows a wing of the aeroplane blocking the road for the robbers’ car and Dashwood overpowering Tito after a leap from the former conveyance into the latter.

"All for His Sake." (Edison. Two parts. Feb. 20.)—There is nothing a woman will not do for the man she loves, and this interesting drama shows what a wife did for her husband. In order to finance a business venture, the husband is forced to borrow a large sum of money from a friend, who has become enamored of his wife.

The venture proves a failure and the borrower is unable to repay his friend’s loan when it falls due. To get the money his wife steals jewels from her father and pawns them. Her husband’s friend discovers her theft and he is on the point of intimidating her when her husband arrives. Infuriated by finding the two together, the husband makes a serious accusation, but the girl’s father arrives and all the trouble is adjusted.

"The Better Man." (Gaumont Three reels. Feb. 28.)—Those who look for a contest of brute strength to decide which is “The Better Man” in this feature will be disappointed, but they will find in its stead a story even more powerful than such a hackneyed one would be.

A rich merchant, on the brink of ruin, is saved from suicide by a starving man who has broken into his mansion, only to find that the marauder holds the secret of the rubber district, to locate which he had squandered the money of others. After making his savior his trusted secretary, he finds the man has won the love of his daughter, whose hand he had pledged to another. Threatening him with a revelation of his past, he learns that his secretary holds equally damning evidence against him. This the latter, however, destroys before the merchant’s eyes, and the father, struck by the generosity of the deed, acknowledges him “The Better Man” by bestowing his daughter upon him.

Acting so rarely illuminating as to take the place of conventional action is contributed by all the actors, particularly by M. Manson, who plays Loisel, and Mlle. Mario, his daughter. The depth of the interiors is remarkable.

"Class Mates." (K. & E. Biograph. Four reels.)—The film dramatization of Winchell Smith’s famous play of the same name. The story is concisely told, the characters well separated, and the action fast. The photography is good. Atmosphere is fair, and might be improved.

The story: Bert, a young society man, is jealous of Duncan, the son of the local storekeeper. When the latter receives his commission for West Point, Bert tries to marry Sylvia, the girl Duncan loves, but fails. He then secures a commission and goes to West Point.
As the result of a fight between the two, both are expelled, together with Duncan’s three class-mates. Bert then goes to South America as an engineer and gets lost. He is reported as being killed. The four boys go after him. For some time they wander through the jungles until they finally find the man.

Duncan endures much, for his comrades are all stricken with fever. Finally they return and the three classmates receive back their commissions, but Duncan is left out. At length, Sylvia, who really loves him, obtains it for him; then he proposes and is accepted.

"The Conspiracy." (World Film Four reels.)—A very good drama, containing a large amount of clean action. The plot is very Frenchy. The settings are commendable, the acting excellent. The Marquis de Kermor becomes bankrupt and is pushed by his creditors, and especially by his friend, the Baron of Bressieu, to whom he owes much.

The Baron states that if his daughter can marry Count Henry, the son of the Marquis, all will be forgotten and a $4,000,000 dowry bestowed on the couple. But Henry, loving Jeanne, refuses, only relenting when he sees it will save his father. Sidonia, the daughter, realizing that Jeanne stands in her way, has her drugged and placed in a gambling den, where she is found.

Henry gives her up, believing her false. "The Golden Mine," which the Baron operates for his own benefit, is really salted. The Marquis owns a great deal of stock in it, but sells out when he finds it is a swindle. The truth regarding Jeanne is found out through Henry’s friend, Great Allan. The Baron’s greed is, also discovered and his house raided. As he is trying to escape, the house is set afire and both he and his daughter are burned to death.

"The Desert Sting." (Criterion Features. Three reels. Feb. 28.)—A story in places weird, in others improbable, but undeniably thrilling and absorbing throughout. Photography of the first class in all the outdoor scenes places the picture practically above criticism in that respect.

"The Desert Sting" is a new, tragic version of the old theme of the "call of the wild." "Unfulfilled" was its first title, and perhaps a more descriptive though less striking one. The fascinations of a half-breed girl who saves his life from snake-poisoning lure a young scientist from his fiancée to share the desert with her, in fulfillment of a prophecy made to his grandfather. Eventually he realizes his mistake, but before he can return to his deserted sweetheart, he is slain by the jealous Navajo suitor of his half-breed wife. The two women come to an understanding over the body of the man both loved.

Wilfred Lucas, who directed the picture, plays Blake vividly. Jeanie McPherson is excellent in the role of the half-breed. Bessie Meredyth appears as Helen Insley’s work as the Navajo is some of the finest in the play.

"Master Bob’s Last Race." (Warner’s Features, Inc. Three parts.)—While the plot, which centers around the “doping” of a racehorse, is an old one, yet there are some new situations developed. A large cast was used in producing the picture and some of the scenes are very good.

Two friendly bookies are rivals in a love affair with a charming young woman. One wins steadily at the races and consequently wins the woman also. The other loses all and goes to Australia to recuperate his losses. He is successful and returns to secure revenge on his former friend.

As a coincidence his return is on the eve of a steeplechase race in which his rival’s horse, Master Bob, is the favorite. He “dopes” the animal and it loses the race. Mob scenes follow, but the Jockey confesses all and instead of getting revenge the disappointed lover gets a jail sentence.

"The Opal Ring." (Imp. Two reels. March 5.)—Ethel Grandin has made tremendous headway toward success on the screen. In this two-reeler of the Imp Company she has a vehicle that is well suited to her.

She promises two rivals for her love that the one who shall secure for her the opal ring of her great aunt, which the old lady had refused to part with, shall have her hand. The two seek to win the most suitable vehicle in their different ways. The one secures it by asking for it, the other forces a burglar to steal it, and in doing so the old lady is killed.

Fred, being found with the stone, is accused of the deed and arrested. The girl and her father free Fred by watching his rival.

"Between Showers." (Keystone Feb. 28.)—Ford Sterling and the new English comedian of the Keystone Company, play the leads in this comedy. A crook (Ford Sterling) changes umbrellas with a policeman and then loans it to a girl who insists later that it is hers. The crook recovers “his” property, but the girl sends a friend to get it back. The friend is successful, but the cop arrives, and on seeing him the crook refuses the contrivance. They are all arrested.

"The Green-Eyed Devil." (Reliance. Two reels. Feb. 28.)—Shows the hand of David Griffith. There are but four sets used in the whole two reels. A girl, knowing that if her brother does not reform she will fall heir to a large sum of money, plots with her husband to bring about his downfall.

The youth is brought home drunk repeatedly and does not get any sympathy except from his wife. She gets work painting china, without telling her husband. Her manager calls on her several times and this arouses the jealousy of the husband. Everything is explained and the boy reforms.
ELSIE FAY BRAVES LION

Elise Fay, one of the most successful women in the United States in handling lions, tigers and other ferocious animals, who has been engaged by the Universal Company to act in the big animal pictures to be produced at the Pacific Coast studios of the Universal by Otis Turner and Francis Ford, has been busy since she came to the coast.

Miss Fay has a remarkable personality, which was demonstrated immediately after her arrival at Universal City. Of the seven lions, all except "Mose," the animal used in Edwin August's picture, "Into the Lion's Pit," have had some training. "Mose," never having known the trainer's whip, has injured several people since his sojourn at the studios. He snarled and growled at Miss Fay as she entered his cage, but after a few sharp blows from Miss Fay's hand and a few spoken words he decided to be friends.

Miss Fay brings with her an educated horse named Araba, on which she carries $10,000 insurance. This beautiful animal will soon be seen in a Universal picture in which it will enter a burning house and rescue its mistress.

BALBOA PRIZE CONTEST

That newspaperdom at large is interested in the field of motion pictures is shown by the fact that the announcement made recently in the trade papers of the offer of $200 for the scenario of a three or four-reel scenario play by the Balboa Amusement Producing Company. Of Los Angeles, Cal., manufacturers of "Balboa Feature Films," has been copied by more than four hundred daily newspapers published in the United States and Canada.

The offer of the Balboa company holds good until May 1, and authors who also have the chance of having their scenarios purchased immediately at the market price, in addition to the opportunity of participating in the prize-winning contest.

KLEINE TO MARKET CINES "NAPOLEON"

"Napoleon," made by Cines, will be placed on the American market by George Kleine through his branch offices March 10. "Napoleon" is in eight reels and fairly bristles with spectacular battle scenes. Throughout the picture runs a love story centering about the evil influence exercised by the famous Madame De Longueville and a certain baron of ill repute in the history of those days.

Anthony Novelli, of "Quo Vadis," and "Antony and Cleopatra" fame, and Jeanette Trimble, who played Cleopatra, play the respective leads. Napoleon is played by the same actor whose bodily and facial resemblance to the great general has caused him to be cast in legitimate dramas as well as pictures demanding a likeness to Napoleon.

The entire eight reels are conspicuous for their remarkable photography.
"LIFE'S TEMPTATIONS"

(Midgar)

To hold unwavering interest throughout, a four-part drama of the ordinary type must have some strong qualities. In this class of productions can be included "Life's Temptations," a Midgar feature, to be released on February 25th.

More than ordinary significance is attached to the picture, as it is the first production of the Imperator Film Company, of Berlin, Germany, to be released on this side of the ocean. Exclusive agency for the concern in the United States and Canada has been secured by the Middleton-Garrison Feature Film Company, Inc., 135 West 44th street, New York City. Accordingly, all Imperator productions will be released as Midgar features.

In addition to a strong plot, the realism attained in "Life's Temptations" makes it distinctive. Tragedy is introduced in a manner which is not repulsive. There are several strains of human interest intertwined, and the happy ending of the picture has a very pleasing and satisfying effect. The photography and acting are good.

Shipwrecked, Walter Mason and James Ford find themselves alone on a piece of wreckage. Believing the end near, Mason tells Ford that while he was steward for the Earl of Westchester, the latter was accidentally killed and that fear he would be accused of murder, he robbed the dead body of $100,000 and boarded the ill-fated ship. He then entrusts the money to Ford to be returned to the Earl's daughter in the event he escapes death. A moment later Mason is washed into the ocean.

Rescued by two fishermen, Ford goes to England to return the money to its rightful owner, Lady Phyllis, daughter of the Earl, who is being cared for by her uncle, Sir William Scott. Enamored of Lady Phyllis, Ford's good intentions weaken, and, instead of returning the money, he purchases the estate and marries Lady Phyllis.

Discovery of coal on the estate some years later makes Ford immensely wealthy. But he is worried over Mason's fate. A telegram to the steamship company to determine whether Mason is alive, falls into the supposed dead man's possession. His hazziness in regards to his past life flashes back to him and he hastens to Westchester. He explains all to Lady Phyllis and while they are talking Ford walks in.

Fear of his wife's hate for the part he has played prompts Ford to determine to leave her. He apprises her of his intentions in a letter and then gives the mine engineers their final instructions. While talking with the engineers he learns of an explosion in the mine and that his little son has been entombed.

Rushing death, Ford descends into the blazing shaft and rescues the boy. At the pit-head there is a reconciliation between him and his wife, his heroic act and deep remorse for his previous dishonesty having softened her heart.

"THE GOLDEN CROSS"

Thanhouser

Maque Fealy, the actress, is featured in this production, which is taken from the opera of the same name. As the belle of the French village where she lives, Christine is courted by all the swains in general and by Bombardon, a lantern-jawed knave, in particular. Her only thought until the Count L'Ancre arrives, however, is to further the romance of her bashful brother, the miller, and her closest girl friend. She has arranged it to her satisfaction and lost her heart to the handsome nobleman, when the conscript squad appears to claim the miller's services on his wedding day.

Desperate, Christine offers her hand to anyone who will take her brother's place, and the gold cross she wears as a pledge of her troth. The Count manages to become the miller's substitute without the knowledge of anyone but the recruiting officer, and is transformed into a common private. The regiment goes to the war. The Count is wounded, captured and imprisoned, but not before Bombardon has stolen the golden cross and returned to the village to claim the beautiful Christine as his bride. Convinced in spite of her suspicions by the sight of her jewel, the girl consents to marry her rascally suitor. But Bombardon's plot is thwarted by the timely appearance of the Count. He has escaped from prison and establishes his right to Christine's hand by the testimony of the faithful recruiting sergeant.

Miss Fealy's acting is worthy of her reputation, though she does not dominate the picture by any means. This honor she shares pretty evenly with the Count, the miller and Bombardon, to all of whom credit is due for their performances.

The picture is effectively staged. The battle scene is given in minute detail, but the solid fact of the soldier's life is not overlooked. The picture is not what should be the heat of conflict lessens the power of this part of the film. They appeared at one time to be in each other's way, and at another to be waiting for an order from the director to shoot down or bayonet an enemy. Aside from this, the picture is a strong and interesting one.

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The Triumph of Right...........4 parts Life's Temptations.................4 parts
Wifey's Charms.................4 parts (Restricted territory)
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100 Years of Mormonism........5 parts (Restricted territory)

100 Years of Mormonism........5 parts From Dusk to Dawn..............5 parts

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**The Powers of the Air.** (Edison, Feb. 21.)—The program works well as a lifesaving agency has made wireless telegraphy one of the most talked of features of the day. In the picture the daughter of a lighthouse keeper uses a wireless instrument to call assistance when a ship is in distress. Her father and sweet heart come to the rescue.

**Snakeville's Fire Brigade.** (Essanay, Feb. 21.)—Amusing comedy. Antics of a rescue fire department develop quite a few humorous situations.

**An Indian's Honor.** (Kalem, Split reel, Feb. 21.)—On the same reel with "A Long Island Skunk Farm." A white trader kills his partner and accuses himself. He has failed at target practice, of the deed. As the red man is about to execute him, a sudden visitor produces the weapon, which her lover hits and saves his life. The white man is arrested.

**A Long Island Skunk Farm.** (Kalem, Split reel, Feb. 21.)—On the same reel with "An Indian's Honor."

**Her Father's Silent Partner.** (Biograph, Feb. 21.)—By accident a girl meets her father's partner. The latter is a thief and the girl's father, who is a jeweler, is the fence. The partner falls in love with the girl, and, after a number of interesting events in which the father tries to break up the match, the thief accidentally shoots himself.

**The Beautiful Leading Lady.** (Edison, Feb. 23.)—This is the third of the Wood B. Wedd series. Many a show troupe has had to depend upon a "nymph," and the one with which the picture deals belongs to this class. The beautiful leading lady leads the "gang on.

**Pathé's Weekly, No. 16, 1914, News.** (Pathé, Feb. 23.)—Snowbound New York after a snow storm. Interesting to note are the interesting events shown. The views were taken at Herald and Madison squares.

**In the Old Attic.** (Vitagraph, Feb. 23.)—Because a son doesn't marry the girl of his father's choice he is disowned. Even the son himself falls to love her. Visitors of the house and the widow and the child are left in poverty. While at play on the roof of a building the little boy gets into his grandfather's attic and draws up in one of his father's boyhood uniforms. He saves his grandfather from strangulation and a reconciliation follows.

**A Desperate Hero.** (Biograph, Feb. 19.)—On the same reel with "Skelly and the Turkey." There are some clever situations in this comedy. Two Irish hoboes get free beer and a turkey in a clever manner.

**Italian Love.** (Essanay, Feb. 19.)—An Italian boy visits a poor man's house. His employers are both in love with her and they disagree. When, while they are quarrelling over the girl, she elopes with the man of her choice.

**Skelly and the Turkey.** (Biograph, Feb. 19.)—On the same reel with "A Desperate Hero."

**The House of Fear.** (Lubin, Two parts, Feb. 19.)—A dishonest proprietor erects the apparatus and gags his employers in a poor man's kitchen. They all marry, but the widow haunts him to death. After his death his son discovers the fact that the estate did not rightfully belong to his father.

**Monuments of Upper Egypt.** (Pathé, Split reel, Feb. 19.)—On the same reel with "The Powers of the Air." To those who like the time-honored story of "The Hound of the Baskervilles," this will be a treat full of laughs. A nosebleed enables a girl to elope with the man of her choice after her father has engaged her to a count.

**The Parasites.** (Pathé, Two reels, Feb. 2.)—Played by M. O. Peent, Helen Lyon, Victor Stewart, and Florence Shaw. The wayward son, on being expelled from college, is told to get out in the world. The father soon after hears of his death in London and mourns him. Beatrice, an advertisement, meets the boy and succeeds in marrying him. The son returns home and tells his father of his adventures with a adver tisement woman and how she had caused his downfall. He recognizes the wife of his father as the woman he had known and chokes her. The finale is very strong.

**The Reward.** (Lubin, Feb. 14.)—Be friended by a girl, a bandit protects her from members of his own gang when they attempt to rob her of a large amount of money at a lonely station where she is the operator.

**Children of the Feud.** (Vitagraph, Two parts, Feb. 14.)—It is an unusual story of Kentucky feudism. Love rather than extermination is the object of the feud. The songs of the feud to an end. After wounding a member of the family the youth who is engaged in a feud, a girl carries him food. They fall in love and are married by a traveling minister. The brother of the girl is shot in the quarrel and the older and younger generations agree over their dead bodies to call the feud off.

**The Master of the Mine.** (Vitagraph, Two reels, Feb. 19.)—How the innate nobility and gracle of a man's nature can turn the indifference of a woman who has married him for his money to deep and true love is strikingly illustrated in this drama of mine life. Not until her husband has raised his life to save the anxious miners who plotted to blow up the mine and are caught in the cave-in, does Eugenie Berkow know what manner of man she has married. Then, with Arthur entrapped at the bottom of the shaft, she descends and saves him. The miners, gathered on the hillside, cheer the heroine as they watch her return to the car with the boy, and the dean for a moment.

**Orphans of the Wild.** (Pathé, Feb. 19.)—Too little coherence and the lack of a dominant motive to bind the scenes together make this a mere picture a simple and disjointed incidents, rather than a unified and comprehensible story, as it should be. The very beginning is abrupt and ends without any apparent reason.

Nevertheless, the individual scenes, such as the trial and the pictures of Fred's single-handed battle with the tribe that had stolen him as a child, are in themselves stirring. The real Indians who figure in the
picture—though real Indians are common enough in motion pictures—squirt themselves well as actors no less than as red men.

"A Winning Mistake." (Lubin, Split reel. Feb. 21.)—On the same reel with "The Female Book Agent." Mistaking the members of a woman's reform organization for burglars, a young man drives them from his sweetheart's home and thereby wins her father's consent.

"The Female Book Agent." (Lubin, Split reel. Feb. 21.)—On the same reel with "A Winning Mistake." Although rough in spots, this comedy is really quite humorous. Through her persistency and various tricks she sells a book-agent hater a volume and wins a wager.

"The Artist's Model." (Kleine Special. Two parts. Feb. 17.)—Modem makes this drama an unusually strong one. While at work in a rural community, two artists discovered a beautiful shepherdess. She is induced to become the wife and model of one of them. Love for finery causes her to plunge her husband into debt, and she finally leaves him to wed a rich banker. With his wife gone the artist loses his inspiration and becomes degraded. He appeals to his wife to return to him for a day. She does, and upon re-entering his studio her old love for him returns and they are reconciled.

"To Alaska via the Great Rivers of the North." (Essanay, Feb. 17.)—Perils, hardships and privations of the men who go over this route in search of gold in Alaska are vividly portrayed in the picture. It is an interesting scene and is well punctuated with thrills.

"Whistles' Baloney Buds." (Pathé, Feb. 17.)—On the same reel with "Rambles in Bourges, France." To get even for his promised discharge a valet has his employer's intended mistress in the window and a dozen girls arrive at the bachelor apartments at the same time. Needless to say, the engagement is broken. The valet is thrown out of a four-story window.

"Rambles in Bourges, France." (Pathé, Feb. 17.)—On the same reel with "Whistles' Baloney Buds." Interesting scenes in the famous old French city.

"Through the Centuries." (Selig, Feb. 17.)—Two American students doing research work in Egypt, have a pyramid opened and find in it a princess who has slept through centuries. Both fall in love. She is awakened and both fall in love with her. A vision comes to one of the Americans urging him to leave. He does so.

**UNIVERSAL PROGRAM**

"The Faith of Two." (Powlers, Mar. 18.)—With Ethel Hay's and Edwin August in the leading parts. A farcical drama. A musician marries far below his status in life and is disowned. A false friend attempts to persuade his wife to leave him, but her oath restrains her. Terps gets a good position and they are both very happy.

"What a Baby Did." (Nestor, Mar. 12.)—An Eddie Lyons-Victoria Ford comedy, similar to others, in that it is good, and unlike many others, because the story has some originality. He wants his wife and she resists him. Finally, a chance to hold the baby she has with her is offered and he takes it, gets the baby mixed up by checking it, and causes no end of fun.

"Traffic in Souls." (Joker, Mar. 4.)—In places this otherwise clever comedy is allowed to become vulgar. A burlesque on the "working life," "Joy Palace," etc. Some subtle humor. A number of souls (fish) are stolen, and the detective goes after them. He meets with many adventures, makes many rapid changes, and finally recovers the fish. A cadet (soldier) is fond of chickens (ordinary poultry) and gets into trouble by following chickens of the Broadway variety.

"Lizzie and the Iceman." (Crystal, Mar. 7.)—Lizzie, being a good-looking girl, manages her employer so well that he does all her work. The boarders insist on helping, and the iceman takes a hand. The mistress of the house does not like it, however, and a general fight ensues, during which Lizzie and the iceman elope.

"A Modern Fairy Tale." (Smalley-Rex, Mar. 8.)—A pretty little story of modern days, told as Hans Andersen might tell it. Magnificent settings throughout. A girl's grandfather represents the ogre and he insists on her marrying the man of his choice. Her lover wins her eventually.

"Bimb erg's Love Affair." (Crystal, Split reel. Mar. 10.)—There is no story to this, save that a convict breaks out, scatters a number of people, dresses as a scarecrow and is caught again.

"Kelly's Ghost." (Crystal, Mar. 15.)—A fairly humorous comedy. Poor Kelly, horribly drunk, is put on ice by the undertaker. Money is collected for his burial from his friends and then he appears among them. Considerable padding.

"The Mystery of Buffalo Gap." (Frontier. Mar. 7.)—A mysterious robber causes much consternation. The sheriff seems to be after him all the time. He is finally caught and proves to be the sheriff in disguise. A good love story also.

**MUTUAL PROGRAM**

"The Carbon Copy." (American, Feb. 28.)—Several flagrant inconsistencies spoil this otherwise good story. A stenographer takes a position in an office so that she may spy on the owner, a contractor. Her carbon copy, which is to be used as evidence, gets turned round and so she fails.

(Continued on page 46.)

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Interesting Film Reviews (Continued from page 44)

"The Dream Child." (American. Two reels. Feb. 22.)—The title of this picture might be bettered. The plot is excellent, the photography all that can be expected and the acting good. Child lovers are parted, and on the return of the man he finds his sweetheart, now a grown woman, loves another. The girl marries this man, who then deserts her. The father refuses to take her back and is destitute. George, his husband, goes west and meets his former rival. George is killed and Harry returns home to break the news. The little story of Katherine and George is the means of reuniting the old man with his daughter.

"Twixt Love and Fire." (Keystone. Feb. 23.)—How can one tell the story of a Keystone picture? There really is no story, at least hardly ever any, but there always is the greatest amount of comedy obtainable in 1000 feet of film. A flirtatious wife and her two innocent friends certainly cause the husbands, and later themselves, considerable anguish.

"Love and Gasoline." (Keystone. Feb. 21.)—This another of those delightful pictures which should serve to keep romantic girls away from the stage, at least away from the Keystone Company. Two rivals are trying mightily to win the hand of the lady fair. Because she loves an anthropomomad, ways one but the rival gets the chauffeur’s job and then there is some mix-up. They finish in jail, by coming in through the side of the building.

"The Black Hand Conspiracy." (Apollo. Feb. 15.)—There is a certain copious vein of originality about Fred Mace that makes his pictures usually worth while. In this comedy he plays a detective part, is captured by the blackhounds, shows his tremendous strength (?) by pushing aside the iron bars, breaking chains with his teeth, and the like.

"The Leak in the Foreign Office." (Thane house. Two reels. Feb. 17.)—A picture with excellent dramatic ingredients, thrilling in individual situations and finely executed, but marred because it is not made. It is evident clear why Lord Trevor, the international spymaster, is working to thwart Colonel Pfaff, the German agent, and his confederate, the bandbox widow. Despite this, the drama has much with which to command the audience’s attention. Pfaff’s successful machinations against the official wireless station of the British Government are vividly pictured, but again the proximity of his secret apparatus to the official station is not obvious enough. Nor does it strengthen the picture to make Mrs. Benham learn the secrets of the Foreign Office by hypnotizing one of the clerks in the garden of her villa.

"Up in the Air Over Sadie." (Apollo. Feb. 22.)—Fred Mace and Bud Duncan, as the ball-room boys, engage in comic rivalry for the hand of a rich old maid whose newspaper advertisement they have answered. defeated in the first round, Bud borrows a pair of stilts and captures his “lady fair” from his romancing rival. He is disappointed in turn when Fred interrupts his tête-à-tête by fastening a bunch of toy balloons to his coat. While Bud is danging between heaven and earth, Fred turns him over to a policeman and walks off with the prize. The title fits the picture better than some of the situations do the comic talents of both the actors.

"The Higher Law." (Majestic. Feb. 21.)—Byrnes, of the Secret Service, while on his vacation meets and falls in love with the daughter of the very man he is tracking—Herman, the counterfeiter. Only when he breaks into their apartment, after a long pursuit of Herman, does he see his sweethearts in her true colors. While he is recovering from the shock, Herman wrecks his revolver from him and flees, leaving the sleuth and his daughter handcrafted to each other. Byrnes acquaints himself in the situation with a smile of satisfaction as the picture closes. But the future of the two is happily no means solved at this point, and the end is likely to leave the audience mystified over the ultimate outcome of Byrnes’ conflict between love and duty. "The Higher Law" is only hinted at, and its application to this picture is not justified in the course of the drama.

(Continued on page 48)
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MUTUAL FILM CORPORATION NEW YORK
INTRESTING FILM REVIEWS (Continued from page 46.)

"A Story of Little Italy." ("Flying A.") Mar. 14.)—A series of plots and counterplots are carried out with a happy climax. Italians, mocking life, and their feelings are involved and lend many thrills. The atmosphere is true to nature in each individual situation and will prove most interesting. By Ayres and played by the leads, supported by Vivian Rich and other stars of "Flying A" fame.

"Closed at Ten." (American Beauty. Mar. 11.)—A beauty, subject by Harry Piel, is expensive and her adventures of Margarita Fisher and the other members of the "Beauty" company.

"The Scientist's Doll." (Thanhouser. Mar. 1.)—Good, inasmuch as it possesses originality; poor, inasmuch as it is inadvisable. A scientist is trying to bring a doll to life. As a joke, a girl takes the doll's place and apparently comes to life, ordering the old man to set right a wrong he had committed.

"All's Well That Ends Well." (Princess. Feb. 26.)—Possessing a fair amount of comedy. A widow possessing a young man. She wishes her daughter to marry an old man who has plenty of money. The man loves the widow and the young man loves the daughter. They get themselves straightened out at last.

"Little Billy's City Cousin." (Keystone. Feb. 26.)—An 8-year-old child who actually possesses much cleverness, which has been brought out through the efforts of the Keystone directors. Billy's cousin, a sweet little girl, arrives and sets the town agog with amazement. There are many rivals, but they are all unsuccessful, for her real beauty, a city chap, arrives in his car (a two-seater), and the others are left without a chance.

"Their Best Friend." (Thanhouser. Feb. 27.)—Having used his ward's fortune for spedilia people do not wish to marry the man of her choice because she will find out his dishonesty. He causes the man to be killed, who is then charged with intoxication. The girl gives him up, but later learning the truth, returns to him.

"The Rival Barbers." (Majestic. Feb. 28.)—A vulgar comedy, which relies solely on its disgraceful scenes for humor.

"Our Mutual Girl." (Chapter 6. Feb. 23.)—Irritated by her aunt's refusal to allow her to see her country lover, Margaret runs away. She finds herself in a taxi driver for non-payment of her bill, but is rescued by her lover, who is in New York, going up to the roof of the Woolworth building, and offers to marry her and helps her return home, and for this he is allowed to come to the house and visit her. So we leave them in their happiness until next week.

"The Musician's Wife." (Reliance. Feb. 25.)—Thomas Mills, Irene Hunt and Carey Lee are the principals. A musician marries the girl in the next room. They are happy until Jan begins to feel himself going blind. He receives a letter, telling her that he is in the way of making a profession. She leaves him, but the writer of the note seeing the damage done repairs it. Jan returns his eyeglasses through the aid of an operation.

"The Impostor." (Komic.)—A man makes an easy living by beating with a sign, to the effect he is blind, throughout the city. He shows his good points later when he is needed to help some people in distress. The character of the musician surprised a little, overdone.

EXCLUSIVE SUPPLY

"The Struggle of the Strong" or "For All Us." (Warner.)—This release shows much improvement over the last film. This film is a complete story, and well acted. The action is strong and is supported by a good cast. The plot might be strengthened in several places. A cabaret singer is engaged by an artist to pose for him. He falls in love with her and eventually marries her. The artist's friend tries to force her to return to her old life, but she refuses. It is over this that the husband and the thief a duel in which the artist is killed. Polly, the wife, returns to the cabaret, thus winning a thousand-dollar bet, then returns home and commits suicide over her husband's bier.

"Beneath the Czar." (Solax. Four reels.)—Produced by Madame Alice Blache. The action supposedly takes place in Russia and tells dramatically of the struggle between the Czar and a band of revolutionists, the hero belonging to the latter party, so it is to him that our sympathies are directed. The atmosphere might be perfected. Photograph and settings are excellent. Prince Repaski, the leader of a political party, is spied upon by Sophia. The girl is forced to do this to save her father. The Prince discovers her and she and the Prince are arrested. She escapes with the help of a friend and sets about the release of her father and the Prince. This is finally accomplished by a clever ruse and the three escape over the border line. There are several incongruities.

"She Was Only a Working Girl." (Nestor. Two reels. Mar. 6.)—Directed by Al. F. Christie, and along the same lines as several others of his. A burlesque in the most ex- treme style, which is sure to amuse everybody. Eddie Lyons, Victoria Ford, John Stepping, Stella Adams and Le Moran play the leads. A country girl, in order to pay off the mortgage on her father's farm, goes to work in the city. Here the villain pursues her, the hero rescues her. They finally catch the notorious "Terry, the Child Stealer," and receive the $10 reward. Then running the twenty miles to the farm in two automobiles, they pay off the mortgage.

WARNER'S FEATURES

"A Father's Crime." (Warner's Features, Inc. Three parts.)—When our sympathetic protagonist is thrown into a quarrel by the cái-dad, a happy reunion of the disappointed lovers is always very pleasing. Such is the plot of this interesting foreign picture.

A girl's lover is driven from her and she is forced to marry a man of her father's choice. Years later he returns from America and rescues her child in an accident in which its father is drowned. A year later they are happily married.

"A Web of Fate." (Warner's Features, Inc. Three parts.)—Tragedy plays an important part in the New Mexico melodrama, in which Miss "Dot" Farley plays the lead. The general atmosphere of the picture is good, but the photography could have been greatly improved in some instances. A man is killed in a quarrel with a gambler. Unknowingly the widow nurses the gambler, who has been wounded in the quarrel, back to health. Upon learning his identity she tries to kill him, but a stray bullet does the trick. Believing she is guilty of the crime she tries to escape but is fatally injured in a realistic fall over a steep embankment. She crawls to her husband's grave and falls dead across it.

"The War Door." (Three reels.)—Produced in Italy, Bulgaria and France, and allegedly showing some of the scenes of the Balkan war. The hero of the story, as the name implies, is a dog, who greatly assists his master, a newspaper man, to get a "scoop" over the other papers by securing an exclusive story. The dog steals some papers from an officer's coat. A good love story is interwoven with the rest of the action.
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It fits in the largest and smallest houses—and this is the reason. This filmed production is big enough for Broadway. It's big enough to pack your house, Mr. Manager, no matter how high your policy standard may be. This film will positively be a credit to your theatre. Of course, there are very few small theatres, even taking into consideration the advance price of admission, that can afford to offer eight reels, even though the house is filled to capacity. However, most any house can offer four reels at one performance, and it's an excellent idea, in the case of this feature, to offer the first four reels—"The Rise of Napoleon"—the first night and pack your house the second night by showing the last four reels—"The Fall of Napoleon."

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"THE HOUSE OF CORRECTION"  
(Union Features)

The word "unique" is too often abused to be lightly used, but it is the only adjective that fits this latest three-part production by the Famous Players of France, released by Union Features. The person who has witnessed five hundred; a thousand or five thousand photoplays may sit down before this one, and discover that he has never before seen anything like it in theme.

As a departure from the beaten paths of crime and passion, it will be welcome everywhere. The picture will make an unfailing appeal to people of every station and degree, to young and old, to parents and children. And as an exposure of the conditions in state institutions for the juvenile delinquents, where criminals are made faster than the street and the gang makes them, it will come home to everyone with a force that must be felt.

A father, exasperated by his son's wild and foolish pranks, decides to put him in a reformatory for six months to teach him a lesson. Gently bred in surroundings of luxury, George Lamare is beside himself at the harshness of the system and the brutality of the warders.

No pains are spared to invest these scenes with vividness and power. Every detail of life in the institution is depicted—the coarseness of the guards; the systems of punishment; the terror of the regimen's young victims; the "probes" made by an inspector of prisons, reduced to a convict's life when the superintendent's pretty daughter plies the official with wine and dazzles him with her bewitching airs; and finally a mutiny and the jail-delivery of the prisoners.

George is among those who escape. He secures himself in a hayloft while his distracted father and mother are searching for him, already repentant of their harsh experiment. When they track him to his hiding-place, the unfortunate lad, believing the reformatory guards are upon him, endeavors to hang himself. His parents burst in just in time to save him.

Many of the scenes were taken in a real House of Correcion, that the atmosphere of the play might be as true to actual conditions as possible.

THE LOST TREASURE  
(American)

The Flying "A" Company on February 9 will release a three-reel production of the Western type which contains a snappy story and is loaded with good situations. The scenic effects also are to be commended. They contain the true Western atmosphere and also much artistic value. It is not the chase kind, but contains the true dramatic qualities that will brand it a good film.

Ed. Coxen, George Field and Winifred Greenwood play the leading parts.

In the frontier days a breath of suspicion was enough to incite the ever-ready mob to violence and lynching. It is remarkable that Amos Brown, a Wells-Fargo express agent, is allowed to escape with his life, when it is discovered that $20,000 worth of bullion has disappeared from the office. The mob quickly gathers and follows him to his home. Bess, a friend of the agent's wife, and the stage-driver dominate the mob almost at the risk of their own lives and succeed in saving him from the noose, but he has to leave town within the hour. So he leaves the town, where a few hours before he had been honored and respected.

The shadow and stigma hang over him and darken his life for months until chance throws Bess, who has now married the stage-driver and settled on a ranch, on the trail of the real bandits. She immediately gets her husband and a posse, who capture the bandits with the treasure.

The end shows the agent restored to his position and full restitution made.

The situation of this film is tense, when it shows two gangs of thieves operating to steal the bullion. The novel means employed by the successful robbers is interesting, as is also the assistant who shadows the agent, suspicious that he is the real thief and eager for the reward. C. J. V.
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PRAISE BLINKHORN FEATURES
Letters and telegrams of commendation upon Albert Blinkhorn's features, "David Copperfield," "Kissing Cup" and "The Harper Mystery" are still coming in.

H. K. Ashbrook, of the Exhibitors' Feature Film Company, of Toledo, Ohio, wired the following telegram: "Congratulations on first of Turner Features, 'Harper Mystery,' give Miss Turner chances to demonstrate her wonderful versatility—success assured—want entire output." W. A. Denny, principal of the Anderson High School, of Anderson, Ind., addressed a lengthy letter to Mr. Blinkhorn, bestowing unlimited praise on the seven-part production, "David Copperfield." Sol Lesser and many of the big buyers have also forwarded letters of praise for these films.

NEW KLEINE FEATURE
The success that has already attended the recent release of George Kleine's dramatization of the opera story "The Marriage of Figaro," has induced Kleine to follow it up with "The Barber of Seville," in which the same characters appear and which is quite as noteworthy for its beautiful settings and costuming. This will prove welcome news to theatres and exchanges.

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The play revolves around two brothers, the sons of the Count Altamura. Neither of the boys know of the other's existence. Ferdinand had been taken from the Countess at the Count's orders while an infant and consigned to the care of a wood-cutter, and had grown up to become a dissolute young ruffian, with a prison record. The other is Dr. Altamura, the only known heir of the Count, and destined to marry his father's ward, Flora, against her own wishes, but at the nobleman's command.

The match is a loveless one, and shortly after her marriage the young Countess discovers the secret of the other son, through a hidden letter of the Count's late consort.

To revenge herself upon the Count, she seeks out Ferdinand and is struck by the remarkable resemblance between her husband and her brother-in-law. She makes the young unregenerate her protege, introduces him into society and allows the impression to get about that Ferdinand is her husband.

Eventually the pseudo-husband commits a crime during a cafe brawl among his former associates of the gutter. He demands protection of the Countess. Her answer is the letter demonstrating his birth, and a command to find his father, the Count, and demand assistance from him.

The resulting interview, with its excruciating revelation, is too much for the Count; he dies of the shock. Dr. Altamura is seized and imprisoned for the supposed crime, but in the nick of time the real culprit is discovered, and the doctor, now the Count, is vindicated. Overcome by the dishonor that his brother has brought upon the family name, the young peer is on the point of ending his life, when his wife arrives to save him and confesses that, for the first time, she loves him. Excellent acting of a high emotional order marks every stage of the play.
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Feb. 21—The Female Book Agent (Com.).
Feb. 22—The Sinking of the Dolly (2 part Dr.).
Feb. 26—The Two Roses (special 2-part Dr.).
Feb. 27—A Desperate Chance (Dr.).
Feb. 28—Father's Temper (Com.).
Mar. 3—That Terrible Kid (Com.).
Mar. 4—In Search of a Wife (Dr.).
Mar. 5—His Wife (special 2 part Dr.).
Mar. 7—When Dooley Passed Away (Com.).

MELLIES

Feb. 19—A Fable and Its Moral.
Mar. 5—B. H. and His Pal's Legacy.
Mar. 6—His Famous Sitter (Dr.).
Mar. 12—Loose Leaves (Dr.).
Mar. 17—One on Batty Bill (Dr.).
Mar. 19—W. V. W.'s Private Show (Dr.).
Mar. 20—Cupid's Winning (Dr.).
Mar. 26—B. H. R. Round House (Dr.).
Apr. 4—Rival Collectors (Dr.).
Apr. 11—W. V. W. Winky Willy.

PATHEPLAY

Jan. 29—The Power of Print (Dr., Parts 1 and 2).
Jan. 29—The Secret of the Travel (R. M.).
Jan. 29—Potheco's Weekly No. 9 (News).
Jan. 29—Potheco's Weekly No. 10 (News).
Feb. 2—Patheco's Weekly No. 11 (News).
Feb. 2—Patheco's Weekly No. 12 (News).
Feb. 2—Potheco's Weekly No. 16 (News).
Feb. 2—Potheco's Weekly No. 17 (News).
Feb. 2—Potheco's Weekly No. 18 (News).
Feb. 2—The Triangle of Love (Dr.).
Feb. 2—The Lost Wife (Dr.).
Feb. 2—The Lost Wife (Dr.).
Feb. 2—The Accused (Dr.).
Feb. 2—The Lost Wife (Dr.).
Feb. 2—The Lost Wife (Dr.).
Feb. 2—The Sacrifice (Special 2-part Dr.).
Feb. 2—Mid-Air (Special 2-part Dr.).

URBAN ECLIPSE

Aug. 13—The Moso-Fu-Tong (Part 1 & II) (Dr.).
Aug. 19—The Clown's Revenge (Part 1 & II) (Dr.).
Oct. 14—The Last Minute (Dr., Part 1 & II) (Dr.).
Oct. 28—The Rajah's Diamond Rose (Special 2-part & 4 part Dr.).
Nov. 22—The Sultannah (Special 2-part Dr.).
Jan. 17—Wreath in Mid-Air (Special 2-part Dr.).

VITAGRAPH

Feb. 2—How God Came to Sonny Boy (Dr.).
Feb. 7—Caught with the Goods (Com., Dr.).
Feb. 9—How Burke and Burke Made Good (Com., Dr.).
Feb. 5—Lincoln the Lover (Com., Dr.).
Feb. 6—Marrying Sue (Com., Dr.).
Feb. 10—A Toast to the Brave (Com., Dr.).
Feb. 10—The Winner Wins (Com., Dr.).
Feb. 10—The Mother of the Mine (2 part Dr.).
Feb. 11—Sonny Jim in Search of a Mother (Com.).
Feb. 12—Some Stunts (Special 2-part Dr.).
Feb. 12—Niagara Falls (Com.).
Feb. 12—Some Stunts (Special 2-part Dr.).
Feb. 14—Children of the Sea (2 part Dr.).
Feb. 16—Some Stunts (Special 2-part Dr.).
Feb. 17—Back to Broadway (Special 2-part Dr.).
Feb. 18—Patty on the Frontiers (Dr.).
Feb. 18—Lumbering in Sweden (Indus.).
Feb. 24—The Pirate Bonnet (Com.).
Feb. 24—The Isle of Little Page (Com.).
Feb. 25—In the Old Attic (Dr.).
Feb. 26—Dolly Polly (Special 2-part Com., Dr.).
Feb. 26—The Hero (Com.).
Feb. 26—A Crowing Hen (Com.).
Feb. 26—The Old Oak's Secret (Dr.).
Feb. 27—A Crowing Hen (Com.).
Feb. 27—The Drudge (Special 2-part Dr.).
Feb. 28—as Buffalo Jim (Com.).
Feb. 28—A Grandfather's Sacrifice (Special 2-part Dr.).
Feb. 28—A Grandfather's Sacrifice (Special 2-part Dr.).
Feb. 28—A Grandfather's Sacrifice (Special 2-part Dr.).
Feb. 28—A Grandfather's Sacrifice (Special 2-part Dr.).

THE MOTION PICTURE NEWS
Reputation—
(Good Name or Character; Honor; Credit)
—Webster's Dictionary

Of these qualities is Simplex reputation made. Its GOOD NAME was established about three years ago. Its present CHARACTER was made possible seventeen years ago by the same brain which dominates its construction to-day.

Simplex

precision of construction and accomplished results are an HONOR to the motion picture profession, which gives it CREDIT as the

PEERLESS PROJECTOR

ILLUSTRATED CATALOG B GIVES FULL DETAILS

MADE AND GUARANTEED BY

THE PRECISION MACHINE COMPANY,
317 EAST 34th STREET
NEW YORK

WARNER'S FEATURES
INCORPORATED
PRESENTS

The Ruby of Destiny
and its Sequel

The Peril of the House of Styr

Six Reels of Wonderful Action

Can be Booked Separately or as One Production

A beautiful story of a modern European Dynasty that thrills with Life, Love and Mystery. A superb production with an excellent cast and wonderful scenes. So perfectly is the intricate plot carried out that you are continually reminded of George Barr McCutcheon's "Graustark Stories." Particularly unique heralds, lobby photos, slides, lithos, etc., are furnished with this splendid production.

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Manufacturers

If your product is made to sell, your best opportunity to do so is to

EXHIBIT

at the

Grand Central Palace
NEW YORK CITY

where the

Second International Exposition
of the

Motion Picture Art

JUNE 8th to 13th

Will be held under the auspices of the

International Motion Picture Exhibitors' Association
and the

Independent Exhibitors of America

Office of the Committee, Grand Central Palace
Lexington Avenue and 46th Street Phone No. 344 Murray Hill

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
“WON IN THE CLOUDS”
THREE PARTS
PHOTOPLAY MASTERPIECES

COMING

THE

DAUGHTERS

OF MEN

By CHARLES KLEIN

A drama in 5 parts made by Lubin

GENERAL FILM CO. [INC.]
NEW DEPARTMENTS AND TIMELY ARTICLES OF VITAL INTEREST TO EXHIBITORS

All the Live News

VOLUME IX

MARCH 14, 1914

PRICE, TEN CENTS

The Motion Picture News

The fastest growing Picture Journal

Exhibitors' Times Est. 1913

Moving Picture News Est. 1908

America's Biggest Picture Theatre

Page Nineteen
SAMSON 6 PARTS

FEATURING J. WARRREN KERRIGAN AND KATHERINE KERRIGAN

SPECIAL UNIVERSAL
THE WASTED YEARS
AN AMERICAN DRAMA IN TWO PARTS
A strongly dramatic story of two sons, the one a prodigal, the other worthy. The prodigal deprives his brother of his rightful inheritance. Cast with FRANCIS CARLYLE, PEARL SINDELAR, JACK STANDING and M. O. PENN.
Released THURSDAY, March 19th

HIS WIFE WINS
A COMEDY IN TWO PARTS
This "Whiffles" comedy is a scream. Our hero tries to lead a double life, but a suspicious mother-in-law, her sharp-witted woman friend and an unlooked-for series of events betray him.
Released SATURDAY, March 21st

NOTE: Insist upon these Films at your Exchange. If you cannot get them, write us and we will help you.

PATHÉ FRÈRES, - - - - 1 Congress St., Jersey City, N. J.
ORIGINAL FILM D'ART PRODUCTION OF

ALEXANDER DUMAS'

The Three Musketeers

The Pre-eminent Feature Film of the World

IN EIGHT REELS

Broadway's Greatest Pictorial Success Now Playing to Capacity at

THE NEW YORK THEATRE

New York Critics, Thrilled and Delighted, Unite in Praising It As a Film Masterpiece

Measured by Its International Popularity, it should, like the book, endure forever, hence its advantage over transient vice-productions and other features.

Well-known characters of the great novelist's heroic romance skillfully interpreted by the most celebrated actors and actresses of the French stage.

DO NOT CONFUSE THIS FILM D'ART CLASSIC WITH ANY OTHER PRODUCTION OF THE SAME NAME.

STATE RIGHTS NOW SELLING
The strongest reviews ever accorded any moving picture production by New York newspapers

Pamphlet containing complete texts mailed upon receipt of request

_New York American—Victor Watson_

The affair was a genuine eye-opener. The Anglo-American Film Corporation startled Broadway with the scope of its presentation. The man who walks up to the box office and hands over a small coin to see "THE THREE MUSKETEERS" will be getting his money’s worth many times over. Any family that has in it young folk who are at school today will fail of an absolute duty if the youngsters are not taken to see this masterpiece of the moving picture art.

_Evening Telegram_

The first presentation of a notable production of Alexander Dumas’ romance, "THE THREE MUSKETEERS."

_Evening Sun_

Thrilled a packed house—detail of the historical atmosphere that permeates the story was brought out with care.

_New York Telegraph_

The scene of a triumph of photographic art which has scarcely had an equal in this day of film triumphs was presented before an enthusiastic and fashionable audience. The picture was as nearly perfect as art could make it. Nothing was neglected.

_The Globe_

"THREE MUSKETEERS," gorgeous film play. This production is now being presented at the New York Theatre, and not a man, woman or child in New York City should fail to witness this picture, which is one of the best ever staged for the screen.

_New York Herald_

Film d’Art production of "THREE MUSKETEERS" was exhibited for the first time in America before a crowded house at the New York Theatre. The film was smooth and free from eye-tiring imperfections.

Anglo-American Film Corporation, 126 W. 46th St., N. Y. City
ELSIE VENNER
IN THREE PARTS
By Oliver Wendell Holmes
FEATURING
Arthur Maude & Constance Crawley
An absorbing problem play founded upon the theory of pre-natal influence.
An exciting, emotional and most unusual romance, that brings out in full the rare genius of Constance Crawley and the magnetic, forceful characterizations of Arthur Maude in the

Brilliant, Sparkling Photography
CHARACTERISTIC OF KENNEDY FEATURES

A FULL LINE OF Advertising Matter
READY FOR SHIPMENT — NOW —

ALL TERRITORY FOR The Bride of Lammermoor HAS BEEN SOLD

KENNEDY FEATURES Incorporated
110 West 40th Street
NEW YORK CITY

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
If it’s a "Criterion" it's a Standard for Excellence.

The Desert's Sting

IN THREE PARTS

A Powerful Melodrama of Savage Love, Primitive Instinct, Civilized Devotion and Indian Vengeance, that has an ending out of the ordinary.

FEATURING

WILFRED LUCAS and JEANIE MACPHERSON

While portraying every human emotion, this feature is so smooth running and understandable, it hardly needs a sub-title.

It's a "Criterion," therefore it's good—excellently good from script to photography, inclusive.

All Territory for Our First Release "THE TRAP" HAS BEEN SOLD

CRITERION FEATURE FILM CO.
110 West 40th Street New York

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
RELEASED:

Through FIRE to FORTUNE
Or THE SUNKEN VILLAGE
By Clay M. Greene
Five Parts
LUBIN

The LION and The MOUSE
By Charles Klein
Six Parts
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Thor, Lord of the Jungles
By James Oliver Curwood
Three Parts
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THE BATTLE OF SHILOH
Four Parts
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Controlled Exclusively by the General Film Company, (Inc.)
Masterpieces

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or THE TOLL OF LABOR
By Emile Zola
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LOST IN MID-OCEAN
Three Parts
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Three Parts
PATHÉ

Branches in All Large Cities. Main Office, 200 5th Ave., New York
Holding the Lead

OUR ONWARD STRIDE IS UNBROKEN IN THE FIELD OF QUALITY FEATURES

Another SURE WINNER Is Assured in Our LATEST OFFERING

THE GAMBLER'S PENALTY

A Distinctive Four Part Photoplay Production Bristling with Action and Abounding in Stirring Scenes

FEATURING IN AN EXCEPTIONAL ROLE Miss Rita Sacchetto

THE DISTINGUISHED ACTRESS and Danseuse of International Renown.

An exciting Film Narrative that carries its absorbing plot from EUROPE'S GAYETY TO THE RUGGED FAR WEST OF AMERICA.

An Artistic array of One, Three and Six Sheet Posters, Photos, Heralds and Slides.

WRITE

"PREFERRED FEATURE ATTRACTIONS"

WIRE

Some Territory Still Available for

THE GHOST OF THE WHITE LADY

Another Charming SACCHETTO Feature

Great Northern Film Co., 110 West 40th St., New York
Daniel Frohman
Presents
Grace George's Famous Success,
"Clothes"

The Celebrated Society Drama,
By Avery Hopwood and Channing Pollock
In Motion Pictures
With Charlotte Ives, and a Notable Cast including House Peters.

"Clothes," based upon Carlyle's immortal line, "Society is founded upon cloth," is a powerful contrast of love and desire, sham and sincerity. The film production is mounted to the minutest detail with elaborate care and faithful adherence to the imposing dignity of the original stage presentation.

IN FOUR REELS, RELEASED MARCH 10th

FAMOUS PLAYERS
FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director, EDWIN S. PORTER, Technical Director
Executive Offices, 213-229 West 26th St., N. Y. C.
Oh, You Beautiful Doll!

SEE

“Our MUTUAL Girl”

In the Land of Dolls, Where She Dreams That She Is a Doll Herself and Having the Finest Time of Her Life!

You Will Find All This and Much More

In the Eighth Reel of the Favorite Serial Motion Picture of the World. Each week gives us a little more experience, and so you get more joy than ever from this Eighth Installment of

“Our MUTUAL Girl”

Though living in New York and surrounded with every luxury, pride has not entered the heart of Margaret. She is just as sweet and sympathetic as when she lived in the country. One day, while she is riding in her wonderful big automobile, she sees some poor school children at play.

Then She Has the Idea!

She decides to buy dolls for all these children, and her aunt permits her to! So this is how Margaret comes to dream of dolls, and why this reel has the most difficult of all things to get in a picture.

REAL, GENUINE SENTIMENT

Mr. Exhibitor:

The most wonderful thing about “Our Mutual Girl” is the manner in which her PERSONALITY has won thousands of new admirers every week. No star of the stage ever made so many friends as this star of the screen. The crowds come to see her because they truly love her. If you lose a week in getting this picture series started at your house, as part of the Incomparable Mutual Service, you lose just so much good hard cash!

Branches in 49 Cities

MUTUAL FILM CORPORATION

NEW YORK

In writing to advertisers please mention “THE MOTION PICTURE NEWS”
NAPOLEON
In Five Parts (Copyrighted) Ready March 10th

"HISTORY REPEATS ITSELF," BUT IN THIS INSTANCE HISTORY WAS AIDED BY HUNDREDS OF HORSES AND THOUSANDS OF MEN IN PRODUCING A FEATURE THAT FAIRLY BRISTLES WITH SENSATIONAL BATTLES TAKEN ON THE EXACT SITES WHERE THE ORIGINAL ENGAGEMENTS TOOK PLACE. MANY OTHER INTERESTING HISTORICAL EVENTS ARE ALSO ACCURATELY PRESENTED IN THIS FEATURE.

A Complete Line of Attractive Publicity Matter.

ESTHER
In Three Parts (Copyrighted) Ready March 20th

A SUPERB AND SEASONABLE OFFERING THAT WILL MEET WITH THE APPROVAL OF THOUSANDS OF THEATRE-GOERS. RARE AND BEAUTIFUL IS THIS POWERFUL STORY OF ANCIENT TIMES. ESTHER, TO SAVE HER PEOPLE FROM THE CRUEL MASSACRE PLOTTED BY HAMAN, DEFIES THE KING, AHASUERUS, AND THEN SUCCEEDS IN BRINGING ABOUT THEIR DELIVERANCE.

The Reckoning
In Four Parts (Copyrighted) Ready April 1st

THIS ABSORBING PICTURE-DRAMA WILL POSITIVELY SATISFY THE MOST EXACTING DEMANDS FOR REAL, LIVE ACTION. IT'S A CONTINUOUS SUCCESSION OF CLIMAXES TO THE VERY END. A VIVID STORY OF RETRIBUTION.

Eclectic Feature Film Exchanges:
NEW YORK—CHICAGO—BOSTON—MINNEAPOLIS—ATLANTA—DALLAS

ECLECTIC FILM CO.
110 West 40th St. New York City

"THE CREAM OF AMERICAN AND EUROPEAN STUDIOS"
Progressive Exhibitors are Getting In Line for Our Feature Service

They are learning that we mean business. They are discovering that we have more to offer than any other exchange in the United States. They appreciate our policy of guaranteeing exclusive rights—of not allowing anyone to have our features who can be consistently regarded as a competitor.

Hundreds have attended our complimentary exhibitions at the Academy of Music—Fourteenth Street and Irving Place—and after seeing our money-getting features have booked them.

Scores upon scores have visited our headquarters at 130 West Forty-sixth Street, where we have built two beautiful little theatres for the special benefit of exhibitors.

We ask exhibitors to see before they book because we have confidence in our three and four reel features—know they will put money into any box office. Don’t wait too long. While you delay another may get ahead of you. Best way is to ask us to enroll your name among those who wish to investigate our service. Then you will have plenty of time to make up your mind.

You incur no obligation by asking us to reserve exclusive rights for you. If we cannot convince you that it is to your best interests to book our features, you will have lost nothing.

Get in touch with us at once by 'phone, wire or letter.

Box Office Attraction Film Rental Co.
130 West Forty-sixth Street, New York City

WILLIAM FOX, President

Telephone 7340 Bryant
MARC MACDERMOTT
In New Edison Series

TEN FILMS
Released the First and Third Tuesdays
Beginning April 7th with

The Black Mask

These stories will appear simultaneously in "Popular Magazine"

The story of a man who attempts to shield a murderer because he loves his sister. The girl believes him guilty and he becomes a fugitive from the law. This dramatic tale traces his adventures in the lower strata of life.

The most thrilling and dramatic series yet announced

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
ALL exhibitors aspire to reach the goal of success, but often overlook the greatest asset of a Photo-Play theatre.

A profitable business must be built up on stability, and Motion Picture profits can only be assured through the use of the best films and PERFECT PROJECTION.

POWER'S CAMERAGRAPH NO. 6A projects perfect pictures for over 70% of the entire trade. Write for Catalog D.

NICHOLAS POWER CO.
Ninety Gold Street New York City
Concerning Circulation

THIS is a value received age.
As each year rolls around the buncombe, mystery, water, are being squeezed out of our political and business institutions till only the leaven of real value remains.

THE self-same process is being applied right along to advertising; and in the advertising field it is being applied most strenuously to circulation.

JUST last week a closed meeting of advertising managers was held in New York City, and most publishers’ ears must have burned that afternoon.

These irreverend gentlemen went at circulation without silk gloves. They acted very much like buyers of dry goods and notions.

BULK circulation—just figures—didn’t seem to appeal to them. They wanted to dig into and see what it was made of—what kind of material it was—how much of it was waste.

THEY asked insistently the questions:

“What kind of circulation is it?”
“How was it got?”

ALL of which is a radical advance in the circulation situation—almost an anarchistical advance.

IT was not long ago that many trade publications asked for advertising on the basis of moral or charitable support. Most of these publications are dead to-day—or ought to be.

Those which sold space on the basis of value received began to flourish and are big and powerful today.

THEN came the circulation era.

The slogan “Circulation Counts” sprang up.

PUBLISHERS went after circulation good and hard—too hard. Competition became keen—too keen. More money and efforts were spent in selling the publication than in making it good. The goal sought was bulk circulation—big figures—to be printed in lurid colors and overawe the advertiser.

NOWADAYS they are drawing the water out of bulk circulation. This is the era of “what kind of circulation?” The clever buyer of advertising to-day is no longer won over by figures. He wants to know what is underneath them.

ABOUT the truest way to size up the circulation of any medium to-day is to estimate the value of its reading pages.

First visualize the kind of person the publication is designed to reach. Then take the reading pages one by one and estimate if they are giving real value to this kind of readers.

THE publication that gives value received to the subscriber will give value received to the advertiser—as surely as to-day follows night.

And the contrary is just as true.

IF the reading pages are just “filled up” with type; if they simply “play” to the advertiser’s gallery and not to the reader’s practical interests, then either of two things is true.

EITHER the publication has no circulation worthy the name; or else the circulation is given away. In either case the advertiser is duped.

AGAIN: does the publication specialize upon the class of readers the advertiser wishes to reach? The reading pages will give this answer.

IF they appeal to other classes—readers whom the advertisers cannot possibly hope to interest—then the advertiser who is paying for this bulk circulation at special rates, is buying so much waste.

THE reading pages will tell the story.

W. A. J.
Hand Down an Important Decision

All Corporations Doing Business in California Are Affected by the Supreme Court’s Finding that California Liability Laws Are Binding upon Them

A ll motion picture corporations having branches or doing business in any way in the State of California will be interested in a decision handed down by the United States Supreme Court in a case involving the question whether a stockholder in a corporation, incorporated outside of California, but doing business in California, is subject to the liability laws of the state in which the company was incorporated, or the liability laws of the state in which the company is doing business.

It is important to note that the highest court of the land ruled that the stockholders of a corporation are liable under the laws of the state in which the company operates, for a proportionate share of the debts of the company, in the event of insolvency.

The case upon which the decision was rendered was that of Frank H. Thomas, of California, vs. Conrad H. Matthiessen, of New York, a stockholder in the Wentworth Hotel Company.

The Wentworth Company was incorporated in Arizona, but conducted a hotel at Oak Knoll, near Pasadena, Cal. Matthiessen was a stockholder in the company. Thomas was the holder of two of the company’s notes, made in California. The suits was brought to recover from Matthiessen a share of the notes, in proportion to his stock holdings in the company, which had gone into bankruptcy.

The United States Supreme Court reversed the Circuit Court of Appeals and held that Matthiessen, although exempt from personal liability, was liable in accordance with the laws of California, which provide that each stockholder of a corporation is personally liable for that proportion of the debts contracted while he is a stockholder as the amount of his stock bears to the whole subscribed. The California laws expressly provide that the liability of the stockholders of any corporation, doing business in California, no matter in what state or territory incorporated, shall be the same.

The decision was handed down in Washington, D. C., on February 2.

THREE “DARK” TOWNS

It may seem surprising that the towns of Harrison, East Newark and Kearny, suburbs of Newark, N. J., decline to permit moving picture houses to operate within the town limits, but such is the case.

One man is said to be prepared to put up a $50,000 motion picture playhouse, provided he can obtain a license. The Harrison town council, however, recently went on record as being opposed to all such shows.

“DIAMOND ROBBERY” FILM SOON READY

“The Great Diamond Robbery,” in five parts, with a cast of Broadway players, will be released on March 15 as the initial production of the Playgoers’ Film Company.

To head the cast, Daniel V. Arthur, the producer, has Wallace Eddinger, well-remembered since “Officer 666”; Gail Kane, with Eddinger in the “Seven Keys to Baldpate” company; Charles J. Ross; Edith Proctor Otis; Martin J. Alsop, and Dorothy Arthur. Two hundred people participated in the production.

The screen representation of “The Great Diamond Robbery” is said to rival in splendor and realism the original production of the great melodrama by A. M. Palmer and T. Henry French, about a score of years ago.

As a theatrical manager, Daniel V. Arthur is already known from coast to coast. His productions in the new field are bound to duplicate his successes in the old.

“The story of The Great Diamond Robbery” is one of the most gripping and exciting ever devised. The action of the play opens in Russia, and soon transports itself to New York, where the thrills are redoubled.

ANOTHER MARY PICKFORD PICTURE

The next Mary Pickford release of the Famous Players Film Company is scheduled for March 20. “Little Mary” will be presented in the famous story of a woman’s heroism, “Tess of the Storm Country,” by Grace Miller White.

The story of Tess, with her quaint philosophy of life, humorous and pathetic, is one of the most powerful character sketches ever written. Tess is an elemental type of womanhood, a primitive heart struggling with modern conditions.

Mary Pickford as Tess, the ragged little “squatter” girl, dirty but beautiful, rude, willful, saucy, but noble and self-sacrificing, renders a portrayal of inexhaustible fascination.

“Tess of the Storm Country” is the second production to be made at the Los Angeles studio of the Famous Players, under the direction of Edwin S. Porter.

UNIVERSAL GETS BIJOU

The Universal Film Manufacturing Company is the latest to lease a Broadway theatre for its productions.

The Bijou Theatre is its choice, and Carl Laemmle has made arrangements with the Messrs. Rosenberg to provide a complete Universal program for their house.

From now on all releases by the Universal will be shown at the Bijou as soon as they are produced by the manufacturer.
America's Biggest Picture Theatre

Salt Lake City Claims It in the American, a $150,000 House, Seating 3,000 People, Exclusively for Photoplays—An Orchestra of Sixteen Pieces and a $30,000 Organ Among Its Features

The theatre worthy of the present-day excellence and popularity of motion pictures, the theatre that every motion picture lover, every motion picture producer, every motion picture exhibitor can point with pride, is no longer a dream. It is an actuality.

Go to Salt Lake City, Utah, see the American Theatre, and be convinced.

Reading the dimensions, capacity and equipment of the American Theatre, it is hard to realize that the building is dedicated exclusively to the photoplay. Its capacity is nearly twice that of the majority of New York's legitimate theatres. Its acoustics are as perfect as those of an opera house.

Five years ago no man or group of men would have dared to build a motion picture theatre on such a scale. To-day, it is easy to foresee the time when the American Theatre will be only one of many houses of similar size and magnificence. One does not need to be over-sanguine to predict even that the American will, at no distant date, be eclipsed by larger theatres than itself.

Here are the concrete facts regarding this Salt Lake photoplay house that established its claim to be unique among the motion picture theatres of the United States.

The American Theatre was built at a cost of $150,000. Three thousand persons can be accommodated in the auditorium. Its music is furnished by a sixteen-piece orchestra, supported by a $30,000 pipe organ. Professor J. J. McClellan, known the world over as the organist of the Mormon Tabernacle, is its chief musical director.

The ventilating system of the American cost $16,000. The building is of absolutely fireproof construction, and is fitted with twelve emergency exits, three times the number required by law. The two projection machines are housed in an operating-room made of metal, asbestos and reinforced concrete. A 165-foot lobby admits patrons from the main entrance to the auditorium proper. A double system of lighting, on the "high-low" principle, provides the house with a soft, unobtrusive light throughout the performances, eliminating total darkness and all its attendant disadvantages.

These are a few of the features that place the American Theatre on a par with anything the country can show in the way of a building devoted to amusement.

H. A. Sims, secretary and treasurer of the Liberty Theatre Company, which built the American, is the manager of the theatre. Seeing that Salt Lake society women, bankers, business and professional men, judges of the state courts, and university professors and their families are regular patrons of the house, some of his managerial policies are sure to be interesting.

The program is uniformly composed of five reels of pictures. Sometimes a five-reel feature will be the evening's entertainment. At others, single reels, with a two or three-reel subject, will be offered.

In the matter of prices, three hundred of the best seats in the house are reserved at twenty cents. Upstairs a block of two hundred seats, on either side of the operating-room and in a direct line with the screen, are sold at fifteen cents. There are eight hundred five-cent seats, and the remainder, numbering about seventeen hundred, are ten cents.

If an usher reports for duty in any other condition, he is not allowed to work. Two cashiers are employed who, when on duty, must attend strictly to business. No gossiping at the windows, no friendly chats with anybody are allowed.

Mr. Sims is the oldest picture man, in point of proprietorship, in the state of Utah. Others who were in busi...
ness, or started when he did, have either retired or gone elsewhere. Newspaper advertising is a thing that Mr. Sims thoroughly believes in, and he uses it extensively. He understands the value of reminding the public continually where he is and what he has to offer them, and he has had rare success in his publicity ventures.

The company with which Mr. Sims is associated, and of which Albert Scowcroft is president and Charles Ziener vice-president, have had a number of houses in Utah, Wyoming and Idaho. Lately, however, they decided to abandon these smaller projects and set to work about the larger cities. The American is the first of several houses they are planning to erect in the West.

Before going into the architectural details of the theatre, more than a passing word should be given to the orchestra and Professor McCellan.

The American Theatre boasts of having the largest and most efficient orchestral organization to be found in any motion picture theatre in all the world.

Seventeen performers of the first class, a $30,000 Kimball pipe organ, and the organist of the famous Mormon Tabernacle as conductor, combine to make an ensemble that is truly notable. Besides Professor McCellan, chief organist, who is also the musical director, there are on the musical staff Levi N. Hamon, Jr., who is also assistant conductor, and Samuel H. Williams. The music performed is of the highest class, as a specimen program rendered will conclusively prove.

It is as follows: Grand selections from "Tannhäuser." (Wagner); "Lohengrin." (Wagner); "Madame Butterfly." (Puccini); "La Tosca." (Puccini); "Lakme," (Delibes); "Aida," (Verdi); "Rheingold," (Wagner); "Count of Luxembourg," (Lehar); "The Duchess," (Herbert): lighter numbers by Theo. Bendix, Lehár, Herbert, Lampe, Mendelssohn, Schubert, Strauss, Waldteufel, and others.

Musical Director McCellan claims that the entire ensemble of the seventeen men with the grand organ equals fully the effect which would require at least thirty-five men to produce without the help of the organ. The blending is exquisite, due in a large measure to the perfect acoustic properties of the theatre.

Taderewski, the eminent Polish pianist, recently performed a recital which created a profound impression in the American, and he was profuse in his praise of the acoustics of the house.

The musical library of the American is valued at considerably over one thousand dollars. The orchestra is composed of three violins, viola, 'cello, bass, flute, oboe, first clarinet, second clarinet, bassoon, trumpet, trombone, piano, organ, tympani. The orchestra has been praised by Theodore Bendix, and other notables, who were surprised at finding such a well-drilled organization in a theatre.

Entrance to the theatre is through a 165-foot lobby from Main street. The entire lobby is finished in gold and red with white marble and black onyx for the floor trimmings. The floor is constructed of tile for the entire distance of 165 feet. The ticket office at the right of the main entrance is also constructed of marble and is equipped with two ticket windows. The main window opens on the lobby entrance while the other opens on Main street. The latter window is for emergency use and is pressed into service only when the demand for tickets is heavy.

The entire front is brilliantly lighted. A huge electric sign, a spread eagle and shield, the symbol of the house, and bearing the name of the theatre, is hung over the sidewalk. Two immense chandeliers are hung over the Main street entrance, with smaller lights surrounding the entire entrance. The lighting system at the entrance alone requires 1,000 lights.

It is just one-half a block from the entrance to the last seat in the house. But the management has made the journey a pleasant one. Large panels have been installed at regular intervals through the lobby. Lifelike portraits of motion picture celebrities will adorn the panels under glass covers. A series of sixteen panels, the largest measuring 28 inches by 22 inches, are installed on the walls of the lobby. The same idea is carried out through the foyer, stairways and halls of the big building.

From the lobby one passes into a foyer 14 feet deep. The manager's office is 90 feet wide. The same liberal decorative scheme is carried out here. The electrical fixtures of attractive designs are finished in gold and the entire color scheme is laid in dark green, light green and gold.

At the right of the entrance to the foyer is a large emergency exit leading to the open. At the left is a broad marble stairway leading to the balcony. The foyer is also equipped with two emergency fire hydrants with hose attached.

The body of the house measures 165 feet by 90 feet. The interior is of the Renaissance style of architecture and is finished in lavender, pink and gold.

Special attention has been given to the operating room. It is absolutely fireproof, constructed of metal, asbestos and reinforced concrete. The projection holes and the operators' windows can be closed in an instant by the mere pulling of a single cord. By this means the room can be made airtight so that, in case of electrical accident, the operating room can be absolutely shut off from the house. The operating room is provided with two machines so that there are no waits between pictures.

Under the balcony and directly over the foyer are located the offices and rest rooms. The manager's office is at the right and is adjoined by the musical director's room.

In the center is the projection room for picture tests when the project (Continued on page 38)
Turning Courtesy into Coin

Not One Theatre, but Two, Has This Man Raised to a Level of Success with "Courtesy for All and Indifference Toward None" as His Motto—Is It Worth a Trial?

FIVE years ago Frank McCarthy was the proprietor of a small restaurant. He was a theatrical manager by profession, but the season was dull. Rather than idle about an entire summer, he started the "hash house" in Beloit, Wisconsin, where he was well known.

The modest restaurant furnished him a fair living. He did not return to the road in the fall, but stuck to the "Cosy." But somehow, standing behind a shiny counter and watching a line of faces receive food three times a day—a line of mouths which opened and closed automatically, it seemed—did not appeal to him.

And it was while he was in this state of dissatisfaction that the motion picture idea entered his brain.

At this time one motion picture house had been started in Beloit. With gaudy posters before it, the Lyric had been calling to the people for several months.

But Beloit was, and still is, a very puritanical sort of town; and the good people were frankly skeptical.

The majority of the men were indifferent to the pictures; and the women much the same.

Manager Archer, of the Lyric, was in no immediate danger of becoming rich.

McCarthy sprung a sensation upon his friends when he announced that he had purchased the Lyric complete; fixtures, good-will and all. They pressed their tongues to their cheeks, looked knowing, and in general acted as if they pitied him in his affliction.

Frank received many condolences those days. To leave a well-paying restaurant for a wild-goose venture such as a motion picture house which was not paying expenses, was surely an indication of a feeble mind!

But Frank did not worry, at least, not very much. He did not have time. He was going into a new field, but he thought he understood the future of it and most of its possibilities.

He could see a cheap form of clean entertainment for the many factory men in the city. He thought of the many fortunes which have been made out of five-cent pieces. He had a public of between sixteen and eighteen thousand people before him, and he would amuse them.

His experience in theatrical work stood him in good stead. He understood men and women pretty well. He figured that one of Mr. Archer's mistakes had been in the selection of his employees. The majority of the assistants were what he termed "a bad lot." Two of the girls enjoyed a none too savory reputation. So he promptly fired them, and he and his wife did the greater part of the work themselves.

Personal attention and courteous treatment he resolved to give every customer at first, the receipts in the ticket office gradually grew larger and larger, until the McCarthys at length did not have to worry about the month's expenses. Frank made it a point to secure the best films on the market, as far as possible. He advertised extensively in the newspapers. He ran "readers" in addition to display ads. He talked motion pictures to his friends, and Mrs. McCarthy did the same.

He tried in every way he could think of to interest the public in his theatre.

And when at length he had succeeded, when a patron had purchased a ticket and presented it at the door, McCarthy determined that that patron should be met with as courteous treatment and with as much personal attention as it was possible to give him without overdoing it.

He did all the ushering himself. He took care to ask each person where they cared to sit, and then to find them the seat they desired, if it was possible. Generally it was possible during the first days, but later, when the Lyric was playing to capacity houses, he was always careful to express regret at his inability to supply the desired place.

The place was scrubbed thoroughly every morning. The seats were dusted, the walls were occasionally brightened, and the electric light globes were always crystal clear. When the inverted system of lighting came into vogue, inverted lights were installed in the Lyric. And when the mirror screens had proved to be a success, the Lyric had a mirror screen. And so McCarthy prospered.

FINALLY a good offer came for the picture house, and Frank sold out, receiving about three times the sum that he paid for the place. After being nine months out of the picture business, traveling about the country with a road show under his management, McCarthy returned to Beloit and purchased the Majestic.

Again friends shook their heads. Again they predicted failure. For the Majestic had been operated successively by seven different managers. Each attempt to make the house a paying proposition had been a failure.

But Frank was now assured of the future of the motion pictures. He knew that the motion pictures had come to Beloit to stay.

FRANK McCARTHY
Owner of Majestic Theatre, Beloit, Wisconsin.

one of his patrons, and these two elements have figured largely in his success. He placed his wife in the ticket office, and as she had a large number of friends in the city, she did much toward placing the theatre on its feet. With a competent man in the lantern box, McCarthy felt that he was ready to hold his own.

AND so the Lyric opened. Although it met with a poor reception at first, the receipts in the ticket office gradually grew larger and larger, until the McCarthys at length did not have to worry about the month's expenses. Frank made it a point to secure the best films on the market, as far as possible. He advertised extensively in the newspapers. He ran "readers" in addition to display ads. He talked motion pictures to his friends, and Mrs. McCarthy did the same. He tried in every way he could think of to interest the public in his theatre.

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But Frank was now assured of the future of the motion pictures. He knew that the motion pictures had come to Beloit to stay.
Fifteen months have passed since he purchased the Majestic. To-day his theatre is the best patronized place in Beloit. Practically every seat is taken every night. The same faces may be seen night after night, week after week. The personal element did it.

TO-DAY, Beloit with a population of 18,000, supports three theatres devoted exclusively to motion pictures, and one house which caters between pictures and vaudeville. Until two weeks ago the Wilson Theatre, formerly the only legitimate house in the city, devoted the first three days of each week to pictures. The last four days were given over to vaudeville.

But Manager Backenstoe found that the scheme did not pay. Two weeks ago he announced that the Wilson would carry vaudeville every day in the week; and Beloit lovers of the drama and the musical comedy only sighed. Plays are booked whenever it is convenient to bring them to the city.

Yea, verily, Beloit is in the grasp of motion pictures. So much so, in fact, that the picture men actually do not have to advertise. The three managers fill their houses every night in the week and every Saturday and Sunday afternoon, generally without spending a cent in the newspapers.

And more than that, the people seem to prefer the pictures to vaudeville.

The Grand Theatre, which runs pictures exclusively at times, and then again changes over to vaudeville, is not doing very well. Among the films exhibited at this theatre are such picture plays as "Hiawatha," "The Prisoner of Zenda," "Dante's Inferno," and "Quo Vadis."

These feature films are generally run contemptuously with a short comedy reel and generally are advertised by the distribution of colored dodgers, and sometimes by small display ads in the newspapers. This is as far as the "movie" managers get into the newspapers.

A SKETCH of the motion picture field in Beloit would not be complete without mentioning Mr. Olson. He is a machinist by profession. Until he was well along in middle age he worked ten hours a day over a lathe in a factory which employed 2,500 men; a factory in which he was only a small part of a machine.

He saw old age coming on, and he saw that he would not be ready for it if he continued his work in the shop. He had a little money saved up; enough to purchase the Star Theatre when the opportunity came for taking over the motion picture house.

Now John had no real reason for purchasing the place except that it seemed to him to be a good investment. He had no real interest in the work. He had no experience. But the Star had been playing to large crowds right along. Why shouldn't it continue to do so under his management? Why not, indeed? He couldn't say why, but he speedily found out that it did not.

Olson had placed his wife in the ticket office, had hired two boys to usher, retained the old lantern operator, and had continued his work in the factory. He rarely saw the theatre, himself, except on Saturday night and Sunday. On the other nights he was too tired from his confining work on his machine.

His expenses soon began to exceed his receipts in an alarming manner. He did nothing to try to remedy the fault, for the simple reason that he had no capital. He went ahead blindly, trusting each day that the tide would turn in his favor. At length in desperation, he tried to sell. But no one would buy. Thus he was forced to retain the elephant.

His inability to sell rather steadied him. He did not give up the factory and resolved to devote his entire time to the theatre.

He had no idea that this move of his was a step toward the seat of the trouble. It was not until he had talked with men of experience, until he had studied the public and the methods of successful theatre-owners that he discovered wherein lay the trouble.

He took every matter pertaining to how the theatre under his personal supervision. He discovered that his films had been having the irritating tendency to break several times during the course of an evening's run. The films in other theatres did not seem to have this peculiarity. So he hired an operator and engaged a man upon whom he could depend to run through the reel in the afternoon, and remedy any flaws in the film.

In a few months the receipts of the Star had picked up amazingly, and at the present time Mr. Olson realizes how excellent an investment he made when he purchased Olson's personality in the motion picture field. The tendency in Beloit is away from the hair-raising film and toward the quieter stories. The National Board of Censorship did much for the picture houses throughout the entire country, but in no place did they do more for the men than in Beloit.

When the revised pictures which had passed the censorship of the board began to reach Beloit, the theatre-owners found that a great battle had been fought and won for them. A better class of people began to patronize the houses. A rosy future and plain sailing seemed assured.

The proprietors found that the demand for the pictures had grown to such an extent that they no longer needed to advertise. This meant bigger profits.

The truth of the matter is that there is so little social activity in Beloit (except in college circles) that if a person does not wish to spend an evening at home, practically the only thing for him to do if he does not drink, bowl or play billiards, is to visit the pictures or the one vaudeville house.

So things became simplified for the managers. With no advertising necessary, with but a few employees to handle, and with a public which would come night after night and which did not protest audibly if a mediocre film slipped in now and then, life was easy for the picture man. No, no, things didn't stop there. The question of an open Sunday became the center of a heated public debate.

Immediately the plan of the theatre-owners to take advantage of the state law permitting them to remain open on Sunday became known, the ministers of every church in the city united in a crusade against the desecration of the Sabbath.

The controversy was carried into the newspapers. Signed communications appeared each day. The plan was denounced from the pulpit.

But the theatrical men were not idle during the tumult. They quietly pointed out that Beloit had a large class of working people, many of them young men and young women who belonged to no church, and who did not set their foot within a church door from one year's end to the next.

Open theatres would tend to take these people off of the streets on Sunday. It would give them some place to go. They would be able to obtain clean amusement for a small sum.

EVERY argument of the church element was met with an ingenuous refutation by the theatre-owners. When finally the smoke of the conflict rolled away, the church had lost.

The promise of the exhibitors to bring pictures of a semi-sacred or of an instructive nature to Beloit on Sundays had won them their victory.

And they have fulfilled their pledge pretty well. A show is given each Sunday afternoon and evening. Every house is generally packed.

And still no one has heard a complaint from the pastors that their congregations are neglecting the church.

Curious, isn't it?

Yes, Beloit enjoys its "movies," even if it can't always see the pictures technically colored by a Kinemacolor machine.

But that is another story.
FROM my position inside the boxoffice I could watch every movement of the cashier at the window, while she was unaware that I was observing her. The handling of money by one who is deft of finger and quick of thought has always held a strange fascination for me, probably because I am unskilled as a money changer.

At any rate, this particular girl held my close attention, for in her I saw more than ability to make rapid and accurate change; I discovered her to be more than a mere money changer—she was a genius at her work. Of course, I did not discover all these things at once, for I had observed her before and, during resting spells, I had talked with her.

She was a tall, pretty girl who dressed modestly, and in the best of taste, and appeared always to be freshly groomed. Men did not seem to interest her any more than did the women. She never ogled them, nor were they ever found waiting for her when she left the theatre at night.

It is to getting to know the cashier for several weeks I confided to the manager one day that, in my opinion, she was one of the theatre's greatest assets.

He looked at me in surprise. "Did you just discover that?" he exclaimed. "I've known it for more than a year."

That decided me. I wanted to find out how that young woman made herself useful outside of selling tickets. I wanted to get her views; to have her tell me the secret of her success.

In other words, I was anxious to have her explain how a cashier can make business for a motion picture theatre. I felt that she had given the subject thought, and I was not mistaken in my judgment of her. She had given her work much thought, much serious thought, and out of it she had evolved a plan for handling the public through a hole in the front of a boxoffice that would have done credit to one occupying a much higher position on the theatre's staff.

"I have studied my work and the people," she replied in answer to my question. "When I began working here I was as inexperienced as was possible for a girl to be who had never worked before. But I wanted to work and decided, before applying for the position, that whatever I undertook I would follow as seriously as if it were to be my life-long occupation."

"I had observed how many women work—simply doing that which is placed before them, as if the future held nothing in store except to find a husband, the work at hand being merely a means to the end. Of course I intend to marry if the right man comes along, but until he puts in an appearance, I shall continue at my work, which I enjoy as keenly as some women do their bridge whist.

"I am satisfied that in my position I have done much toward popularizing our theatre and that I can do still more. That is why I never get through studying people."

"I attribute my success to my knowledge of people, my ability to get along with them amicably, and the fact that I seldom make a mistake."

"A CASHIER in a theatre should be amiable, quick to think and act, and something of a mind reader. People who push money toward you through a hole in the window often forget to tell you how many tickets they want or where they wish to sit. They seem to think that you should know their wishes without being told.

"It would never do for me to be sharp with these people, for there is another house within a few blocks of ours which shows practically the same pictures, so I figure that to hold our patrons we must offer something more than the pictures."

"I HAVE found out that the general run of people are touchy and easily offended over small things. And, once offended, they do not forget it quickly. A sharp word, whether it is due or not, often leaves a sore spot that doesn't heal up for a long time and during that time a picture theatre loses many ten-cent pieces."

"The gruffness of ticket-sellers has I know, been a long-standing tradition in theatrical circles. In the old days, the man on the other side of the window would hand out a ticket as if he were doing you a favor. A long line of people, waiting to secure seats, and the necessity of getting them all into the theatre, no doubt accounts for the blustering attitude of the ticket-seller.

"Then, also, there is that ever-present, nerve-racking person who wants to talk it over with the man or woman at the window; who asks all sorts of foolish questions, while half a hundred persons are waiting to be served. That is only one of the reasons why it is difficult to keep one's temper when selling tickets.

"Women are especially difficult to deal with, and more so when the cashier is a woman. You have no idea the mean things they say, the cutting answers they fling at you when you inquire: 'How many, please?' Sometimes I become quite discouraged, but so far I have been able to hold my temper well in check and I don't believe I have lost the house a single patron through talking back or being rude or uppish with them. It was not done, however, without a great deal of effort, for I am only human and when a woman sneers and says something unpleasant it requires all my self-control not to give her back as good as she sends.

"When a woman comes up to the window and throws down fifty cents without saying a word and I hand her a ticket for one adult, only to find that a youngster has been hidden from my view, it is not at all pleasant to have that woman make a sneering remark about one not knowing one's business. That occurs not once in a while, but hundreds of times a month, until I am ready to scream with vexation. But I hold back and try to smile, which attitude has won me many friends among these very women who found that I would not answer them when they were abusive."

"THE men are much easier to deal with, although many of them show great stupidity in failing to state how many tickets or where they wish them when the prices are changed for special performances. There are also many who try to start a conversation, and, although I resent their attitude, I have managed to escape insults by smiling and saying: 'Next, please.'"

"When I came here there was a sign painted on the glass, at a point level with the eyes of the average person, which read: 'How Many, Please?' I discovered after a week that few, if any, of the patrons read it. Many were regular attendants and seemed to think that the cashier should know how many tickets they desired.

"I soon learned that most people like to have their wants anticipated, so I kept a close tab on them and soon picked out the regulars. When they appeared I would hand them the necessary number of tickets without a word being said, which seemed to please them greatly.

"Most people are that way—they are pleased when you know what they want. It seems to flatter them that you should have remembered them out of the thousands who daily buy tickets.

"In this way I have increased my list of friends for the house. They have grown to know me and they realize that I know them."

"The longer I work the better mind-reader I become, (Continued on page 36)
The Feature Market in the South


Motion pictures are not over-done in South Carolina.

Columbia, with a population of thirty-five thousand, has three theatres.

Spartanburg, with twenty thousand, has three theatres.

Greenville, with sixteen thousand, has three theatres.

Union, with seven thousand, has one theatre.

Sumter, with eight thousand, has two theatres.

Other towns are in proportion.

It should be borne in mind, however, that since the colored population is about forty per cent, the white population will only run about sixty per cent of the above population figures. The ruinous competition along the lines of long programs, so common in the North and East, does not exist here. The average length of program is from three to four reels with a ten-cent admission for adults and five cents for children. A good healthy spirit of legitimate competition exists with very little petty jealousy and bad feeling among the exhibitors.

Perhaps this state of affairs is largely due to the fact that the theatres are run by local business men of long standing and good reputation. They are run, too, in a business-like manner.

Most interesting of all factors in the situation here is the feature market. There seems to be a demand only for the highest class features. Ordinarily the exhibitor relies on his regular weekly service, which contains the public. When he runs a feature, he gets the very best he can secure, advertises it freely in the local papers and charges fifteen and twenty-five cents admission. Not only that, but he gets those prices and plays to crowded houses. He is not afraid of repeating features. He draws patronage right along.

The point of the matter is that he is keen enough a business man to realize that features must be charged for well. He doesn't run them to defeat his competitor, but to please his audiences and to make money for himself. He knows that if he surfeits his audience with many features, he cannot drop back on regular days to ten and five cents. He also knows that if he shows poor features, he cannot maintain feature prices.

It would be well for the exhibitor of the North and East to take a lesson in this respect from his Southern brother. The exhibitor must remember that it is he who sets the pace for the manufacturer. If he insists upon quantity pictures rather than quality, he is certain to get quantity. This applies to "features" as well as to single-reel scenes.

Mutual to Aid the Peace Movement

The Mutual Film Corporation has been engaged to further the cause of world peace by means of motion pictures, through William Osborne MacDowell, who represented the United States Peace Congress at the convention in Geneva in 1912.

They hold the fort through the window

Scene from "Into the Foothills" (Western Electric—Two Parts)

A Rapid-Fire Wedding

Having been educated to a belief in rapid marriages from her experience as an actress, Marie Posener (Marie Pavis) met, was wooed by and married John W. Murray a few hours after their first meeting. Perhaps the fact that Miss Pavis heretofore has only been allowed seventeen minutes to meet and wed a man has something to do with this, but they are happy, very much so, take it from Miss Pavis, née Posener and now Murray.

Perhaps her last picture "The Honeymoons," in which she played with Florence Lawrence, caused the romantic bud to sprout. At any rate they're a real pair of "honeymoons" now.

'Fireproof' Booths, State Order

Local ordinances governing motion picture shows take precedence over state regulations, when the local laws are the more stringent of the two, declares Minnesota's State Fire Marshall, Charles E. Keller, in a code of rules and regulations just published.

By the authority conferred upon him in an act of the Minnesota Legislature in 1913, Mr. Keller has directed that all regular motion picture theatres must have permanent fireproof booths. This he is empowered to do under the act, which places him in charge of motion picture theatre regulations.
Latest

PATENT AND TRADE-MARK News

Patents and Trade-Mark Registered or Allowed Recently:

United States Patents
1,087,996. Motion Picture Mechanism. Julien Tessier.
1,088,365. Feeding Mechanism for Motion Picture Machines. Nicholas Power.

Among the above patents Power's intermittent movement was first filed five years ago, on February 26, 1909, and the first claim allowed reads as follows: "In apparatus of the character described a device for producing intermittent rotation comprising a continuously rotating member having an internal annular shoulder with a notch or recess therein, a rotatable locking member engaging said shoulder and held against rotation thereby, and interengaging devices carried by said locking member and said continuously rotating member by which a partial rotation of 90 degrees is imparted to said locking member when said locking member is adjacent to the notch or recess in said shoulder."

The color process patented by L. S. Glover covers the combination of two stereoscopic lenses with two filters, one of which is orange-red and the other bluish-green, each filter cooperating with one of the lenses.

The invention also comprises a film having two independent monochromatic color value images, one of these images having an orange-red color value and the other a bluish-green color value. The images and filters are to be placed axially to the oculars and adapted to present to the eyes, in the fusing of the said images and filters, a sensation of one image in approximate natural light and color.

The patent for the film-mending machine by F. E. Stow is also very interesting. It has been known to the European public for several months already, as the European patents appeared last summer, the British patent rights being given by Mr. Stow to an English company, who makes the apparatus.

The invention consists of a small device enabling one easily and instantaneously to mend broken films, all the operations of film repairing being effected by a disk, the edge of which bears the film cutter, the device which removes the coated surface, the film holder, etc., so that by simply turning the crank of the apparatus the operation is effected without trouble or special care of any kind.

U. S. Trade Marks
73,843. Motion Picture and Photoplay Films. World Special Films Corporation, New York.

The above trade-mark consists of the image of the head of an elephant printed on the top of each of which is a facsimile of the globe with the word "W" printed thereon.
73,618. Kinematograph Films. La Film Artistica Gloria, Turin, Italy.

The above trade-mark consists of an allegorical figure representing a woman keeping a strip of film which forms the word Gloria, the three words "Ars-Vera-Lex" surround the upper part of the design.

The above trade-mark is composed of the three letters "M A C" arranged in a fanciful design.

British Patents

Trade Notes

New Horizons for Cinematography

Eugene Morel, of the National Library of France, together with Mr. Goldschmidt and other friends, have succeeded in constructing an apparatus for reproducing the full text, including drawings and all illustrations of books and similar documents.

It will thus be possible to reproduce by means of a motion picture camera any book or contents of an old and precious document and communicate same to the public without the least chance of their being lost or destroyed.

Who Made That Film?

No title or other distinctive mark of a film can be suppressed without the express authorization of the manufacturer of the film.

The Venetian Court of Appeals recently confirmed a judgment, according to which any diminishing or alteration of a film without previous authorization shall mean unlawful competition.

Denmark Forms Trust

The following cinematographic companies of Denmark have formed a trust: The Nordische Films Company, Fotorama, Biorama and Kino-Graph.

The Schwedisch-Danisch Films-
Non-Inflammable Film in Germany

The German Der Kinematographen Operateur, edited by the Film Zeitung, considering the question of non-inflammable film, complains regarding its durability. According to the author, the material becomes brittle the first week it is in use, while the old celluloid would last for years.

After a re-examination of certain police regulations particularly interesting to Germany, the author expresses his fears that some danger may result to the operators from the efforts made by Bayer, Boroid and Pathé to impose their non-inflammable film on the market. The main apprehension seems to be the danger of a relaxation of some of the former regulations, which gave the operator certain advantages of hygiene. These regulations, it is feared, would no more be followed if acetylcellulose films were to be projected instead of celluloid films.

SOUTH WILL GET LASKY FEATURES

Mr. W. J. Cherry, president of the Southern Feature Film Association, with offices at Dallas, New Orleans and Atlanta, and controlling numerous features throughout the various Southern states, contracted last week for the entire output of the Jesse L. Lasky Feature Play Company for Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Tennessee, Texas, Arkansas, Oklahoma, and the Canal Zone, and will make the first release of a Lasky production next week, a film known as "The Squaw Man," in which Dustin Farnum makes such a masterful success.

OPEN AETNA STUDIO SOON

Work on the Aetna Film Company's new studio at Newark, N. J., is being pushed at high speed, with the object of completing the building so that it may be used on or about March 10, when the company's producing cast, now in Florida, will return for the taking of the inside scenes for their pictures.

A comprehensive lighting system is only one of the features that will characterize the massive plant. The studio's main stage will cover an area forty feet by one hundred and twenty-five feet. For the lighting of this the Cooper-Hewitt and Wohl companies are collaborating in the installation that will have a ray projection power of nearly half a million candlepower.

FILM AND PROJECTORS

WE are living at a period when human life is considered to be worthy of every safeguard against harm. As far as the motion picture theaters are concerned, it is simply satisfying the requirements of the law, but also do, and it is our duty as human beings, all we can to make picture followers feel as safe and happy as possible in our theatres.

When the question of non-inflammable film first arose, everyone thought that the moment had finally come; many even began to consider the projector as the fifth wheel of the coach. Unfortunately, time has proved that the question of non-inflammable material has not yet been settled and that the perfect acetate of celluloid, which is desirable, is still too dear and not practical and strong enough to compete with its older brother, the celluloid film.

Before the praiseworthy efforts of the numerous ideal film searchers, disseminated in all parts of the world, are set with success, it is certain that safe projector is necessary. Among the machines claimed as safe and reliable, the new Erenmann Emperor (Jubilee Model) is a very interesting apparatus; besides the usual improvements that manufacturers add from time to time to their machines and which the Emperor possesses on the former model, some features are to be considered as important modifications which will no doubt affect the market and create a sensation. It is not purpose to discuss certain details which are merely of an operator's opinion, but they are new embodiments in the Jubilee Model which will satisfy every opinion.

The new model is characterized by a trinity of safety devices, the first of which is the arrangement of the film to run from one reel to the other, passing through the various mechanical movements and optical systems without ever coming in direct contact with the open air.

The second is not of less importance. The walls of the lamp-house and all parts liable to be heated up are lined with a thick layer of asbestos.

Finally the third and most interesting detail is the disconnecting of the crank from the movement when the door is open, so that nothing will happen without the operator being actually aware of what is going on. When the operator closes the connection of the handles and movement is automatically re-established. This arrangement has caused the constructor to modify the framing device, which is also manipulated with great ease.

Notwithstanding the above precautions, an automatic fire shutter cuts the light off as soon as the film stops or slackens and gradually uncovers the light aperture when the speed of the film is sufficient to prevent the least of affecting the film.

New calculations enable the shutter, which is of aluminum, to have its wings reduced in size and thus increase light. We shall not insist on the flywheel clutch pulley and rope-drive and numerous windows, distributed wherever something had to be observed, such as the fireproof drums, maltese cross oil bath, etc. All parts are rationally lubricated and protected against all destroying agents.

Besides great latitude is given the operator as regards the focal distance of the lenses.

Other interesting details will certainly be observed on examination of the machine itself.

Until we get the absolutely safe film we shall have to be satisfied with safe projectors.

M. H. S.

POWER WARNS OF FRAUDS

Users of Powers' CameraGraphs in certain sections of the South and Middle West have been imposed upon by parties representing themselves to be demonstrators for the Nicholas Power Company by passing worthless checks, and in several instances large advances were made these individuals by various managers of the motion picture theatres as well as proprietors of hotels.

The Nicholas Power Company requests their friends throughout the country to refrain from furnishing funds or cashing checks for anyone purporting to be a representative of their company, unless the individuals desiring to be so favored are personally known to them to be such.

AN EXCHANGE AT-HOME

The Consolidated Film and Supply Company, of Dallas, Texas, are giving an informal opening and house-warming at their new quarters on Saturday night, March 7.

Gay, Sunset Manager Oldknow, Ned E. Depinet and James E. Kelly, the Consolidated's traveling representative, constitute the reception committee, and cordial invitations have been extended to the firm's competitors as well as its patrons to "come around and have a good time."

Each employee will be at his respective post and visitors will have an opportunity to see every department in action. "Music, light refreshments, cigars and flowers" is the way Ned Depinet outlines the programme. The success of the affair is foregone conclusion.
Live News of the Week

Walter E. Greene, long identified with the exchange business in New England, as well as the owner of a circuit of motion picture theatres down East, has opened a feature film sales business under the name of Greene’s Feature Photo Plays, Inc., and has installed an office staff in commodious offices in Suite 501 in the World’s Tower Building, 110 West Forty-second street.

His features will not be exclusively of one brand, as it is Mr. Greene’s idea that he would rather pick the specifically excellent features, instead of contracting to take all of this or that manufacturer’s output, which would sometimes coerce him in releasing features of lesser merit.

The first release will be “Vampires of the Night,” in five reels. Later releases will be “The Great Gold Robbery,” in three parts, “A Modern Mephisto,” in six parts. These will be released at an interval of about two weeks apart.

Mr. Greene will divide his time between New York and Boston. In his absence from New York City the office will be in charge of Miss E. Huber.

The regular meeting of the exchanges handling the product of the Famous Players Film Company was held at the Hotel Astor, in New York City, last Thursday and Friday. Many topics connected with the distribution of the “30 Famous Features a Year” were discussed, the methods of the various exchanges in booking their films were compared, and many suggestions toward the benefit of all concerned were made and adopted.

The exchanges unanimously report an unprecedented number of bookings for the Famous Players productions.

Theodore Salamon, known in the moving picture business as “Teddy, the Universal Operator,” is the recipient of a gold medal from the officers of the Universal Film Manufacturing Company. The presentation was made in the Universal projection room on February 27, by General Manager J. C. Graham, before an assemblage of the employees of the general offices. That the affair might be as great a surprise as possible, the purpose of the assemblage was kept secret. At 5 o’clock, Mr. Graham stepped forward and explained just why the meeting was ordered.

Mr. Graham related how Teddy had recently put out a fire in the private projection room which, but for his steady nerve and quick wits, would have destroyed a valuable film and perhaps the room. Then calling Teddy, who was blushing like a schoolboy, he presented him with a handsome, specially designed gold medal, bearing the inscription: “Presented to Theodore Salamon by the Universal Film Manufacturing Company for Using the Brains God Gave Him.”

Among the many notables who will arrive on the Lusitania is Mr. H. Winik, of Apex Films, Ltd., 35 Little Newport street, London, W., England, who brings with him sample copies of two big European motion picture productions. The great value placed on these films has prompted Mr. Winik to have Lloyds, at London, insure same for $100,000, and it is evident that there is a big surprise in store for American theatrical managers.

S. H. (“Hopp”) Hadley has resigned as assistant to Philip Mindil in the publicity department of the Mutual Film Corporation, to accept the general press agency of Solax and Blaché American companies.

His successor with the Mutual is George DaBois Proctor, formerly editor of the Motion Picture News. Mr. Proctor is well known in newspaper, magazine and motion picture circles. He is a charter member of the Screen Club, a social organization composed of men who have motion picture interests and of which Mr. Hadley is corresponding secretary.

Agnes Egan Cobb, that person of many jobs, has taken over another. She is now general manager of the Leading Players Corporation, with offices on the fourth floor of the Leavitt Building, 125 West Forty-sixth street, New York. Their first production will be released on the first of April.

Clifford H. Pangburn has left the motion picture department of the New York “Morning Telegraph” to become editor of the motion picture page which the “Tribune” has just established. Tracy Lewis, it is said, now takes off his coat when he comes to work.

Phil Gleichman, vice-president of the World Film Corporation, has just completed arrangements with Harry C. Drum, formerly manager of the General Film Company’s feature department, to manage the office of the World Film Corporation with head-
quarters in the Ideal Building, Denver, Col. Mr. Drum is well known to the exhibitors in Denver and vicinity. Mr. Gleichman is now in Los Angeles, where another World's Film office will soon be opened.

After a month's trip to the Coast, Mr. John R. Freuler, vice-president of the Mutual Film Corporation, and secretary-treasurer of the American Film Manufacturing Company, returns with promising reports of conditions of the Mutual exchanges in California, Oregon, Washington, Utah, Colorado, and other states on the Coast.

The laboratories and studios of the American Film Manufacturing Company also proved a great delight to Mr. Freuler. "The recent additions to the American plant and equipment place this company foremost in the ranks of producing companies and the plans for the future, when carried out to their final completion, will be a revelation to the industry," is his confident opinion. Mrs. Freuler accompanied Mr. Freuler on this trip.

A stamp tax in motion picture theatre tickets is now in force in Italy, as a plan of the Italian government for increasing its revenues.

The Emby Feature Film Corporation, with offices at 145 West Forty-fifth street, New York City, have purchased the exclusive rights of New York and Northern Jersey for the five-reel Metropolitan drama, "The Money God," and the three-reel Pasquali "Under Suspicion," together with the state rights of all the well-known makes such as Italia Ammex, Vernon, etc. Harry Brodkin, at present traveling in New York State, is representing the Emby Leo Fisk, who has been for the past ten years an exhibitor in New York and New Jersey, is taking entire charge of the New Jersey end of the business.

In compliance with the request of many exhibitors, Edison announces a change in release schedule for the "Dolly of the Dailies" series, in which Mary Fuller is starring. Beginning with the third release, on March 14th, a "Dolly" film will be released on the second and fourth Saturday of each month, instead of the last Saturday, as originally arranged.

On and after Saturday, March 7, the World Film Corporation will be found in their new quarters at 130 West Forty-sixth street, New York City, where they will occupy the entire third floor.

"For Napoleon and France" is the title of the next feature that George Kleine will release in this country. The big feature will have its premiere on March 10.

By January 1, 1915, Mr. Kleine expects to have fourteen big photodramas, of the calibre of "Quo Vadis," "Between Savage and Tiger" and "The Last Days of Pompeii" on the market. They will represent the highest product of the European producers and will embrace French, Italian, Roman, Greek, Egyptian, Russian and Venetian subjects.

The Box Office Attraction Film Rental Company will, within a few weeks, have three branch offices established, one in Buffalo, one in Syracuse, and one in Boston. Eight men are now being trained to conduct these exchanges. E. J. McGuire will be permanently located at Buffalo.

Twenty-nine releases are now ready under the Fox Features, and the company has obtained the rights to twelve more productions, among them some new Great Northern, Solax and Ramo features. Exhibitors are flocking twice a week to the showing of features at the Academy of Music, New York City.

Rita Sacchetto, the distinguished actress and danseuse of international repute, is being featured by the Great Northern Film Company in "The Gambler's Penalty," a three-part sub-

(Continued on page 66)
EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatres—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line.

Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

WHERE EGGS ARE LEGAL TENDER

MARY and Johnny can now go to a Guthrie, Okla., motion picture show without a nickel. How this may be done was discovered by the owner of the show when he decided to admit any boy or girl to his Wednesday matinee for one fresh egg. Since that time eggs have been rolling by hundreds into his box-office every Wednesday afternoon. He sells them to local merchants at twenty-five cents a dozen. There are many boys and girls who cannot easily get a nickel for a motion picture show, but who can easily rustle a fresh egg. The scheme has proved profitable to the exhibitor and a delight to the children of Guthrie. Mothers sometimes bring a family of six or seven children, each with a fresh egg.

A NOVEL HOUSEWARMING

OPENING his new theatre with a housewarming that took his patrons "behind the scenes" of the motion picture business is the way in which W. T. MacCormack, of Austin, Texas, has laid the foundation of a greater popularity for himself and the Crescent, of which he is the manager.

Mr. MacCormack's hospitality. Mr. MacCormack and his assistants were on hand to explain everything and particularly to initiate the layman into the mysteries of the operating-room.

There, for the first time in the lives of most who witnessed the demonstration, they learned how motion pictures are made and projected. Besides this, an operator with a motion-picture machine was stationed in the lobby to impart "film-wisdom" to any of the visitors who were curious to learn the details of the machine's operation.

The scores who flocked to the operating-room or gathered around the lobby lecture furnished ample testimony of the keen general interest in motion pictures and shrewdness of the manager's judgment.

As a climax to the unique reception a single-reel Keystone picture, "How Motion Pictures Are Made," was shown to the guests of the management. Mr. MacCormack's facetious report, "the affair was a success in every way," speaks volumes to wise exhibitors.

The MacCormack booklet is another
THE MOTION PICTURE NEWS

League Headquarters Notes

Cincinnati, March 5.

SAFETY Director Holmes’ decision that “The Country Store,” run in connection with several motion picture theatres here, is a lottery is a victory for the Motion Picture Exhibitors’ League. The League has always been opposed to the principle at the bottom of the “country store” attraction, and the managers who used it were not members of the organization.

The question as to whether the system was legal or not was brought to the League’s attention about three weeks ago. A letter was sent to Director Holmes asking him to take action. After examining the situation, the Safety Director agreed that the side show was a lottery, and served notice on the attorneys for the offending theatres that the practice must be discontinued.

Robert B. Byrnes, representing the World’s Feature Company, was in the city last week, arranging with the Animated Advertising Company for service.

George M. Westley, special organizer for the League, has gone to Illinois to co-operate with the local committee at Springfield in preparing for the next state convention.

The Illinois State Branch No. 2 of the M. P. E. L. of A. will hold their State convention in Springfield, Ill., at the St. Nicholas Hotel, April 28 and 29. The branch has over 100 members outside of Chicago, and a campaign will be undertaken to obtain at least 100 more.

The chairman of the committee is W. W. Watts, president of the Vaudeville Amusement Company. The convention will take up matters pertaining to the business and possibly make some recommendations to the State Legislature. On April 28 a banquet will be served and the following night the convention will close with a grand ball.

A rousing old-fashioned convention will be held in Lexington, Ky., at the Phoenix Hotel, on April 21 and 22. J. H. Stamper, Jr., chairman of the convention committee, is receiving substantial assistance from the Lexington Chamber of Commerce, the hotel and business men. It is confidently expected that every exhibitor in the State of Kentucky will be in Lexington and Kentuckians are noted for their enthusiasm when they mean business, and the M. P. E. L. of Kentucky is a wide-awake, thoroughgoing organization.

F. E. Fredericks, the patenteer of the Fredericks Auto Rewinder, will arrive in Cincinnati in a few days and give a demonstration of his continuous rewinder, which he claims is one of the greatest improvements in the motion picture business.

T. P. Finnegan, Dallas, Tex., second vice-president of the M. P. E. L. of A., has just completed the new Waco Hippodrome. Mr. Finnegan is president and general manager of the four theatres he has built in the last two years in Texas. The Waco Theatre cost $60,000, but is not so large as the Dallas and some of the other theatres Mr. Finnegan owns.

D. P. Wine, national vice-president of the West Virginia State Branch No. 38, Harrisonburg, Va., has been appointed state organizer for Virginia. Mr. Wine is now in the South, securing new members and making arrangements to hold a state convention on March 9. Virginia will be at the Dayton convention with a strong delegation.

G. B. McClelland, of the Amusco Theatre, Osgood, Ind., state organizer for Indiana State Branch No. 5, is doing effective work throughout the state. A state convention will be called in the near future to elect new officers and delegates to attend the Dayton convention.

One of the most substantial victories the League has won for some time has come with the harmonious settlement of the California admission price problem. “Three reels for five cents, five reels for ten cents,” has been the principle for which the League has been fighting, and when the Golden Gate Film Exchange came into line, everything was settled satisfactorily.

A local of the Exhibitors’ League was organized in Niagara Falls, N. Y., on February 25. A. N. Wolff, of the Colonial Theatre, Rochester, president of the New York State Branch No. 11, and W. C. Hubbard, of Rochester, state treasurer, attended the meeting.

SUCCESS IN SPITE OF LOCATION

THE location of his theatre is something, yes, much, to the exhibitors of New York. A glance at the experience of Harry Robrecht, the Dean of Newark, N. J., exhibitors, will demonstrate the truth of this statement.

Mr. Robrecht operates four theatres in all, but it is to one of them in particular that the hypothesis laid down in the first paragraph applies.

At the rear of Newark’s only arcades, away from Broad street, the city’s big shopping thoroughfare, Mr. Robrecht took over a little theatre. It had been a white elephant to every operator, but it is not everything. A glance at the experience of Harry Robrecht, the Dean of Newark, N. J., exhibitors, will demonstrate the truth of this statement.

Mr. Robrecht’s preliminary survey of the field convinced him that the patronage of the theatre would inevitably be drawn from women shoppers, tired after a tour of the stores, and desirous of a rest before the homeward journey.

Astutely, he resolved to cater carefully to this possible clientele. Mrs. Hirsh was installed as manageess of the house, and women employees were engaged throughout the theatre. Humorous subjects, he decided, would please the tired women best and he accordingly confined his program to light and breezy pictures.

The result justified his brightest hopes. The theatre is now all that Mr. Robrecht intended it to be—a recognized rendezvous for tired shoppers.

The atmosphere of the theatre is quiet and restful. The air is always clean and fresh: ventilation is afforded direct from the arcade, from two balcony fans and balcony windows.

Mr. Robrecht’s other theatres are the Belmont Square at 5 Belmont avenue; the Royal, at 491 Broad street, and the Cort, at High and Market streets. The News wishes him all success in his future ventures.

FAVORS UNIQUE NAMES

Manager O. F. Langworthy, of Sisterville, West Virginia, believes that there is too much duplication in the names of theatres. As a consequence he is leading the movement for original and unique names. His own theatre he has called “The Show.” He is to be complimented upon its neat exterior and general appearance.

“To the People of Austin, through whose generous aid we are making a success of our enterprise, we wish to extend our thanks and assurance of our appreciation of their future patronage.”
For Those Who Worry O'er Plots and Plays

By William Lord Wright

This is the year of our Lord, 1914. A retrospect of the year past and gone, and a peek into the crystal glass of the future, may be of interest to photoplay authors. Many important items having to do with script writing have developed during the past year.

The multiple-reel plot has shown the split-reel and the single-reel story to one side; prices for photoplays have been somewhat bettered; through our individual effort, deserving authors have won credit on screen with several additional companies; poster credit is offered by one concern; and the nasty story is disappearing.

Peering into the future, we predict an important and prosperous year for the writer of good motion picture stories; we augur increased prices; an increased demand for the four and five-reel plot; and then sooner or later a revival of the popularity of the split-reel comedy and one-reel drama. We can perceive a consistent improvement in the quality of the offerings to the various editors, having their own statements in verification for this assertion. Correspondence schools received set-backs during 1913, and two of the "professors" were haled into United States courts.

Agitation for Author's Credit

The Edison company was possibly the first concern to credit on the screen the deserving writer of photoplays. In consequence, the Edison company has enjoyed first readings of the best authors. Reliance and Vitagraph have occasionally credited the author of an exceptionally good story, but it was only during the past year that other concerns realized the importance of the credit system in holding exceptionally good writers. Since Selig started the film credit favor with authors, the editor reports that their scripts are coming from the very cream of the writing fraternity. Esanany showed some on the credit rule and is also profiting thereby.

The general average of quality in scripts has greatly increased, according to the reports of the Chicago companies. Universal, late in the year, also announced not only screen but poster credit to deserving writers. Universal, in consequence, reports a higher average of contributions. The Famous Players also promise screen credit.

Several other concerns have instituted a half-way policy and some of them will go the entire route early in 1914. Authors are justly tired of oblivion, when everybody else, including staff writer, producer, player, and director, gets a share of the glory. The "free lance" promises to put in his best licks where they will strike home during the year to come.

From Another Point of View

We queried the Photoplay Clearing House, an institution that handled thousands of scripts during 1913, and asked for editorial observations. This institution is highly complimented by our correspondents, and is not a "school" in any sense of the word. Mr. E. M. LaRoche, the editor, writes: "As to whether men or women writers were the more successful the past year, an analysis of our sales would indicate as follows: In scripts built around a big physical feature, military characters, or commercial life, we find it more strictly in the province of men. On the other hand, in first-class comedy, featuring the whimsies of a woman, or in the sentimental type of drama or classical, I find that women have been more successful from a selling standpoint. On familiar ground they are often better delineators of character, and write with a better heart-interest. The slap-stock burlesque, or travesty type of comedy, we find better written by men.

"We find that the average photoplay script greatly improving. More real literary people are entering the field, and new writers have realized that it is a serious art. With the advent of the multiple-reel drama a decided improvement in character building, motive and clever by-play has shown.

"We find that in the scramble to produce original ideas and good plays, the studios are willing to pay a decidedly higher price than two or three years ago. A recent article appeared in 'Collier's Weekly' by Louis Allen, in which he stated that the average price for single-reel scripts is from $10 to $25; for two reels, from $15 to $50; and three reels, from $50 to $75.

"Our experience in handling over four thousand scripts and selling twenty per cent of those that we have listed for sale, has been an average price of $20 to $30 for one-reel scripts.
Vanoscope in $2,000,000 Suit

A SUIT asking $2,000,000 damages from Lewis C. Van Riper, an inventor, and the Vanoscope Company, of 220 West Forty-second street, New York City, was filed in the Federal District Court on Tuesday, March 3, by William J. Robinson, until January, 1914, president of the company.

Robinson, among other things, relates that he was asked by Van Riper in 1912 to aid in financing the Vanoscope Company, that he raised $50,000 for the firm and afterward spent his own money to get patents for the perfecting of the machines.

During the period in which he was president, Robinson alleges, he furnished all the money for the rent of two halls for the display of motion picture machines and for the projection of phonographic films upon screens, one in Chicago and one in New York; for a complete laboratory and machine shop for the making of experimental machines and Vano films and Vano-color processes; that he procured orders for the lease and rentals of machines aggregating $8,000,000 and procured publicity notices in the leading journals of the country which made the Vanoscope machines the best known in the world.

The activities of the Jesse L. Lasky Feature Play Company, in gathering in important stars and plays, is resulting in the securing of some of the foremost stage stars accepting motion picture engagements. In addition to Dustin Farnum in "The Squaw Man," Edward Abeles in "Brewster's Millions" and Edmund Breese in "The Master Mind," announcement is made that the Lasky organization has garnered Henry B. Warner to appear in his most recent success, "The Ghost Breaker," and another prominent star to appear in "The Man On The Box."

SCENE FROM "SHERIDAN'S RIDE"
Joker Comedy

and $40 to $60 for two-reel. For a first-class three-reel script we have a ready market at $75 to $100, and this better scale of prices is on the verge of going considerably higher.

Royalty Question Heard Again

"With the leasing and building of large theatres all over the country," continues Mr. LaRoche, "the manufacturers and public demand a photo-play that will compete in interest and quality with the regular drama. A very prominent author, whose name I will disclose should legitimate curiosity require it, told me a few days ago that he received $300 in cash from one of the larger studios for the photo-dramatization of one of his novels, and a guarantee of at least $3,000 or more under a royalty basis. Not every writer, new or well-established, can expect this amount.

Photoplay Clearing House has received $300 in several cases for one-reel scripts, $200 in others, and in quite a few cases $100. For multiple reels of the same excellence the price would undoubtedly be double, and the dawn of the day has arrived when literary work of this character will receive a compensation adequate with that received for first-class short stories, serials, and plays of the regular stage. While it is claimed that the field for photoplays is six times as large as that for short stories, it cannot be doubted that a gold stampede that will soon over-crowd the opportunity, Of course new companies are springing up every day that require plays for production.

"We find that where a beginner has made an initial success, his tendency is to dig up all his old plots and fire them at us. Naturally, he gets most or all of them back. It is better to write one good photoplay a month than to submit the casual or hurried play two or three times a week. The basic building material must be there, otherwise the photoplay is a house of cards.

"The philosophy of photoplay writing, judging from the thousands we have received, is very like that of any other of the arts. It is taken from life. The plot not founded on nature or truth, will fall of its own weakness, but to the man who sees life with a seeing-eye and who beautifies it with touches of imagination, the real and prominent art of photoplay is an easy goal."

THE "KINECLAIR"

A descriptive and illustrated catalog giving full particulars concerning "Kineclair," the new projection machine of the Eclair Film Company, will shortly be ready for distribution. The catalog will give complete information, a technical description in full of "Kineclair" and its operation.
Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photo-plays, and to suggest suitable music for current pictures. Correspondence will be welcomed.

An elderly woman and her niece were leaving a motion-picture theatre the other day.

"What do you think of the pictures, auntie?" said the girl.

"Well, really, my dear," replied her aunt, "the music was so frightful that I couldn't make out what was happening on the screen."

There is much food for reflection in this for every exhibitor, large or small, who serves his pictures with music.

Doubtless the question, "What shall I play with this picture?" becomes as monotonous after a while as the ever-recurring problem of the housewife.

"What shall I get for dinner?"

And right here this axion may be laid down, with as much stress as possible:

Better no music at all with a picture than the wrong music or bad music.

If your cook did not know how to make a palatable sauce with which to dress your meats, you would instruct her to serve the viands plain.

A good roast is always edible, even when unaccompanied by a sauce, but the best meat in the world would lose its savor if drowned in a nondescript, mucilaginous fluid purporting to be gravy.

Just so a fine picture can be robbed of more than half its power and appeal by music inappropriate to it, or harshly and cruelly rendered.

Such a misfit need not be inflicted upon an audience many times to give the theatre where it is done an unpleasant name, and start the tide of patronage in the direction of a more scrupulous competitor.

The exhibitor who is so careless of his patrons' ears might better install an orchestra of automobile sirens, or move his theatre next door to a boiler factory. He could not risk his own prosperity more completely.

Once again, let it be said that it is not nearly as costly an error to eliminate music from the pictures entirely as it is to mismatch the music and the picture.

The moment you introduce music you have to reckon with an element as pow-

erful and delicate, in its effect upon the emotions of your patrons, as the lights in the pictures themselves.

A discord between the music and the picture will be as irritating as a bad light effect on the screen. The one assails the ears as surely as the other assails the eyes.

Music is largely a matter of the emotions. Secondly, it appeals to the mind, but the appeal is made by way of the emotions. While the emotions of your audience are occupied with the problems offered by the photo-play, it is of the highest importance that the emotional appeal made by the accompanying music should be closely co-ordinated with that made by the picture. If you permit a distracting or disturbing piece of music to conflict with the spectator's absorption in the picture, he will resent it as instinctively as a dog will resent your attempt to take away a bone.

The purpose of the music should be to vivify every detail of the picture, to give it a vehicle by which it may dominate the minds and feelings of the audience through one more of the five senses.

It should be as close an accompaniment to the play upon the screen as a violin or piano is to a concert singer's voice. Imagine the effect if a tenor were trying to sing "The Rosary," while his companion at the piano indifferently pounded out "My Country. "Thee."

Just so excruciating to everyone in a motion picture audience is it to have the music tugging at one heart-string, while the pictures are vibrating another.

Much of what has been written here has probably been said before, and more than once. So have a good many other things which will bear repeating until their meaning and importance has sunk into the consciousness of everyone to whom they pertain.

And the importance of exercising taste and care in the selection of music in a motion picture house cannot be overemphasized. Once more be it repeated: Better no music at all with the picture than the wrong or bad music.

Scene from "The Money God"
(Metropolitan Film Co.—five parts)
The Motion Picture News

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ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.
For Buyers Guide See Page 51

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. IX March 14, 1914 No. 10

BETTER FEATURES AND BETTER PRICES

"BETTER features, better service, better prices!"

This is the slogan of the progressive exhibitor to-day. To-morrow it will be the watchword of everyone in the field of the motion picture. In the meantime, however, there will be many who, viewing anxiously the decreasing flow of dimes and nickels across their box office counters, will utterly disregard golden opportunities to turn them into quarters and half dollars, while they build for themselves at the same time a clientele, the personnel of which has hitherto been strangers at their theatres.

To the first two of the trilogy set forth above, the public is lending an insistent voice. The last must follow as a natural sequence. Good features cost more money to produce than poor ones. The manufacturer must receive a commensurate increase in the prices paid for them by the exhibitor. Ergo, if the exhibitor is to pay this advanced cost for superior service, his charge for admission must be altered to meet his added expense.

* * *

THE demand for better service and better features and more especially better features, is constantly growing stronger. Up to a certain point it has thus far been possible for the exhibitor to meet this demand without increasing his admission prices, although often at a cost which has cut his profits to a minimum or wiped them out altogether.

The time has arrived, however, when the exhibitor must make a choice. He is between the devil of inferior productions and the deep sea of an increasingly critical public demand for playthings of superior artistic and intrinsic merit.

In our editorial column last week we discussed the need of a general increase in the price of admissions, and cited a number of instances which clearly showed that people everywhere are anxious to see good pictures and are perfectly willing to pay the price. As a result we have received a number of letters from exhibitors in many sections criticising and endorsing the stand we have taken.

* * *

To the doubters, who question the soundness of these views, we will only say this: The foremost experts in the motion picture industry have declared that "over production" is the greatest menace to every branch of the business and the one great problem to be solved to-day. By "over production" is meant the making and marketing of film inferior in conception and construction and utterly inadequate to meet the rising tide of public demand. This "over production" of inferior subjects, experts assert, is in a great degree the underlying cause for the censorship and other kindred disturbances which are now affecting the entire industry. Many of them do not hesitate to predict a further reaction of public sentiment against the playof unless a remedy is speedily applied.

The remedy is—good features and more of them. Poor features will only defeat the end they are meant to attain. And as good features cost more money to produce than the others, the exhibitor must charge prices which will enable him to meet the corresponding increase in the cost if he is to offer features of genuine quality.

Good features and good service is what the public is asking for. And they will go to the theatre where these things are to be found regardless of price.

TWO NEW FEATURES

THE reader's attention is called to the new style of "Manufacturers' Releases" pages in this issue. The changes are designed especially for the greater convenience of the exhibitor. Space is left so that the date of the showing of each film may be noted and other memorandum made for filing. All in all, we consider it a great improvement.

The "Feature Booking Directory," which began two weeks ago, has sprung into immense popularity. It is designed only as an aid to exhibitors in booking features for their theatres. Its benefits are three-fold: it enables the exhibitor to know, each week, just what features are being worked in his state; it enables him to meet the unexpected opposition of a particularly strong program in his competitor's theatre by having at his finger tips a list of available productions and information as to where to get them in the shortest possible time; it eliminates the delay experienced in writing first to the manufacturer for this information.

We ask the manufacturers and buyers to help us make the list complete.
In the Educational Field

New fields for the application of the motion picture to education are opened so rapidly that it is not surprising that the possibilities of this new development should seem almost limitless. Every subject, in fact, is being reconsidered with special reference to its possibilities for exploitation in this form: literature is not willing to allow that it is behind science, and perhaps philosophy will soon emulate geography. There is no danger that the educational value of the motion picture will be neglected; the present peril seems to be rather in a too indiscriminate application of a highly valuable instrument. It is time, in short, to fit this new invention into the general scheme of education, and thinking up uses to which it might be put is only a first step. When it has been shown that a thing can be done, it still remains to show that it is desirable to do it, and to determine this several considerations must be kept in sight.

It is not enough, for example, to show that a given subject can be made much pleasanter and easier by putting instruction into motion picture form, for the pleasantest and easiest kind of instruction is not always the best. Nor is it sufficient to show that the pupil can see and comprehend at a glance in the pictures what he could only make out with long and painful effort in any other way. This is to confuse the acquisition of a particular idea or bit of knowledge with mental training.

That the motion pictures can be made to give mental training of a valuable sort may readily be granted. A skilled teacher would find them very valuable indeed not only for training the faculty for observation but in getting the pupil to reflect upon what he has seen and to endeavor to interpret the pictures. This danger is that in the fascination of the passing show, this opportunity for discipline and mental stimulus may be passed by.

So far as the appeal to the optic nerve is concerned, the schoolboy of today is extraordinarily favored as compared with his predecessors. Consider the meager advantages of even half a century ago, the meager and inaccurate cuts in the textbooks, the scarcity of illustrated papers or of photographs of places and people. Boys of that day had to trust mainly to imagination for a conception of what the world is like, and imagination often betrayed them. If they lived in a flat country they found it hard to conceive of mountains; if they lived inland they had little notion of the sea. Their conception of the tropics might be as wide of the mark as the "Swiss Family Robinson," and for the far North they might have to depend on a fancy picture of Eskimos in the school geography. Yet even this narrowness had its compensations.

Reading excited curiosity regarding remote places and stimulated an effort to realize things unseen. It would be a pity if photographic realism should ever dull this sense or make young people shirk the effort needed to make actual the unseen.

There is no reason why any more than foreign travel it should have this effect provided it is discreetly used as an auxiliary and made to co-operate with other educational forces. Travel itself has sometimes been demoralizing when it has been looked upon as a royal road to knowledge, and young people excessively taken about the world by tutors to see things inaccessible to the less fortunate have been distanced by those who enjoyed no such advantages.

This is even more true of the cinematograph which brings the whole world before us. It is not necessarily an objection, but it suggests the importance of providing for frequent repetitions and reviews. Here the educator's point of view is different from that of the exhibitor, who seeks novelty in order to attract patronage. Though the films are perishable and the scenes that delight us to-day will soon be gone like a vanishing dream, they can be used long enough to give a thorough and lasting knowledge, and most of the material used ought to be of a kind which merits this intensive treatment. The possibilities of the motion picture for entertainment and pleasant instruction about visible things are already being amply developed; it will be interesting to see what success educators will have in turning them to account for more concentrated study.—The Springfield Republican.
The Cashier

(Continued from page 23)

until now I can guess eight out of ten when they don't come the last time. When there is a long line of people waiting to buy tickets, the layer display more thoughtfulness and usually state their wants. When they are coming in small parties and singly, I really enjoy speculating on how many tickets they want, just to see how nearly I am right. When the price of admission is raised for a special attraction and the balcony seats are less than those down stairs, I can't help being closest to the man they want to go. That, of course, is largely the result of judging by their clothing and general appearance.

As to handling money, I believe that is a gift, just the same as an aptitude for arithmetic or any other branch of learning. The handling of money came easy from the start. I take great pride in my accuracy in making change.

"Secretly, it gives me much satisfaction to change a gold piece in a second and then watch the man counting it over several times to be sure that I have not made a mistake. They look at me with undisguisable surprise, then count their change so carefully, certain that I could not have done it without making a slip.

"I never allow my face to expose my satisfaction when they find I have given them the right change, and as a result they feel kindly toward me, even if they suspect that I was not without some fun must be laughing. And that is another way to make friends for the house.

"There are a number of men who pocket their money without counting it after I have made change, which does not please me, although it is a tacit compliment to my ability. I much prefer that they count it at the window, for should they lose a coin afterward and then count their change, it might arouse feeling against me.

"Some people might think my work mechanical, tiresome and not at all elevating, but I do not consider it in that light. I enjoy it, even when I am tired, because I am always studying people, being pleasant and working for the house.

"I consider my work as important as that of any of the employees of the theatre. Perhaps it is not, but feeling that it is, I am much happier than many others who have better positions and get larger salaries, but who are dissatisfied with their lot. I have the satisfaction of knowing that I am doing my work well, that I am making money for the house and that should be the ambition of everyone who has to work for a living."

My slogan is: 'Be Pleasant, It Pays.' You get the habit of being pleasant in the face of disagreeable conditions and you soon find yourself able to smile when ordinarily you would talk back.

"I find I am gradually becoming genuinely pleasant. It is not all put on now; I really feel it. I have cultivated the friendly spirit; it has taken possession of me; I am better off in every way and I believe the theatre has benefited materially through my friendly attitude toward patrons.

"I am particular about my appearance, as much for the interest of the theatre as for myself. A carelessly dressed cashier who chews gum, talks loudly and uses slang while selling tickets, will keep away trade, although those who stay away on her account may not know that she is the cause of it.

"In many ways all people are alike. I analyze my feelings and then go on the assumption that most people feel the same way about things that I do, and I have found that I am right in most every case. I know how certain actions and looks impress me and I study myself to find similar characteristics that may be objectionable to others. If I can find them in myself I do my best to get rid of them, knowing that others will detect them in me more readily than I can.

"And above all else I agree with Elbert Hubbard when he said: 'Get your happiness out of your work or you will never know what real happiness is.'

WON IN THE CLOUDS

(Gold Seal)

This picture is one of the very finest productions of the Universal Company. In the amount of action confined to the small space of three reels it excels anything they have ever done. The story is naturally exciting—it cannot be otherwise—and the introduction of a large dirigible balloon in which a wonderful rescue is staged brings the play into very modern times. It might be termed a mixture of the every day and the uncommon.

There is a very pretty love story in the plot. The name "Won in the Clouds" might well be "One in the Clouds," for such turns out to be the case. There is the usual villain and a large cast of natives, soldiers, etc.

The story is as follows: An American and his daughter, traveling in Africa, are instrumental in saving the life of a native, for which he becomes their slave. Filled with gratitude, he tells them the secret of a cache of diamonds which only he knows of. The man and girl set out on the hunt for the stones, with the careful directions of the native in their pocket. After wandering some time in the care of a native guide, they turn up at a village near the interior. Their advance had evidently been heralded, for there was a large crowd of the natives present to see them. A white man is found in the village, who tells them that he has been there for a very long time, but has been unable to depart, owing to the belief among the men that he was a god. It is evident that the natives have some such thought regarding Ethel and her father, for they refuse to allow them to leave.

The strange white man has taken a fancy to Ethel and repeatedly asks her to marry him. His face, however, is repulsive to the girl, and she refuses. This only serves to make him the more demonstrative. She and her father finally succeed in locating the diamonds, which they are unable to carry away, so hide them again. One night they escape and, by riding reach civilization, where they meet a young aeronaut.

After telling him their story he is persuaded to help them, and they set off in his machine for the village. Arriving there, they are at first met with awe, but the white man sets the natives to attack the newcomers. Fearing for their safety, bombs are dropped on the huts and the village wiped out. The ship is then lowered and the diamonds secured. On reaching their home again the value of the stones is divided, but the airman gets something more valuable to him than mere money, for he gets Ethel's love.
“Do we suffer from discourtesy and inattention?” said the manager of a motion picture house recently. He spoke abruptly and to the point. “We do, both directly and indirectly, though probably more indirectly than we know; but it is hard to control and direct your employees every minute of the day and in every detail. I could give you a number of examples of how we suffer directly, but one should be enough.

“A man approached our head usher a few weeks ago and said: ‘Sir, you seem to have a wrong idea in this theatre. You appear to think that people are obliged to come here to see a motion picture. I want to assure you to the contrary; at least I am not.

“In future when I want to see a ‘show’ I shall go elsewhere.”

The head usher managed to detain him long enough to learn that he had stood at the head of an aisle about five minutes without receiving attention from one of the ushers, who, he said, was talking to another.

“In spite of all that the head usher could say the patron remained indignant, and although he was given an excellent seat and profuse apologies were offered to him, I doubt if he’ll ever return. Of course, the usher whose fault it was, was at once discharged but that did not entirely remdy the loss.

“Indirectly, we lose a great deal of patronage from discourtesy and inattention. But it is difficult, often, to distinguish between the two. There is very little real impudence, but there is a great deal of inattention. There are a hundred ways to offend patrons, and they all cost money.

“In other branches of industry as well as the motion picture business, laxness and inattention are often the cause of serious financial losses.

“A man walked up to the desk of one of the big hotels in New York, not far from the Grand Central Station, and asked the clerk if Mr. R. of Buffalo was a guest. The clerk looked at him vacantly and continued what he was doing. The gentleman spoke again and got no answer. Once more he persisted, saying that he had an appointment with the man for whom he was asking and was fifteen minutes late. Finally the clerk said that Mr. R. had arrived that morning and was, he thought, in his room.

“No response being made to the telephone call to the room, the clerk thought Mr. R. was taking breakfast; he would page him. The page started in the direction away from the dining-room. The questioning man started for the dining-room. In fifteen seconds, perhaps, Mr. R. stopped at the desk, told the clerk to inform any inquirer that he was called away, but would return at 11 o’clock, and left the hotel.

“The seeker eventually returned to the desk and was told that Mr. R. had just passed out, but not that the clerk had not told Mr. R. that he was being sought. The seeker, one of the biggest men in his line of business, was putting through a large combination in which Mr. R. was to participate. R. never could explain satisfactorily and he was left out of the combination altogether, which cost him thousands of dollars. It would have been difficult, at least, to sue the hotel, but it was not at all difficult for Mr. R. to remove his custom, which was considerable during a year. Doubtless a number of his friends followed his example.

** * * *

**THERE** is a man who owns several hotels that are called by his name, and he has built up a large business because he appreciates the value of courtesy and attention, and insists upon it from his employees to his guests. It is a pleasure to stop at one of his houses. In every room in his hotels, on tables in the lobby, on the desk, and everywhere else they can find a resting place, copies of a small folder are placed. Every worker about the hotel is made to read it, or it is read to him or her, and every guest gets one. I cannot reproduce at this moment the language of the circular, but it is in effect this:

“This is a hotel; a place of public entertainment. Every guest admitted to this hotel becomes at once our employer. He pays for our services and is entitled to them. He is entitled to more than merely that. This hotel furnishes not only rooms and meals and ordinary services, but courtesy and attention as well. They are charged for in the bill, and our guest must receive what he pays for. If we do not furnish them we break our contract, and the guest has a right to repudiate his part of it. The management is responsible for the actions of the employees, and insists upon kind words and full attention.”

“If you talk with a man who travels for business you will get the idea that railroads, hotels, business houses, restaurants and stores abound in in civility; that the further West you go the less of this you find. If you talk with men who spend their time in the East they will tell you of a distinct improvement during the last decade. If you talk with managers of large enterprises, especially public service corporations, they will tell you that they are striving to eliminate discourtesy and inattention because they are too costly.

“And all will urge that the public, either careless of its dignity, unwilling to spend the time to make proper complaint, or itself impudent and discourteous, is to blame.

—M. D. G.

**GRIFFITH FAVORS YOUNG ARTISTS**

The recognition of youth and beauty as an attribute essential to success in motion pictures is not a small part of the reason for the greatness of D. W. Griffith, general stage director for the Mutual Film Corporation.

From the very outset of his career Mr. Griffith has surrounded himself by good-looking young actors and actresses, in whom he saw possibilities, and molded them into pantomimic artists. He has always placed much importance upon their youthful appearance.

Mary Pickford, for instance, is still a mere slip of a girl, while Blanche Sweet and Mae Marsh, both of whom have already made enviable reputations as screen artists, are only nineteen and seventeen years of age, respectively. The two latter leading ladies are again under Mr. Griffith’s tutelage with the Mutual Film Corporation. Robert Harron, another leading Mutual artist, is only twenty years of age.
PLAYING UP THE FEATURE

JUST at present the particular department of the motion picture industry receiving the most attention from both the producer and exhibitor is the feature film. But, as yet, the evolution of this department is practically in its infancy.

The relative position of producer and exhibitor in regard to the feature picture is steadily becoming more necessary, even as the picture "fans" are tiring of the present subjects.

RETURNING to Mr. Winstock's success. His first extraordinary exploitation of a feature was the handling of the "Passion Play." He advertised it as extensively as he

Crowds before People's Theatre, Portland, Ore., when "Last Days of Pompeii" was shown

CROWDS BEFORE PEOPLE'S THEATRE, PORTLAND, ORE., WHEN "LAST DAYS OF POMPEII" WAS SHOWN

film is very similar. The producer is aiming to attract the exhibitor by multiple reel pictures of unusual merit. The exhibitor is endeavoring, by the exploitation of the multiple reel subjects, to attract the public.

One of the original exponents of the feature film in the ranks of the exhibitors is Melvin G. Winstock, head of the People's Theatre, of Portland, Ore. He is the really big man in the motion picture business in the Western city, and the greater part of his success is attributed to his unusual publicity methods with features of the first rank.

Recently the world's most prominent motion picture producer declared that the greatest danger to the film industry to-day is over-production. He stated that it was resulting in a flood of commonplace subjects which were tiring the public by their lack of originality and sameness. His cure for the evil was the production of fewer, but better pictures. In other words, he favored the feature film as the salvation of the industry.

Exhibitors are suffering as much from over-production as the producers. They realize, that to build up and hold their patronage, the feature would have done had it been a legitimate attraction and the result was that for ten days the New Star Theatre of Portland, Ore., was filled to its capacity at each performance. On the opening day the attendance totaled 11,000.

Mr. Winstock's supreme achievement, however, was the staging of "Cleopatra" for an eight-day run. For a month prior to the opening date he sent out a series of circular letters to all the professional and trades people of the city, boosting the motion picture business in a general way. His final letter was an appeal for them to witness "Cleopatra." The scheme brought results, which surpassed even his most sanguine hopes.

Mr. Winstock's extraordinary exploitation of big features has not been at all philanthropic, as he increased the admission price to the People's Theatre. It is now a ten, twenty and thirty cent house, instead of one whose top price was ten cents.

Although Mr. Winstock gives the motion picture business close attention, he also mixes in public affairs. He belongs to all of the important clubs in Portland and is known as a royal entertainer.
THE MOTION PICTURE NEWS

"THE COLLEEN BAWN"
(Kalem)
REVIEWED BY A. DANSON MICHOLL

THE screen adaptation of Dion Boucicault's immortal drama, played by the Kalem players, headed by Gene Gauntier and John J. Clark. The atmosphere is wonderful, due to the fact that the whole production was made on the original spots in Ireland, which furnished the locale of the drama. Even the small details such as the beds, houses, tryng places, etc., are replicas of those which figured in the original play.

The cast, a notable one, is the same that produced a number of Irish pictures on their trip to Ireland several years ago. This picture was undoubtedly made at that time. The character work of Sidney Olcott in the part of Danny Mann, the villain, is something that will be remembered. Alice Hollister, though having a small role, makes much of it. The remainder of the characters are Agnes Mapes, Anna Clark, Robert G. Vignola, Arthur Donaldson, George H. Fisher and J. P. McGowan.

The costuming, which was difficult to accomplish, was faultless. The sub-titles throughout are of an explanatory nature, describing the spot registered in the picture and informing the reader of its real location. The story, which is of course well known, is as follows:

Eily O'Connor, "The Colleen Bawn," is loved by all, but most by Myles, a country lad. She, however, loves Hardress, a young nobleman, and consents to marry him secretly. An unfrocked priest performs the ceremony at the grave of her mother. Danny, a henchman of Hardress, and Myles witness the ceremony.

Mrs. Cregan, the mother of Hardress, learning of the marriage plans to have the girl put out of the way by Danny. It is her plan to force Hardress to marry his cousin, Anne Chute, who has much money, so that the estate of the Cregan's may be cleared from debt. Hardress, not knowing that his mother knows of the alliance between himself and Eily consents.

Danny, by a ruse, gets Eily to Devil's Island, where he throws her overboard and believes she has killed her. Myles has an illicit whiskey still there and, seeing the attempted murder, shoots Danny, dangerously wounding him, and rescues Eily.

Hardress, hearing of Eily's death, plans the wedding with Anne Chute. Just as the ceremony is to be performed, he is arrested for her murder, at the instigation of Sheelah, her "mother." Eily and Myles enter the room just as the arrest is made, and Eily rushes to her husband's arms, where she is welcomed. There is a very powerful finale. Altogether one of the finest releases of the year.

THE COLLEEN RECEIVES FALSE NEWS

"THE CRIMINAL PATH"
(Ramo)
REVIEWED BY LESLEY MASON

A DRAMA of love, crackers, detectives, settlement workers and society, high and low, that opens with a bank robbery, sensitively pictured, and closes with a vivid exposition of the "third degree," and a rescue from an ice-bound river cannot fail to hold its own with any feature of similar length and theme now on the market.

The story, of itself, would be quite sufficient to engross the attention of an audience. Illuminated by painstaking photography and carefully-studied light effects, especially during the preparations for the looting of the bank, the picture becomes one to delight all who love episodes of this sort, told as only motion pictures can tell them.

Though it is only the starting point of the play, the bank robbery, its plotting by the crooks and the counterplotting of the detectives to foil the crackers, occupies practically an entire reel. There is enough excitement and suspense here to satisfy even the hungriest for thrills. Indeed, the introduction of such a series of sensations into the very beginning of the picture leads one to wonder how the climax of the first reel can be surpassed to save all that follows from the effect of an anti-climax. That it can be and is done is proved by the succeeding parts of the drama.

A mysterious murder is fastened by circumstantial evidence upon the daughter of one of the bank-robbers, and while the detective is hunting down the father, an escaped convict, whom he alone suspects of being the slayer, the girl suffers a cruel grilling at the hands of the police. His confession after he is saved from drowning at the risk of the detective's life, clears the girl and she becomes the bride of the rich young preacher who had rescued her from a life on the streets in the course of his work in a slum mission.

The glimpses of the third degree, alternating with the pursuit of the convict, are almost as merciless in their effect upon the spectator as the ordeal itself would be upon the woman. Edith Hallor's fine portrayal of her agonies under the endless questioning is enough to awaken in her audiences a kindred sense of pain. Realism is pushed to the limit, but the bounds are not overstepped. The complicated succession of scenes in the Riverside mansion on the night of the crime, too, are handled with rare skill.

Stripped down, the story is a comparatively simple one. It really begins with the young preacher's saving of Mary after her father's conviction for the bank robbery, and her entrance into his home as nurse to his sister's child. It is the child's father, an unwelcome suitor for Mary's favors, who is murdered, and the same detective who suspected her of being an accomplice in the robbery, vindicates her of the graver crime and restores her to her lover's arms.

THE SAFEBLOWERS ARE ROUNDED UP

THE COLLEEN RECEIVES FALSE NEWS

THE CRIMINAL PATH

THE SAFEBLOWERS ARE ROUNDED UP
"DESSERT GOLD"  
(Kay Bee)  
REVIEWED BY A. DANSON MICHELL

A STORY of the West which concerns men, real men, and vividly tells of their trials and tribulations while mining. The two reels are full of clean action which, although not of the usual melodramatic Western sort, will be found interesting matter. The human emotions are well registered. The cast, consisting of Frank Borzage, Charles Ray and Clara Williams, is excellent. The picture is noticeable for the few principals, which keeps the story from becoming disjointed.

The scenario was written by Thomas Ince and Richard Spencer and directed by Scott Sidney. The argument is as follows:

John Carson and his pal, Jim Hardy, decide they will go to the desert and prospect for gold. John, years before this, had won and married Mary, whom Jim also loved. It had set the latter against his friend, John, and caused a wound that had never healed. While they were separated on the sands, Jim discovers a vein of gold, and decides he will not tell his partner about it. Returning to the camp in the dead of night, he destroys John's source of water supply and carries away all the provisions, leaving his pal to die.

Going to the claim, he works it and amasses a large fortune. John, after a struggle, reaches the town and rejoins his wife. At the end of a long spell of illness, he decides to go out on the desert and seek his pal. On the way out he runs into a sandstorm and is nearly killed. It is this same storm which his partner Jim runs into and which proves fatal for him.

After stumbling around in the desert, John falls over the body of his unfaithful friend. Searching him, he finds a note which tells him of the sorrow of Jim and the remorse for his cowardly act. He also leaves the entire fortune to Mary as a recompense for the sorrow he had caused.

"THE BILLIONAIRE"  
(Klaw and Erlanger)  
REVIEWED BY MERRITT CRAWFORD

If the future comedies produced by Klaw and Erlanger are as ingenious and amusing as this, it can be said without exaggeration that they will speedily become among the most popular laughmakers in the field of the screen. From beginning to end there is sprightliness and cleverness of contrasts about the production which is delightful and mirth-compelling, to a degree. It is the unexpected which nearly always happens and while in some scenes there is a humor which verges on the slapstick variety, it is so ably handled that even the most critical can hardly fail to enjoy it.

From the time Joe Doe, the American millionaire, is seen preparing for his matutinal champagne bath, until he gives away the theatre, which he has erected especially to exploit the dramatic charms and accomplishments of Pansy Good, the cabaret singer, to a passing newsboy, the whole piece is packed full of situations as novel and unusual as they are amusing. The chase of the airship, the views shown in the cafe chantant and the closing scenes in the theatre, which is supposed to have been built almost overnight at the millionaire's behest, are especially good. Besides the principals, the actor who portrayed the character of Peppercorn pere, an amiable, if somewhat ancient, husband and father, who was inclined to be a little of a highflyer, deserves especial mention. So also does Baptiste, the "frappe tenor," who serves as the millionaire's Nemesis, and the latter's two faithful followers, the pugilist and the chap who carried his purse, which was of a size befitting to a millionaire.

At Marcus Loew's American Theatre, in New York City, where the production was first shown publicly, it kept the audience in a continuous gale of merriment, and this, doubtless, will be its reception at other theatres in other cities. Altogether, "The Billionaire" is one of the best comedies which has been brought out thus far this season.

"SHADOWS"  
(Essanay)  
REVIEWED BY C. J. VERHALEN

A DETECTIVE story with the right kind of interest and enough of the proper sort of novel situations is released by the Essanay Company in their "Shadows." Producer Baker has given detail minute attention with the result that it follows through its two reels without a discordant note. The players are well selected. Francis X Bushman appears in the leading role and Irene Warfield, E. H. Calvert, Lillian Drew, Bryant Washburn and Rapley Holmes are playing other prominent parts.

The opening of the story shows a newspaper notice to the effect that Damarest, a noted counterfeiter, is again in operation. Fannie Turner, a girl reporter, is assigned to get the story at the same time that Grayson, one of the best detectives in the United States Secret Service, is detailed to "get" Damarest.

Fannie and Grayson accidentally meet in a restaurant and they learn each other's mission. Hortense, one of the band of counterfeiters, also eats at this restaurant and endeavors to pass a counterfeit bill. She escapes through a window, but is followed by Fannie, who lodges herself on the back of the automobile and, as the machine flies along, she drops her cards as a trail for Grayson to follow.

The last card she picks up is in front of a saloon. As Fannie enters her identity is discovered and she is bound and placed in a secret room in the cellar. Grayson enters, buys a drink and proceeds to cut the phone wires. Inducing the repair man to change places with him, he repairs the wires he has cut and phones for help. But, accidentally, Casey, the proprietor, knocks the phone over and hears Grayson conversing over the line. When he returns to the main floor he is attacked, but overpowers Casey. He then compels the bartender to show him the secret passage. As he enters it, one of the gang is releasing Casey, and Grayson is then bound and gagged with Fanny to one of the pillars.

The police, however, are on their way, and just before the lighted fuse which encircles the two prisoners is burned out, rescue them. A novel finale is shown where Grayson places a wedding ring on Fanny's hand.

INTERNATIONAL'S BALL IN MAY

The International Motion Picture Association will give a ball at the Coliseum, Chicago's biggest auditorium, sometime in May. It is the intention of this organization to have many of the leading players there, and the present plans are to have special trains running from every big film center to Chicago for the event.
**FEATURE BOOKING DIRECTORY**

<table>
<thead>
<tr>
<th>STATE</th>
<th>PRODUCTION</th>
<th>FOR BOOKINGS APPLY TO</th>
<th>ADDRESS</th>
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<tr>
<td>Arizona</td>
<td>&quot;Prisoner of Zenda&quot;—Four Reels</td>
<td>Colonial Film Feature Co.</td>
<td>1609 Curtis St., Denver, Colo.</td>
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<tr>
<td>Delaware</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Inter-Urban Amusement Co.</td>
<td>110-112 West 46th St., New York City.</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Inter-Urban Amusement Co.</td>
<td>110-112 West 46th St., New York City.</td>
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<tr>
<td>Greater New York</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Inter-Urban Amusement Co.</td>
<td>110-112 West 46th St., New York City.</td>
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<tr>
<td>Indiana</td>
<td>&quot;Mary Magdalene&quot;—Three Reels</td>
<td>Peerless Film Company</td>
<td>34 Willoughby Bldg., Indianapolis, Ind.</td>
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<tr>
<td>Maryland</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Inter-Urban Amusement Co.</td>
<td>110-112 West 46th St., New York City.</td>
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<tr>
<td>Nebraska</td>
<td>&quot;Paul J. Rainey's African Hunt&quot;—Six Reels</td>
<td>Nebraska Feature Co.</td>
<td>1210 P. St., Lincoln, Neb.</td>
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<tr>
<td>New Jersey</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Inter-Urban Amusement Co.</td>
<td>110-112 West 46th St., New York City.</td>
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<tr>
<td>New Mexico</td>
<td>&quot;Prisoner of Zenda&quot;—Four Reels</td>
<td>Colonial Film Feature Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>New York State except New York City</td>
<td>&quot;A Message from Mars&quot;—4 reels</td>
<td>Success Feature Film Co.</td>
<td>220 West 42nd St., New York.</td>
</tr>
<tr>
<td>New York State and No. New Jersey</td>
<td>&quot;A Soul's Tempest&quot;—Three Reels</td>
<td>European Feature Film Corporation</td>
<td>220 West 42nd St., New York.</td>
</tr>
<tr>
<td>New York State except New York City</td>
<td>&quot;Through the Clouds&quot;—4 reels</td>
<td>Success Feature Film Co.</td>
<td>220 West 42nd St., New York.</td>
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<tr>
<td>Ohio</td>
<td>&quot;From the Manager to the Missouri&quot;—Modern Feature Film Co.</td>
<td>201 W. Court St., Cincinnati, Ohio.</td>
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<tr>
<td>Ohio (Western)</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Photoplay Feature Co.</td>
<td>412 Ferry St., Pittsburgh, Pa.</td>
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<tr>
<td>Oregon</td>
<td>&quot;Antony and Cleopatra&quot;—Eight Reels</td>
<td>People's Amusement Co.</td>
<td>West Park and Alder, Portland, Ore.</td>
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<td>Pennsylvania</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Inter-Urban Amusement Co.</td>
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<td>Pennsylvania (East.)</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Inter-Urban Amusement Co.</td>
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<tr>
<td>Pennsylvania (West.)</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Photoplay Feature Co.</td>
<td>412 Ferry St., Pittsburgh, Pa.</td>
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<tr>
<td>Texas</td>
<td>&quot;California Rodeo&quot;—Three Reels</td>
<td>M. M. Osborn</td>
<td>San Marcos, Texas.</td>
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<td>Utah</td>
<td>&quot;Victory&quot;—Five Reels</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
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<tr>
<td>West Virginia</td>
<td>&quot;Her Life for Liberty&quot;—Four Reels</td>
<td>Photoplay Feature Co.</td>
<td>412 Ferry St., Pittsburgh, Pa.</td>
</tr>
<tr>
<td>Wyoming</td>
<td>&quot;Prisoner of Zenda&quot;—Four Reels</td>
<td>Colonial Film Feature Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
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The names of the above feature exchanges and buyers, together with their addresses and the lists of titles of features they are booking, are published by “The Motion Picture News” only as an aid to exhibitors.

The purpose of this directory is to enable every exhibitor to write directly to the purchasers of territorial rights in his state for any feature he is to book, thus saving valuable time. Feature exchanges and buyers who desire to have their names and addresses listed here should send their requests to The Feature Editor, “The Motion Picture News,” 220 West Forty-second Street, New York, N. Y.
"THE MAN WHO CAME BACK"
(American Kinetoscope Corporation)

There is a little padding in this five-part special of the Columbus brand, but it is of the kind that interests. A well-known writer recently wrote: "If padding lends anything of value or beauty to the picture, if the scene which could be dispensed with gives the spectator a new thought, it is worth while. Let's have it." The small amount of unnecessary

film used in this picture is of value, inasmuch as it lends beauty and therefore interest to the rest of the picture.

There is much action of the sort that amuses. Throughout the film is a worthy one. The story is as follows:

Franklin Roberts, a manufacturer, borrows a large sum of money from his false friend with which to extend his factories so that he might make more money and give more to his son, Stanton, at his death. After the factory is built and improvements made, Vincent Martin, the banker, calls in his notes and Roberts finds himself a ruined man. It is believed he committed suicide.

The son is forced to bear all the blame for his father's carelessness and, being a man of spirit, he sets out to rebuild his shattered fortune.

He bids his wife and young baby farewell and sets out for distant Africa, where he hopes to make money. The ship sinks in mid-ocean and he is believed dead. The shock of this kills the wife, the child is taken care of by a neighbor, Mrs. Wild.

Twenty years pass by, and new characters are introduced into the story. Roger Martin, the son of the banker, falls in love with an actress who has made a phenomenal success. This girl is really the daughter of Stanton Roberts, who was apparently lost at sea.

The two become much attached to one another. Martin, senior, hearing of this engagement, determines to break it off. Calling on Mrs. Wild, he offers her a large sum of money if the girl will release his son from his promise. The girl enters the room, hears the offer and accepts it, hurling the check in the man's face.

Under a fictitious name, Stanton is living in Africa. He has "struck it rich" and has become a power there. Maud Sterling, an adventuress in the pay of Martin, meets Stanton and falls in love with him. The dancer comes to South Africa and father and daughter are reunited. Maud, not knowing the relationship, is jealous and has the girl shot by a horse thief. Fortunately she recovers.

The mine, which is owned and controlled by Martin, proves to be worthless, while the one adjoining it is very valuable. Some time later Stanton, in disguise, returns to Paris with his daughter and meets Martin. He attacks the latter, only desisting when he learns of the relationship between his daughter and the banker's son. The banker, Martin, is penniless through the loss of his worthless mines, but the families are reunited by the younger people.

A. D. M.

"THE DOUBLE SHADOW"
(Edison)

The spirit of the American woman, whether she be wife or sweetheart, seems fictionally always to be that of a helpmate to the man she loves in his distress, and it matters not whether he be saint or villain or just an ordinary everyday sort of chap.

This two-reeler, to be released March 20, is an exponent of that fact, and probably it is due to this that the picture will be successful. Although the plot contains several things that seem incongruous to the spectator, it possesses much that will interest from a dramatic standpoint. The climax is strong, and slowly worked up to the finale, which is brought out in a manner that will leave an impression on the spectator.

The story is told by Augustus Phillips in the role of Montague Blake, William Fiechtel as the heavy Isaac Rebo. Robert Brower as James Fielding, Gladys Hulette as Gladys, daughter of the latter. They are assisted by numerous detectives, clerks and so forth.

The story is as follows: Blake and Rebo, commission merchants, are apparently insolvent. Blake, a young millionaires who has had the business left him, is satisfied to leave it in the care of his partner, Rebo, and accepts the reports the latter sends him for facts. For two years he has not even entered the office, never doubting but that his affairs are in the best of shape.

Blake meets and falls in love with Marie, the daughter of James Fielding, a banker, to whom he owes some money. His proposal is refused, although Marie loves Blake. She tells him that she cannot marry a man who does not work

for a living. Blake thereupon changes and the next morning finds him at business.

Rebo presents him with a set of false books which show a $20,000 loss. Blake, at his wits' end as to where he can obtain the money, visits Mr. Fielding and requests the loan of $20,000 in as calm a manner as if he were asking him to dinner. The banker refuses to loan the money without proper security.

Marie, overhearing the conversation, draws the amount from her account in her father's bank and sends it to her lover. It arrives just in the nick of time, for the offices are crowded with creditors. Blake pays them off and then seeks a manner to rehabilitate the company. It is only then that he sees that things are not right.

He becomes suspicious of the movements of his partner and his clerk and, following them, finds the true books of the company, which show their prosperous condition. Rebo and his clerk, now thoroughly frightened, plan flight. As they are leaving the office with a suitcase full of money they are arrested by Blake and detectives under his orders.

Needless to say, he wins the girl.

A. D. M.
Throughout the Bible, both the Old and New Testaments, there will be found number of passages that are apparently unintelligible. That is, they seem impossible of interpretation, and probably it is just this mysticism that appeals so strongly to a number of ardent Christians.

Part of the plot of this interesting drama utilizes this fact. One man, professing no belief whatever in Christ or His doctrines, dares the old priest to tell him the meaning of a particular verse in the Bible. This passage is flashed on the screen several times and it is apparently a lot of obsolete words. The man is finally shown the meaning in a peculiar manner, and this serves to accomplish his reformation at the last moment.

The story, written by William H. Clifford, abounds in wonderful settings. The scenery in the stone quarry is particularly fine, and much care has been taken in the finer details. The photography even exceeds the usual quality of the Domino company and is par excellence.

The story is as follows:

Pietro, a giant Italian, is the foreman over a stone quarry in a small Italian village. He is the bully of the town and beloved by all the women, though hated by the men. He betrays little Maria, for which he is reproved by the priest. He is asked whether he has any respect for the teachings of the Master as set forth in the Bible. He laughs at the idea of there being any truth in the Book and insists that the priest explain a certain passage to him. If this can be done to his satisfaction, he promises to marry the girl.

Maria cannot bear the shame and kills herself. The whole village is aroused over the act of Pietro, and go after him with sticks and stones. He, seeing that he cannot be safe anywhere else, seeks refuge at the home of an old doctor who is conducting certain experiments in biology. The old man receives the foreman and offers him safety.

Pietro, seeing a glass on the table filled apparently with pure water, drinks it at a gulp, before the medical man can hinder him. The doctor tells him that his life is forfeited, for he has taken the germs of spinal meningitis. Pietro then realizes the meaning of the Bible passage and dies in the priest's arms, confessing the Christian creed.

The destruction of an entire town by cave-in and conflagration is the acme of the photoplay, and this overpowering scene is reached through vivid delineation of a mine on fire and its occupants struggling, panic-stricken, through the smoke and flames to safety in the upper air.

The final touch of realism is attained, however, in the use of an actual town for the catastrophe that gives the picture its climax. Stores, shops, homes and churches topple to ruin as the fire in the earth beneath, eating out the foundations of the mine, draws down the village into its jaws.

Thrills galore await the motion picture lover in these scenes, though they, in turn, are but incidents in the story of love and speculation which form the groundwork of the play. Its author is Clay M. Greene, who appears himself as "Plunger" Barrett, a Wall Street broker.

Ormi Hawley is delightful as Helen Pearce, the daughter of a wealthy coal operator. Edward J. Peil is cast for Tom Barrett, her sweetheart. L. B. Carleton staged the production and deserves credit for brilliant work.

Most of the scenes are laid in a Pennsylvania mine town, where Tom, his father dead, becomes a miner in one of Pearce's holdings and fares well until his rival for Helen's hand accomplishes his discharge. Pearce, however, offers him work in another mine, which has become his through a court decision.

Oil is discovered in these shafts, but a disastrous fire follows the discovery and though the miners are rescued, the fire continues its ravages in the workings until at length the town above it collapses.

While the stricken townspeople are trying to grasp the meaning of the disaster, an oil stream, gushing out of the ruins, assures them that the village will rise to undreamed-of prosperity out of the ashes of its destruction. Tom wins his sweetheart's hand and the villain is properly foiled.

THE SILENT MESSENGER
(Domino)

Teresa's Father Vows Vengeance

IN THE MINER'S STORE

IN THE MINER'S STORE

TERESA'S FATHER VOWS VENGEANCE

"Through Fire to Fortune"
(Lubin)

All previous mine dramas—which have been particularly numerous of late—are eclipsed beyond question by this five-reel sensation, bearing the Lubin brand. Not one, but half a dozen sensational spectacles in the course of the picture combine to raise it above even the high level attained by its predecessors of like character.

COMPANY FORMED TO BOOK SERVICE

During the past week a company was formed, the purpose of which will be to book the programs for those theatres which have not the opportunity or time to watch the advance releases.

This new company will operate under the name of the Managers Service Association. It is comprised of men, who are active in the theatre business and who each week see every picture that is released. It is expected that this new company will fill a long-felt want, as many theatre managers have in the past taken whatever was sent to them regardless of its nature. In future, under this plan, at a nominal cost they can have their service booked for them by experienced men. The Managers Service Association offices for the time being are at 601 Schiller Building.

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"THE CONVICT'S SON"

In this three-reel Great Northern special, the plot and the gripping quality of the dramatic climaxes make it an exceptional offering in many respects. Miss Elsie Froelich appears to splendid advantage in a role that is entirely to her liking, and Mr. V. Pihlander sustains the name part in a manner befitting his reputation as a talented performer. At the outset of the story, Paul Helvig and his widowed mother are seated at a frugal meal, having agreed, after much persuasion, to insure their scanty furniture from loss by fire. The solicitor drops his wallet as he is leaving the house, and this is found by Mrs. Helvig, who returns it to its owner. She receives a reward, and unknown to her son, buys a lottery ticket. She wins a substantial prize and hides it in a lumber yard. Shortly afterwards the little tenement of the Helvig's is destroyed by fire and the widow is accused of arson. She is convicted and sentenced to serve eight months in prison.

After attempting suicide, Mrs. Helvig is placed in the same cell with Nina Norton, an attractive young adventuress. Feeling the approach of death, the widow consides the hiding place of her money to Nina and requests the latter to turn it over to Paul. After her release, Nina finds the hidden money, but fails to give it to the widow's son, who saves her life in a runaway accident and falls in love with her.

She becomes aware of his identity by means of a photograph of his mother, which she sees in his apartments. Nina jilts him and soon contrives to attract Mr. Brown, a rich contractor, whom she marries after a short courtship. An accidental meeting with Paul and the latter's protestations of affection, annoy her to such an extent that she forces a valuable pearl necklace into his pocket and bids him to remain out of her sight forever.

Paul is dazed and when a police officer finds him looking at the necklace he places him under arrest as a suspicious character. How Nina eludes to have lost the necklace and later accuses Paul of theft provides a strong dramatic situation, the conclusion of the story being in harmony with the stirring events which precede it.

ECLECTIC OPENS CHICAGO OFFICE

The Eclectic Feature Film Exchange, the sixth of a series which is being opened by Mr. Linn, of the Eclectic Company, has been established in the Mallers Building, Chicago, and is under the management of E. Harvey Brimet, of Indianapolis. Other exchanges are now under way and within a month or so it is expected that the present number will be doubled.

ALCAZAR THEATRE CHANGES HANDS

The Alcazar Theatre, one of the oldest theatres in the loop district of Chicago, which was owned by Vernon C. Seaver recently was purchased by Harry Moir, who owned the Boston theatre and several other picture houses. The Alcazar was the first theatre to install a pipe organ in Chicago. Jack Seaver will continue to manage the house for the new company.
"The Medicine Man's Vengeance." (Kalem. Two reels. March 11.)—A story of the West, as the title explains. There is much action and slaughter galore. Several good light scenes. The Indian village is built in the form of the ancient Aztec villages. The atmosphere is good.

Steve, a cashier, is accused of stealing a large sum of money, which is really taken by the owners, who hold him up. Steve, forced to run away from the enraged miners, enters the village, where he is proclaimed as a medicine man and prohibited from departing. This causes the real medicine man much anger and he swears vengeance. Giving him some loco weed, the Indian causes him to go crazy, so that he forgets his sweetheart at home and elopes with an Indian girl.

The Indians follow them and put the girl to death in a gruesome manner. Steve escapes, but sees the murder committed and shoots the assassin. He never recovers his mind.

"The Honeymooners." (Victor. Two reels. March 13.)—A Florence Lawrence picture. The story is light and clean and should make a worthy release. It is a slight burlesque on real life. Marie Pavis, now Mrs. John W. Murray, plays the other female part most commendably.

Mr. and Mrs. Jenkins, and Mr. and Mrs. Stanley, newlyweds, are at the same hotel. Mr. Jenkins and Mrs. Stanley are former sweethearts; likewise Mrs. Jenkins and Mr. Stanley. Hence the mix-up. Mr. Jenkins and Mrs. Stanley are fond of cards, and hate music. Mrs. Jenkins and Mr. Stanley are fond of music and hate cards. Hence the divorce in Reno.

But Mrs. Stanley loves Mr. Stanley more than she loves cards, and much more than she loves Mr. Jenkins. And Mrs. Jenkins is passionately fond of her erstwhile husband, and does not care particularly for Mr. Stanley. So the two couples are remarried after the expense of a divorce, and cards and music are tabooed by both sides.

"The Call of the Traumeri." (American. Three reels. March 9.)—"Music Hath Charms," etc. This well-known expression is made the theme of this three-reel release of the American company. The story lacks sufficient originality to be worth the space given it.

A youthful artist, still in the transition stage, meets a girl in the woods and listens to her wonderful playing of the "Traumeri" on the violin. Cal-
"Our Mutual Girl." (Chapter 7. March 24.)—The seventh reel is exclusively a dancing reel wherein Margaret goes "tango mad." The story opens with Margaret and her aunt driving in Central Park. Returning home, they pass a gathering of suffragettes in Times Square and Margaret's aunt, recognizing many of the leaders, stops and seizes the opportunity to introduce her niece, among the leaders being Mrs. Harriet Stanton Blatch, Mrs. James Cooley, Miss Inez Milholland and Mrs. Snyder.

Upon returning home, Margaret's aunt suggests that her niece take dancing lessons. Margaret, however, dislikes the idea and finds it hard to learn, but when the two instructors glide over the floor in a whirlwind tango, dance, Margaret is all enthusiasm. With the departure of the teachers, Margaret presumes her maid, the butler, her aunt, her dog and even pieces of furniture into service, much to their irritation.


A young couple are very much in love with each other. The boy's mother and the girl's father offer objections because of unfriendliness between the two parents. When these last two meet on a bridge, which is just large enough for one, neither will let the other pass.

The man takes out his pipe and the woman her knitting, and there they stand. The father and the boy are therefore continually at war with one another.

In one of their fights, the man accidentally shoots the boy's mother, and, believing he has killed her, seeks the wilds for safety. The boy follows him, and is able to save his life. A swim in ice-clogged water is done very well. This act reconciles the four and there are two marriages.

"The Clerk." (Majestic. Feb. 17.)—This is a high-powered picture with its events crowding so fast upon one another that its conclusion leaves one well-nigh gasping for breath. Many a two-reel picture has thrived on less plot than this single-reel play contains. Notwithstanding the rapidity of the action and the amount that must be left to the imagination, every development is perfectly clear, while preserving the suspense and mystery of the drama, as a whole, to the end. A business man, presumably a broker, whose financial manipulations are attracting the interest of the District Attorney, takes a fancy to his new stenographer. So does his confidential clerk. The latter is very quickly outdistanced, however, and the broker makes her his wife. Having done so, it is scarcely six months before he is again haunting the stage-door, as in his bachelor days. The neglected wife suddenly becomes ill. The news that his wife is dying finds the broker at a cafe with a chorus girl. The clerk takes the message, hurries to his employer's home and closes his former sweetheart's eyes in death, after he has tracked the broker to the cafe where he is carousing, and failed to awaken him to a sense of his duty.

Then, determined to be revenged upon the man who has ruined the life of the woman he loves, he goes to the District-Attorney and exposes the broker. Exultingly he sees his rival dragged off to prosecution and jail, and submits to arrest, himself, as the confidant of his employer's financial crookednesses.

"Sealed Orders." (Lubin. Two parts. Feb. 25.)—The plot of this story is very timely, treating with the United States and Mexican situation. An American naval officer, carrying sealed orders to the commanding officer in Mexican waters to blockade all Mexican ports, encounters two Mexican spies.

The first encounter is in Washington and the Mexican spy reads the orders secretly. Upon approaching his destination the young officer is made a prisoner aboard a Mexican vessel, but the daughter of the second spy liberates him. He finally delivers the "sealed orders."

"The Chest of Fortune." (Kalem. Two reels. March 2.)—A civil war drama in which several fair fight scenes are staged. The action is fast and consistent with the period. Excellent direction throughout is accountable for a number of small details, which are well brought out. The story:

Having been made an orphan during the civil war, Paul, now a man, wishes to marry the daughter of a banker, with whom he has grown up. Her father is unwilling to allow her to marry a man of so uncertain lineage. Just as he is beginning to despair of proving his birth, a box is discovered at the bottom of the river, which proves that he comes of good stock, and would make a worthy son-in-law. Thus are girl and boy united.

"Iron and Steel." (Vitagraph. Two reels. Feb. 21.)—To have an inventor robbed of the profits of his master invention by a manufacturer is not an uncommon occurrence. Such a plot is the basis for this picture, supplemented by an international romance. A wealthy German manufacturer's daughter falls in love with an American. Her father, who has robbed one of his employees of an invention, wants her to marry a duke. Through an alliance of the inventor and the American lover, the hard-hearted father is brought to terms. He pays the inventor well for his invention and consents to the marriage of his daughter to the American.
“The Reform Candidate.” (Majestic. Three reels. Feb. 22.)—As the title indicates, this is a political story, yet it differs somewhat from the usual run. The story might have been told in two reels, but the little padding used is sufficiently unique to pass unnoticed.

Stanley, the candidate for mayor, neglects his wife during his strenuous campaigning. She resents this and leaves him. The opposition party, knowing this, dupes him into going to a gambling den by stating that his wife will be found there, and then arranges to have the place raided.

While he is there and just at the time of the raid, a murderer is committed for which he is blamed, although entirely innocent. The candidate’s wife, by some unique detective work, locates the real offender and produces him at the trial of her husband.

“The Treasures of Buddha.” (Film Releases of America. Three reels. Feb. 27.)—A picture that will be more popular with boys who like the books of G. A. Henty, Kirk Munroe and Eggleston than with anyone else. Good outdoor photography is offset by crude studio scenery for the exterior and interior of the Buddhist temple.

An Indian priestess devotes her life to recovering the treasures of Kali, which the English had stolen from the temple during her father’s lifetime. She goes to London with her followers, fascinates the lieutenant in charge of the treasure, flees to India with it, captures the officer who has been sent to wrest the jewels from her, and is about to sacrifice him to the goddess, when the crown explodes—it was a bomb made by a detective in London in imitation of the original—and the English expeditionaries rush in to rescue their comrade. The priestess is, of course, killed by the explosion and the officer rejoins his sweetheart, vindicated.

“The Glory of Whiney Durkel.” (Majestic. March 3.)—Never has a better exhibition of character acting been seen than this. The man who played “Whiney,” whose name, unfortunately, is not obtainable, has rendered work unusually good.

A miser’s son, Whiney, is idiotic. He witnesses the murder of his father by another man and is himself blamed. The amount of publicity he gets so pleases him that he says nothing. The real murderer confesses, but Whiney suffers, happy in his egotism.

“The Stronger Hand.” (Majestic. Two reels. March 9.)—There is much that is commendable in this picture. The photography is clear. The action is concise and well executed.

Wilton, the president of a manufacturing company, has speculated with funds of the company so that he is arrested and placed in jail. Martin, an employee, yields to temptation and steals some money, and thus becomes a cellmate of his former employer.

The trust gets control of the company and are making large profits. Martin and the president plan over new machinery in their cell and when the former is freed he puts it into operation. They become partners on the release of Wilton and beat out the trust. Good love story. Several stirring fight scenes
INTERESTING FILM REVIEWS
PRODUCTIONS FROM ALL PROGRAMS

GENERAL PROGRAM

"The Mystery of the Ladder." (Edison. Feb. 25.)—This is the fourth picture of J. Sutcliffe's mystery of the Chronicles of Clark. Circum- stances are set for a murder, and the chief of a valuable necklace, but the detective finds it hung on a chandelier.

"Hear No Evil." (Essanay. Feb. 24.)—Two clerks plot against the boss' private secretary and talk so the latter can overhear them. The secretary gets fired and because of it the boss loses all and becomes an inebriate.

"The Winning Hand." (Pathé. Feb. 24.)—Unknown to his son, a father conducts a gambling den. Through his sweetheart's brother, who is a heavy loser in the den, the son learns of his father's business. The father sells out; his son and sweetheart are married and his lawyer leaves for a foreign land.

"Doctor Polly." (Vitagraph. Two parts. Feb. 25.)—A drama with Harry O'More, Charles strut, Gertrude McCoy. A young architect is carrying on a love affair with a pretty blonde on the city hall. He meets with an accident and his wife is too hurt to withstand the shock. A rival, who is his uncle, steals a photographic print of it and wins. He is shown up, however, by the girl and is convicted.

"Andy the Actor." (Edison. Mar. 1.)—One of the series featuring Andrew J. Clark, the clever boy actor. Andy becomes a legitimate actor, but the long walk home after the break up of the company is sufficient. "A hit" is good enough for him.

"The Message in the Rose." (Edison. Mar. 21.)—With Elsa Melod, Richard Tucker, Mabel Trunelle and Herbert Prior. A love message goes the wrong way. An Italian girl finds it and it causes her to think of her past in Italy. Finally the person for whom she wrote receives it.

"A Boarding House Romance." (Edison. Split reel. Mar. 18.)—Written by Bliss Milford, who also plays the leading part. The girl at the boarding house and a fellow-boarder are about to be married when the artist breaks in. He paints a picture of her mother, which Bliss so dubs up afterwards that the right fellow gets her. Good rain effects. A scene on the same reel.


"Cheese Mining." (Edison. Split reel. Feb. 25.)—On the same reel with "Love's Young Dream." Dressed in comic costume five men descend into a mine and proceed to dig dodge various kinds of cheese.

"Mrs. Manly's Baby." (Essanay. Feb. 25.)—Rather disjointed in plot, but fairly comical. A cartoon, or the strength of early friendship, with a sister suffragette, gives her "baby" into the latter's care. A mixture of the "baby" and the antics of all are amusing.

"The Tigers of the Hills." (Kalem special. Two parts. Feb. 25.)—In spots this drama, which deals with early frontier life, is so absurd it is ridiculous. After being re-}

INTERESTING FILM REVIEWS
PRODUCTIONS FROM ALL PROGRAMS

GENERAL PROGRAM

"The Mystery of the Ladder." (Edison. Feb. 24.)—This is the fourth picture of J. Sutcliffe's mystery of the Chronicles of Clark. Circum- stances are set for a murder, and the chief of a valuable necklace, but the detective finds it hung on a chandelier.

"Hear No Evil." (Essanay. Feb. 24.)—Two clerks plot against the boss' private secretary and talk so the latter can overhear them. The secretary gets fired and because of it the boss loses all and becomes an inebriate.

"The Winning Hand." (Pathé. Feb. 24.)—Unknown to his son, a father conducts a gambling den. Through his sweetheart's brother, who is a heavy loser in the den, the son learns of his father's business. The father sells out; his son and sweetheart are married and his lawyer leaves for a foreign land.

"Doctor Polly." (Vitagraph. Two parts. Feb. 25.)—A drama with Harry O'More, Charles strut, Gertrude McCoy. A young architect is carrying on a love affair with a pretty blonde on the city hall. He meets with an accident and his wife is too hurt to withstand the shock. A rival, who is his uncle, steals a photographic print of it and wins. He is shown up, however, by the girl and is convicted.

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view. A photograph of the girl climbing a fence gets him the right interview from the right Mrs. Wright.

"Tom's Choice." (Joker. Mar. 18.)—Written and produced by Grace Cunard. The story is one in a conventional manner, but ends with a huge laugh. When the man meets the girl he had been corresponding with he goes to the lunatic asylum in preference to marrying her.

"The House Across the Street." (Rex. Mar. 19.)—Presenting Hazel Buckham and Robert Leonard in the stellar roles. Bob is mayor of a town and decides that the liquidation of the town has become of great importance. He is running for his second term and both sides wish to know his attitude. His daughter is admired by one of the politicians, who threatens to accuse Bob and his chief of obstruction. Bob gets a clever ruse Sullivan, the villain, is arrested for bribery and Bob wins.

"The Fat and the Thin of It." (Crystal. Mar. 22.)—The best production the Crystal Company has made of late. A ruse and a little wit and verve to make the thin fat and vice versa drawing crowd of two thousand plus.

"Dazzle's Black Eyes." (Crystal. Split reel. Mar. 17.)—A man, wishing to dodge an ob- nuxious订 leaves honorable for a little of his difficulties, among which the shooting of a sheriff and freeing a prisoner are but trifles. He decides that "Home Sweet Home" is a pretty song after all.

MUTUAL PROGRAM

"The Hold Up." (Princess. Feb. 7.)—A romantic girl foil in her eloquence with an Italianician, deciding that she is not much in romance anyway and sticks to her fancy.

"Guilty or Not Guilty?" (Thanhouser. Mar. 8.)—A very melodramatic subject which will well receive every fraction of an audience. From the poem of the same name which describes the little girl's stealing a loaf of bread because her "family" are starving and the kind judge who helped her.

"Our Mutual Girl!" (Chapter. Jan. 9.)—A story of a mutual girl, who becomes the dog's mate and his assistants. A boxing match, in which Briggs plays a prominent part, break up the "tom- pany."

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"THE CLOISTER AND THE HEARTH"

(Hepworth)

REVIEWED BY A. DANSON MICHELL

Five reels of wonderfully interesting drama, following the text of Charles Reade's novel of the same name. The book, which has been translated into nearly every known tongue, is followed as closely as the dramatic rights would allow. In an international contest, held some few years ago, the book was voted as being the finest written and constructed book on the market—needless to say, a great honor.

There is a great chance to get good effects by appropriate costuming. These have been taken advantage of in this picture and the result is a work of art. The atmosphere is very good; many of the scenes center in and around old English or European houses. As the picture was produced on the other side, by Hepworth, there would have been no excuse for not having this atmosphere. There is some very good trick photography. The story:

Gerard, one of a large family, has been picked for the ministry and is resigned to his father's choice. He is a wonderful painter and would rather follow his art than study for orders. One day he meets Margaret, while on his way to town, and love at first sight develops.

His father, hearing of the problematical alliance, immediately urges his son to renounce it. On his refusal he is disowned and leaves the house, intending to journey to Rome, there to make his fortune with his brush.

Going to Margaret's house, he marries her in great haste and then prepares to continue his journey. His father, having heard of the marriage, has him arrested and thrown in jail, from which he escapes with his wife's aid.

On his way to Rome he falls in with Denys, an adventurer, and together they have much pleasure in each other's company as well as some excitement and several battles. His brothers, ever jealous of him, write that Margaret has died. Denys is forced to leave him, and Gerard looks for consolation inside the cloister walls, where he takes the oaths of a monk.

Years pass by and Gerard returns to his home town to preach the Gospel. There he meets his wife and their little son. The reunion is brief, for Gerard, remembering his promise, returns to the monastery.

"JUSTICE"

(Hepworth—Four Parts)

Doings of a wayward son, whether in actual life, in a story or in a play, always excite sympathy for the prodigal's parents. "Justice," a four-reel Hepworth production to be released shortly by Albert Blinkhorn, World's Tower Building, New York City, is a typical story of this sort.

While the plot in "Justice" is sufficiently strong to command close interest, its strength is materially increased by acting of certain members of the cast. With few exceptions all of the sets are good and the realism most effective.

Dissipation leads to the downfall of Paul Meredith, the son of John Meredith, one of England's old merchant princes. He forgives his father's name to checks and bills and the old man, rather than suffer disgrace, pays them, when a money lender threatens to make public the indebtedness.

The scene with the money lender occurs on the same night as the silver wedding anniversary of the Merediths. After paying the indebtedness the elder Meredith orders his son out of his house. For this the boy plans revenge.

A workman has been discharged from his father's factory. He also harbors a grudge against the elder Meredith and plots with Paul. He readily agrees to rob his former employer's safe. While committing the burglary, he encounters the elder Meredith and kills him.

Jewels and other valuables which he seizes he sends to Paul. His daughter, Nan, acts as the messenger. In keeping with his previous villainy Paul makes the girl a prisoner in his home. Then he appears against his co-partner in crime and secures his conviction.

In prison Joe Prescott, the discharged workman, learns of his daughter's plight and escapes. He follows Paul to his home and there after a fierce struggle he murders him and frees Nan.

Jack Raynor, the imprisoned girl's lover, has also learned of her whereabouts. With a squad of police he rushes into Paul's home just after the murder has occurred. Joe Prescott goes back to prison, but he does so willingly, having wreaked vengeance on the man who brought about his downfall and was about to ruin his daughter. She and Jack Raynor find solace in each other's love.

Harry Royston, who plays the part of Joe Prescott, does exceedingly well. His physical stature is much in his favor.

A NEW PROJECTOR

A projecting machine, moderate in price, fulfilling all mechanical requirements, designed to take any standard film, and embodying every fire prevention appliance, has come on the market in the shape of the Bing Projecting Machine. Made in all sizes, this machine is equally adaptable to the parlor, the schoolroom, the lecture-hall or the theatre.

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The War Dog
A Father's Crime
The Course of Justice

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THEATRE CHAIRS

BOOSTING A CITY BY FILM

Under the auspices of the Chamber of Commerce, of Birmingham, Ala., and with the direct purpose of heralding the advantages of the Alabama metropolis, a motion picture has been made in that city by the Paragon Film Company.

Its scenes are laid in the city's mines and factories, later in its finest mansions, whose use was donated by Birmingham's first families.

VITAGRAPH NOTES

Single reel pictures have just been completed for the Vitagraph Company from novels by Booth Tarkington, Ida Tarbell, Louis Joseph Vance, "Jack" London and Ellis Parker Butler. The company hopes to procure five and six-reel scenarios by these authors for production in the Vitagraph Theatre.

NEW ECTECIC FEATURE

M. Charlier, of the Theatre Antoin, Paris, is here shown in the title role of "Napoleon," the five-reel Eclectic production, which is scheduled for release on March 10.

M. Charlier as Napoleon

events of the career of "The Man of Destiny," from the time of his coronation, December 2, 1804, until his death on March 5, 1821. The battles of Austerlitz and Waterloo, and the fatal retreat from Moscow are only the chief of the incidents recorded in the drama. Hundreds of horses and small armies to fully accoutered soldiers are included in the stupendous cast.

A prologue opens the drama, reviewing briefly the early events of Napoleon's life, from the siege of Toulon in 1793.

BERT ANGELES WITH NEW COMPANY

As we go to press news comes by wire from Chicago that Bert Angeles, well and widely known as a director, has signed with the Historical Film Company, a recently organized Chicago producing firm.

Mr. Angeles directed many successful comedies for the Vitagraph Company, and recently produced for the Pilot Company the "Across the Continent" picture.

ORMONDE WITH UNIVERSAL

The Universal Film Company announces the engagement of Eugene Ormonde for the Powers pictures. Mr. Ormonde has appeared as leading man with Mrs. Fiske, Blanche Bates, Ada Rehan and Mrs. Leslie Carter.
Mr. Exhibitor

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CHICAGO NOTES

Wallick with Celebrated Players

H. L. Wallick, who formerly owned and operated a motion picture theatre, is now with the Celebrated Players Film Company, and is traveling for them through Wisconsin and Indiana. This company will soon release "The Squaw Man," for Illinois, Wisconsin and Indiana.

Amusement Protective League Meets

The Amusement Protective League met at the Sherman House on Wednesday, March 4, at 10:30 a.m. Matters concerning censorship, other restrictions and the coming Aldermanic election were the subjects under discussion. There were no outside speakers at this meeting, but it was the sense of the members that city restrictions are steadily getting worse, and drastic measures for their improvement were urged.

Margoles with Lewis Pennant Features

J. H. Margoles, formerly connected with the National Motion Picture Advertising Company and the Princess Theatre Circuit Company, is now associated with the Feature Film Sales Company, who releases the Lewis Pennant Features. Mr. Margoles will represent them in their exclusive service department.

Standard Motion Picture Company Launched

The Standard Motion Picture Company, a concern organized for the taking of commercial and industrial pictures, has established offices in the Mallers Building. This concern has also built a plant on the South Side, which is fully equipped with the most modern apparatus for the taking, developing and printing of pictures. Mr. Goldman, the man behind the venture is an old, seasoned advertising man and also is familiar in a great degree with the motion picture business.

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**RELEASE “THE BANKER’S DAUGHTER” SOON**

The Life Photo Film Corporation has purchased from Mrs. Bronson Howard, wife of the late Bronson Howard, the exclusive motion picture rights for the entire world to his play "The Banker’s Daughter," written in 1878. This play marked a long upward step in Bronson Howard’s dramatic career, and has ever since been conceded to be the premier dramatic production by an American author, portraying American life. It was found necessary to outbid four of the largest motion picture producers in the country to obtain the rights to the play.

The cast for “The Banker’s Daughter” will be a superior one, picked from the cream of motion picture actors, and stars of the American stage. The production will be sold on state right basis and deliveries will be made on April 1.

The play was first produced September 30, 1878, at the Union Square Theatre, and in the original cast, there was contained such names as Charles F. Thorne, J. B. Polk, Walter Ramsey and Sarah Jewett. It was produced in England under the name of “The Old Love for the New” and enjoyed the longest run of any American production ever produced there.

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**STAGE IMPROMPTU ACT**

Guests and visitors present at Edgerly Court, Santa Barbara, were given an unlooked-for treat recently when they happened to be present when Caroline Cooke and Tom Ricketts, both members of the American Film Manufacturing Company’s staff put on the balcony scene of “Romeo and Juliet.”

Miss Cooke had just stepped on a veranda of the hotel when Mr. Ricketts opened the window of his living-room. The artistic situation prompted Ricketts to render the lines of Romeo. Miss Cooke accepted her cue and as both knew their parts perfectly the scene was carried to the end in a splendid manner.

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**EXPOSITION PLANS AFOOT**

Plans are now being made for the Second International Exposition of the Motion Picture Art, in conjunction with the Fourth Annual Convention of the Exhibitors’ League of America, at Dayton, Ohio, July 6-11.

This news comes from George H. Wiley, secretary of the league, whose telegram speaks for itself:

"Arrange now for the coming Second International Exposition of the Motion Picture Art in connection with the Fourth Annual Convention of the Exhibitors’ League of America, at Dayton, Ohio, July sixth to eleventh. There are over 7,000 exhibitors within three hundred miles of Dayton. You will reap greater results than elsewhere. Try to be here."

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JUNIOR EXPOSITION PLANS

Five thousand exhibitors from America and Europe will attend the second annual motion picture exhibition at the Grand Central Palace, from June 8 to 15, under the combined auspices of the International Motion Picture Exhibitors and the Independent Exhibitors of America. It is designed to cement the close relations between the twenty-five million persons who daily attend the theatres and those responsible for such entertainments.

The three floors of the building will be used for the exhibition. All details of the making and staging of the photoplay drama will be shown and four free up-to-date motion picture shows will be in operation. The best known actresses and actors of the motion picture world will give public rehearsals with full scenic effects. Each of the plays so enacted will be on view within twelve hours.

THEATRE LAW UPHELD

The Michigan Supreme Court has decided, in the case of the Jewel Theatre Company vs. Winship, that the law enacted for the regulation of motion picture shows by the Michigan Legislature in 1913 is valid, where it does not conflict with the operation of municipal ordinances on the same subject.

This law provides especially that the floor of the audience rooms of motion picture theatres shall be approximately on the same level with the street.

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**Australasian Release**

One of the first releases to be announced by the Australasian Film Company, manufactured at their new plant at Rushcutters' Bay, Sydney, Australia, will be a three-reel feature, entitled "The Shepherd of the Southern Cross." Besides the heart story of a convict, the picture depicts in a vivid manner the life of the shepherders of New South Wales.

Stanley H. Twirl, who has taken hold of the manufacturing end of the business, promises a series of releases every three or four weeks, in which stories of Australian mining settlers and bushrangers will figure.

The Australasian Film Company have secured options upon the exclusive services of Miss Nance O'Neill and Miss Annette Kellerman for moving picture services during their contemplated professional tours of Australasia.

**“GREAT LURE OF PARIS” Praised**

A letter from the Union Film and Supply Company, of Los Angeles, Cal., to the Feature Photoplay Company, reads as follows: "We are very well pleased with 'The Lure of Paris.' We have a great many calls for the 'Great Lure of Paris' and if you want to refer any prospective purchasers to us, we feel at liberty to do so. Would be pleased to have you send us sam- ple paper on everything you release, and anything on the order of 'The Great Lure of Paris' and we will gladly give you an order."

**Balkan War Horrors**

Motion pictures of a four-hundred-mile journey through the regions in Albania devastated by the Servian armies during the second Balkan war, taken by William Willard Howard, were shown at a private exhibition at the showrooms of the Kinemacolor Company, 1600 Broadway, New York City, on Saturday, February 21. The exhibition was held under the auspices of the American Constantinople Relief Committee, of which Oscar S. Straus is chairman.

**KLEINE THEATRE OPENING**

Easter Monday is the date now set for the opening of George Kleine's new theatre on Forty-second street. New York City, and "Antony and Cleopatra" will probably be the opening spectacle on the screen. It is a Cines production and, if anything, rivals "Quo Vadis" in magnitude. Anthony Novelli, Lorenzo Lapi, Signora Terrilli and Signorina Matilde de Marzo are the stars of the piece.

Details of the interior of the new Kleine motion picture theatre are not available as yet, but the foyer is said to be one of the handsomest in the metropolis.

**CamerA snAPs H. K. thAw**

The first motion pictures ever taken in a United States District Court are those made of the last hearing in the Harry K. Thaw case, before Federal Judge Aldrich at Concord, N. H., on Thursday, February 19. Judge Aldrich granted the permit for the camera-men to record the movements of the figures in the famous case while the bail hearing was being argued. Both Jerome and Thaw appear in the pictures.
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See list of releases on another page.

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A HINT TO PRODUCERS

If reports from Germany are true, there is an important lesson for American producers in the crisis the film industry is facing there.

Complaining that the theatres are being flooded by inferior pictures, those patrons who have the means to go elsewhere for their evening's entertainment are deserting the motion picture houses. Some critics are crying, "overproduction," but the real fault is said to be the mediocre character of the pictures shown.

Since the well-to-do form an important part of German picture audiences, the situation confronting the exhibitors in the Fatherland is a serious one.

NEW MEN AT LIFE PHOTO

Fred Dobson, who has been cameraman with Kalem, Selig and Biograph, is now with the Life Photo Film Corporation as camera men for their feature productions.

The light effects for "The Banker's Daughter" are now engrossing the attention of Mr. Dobson. The sets for this feature are being painted by Alfred E. Freudmann, formerly of the Famous Players Film Company. Freudmann is a graduate of the Art Academy at Carlsruhe, Germany, and an exceptional artist. He has been engaged as head scenic artist.

Frank Koch, for four years and a half stage carpenter with the Biograph Company, has also joined the Life Photo forces.

Who is appearing in Great Northern "Preferred Feature Attraction."
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### Directory of Players and Directors

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<tr>
<td>MISS CLAIRE WHITNEY</td>
<td>Now Playing Leads in Solax and Blache Features</td>
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### Teaching the Bible in Pictures

That such an organization as the International Bible Students' Association, whose influence is felt all over the world, esteems the motion pictures so highly as to make them a factor in spreading the knowledge of the Bible, is as gratifying as it is significant.

This is the association is doing with a $200,000 photo drama, "Creation," in four parts, which is being simultaneously shown at the Temple of Creation, Sixty-third street, New York City; Music Hall, Cincinnati; Victoria Theatre, St. Louis; I. B. S. A Temple, Cleveland; and elsewhere.

Within sixty days the association expects to have forty productions of "Creation" in operation. Negotiations are being made for theatres or auditoriums in San Francisco, Los Angeles, Columbus, O., Dayton, and Chattanooga, Tenn.

The pictures are projected by the Simplex machine, and two performances of each part are given daily. Four days are required to see the entire cycle.

### "The Three Musketeers" On Broadway

The Anglo-American Film Corporation inaugurated its regime at the New York Theatre, Broadway and Forty-Fourth street, New York City, with the eight-reel spectacle, "The Three Musketeers," from the novel by Alexander Dumas. February 28 was the opening night, and the big feature drew crowds. Two Simplex projectors are used to throw the pictures on the screen.

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**"THE WARNING"**

A thrilling Western drama with many complications that make it exceedingly interesting.

Released Saturday, March 14th

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**LIVE NEWS OF THE WEEK**

*(Continued from page 2)*

The project which is said to be filled with strong dramatic incidents and thrilling situations, Miss Sacchetto appears in the role of the Princess Spinara, wife of a profligate nobleman. Miss Sacchetto, in this one of the series of "Preferred Feature Attractions," displays strong emotional ability as an actress.

John Wild, formerly with the American Kineto Corporation, has taken the position of assistant sales manager of the Gaumont company. Mr. Wild is well known and has been identified with the business for some time.

William Faversham, the famous star, has signed a contract with Daniel Y. Arthur, general director of the Playgoers' Film Company, to participate in the mammoth photoplay production under the auspices of the Playgoers. It is hinted, though not definitely announced, that the production will be one of Faversham's recent successes.

Don A. Meaney, the editor of "Essanay News," is making a reputation for himself as one of the most original publicity men in the film world. This originality of his, linked with his knowledge of what newspapers want as a result of his journalistic experience, has already focused a good deal of attention on him, not only in Chicago, but wherever picture men foregather.

This is apropos of Jeff Dolan, from whom a sensation is to be expected in the near future. It's worth watching and waiting for. While waiting for the curtain to go up, it may be said that Mr. Dolan's connection with motion pictures dates from 1906. Then he joined the Great Eastern, tarried there three years, and moved on to Great Northern. Thence he went successively to the United Feature Film Company, which he opened; the Star Feature Film Company, and "Seda," otherwise Gaumont. He is with the North American just now.

"Strongheart," a photo version of the great play by the same name, will be shown for the first time at Marcus Loew's American Theatre Monday. It is another Klaw & Erlanger production, radically different from the three others they have shown, giving a better opportunity for out-of-door scenes and realistic characters.

"Hearts of Oak," in five reels, is being produced by the Mohawk Film Company, whose offices are in the Times Building, Mrs. James A. Herne and her daughter, Chrystal, who is now starring in "At Bay," will assist in the production.
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The kind of a Success that brings the public's dimes and nickels to the little window down in front—
the kind of a success that makes people tell their friends about the Show they saw—the kind of a success that sends your patrons away completely satisfied and makes them want to come back again day after day, week after week—that's the kind of a Success long-headed Exhibitors are looking for and that's the kind of a Success the

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has proved to be—only it has turned out to be far bigger than we thought. This weekly news film, flashing on the screens each week the vital, throbbing events of the world's living drama as they have never been flashed before, has become a giant success from the very first film. No such combination of the best trained newspaper men in the world, working hand in hand with a matchless producing company, has ever before been known. No staging, no make-believe, no "play-acting"—just the actual drama of life with its heroes, unconscious of their audience, snapped in the great crises of the world's events and their every look, every gesture, every movement brought from the uttermost ends of the earth and flashed upon your theatre screen.

The greatest advertising you can do is to give your patrons the kind of pictures that will bring them back again and again and again—that will make them willing to stand in line for half an hour TO SEE YOUR SHOW. A hundred thousand dollars spent in advertising your theatre wouldn't do for you what good pictures will. Here's an opportunity for you to get a really GOOD picture every week—a REAL NEWS REEL—the kind that will build your patronage up and hold it. Thousands of exhibitors have already jumped at the chance to get the HEARST-SELIG NEWS PICTORIAL weekly service, and are already reaping the benefits. Don't LAG BEHIND. Get it from your Exchange TODAY.

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WANTED: A BRAND NAME
A twenty-five dollar premium is being offered for a brand name for the comedy films which will be released by the Sterling Motion Picture Company, which has just been formed by Ford Sterling, the well-known actor, Charles Balshofer, and Henry P. Lehrman. The competition closes on March 20. All these releases will be made through the Universal exclusively.

Communications should be addressed to Charles Balshofer, president, the Sterling Motion Picture Company, care the Universal Film Corporation, Hollywood Studios, Los Angeles, Cal.

Mr. Lehrman is secretary and treasurer of the new company. Mr. Thornby is one of the directors.

"THE GANGSTERS" OPENS MUTUAL HOUSE

Weber's Theatre on Broadway, New York City, opened as a Mutual house last Monday, March 2, with the four-reel feature, "The Gangsters," headlining Consuelo Bailey and H. B. Walthall as the piece de resistance.

The twenty-five-cent scale prevails under the new régime, and an adroitly diversified program is offered four times daily to the public. Besides "The Gangsters," a one-reel Keystone photo-farcé, "The Riot" (which lives up to the mirthful aspect of its name) and one reel of the latest pictures from the series, "Seeing South America with Colonel Roosevelt" are now on the program.

Performances are set for two, four, seven and nine o'clock every day. On Sunday six shows are given, beginning at eleven in the morning.

T. Hayes Hunter, Master Producer Joins the COLONIAL Ranks

T. HAYES HUNTER, until recently Chief Producer of the Biograph Company and formerly Director for David Belasco, Klaw & Erlanger and other famous theatrical firms has undertaken the general direction of COLONIAL productions. All COLONIAL films will be made under his eye and supervision.

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### DATA FROM MANUFACTURERS’ LIST OF RELEASES

**EDITOR'S NOTE:** These lists of current releases are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Tear the list out and paste it in your note-book for future reference.

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<td>3—16. The Million Man’s Vengeance, D, part 1, 1900</td>
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<td>3—4. Marcio, 2 reels</td>
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<td>3—24. The Borrowed Finery, C, 1900</td>
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<td>3—27. The Brave Bowl, D, 1900</td>
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In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Circularizing

AN exhibitor who came in the other day to show us specimen advertisements he had been running in his home papers—they were full pages, by the way—volunteered some information on the subject of advertising to the exhibitor.

IT is given here not altogether because it favors the trade journal, but because it may yield a valuable hint to advertisers in general and in particular to the manufacturer in the motion picture field.

SAID the exhibitor: “I am overwhelmed with circulars, cards, bulletins, booklets, pamphlets, house-organs—every mail brings them and the day’s sum total covers my desk.

“I HAVE often thought that every one who mails this literature must have the fond hope that he alone is reaching me with a message that is going to strike home.

“HE forgets that every other advertiser has much the same motive; and he forgets that this is a very active field with hundreds of films and equipment concerns competing sharply and many more springing into being—or into new schemes—every day. He forgets, too, that the exhibitor is a very busy man with a limited office space and equipment.

“WHAT is the result—the natural result? With me it happens that when I get to my mail—which isn’t read every day—I race through my letters and sweep everything else off the deck into the wastepaper basket.

“I OFTEN think of the waste of it—and with profit, for now I never circularize except on a special occasion and then only in connection with my regular advertising in the newspapers.”

THIS exhibitor is right. Circularizing at its best can never be more than “special” advertising—just a part of general and steady advertising—to be used only when it fits in.

THE effect of a circular soon wears off. It may hit at the moment, and certainly it is of no value in building up good will. That is the best asset of any business, and it is only created by the steady effect of continuous advertising in some regular medium.

AGAIN the appeal of the circular is purely personal. It says something which all the world may not hear. Gold brick advertising is carried on by circulars because it cannot be made public. There is a ring of sincerity, of substantiality to the announcement that is made in open competition and in open pages. Finally there is the big question: Will the circular be read at all?

A HOUSE-ORGAN, however attractive and cleverly written—and many are—is nothing but a highly developed circular.

THEY are not successful. The mortality of house-organs is over 95 per cent.

IF they are made as good as a trade journal, they are too expensive and a good accounting department swoops down upon them and cuts off their existence. If they are inferior products they are useless.

LIKE circulars they are only “specials.”

THEIR value to the advertiser may be estimated by the value of their reading pages.

THIS applies, too—just as definitely—to the trade journal.

THE reading pages tell the story.

—W. A. J.
Eastman Company Will Appeal

Writ of Certiorari from the Supreme Court Will Be Asked for at Once in the "Goodwin Patent" Case

Rochester, N. Y., March 12.

THE Eastman Kodak Company is preparing to appeal from the recent decision in the "Goodwin patent" case, so-called, which was rendered against them by the United States Circuit Court of Appeals, affirming the decision of Circuit Court Judge Hazel, of Buffalo.

The "Goodwin patent" applies, according to the decision, to all the common types of films manufactured by the Eastman Company.

George Eastman, President of the company, upon his arrival in Rochester from New York, as soon as he heard the decision had been rendered, defended the company in his announcement of the coming appeal.

"During the progress of this case statements were made," said Eastman, "apparently by persons interested in the Goodwin patent, to the effect that the Eastman Company had in some unfair way appropriated the invention of a poor inventor and made large sums of money out of it. These statements are untrue.

"His process and his alleged invention were facts. His attempt ended in failure and a loss to him and his associates of $15,000.

"The Eastman Company's processes were the first used on a commercial scale. They were inaugurated without any knowledge by the Eastman Company of Goodwin's process and without any attempt to follow in the footsteps of Goodwin."

Mr. Eastman said that the Eastman Company would apply immediately to the United States Supreme Court for a writ of certiorari. From $5,000,000 to $25,000,000 is said to be at stake in the case.

One Feature a Day for Ohio

Independent Features Company Organizes with a New Policy for the Buckeye State, with Offices in Cleveland, Cincinnati and Toledo

A NEW factor has entered the feature film situation in Ohio. The Independent Features Company has been organized with an avowed policy of releasing one feature a day. J. W. McMahan, Jerome M. Jackson and Nelson F. Evans, of the American Feature Film Company, of Toledo, O., comprise the new corporation.

Offices will be opened in Cleveland, Cincinnati and Toledo, and the company will have the privilege of booking all Kentucky towns on the Ohio River.

The company purposes, according to its own announcement, to supply daily features to exhibitors at a weekly cost to the exhibitor less than he would pay for two or three days of feature service.

The entire output of the Great Northern Special, Solax, Blaché, Gaumont, Film Releasés of America, Italca and Ammex, beginning with the March releases, will be taken by the Independent.

Contracts to this effect were signed last week by Herbert Blaché, President; Ingvald C. Oes, Vice-President; Harry R. Raver, Secretary and Treasurer, and Joseph R. Miles, General Manager of the Exclusive Supply Corporation and Messrs. McMahan, Jackson and Evans for the Independent.

McMahan and Jackson were among the pioneers in the film business in Ohio. They opened their first exchange in that State seven years ago. About a year ago they sold out their Buckeye Film and Projection Company to the Universal. Besides this, they built the Alhambra Theatre in Cincinnati at a cost of $35,000 and devoted it to motion pictures.

During their career, this versatile pair have owned seventeen theatres, but they have disposed of all but four.

WEBER AND FIELDS NEXT!

Messrs. Weber and Fields are going into motion pictures and have organized the Weber & Fields Kinemacolor Company for that purpose.

Its officers are: Joe Weber, president; Lew Fields, vice-president; A. P. Barnard, treasurer, and Morris U. Ely, secretary. The scenario is being prepared by Roy McCardell.

Lillian Russell, William Collier, Sam Bernard and other old favorites of the Weberfields will be invited to appear in the picture. Even Frankie Bailey will be urged to abandon her chicken farm on Long Island and pose. A complete Weber & Fields chorus is to take part in the festivities. Their costumes are to be shown in the original colors.

The production, in six reels, will constitute an entire evening's entertainment.

The picture is to be made when Messrs. Weber and Fields return to New York early in April, at the close of their Western tour.

PLAYGOERS' LATEST STAR ALREADY AT WORK

Rehearsals of the interior scenes of the play in which William Faversham has just contracted to appear for the Playgoers' Film Company, will begin shortly in the studio at Yonkers, N. Y.

The contract was signed a week ago, but the name of the production has not yet been announced. It will probably be one of the successes which has made the actor known from coast to coast during the past few years.

The engagement of Faversham is a part of Daniel V. Arthur's plan to present a series of Broadway successes, enacted by Broadway stars and all-Broadway companies.

POLAIRE ON THE SCREEN

The Leading Players Film Company will release shortly a three-reel feature film entitled "The Sparrow," in which Mme. Polaire, the French actress, plays the leading role. This film is taken from the novel by "Gyp," the famous French writer. Mme. Polaire has starred in the dramatized version of this story in France.

Mme. Polaire is known as "the ugliest woman in the world," and is the proud possessor of a waist which is actually nine inches around, probably the smallest possessed by any living woman. She was the first woman to introduce the fad of wearing a pearl ring in her nose, and for a pet, gracefully cuddles a small pig. Her appearance in the films will be an interesting event.
DO FEATURES PAY?

By William L. Sherry

FEATURE FACTS
Gleaned from Mr. Sherry's Article and Presented Here in Tabloid Form.

"The most formidable obstacle to the proper growth of this business to-day is the man who gives too much for the money."

"Were exhibitors to agree upon a uniformly higher price for feature productions, it would be paid willingly."

"Locality has much to do with the success of a feature policy."

"The big features have done more to increase the high-class patronage of the motion picture theatre than any other single agency."

Here he is confronted with a policy exactly opposite to that which the producer has adopted toward the buyer and the buyer toward the exhibitor. The exhibitor feels to confront his public with a proposition of a slightly advanced price, even though he is to give in return more than the equivalent in amusement, due to no other reason than the rut into which the early exhibitor fell—that of charging the minimum price for everything from the minimum to the maximum of entertainment.

I cannot say too strongly that the most formidable obstacle to the proper growth of this business to-day is THE MAN WHO GIVES TOO MUCH FOR THE MONEY.

There are several possible solutions to this problem, all of them difficult because of the old law of human nature, but the proper way out is based on a uniform admission price among exhibitors for their feature programs. It would be easy to arrive at a just and equitable admission charge, and if it came within a range of from fifteen to twenty-five cents, the public would not consider it unreasonable or exorbitant, once they were convinced, first of the merit of the feature program; and second, that they were not being imposed on by a few, but that the proposition was an unanimous one.

The American people have a commendable spirit of generosity and fairness, and not a small part of it is a willingness to pay for quality. A not unreasonable deduction then would be that were the exhibitors to agree upon, and set, a uniformly higher admission for feature productions, it would be paid willingly.

This would be manifold in its benefits. The producer would benefit by demand for better features to warrant higher price. The buyer of features would benefit by a greater demand for his features and a willingness to pay his rental charges, once the exhibitor was thus convinced that he could profit thereby. The exhibitor benefits by his higher prices and the greater satisfaction given to his patrons, and the public benefits by seeing at a nominal increase the foremost dramatic productions of the day in film form.

The two important points, then, are that the exhibitor in increasing his prices should be protected from cut-throat competition by his opposition, which would be solved by the above-mentioned agreement; and the exhibitor's ability and honor in choosing only worthy productions for his increased-price days.

As an illustration of the injurious effect of this non-uniform price policy, I will cite an individual case without mentioning names.

Several months ago I booked a big feature into a small Brooklyn house of three hundred seats. The house had a patronage of the better class, and as it was a really exceptional picture, the manager boosted his price from ten to twenty-five cent as an experiment, with the result that he played to capacity business at two and a half times his usual charge. Several others of our big pictures were treated in the same way and were equally successful.

But there was a comeback to this. Nearly a mile away from the first house was a house of similar size. Its manager booked the same identical feature for which the first manager had first charged twenty-five cents. His was a ten-cent house also, but he did not boost his admission. This action spelled calamity for the first man when he played his next big picture at a quarter. He played to "skeleton" houses.

"Why should we pay you twenty-five cents for such-and-such a picture when we will see the same picture at Jones' house for ten?" was the argument of his patrons, when declining to pay the charge.

Of course their argument was partially justified, but why should he? In the first place they willingly paid a quarter for a picture, convinced that they were getting their money's worth. Not a single complaint was heard.

But when they discovered, as they thought, that Jones could run the pic-
ture at ten cents, they immediately figured that if he could afford to run it at ten cents, the first man was making too much money at twenty-five, never realizing that Jones could not make the feature pay at ten cents and was merely suffering the loss in order to secure the prestige and at the same time kill the other man's business.

And what is the result? Both managers now bemoan their inability to run features of the best class, claiming that their people won't pay more than a dime, to run at which means financial suicide.

But had there been a uniform admission for these two houses, equally distributed benefits would have accrued to the public, who had been pleased with their quarter worth in the first place; to the exhibitors, who would have made considerable extra profit on the day's business; to us, for we would have secured a steady market for our features, and thus encouraged our producers to make more and better pictures.

Such conditions are, I regret to say, general, but at least there is the exception, which we find in the few neighborhoods where the exhibitor who increases his price wisely and with discretion plays to more people than the house who cuts his prices and his own throat.

Locality has much to do with the success of a feature policy. As we all know, there is a surfeit of sensational pictures, made to appeal only to the most primitive emotions, which have their field and which would spell ruin to a high-class picture house. But these have their own territories and are rapidly being confined to the cheaper districts. And these same cheaper districts would reject with scorn a splendid big dramatic success which plays to an overflow from upper Broadway or the Bronx.

Because of their limited capacity, the smaller houses do not always reap enormous financial returns on what is really a successful feature day. But the big picture has without exception made its converts to the cause of cinematography who refused to take seriously the ordinary picture.

Scores of managers of smaller houses are united in this conclusion, that while the feature night may not net them any immediate big returns, yet in its ultimate results it is indispensable.

The enlisting of stars of the legitimate stage by the large producing companies has had a beneficial and enduring effect on the industry. These enlistments have drawn countless numbers of recruits from the high-class patronage possibilities and many of them have been converted into regulars.

It is not uncommon to hear a prominent man or woman, who has heretofore tabooed the film theatre, comment most favorably upon the screen performance of their favorite legitimate star, and declare their amazement at the possibilities of what they had considered a cheap and more or less harmful amusement of the masses.

In my own personal acquaintance there is a prominent lawyer. He had never considered attending a motion picture performance simply because pictures had never come within his scope of life. Not long ago he was induced to witness a private screen performance of a play with which he had been familiar when produced on the stage.

The star in the picture was the same he had seen in the role behind the footlights. His amazement and approval were unqualified, and I have watched with much interest his development into what is now a film fan of the first water.

There is no disputing the fact that the motion picture is expanding its prestige daily, and the credit for its rapidly increasing dignity and brilliancy should be given solely to the influence of the big feature and its power as a moulder of public opinion.

A New Monthly Feature Service
Winik, Craft and Simmons, Leaders in Formation of the Dramatic Successes Feature Company, a Firm of International Scope

A FEATURE distributing company of international proportions has just been formed, with the avowed object of controlling the uncontracted-for multiple output of the world for the North American market.

This announcement follows the arrival of H. Winik, of London, on the "Lusitania," on Friday, March 6. The formation of the company was kept a secret until Tuesday, March 10. Then, at a gathering of large feature buyers in the projection-room of the Apex Film Company, 143 West Forty-Fifth Street, New York City, the general outlines of the company were revealed.

H. Winik, P. P. Craft and Joseph Simmons are the head and front of the concern, so far as present announcements go. Mr. Winik is well known in England and Germany as a feature dealer, and owns a circuit of theatres in England. Mr. Craft is one of the pioneers in American filmmod, and the head of the Apex Company. Mr. Simmons is a familiar figure in London feature and exchange circles.

Executive headquarters for the new company will be at 35 Little Newport Street, London. For the present the firm will be known as The Dramatic Successes Feature Company, though no official title has yet been announced.

The chief policy of the company will be the release of a six or seven reel feature every month. No one company will be exclusively represented.

The New York office of the Dramatic Successes will be for the present at 145 West Forty-Fifth Street. The company's intention is to deal with feature buyers of proven reliability under an annual contract, guaranteeing one six or seven-reeler a month. Service in each case will be exclusive.

It is said that the company is negotiating for a Broadway theatre at which to show their pictures and attract the attention of the public to the character of films they purpose to offer.

Among the buyers, exhibitors and managers who were present at the "sample exhibition" were S. L. Rothafel, America's leading motion picture impresario; J. D. Williams, the Australian film magnate; Congress- tionshould be given, Solely to the influence of the big feature and its power as a moulder of public opinion.

New Canadian Company
The Electric Palaces, Limited, was empowered this week in Hamilton, Ontario, Canada, to own and operate motion picture theatres. The capital stock of the new motion picture firm is placed at $40,000, and the provisional directors named include A. V. Maskell, James Brown, Robert Marsh, H. G. Ogg, and S. L. Heaton, all of Hamilton, Ont.
A MOTION PICTURE DIIOGENES

By CHANDOS ST. JOHN-BRENNON

THIS is the story of a modern American Diogenes, who differed from the original in that he was looking for a man who was completely satisfied and convinced that he had received his money's worth. Having found him, he decided that he would continue his quest with the result that he unearthed thousands of men, women and children who were perfectly satisfied for the same reason, and, once having found them, he kept them about him.

Away back in 1900—it was "away back" in Winnipeg with its population then of 32,000, in comparison to its 200,000 of to-day—a tall, slim, quiet, unassuming chap came into the "Prairie City." No one noticed him at first. Several persons, who a few years previously had attended the fairs at the Canadian Industrial Exhibition fair grounds, remembered having seen the same gentleman with a circus—or was it a dog and pony show? It was something like that, anyhow, and nobody bothered much one way or another.

He was just another resident to be added to the census, which was increasing so rapidly each year. The few did remember, however, during those visits to the fair in 1898 that a regular circus "spiker" outside a roomy "blacktop" had shouted himself hoarse inducing patrons of the fair grounds to "Walk up! Walk up! See the greatest wonder of the age! The greatest invention of modern times. Photographs which move, act, and are, to all intents and purposes, alive!"

Some went in and some did not. Those that did were non-committal when they came out. They said the motion pictures would be all right if they did not flicker, and they really did not see very much to brag about in connection with the "wonder of the age." The man and the motion pictures were soon forgotten. Two or three years later the unassuming gentleman just dropped into Winnipeg and took his place quietly among the other 32,000 residents and attended to his own business. As far as could be learned that business was to find one person whom he could please and to whom he could give value for his money and have him admit it. Somewhat of a vague and peculiar business, thought some at the time, but the gradual discovery of "the one man" cannot be overestimated to-day.

Situated on what was then the city's main street, almost opposite the city hall, was a vacant store-room and deep. Here the unassuming one grooped around and tinkered up a little, and in 1903 the Unique Theatre was opened. Inside its doors was seen the first vaudeville show of any consequence that had come to the city, and looking large on the program was one number, "Motion Pictures"—and there they were, but still with the flicker.

On the morning following the opening performance, the unassuming one wandered around in search of the one satisfied man who felt that he had received his money's worth. He was soon located and the other man went away with a smile on his face and wired Chicago to send him a better bill the following week. The one man told his friends, and next week several of his friends were in the theatre, and ninety per cent of them went away satisfied. They told their friends. Again the wires were kept hot for even better pictures. The friends increased and the theatre's capacity began to be overtaxed.

The unassuming one was sorely perplexed, nevertheless. He could not understand why he could not please all of the patrons of his little playhouse. Finally he decided he would please the greater majority, and the others who were not pleased would perhaps learn to see that nothing could ever please them.

In the little old Unique, now gone the way of many another old show house, he strove to give the best. His policy was never to promise more than he could perform; and to keep his word. Thus he earned the trust and confidence of the people who did not know him, the greater majority of whom he had never seen, but who said: "He does what he says he will."

Crude as was the old Unique Theatre, the unassuming one's first thought was the comfort of his patrons. Then he gave them value for their money, and so the number of satisfied ones grew day by day. Two years later, in 1905, the army of satisfied ones grew to such proportions that the unassuming one decided to expand. He built a regular theatre, the Bijou, and here he gave a larger show.

There was not so much flicker to the motion pictures now, and the unassuming one took cognizance of this fact. By this time Winnipeg had a population of 80,000 and this made more thought for the quiet man, who, though he grew more prosperous, never drew any stouter. As the population grew, so did the unassuming one's success, only in greater proportions. Then came his "hunch." While watching his audiences he discovered a new variety of human species. It was what is now termed a "bug." He decided to develop the species. It was young in those days, although this is only eight years ago. He thought that he might add to his collection of satisfied ones. He sold the Bijou, but not until he had formed a regular vaudeville circuit of his own that covered the West and brought him enormous returns. His methods and his success came to the ears of Sullivan and Considine, and after a little dickering the unassuming one sold out.

For a time he remained quiet. Then a few weeks later he was seen supervising a gang of workmen with picks and shovels who were digging a hole in the ground. When asked what the hole in the ground was for, he replied in words to the effect that he was building a home for "bugs—motion picture bugs," and everyone laughed.

"What! Build a house here on this valuable site for a few people who go to motion pictures?" he was asked. But the unassuming one just smiled and watched the digging and in a very few months the first house built exclusively for the exhibition of motion pictures was opened. This was in 1910.

Just previous to this the unassuming one had remodelled another store and used motion pictures exclusively, and it was in this first place that he formed the nucleus to his "bug" collection. He had faith in motion pictures, and he was the shadow cast by the coming events in the history of motion pictures as far as Winnipeg was concerned.

The Province Theatre surprised people. The ushers wore smart uniforms. The ticket takers were uniform in size and dress. Patrons were ushered to their seats. Not where the ushers wanted to put them, but where they themselves were desirous of going. If the desired seats were not obtainable, the ushers watched until they were and then transferred them.

Then the unassuming one hired a manager and relaxed. But he never took his finger off the pulse of his audience. He had long realized it was impossible to satisfy everybody, so he continued trying to satisfy as many as he could, and is still scheming how he can satisfy them all.

And because he never spent a minute in his efforts to satisfy them all, he is filling his house to overflowing with a satisfied audience. And it was the unassuming
one who made possible the thirty odd picture theatres that are in Winnipeg to-day. He had faith in motion pictures when he first saw them, and having proved his faith, he then built up a clientele which has stayed with him and them. There were no ups and downs, but simply a steady climb to success. He gave the people what they wanted, not what he wanted.

Nearby was a man who saw that the Province was prospering.

"I will build a theatre," said he. "Look at the great expense that man has gone to. A waste of money! There is not room for all in his place. I will put on a cheap show and give the people what I want. If they want amusement they will come to me. They must or go without."

* * *

BUT to this man's surprise they all went without, except a few of the dissatisfied ones. They visited his show but forgot to go back and said, "Well, this is worse than the other," and they went to the other. And in a little while the second place changed hands. That is what it has been doing ever since. It did not start right. The man thought he could give the people what he wanted and failed. The house received a "black eye" and has never fully recovered.

It must not be imagined that the Province is the only high-class motion picture house in Winnipeg. There are lots of them and all are making money, but they would none of them have succeeded had they not started right and run a high-class place.

"To what do you attribute your success?" I asked the unassuming one the other day. That seemed to puzzle him for a moment, and I expected the reply, "Working hard and minding my own business." But he did not take the obvious advantage of me.

"The success I have had was due to making one satisfied and pleased patron. He brought a friend and the friend brought more and thus they multiplied." And judging from this crowded theatre the original satisfied patron was prolific.

When asked what his greatest problem was, he replied: "My greatest difficulty to-day is getting a program that has no weak spot. That is to say no glaringly weak spot. But there is another difficulty that we have not overcome so far, though the day is coming when the size and the demands of the Canadian market will necessitate consideration. The demand is for British pictures, or British subjects. Getting these is a hard task. Canadians are, above all, loyal, and one can well understand why they are continually asking for films dealing with British subjects."

* * *

THERE unassuming one admits he has his eye always on his audience. He watches them like a cat watching a mouse. And he knows them. He should; he reared them, but he did not train them. He does not believe that an audience can be trained and says he has never given it a thought. His audiences train him, he says.

"Whenever I have anything to advertise I do so, but I never advertise more than I have," he says in speaking of advertising. "If I promise to give a picture up to a certain standard, I do so, or try to do so, and so far have succeeded. Why advertise the average? If you continually do this when you have something extra your advertisement is lost on the public because it becomes used to your advertisement on all the average subjects. Live up to what you advertise."

Here is perhaps one of the best pieces of advice I have heard him give young exhibitors who have consulted him.

"Don't let your audiences be annoyed in any way. For instance, it is no longer necessary to put on a glaring slide which reads, 'Take your hats off, ladies,' or 'How would you like to sit behind this one?' or 'Sit down towards the front, please,' or 'Come again.' If the show is good you won't have to tell them to come again. If it is not good it's certain the slide will not do any good. They are there to enjoy themselves, not to read slides which are, to a certain extent, impolite. Run a theatre properly and the women will not have to be told to take their hats off. A polite usher will tell them and the fact is very soon abroad that hats should be removed, and what is more, they will be."

"Above all, treat your audience with the utmost courtesy and respect. It would be well to remember that it is providing you with a means of livelihood and surely under such circumstances it is entitled to the very best of consideration and appreciation. Thank your patrons for coming to your theatre rather than expect them to thank you for putting on a good show. You have promised that you would do that. That is what they pay for."

"That is what I do," replied one young manager, "but I can't pull the people into my house."

* * *

A VISIT to that particular house showed why. There was but one plain clothes usher and only one plain clothes ticket taker. People were left standing around and could not find a seat in the semi-darkness. Their eyes were unaccustomed to it, so they stumbled about. A bad impression was created. There were long waits between pictures and reels.

"Change it all," he was advised.

He did. Now he is driving about in an automobile and wears a plucked beaver coat.

Music plays a very prominent part in the unassuming one's theatre. The orchestra does not play haphazardly. The music is suitable to the picture and to the portion of the picture on the screen at the moment. Ragtime is not played when a mother is dying of starvation with her family around her, nor is a funeral dirge offered with a gay sound.

Yet the most successful have their accidents. An old circus man like the unassuming one could not let the sawdust lie, and so when a picture, "Circus Day," came along, he decided that he would produce some thrilling effects. One advertised was the "Leap for Life by a Female." The band struck up. The spot light shone and from the far end of the roof shot down a doll hanging by the hair. Suddenly it stopped and swayed and there she stuck.

* * *

THE unassuming one does not set himself up as a model; far from it. It is hard to make him talk about himself and then rarely for publication. But this story of the pioneer of the moving picture business in Winnipeg could be the story of many another exhibitor in many parts of Canada to-day, and doubtless will be, if the exhibitor applies himself to the wants of the public and to the care of his patrons. That is a paying investment is shown by the fact that Winnipeg has a greater financial investment in both moving picture property and moving picture buildings than any other city of its size on the continent and than many another with a twenty-percent greater population.

By the way, I forgot to mention the unassuming one's name. It is John A. Schuberg. It used to be John M. Nash in the old days.

"Not so long to write, and easier to remember," said Mr. Schuberg in explaining that he used a nom de plume for years.

Perhaps he had a reason—the same reason given by the wealthy and successful banker to his son who wanted to go on the stage.

"But, my son, supposing you are a failure. You will bring discredit upon a name hitherto synonymous with success. It would be terrible."

"But I'll change my name, Dad!"

"Then if you were a success no one would know you were my son."

The unassuming one has played it both ways.
Censorship News from Everywhere

Pennsylvania Exhibitors Will Fight Censors in Courts—New Jersey to Have Censorship—Chicago Producers Declare for National Board—Boston against State Censorship; New York Follows Suit

Penn. Exhibitors on Warpath

To perfect plans for fighting the authority of the new Pennsylvania State censors in the courts, a committee of seven Philadelphia exhibitors, members of the Motion Picture Protective Association, are shortly to meet a committee of men from Western Pennsylvania. Samuel F. Wheeler, permanent chairman and attorney of the Association, declares the fight will be carried to the highest court in the state if necessary. Censorship of films under the new laws will begin and, if so considered by James H. Butey, V. K. Carrick, Harry Schmalbe, Marcus A. Benn, Edward A. Jeffries, George H. Roth and Samuel Wheeler compose the committee.

As soon as the censors have condemned a picture, the battle in the courts begins. Senator Joseph H. Thompson, of Pittsburgh, aided the Philadelphia exhibitors in organizing, and is forming a similar association in Pittsburgh.

Mr. Wheeler declared that if the right of the State to establish a censor would not be contested by every city and borough in the commonwealth could appoint censors and appropriate money for their salaries through an ordinance of Councils. The result would be, he said, that there would exist a censor in every community and the film producers and exhibitors would be forced to meet the taste of each village and town established by their respective censors.

The motion picture men are taking the stand that the pictures they produce on the screen are in their state are "moving newspapers," and as such are exempted by the Constitution of the United States from legislation passed by individual states. They declare that there is not a motion picture theatre in the country willing to produce immoral films, and that even if an immoral film were placed on the market it would not be leased by the average theatre owner.

Will Fight Safety Inspectors

At the meeting of the members of the Motion Picture Protective Association on February 27, it was also decided to test in the state courts the decision made recently by John Price Jackson, State Commissioner of Labor and Industry, who, according to the motion picture men is sending inspectors to the motion picture houses in the state, making inspections and making recommendations relative to safety appliances. The motion picture men declare that Commissioner Jackson has usurped the powers of the fire marshals and that he is acting outside his authority.

When the representatives of the Eastern and the Western motion picture men of the state meet, this question will be forced to test the right of Commissioner Jackson to supervise motion picture houses and make inspection, he will be denied admission or one of his inspectors will be excluded from the theatre.

Mr. Wheeler declared yesterday that an attempt will also be made to induce the police authorities in cities and towns to cease compelling the flashing of a fire warning on the screens as is now required before each performance. Mr. Wheeler declared that the warning now being used is too long and has an alarming effect on the spectators. The motion picture men will fight for the following warning as a substitute: "Locate our exits. Walk to them in emergencies. Don't run."

Penn. Censors Appoint Clerks

As chief of the State Board of Motion Picture Censors, J. Louis Breitinger has announced the appointment of Joseph A. Berry as chief clerk, at $1,000 per year, and Mrs. Gertrude J. Lantz as assistant clerk and stenographer, at $720. Both are residents of Harrisburg. The Board is about to issue a pamphlet of rules and regulations and propose to make the act effective on May 1.

New Milwaukee Censor

The Mayor of Milwaukee, Wls., has appointed former District Court Judge N. B. Neelen to the Citizens' Board of Moving Picture Censors. Judge Neelen will represent the Milwaukee County Bar Association, succeeding G. E. Balhorn, resigned.

Chicago Censor Rejections

The Chicago Board of Censors, during 1913, rejected 468,033 feet of film that had already been passed by the National Board of Censorship. Sixty-five thousand feet of this was eliminations. The remaining 343,000 feet were entire subjects which had been condemned in toto.

In other words, the FunksHouse contingent found five per cent of the total amount of film examined by the National Censors objectionable for Chicago theatres.

Frohman on Women Censors

"There are women censors the standard of judgment is rarely what it seems to me is the correct one."

This is the view expressed by Gustav Frohman, the brother of Charles and Daniel Frohman, the theatrical managers, on the motion picture censorship problem.

"Censorship is a problem all over the country," continued the veteran motion picture man, "and it is one that is not always properly treated. Both extremes are to be met in different cities. In some the censorship is narrow, and the criterion is the judgment of one single person, who may perhaps not have had a broad enough experience of life to be a proper judge of matters theatrical.

"To properly judge of the merit of plays, from the moral standpoint and from the point of their effect on the public, one must have seen much of life and understand humanity, as well as understand the gradations of audiences."

New Jersey Censor Bill

The New Jersey State Legislature has under consideration a bill which provides that a board of three persons shall be appointed by the Governor for a term of three years to censor motion picture films.

The bill does not state definitely whether the pictures are to be censored where they are created or passed upon at the theatre before being publicly exhibited.

How New York Exhibitors Feel

A motion to endorse the National Censor Board, as against all State and local censors, was made before the last meeting of the Executive Board of the Motion Picture Exhibitors' Association of New York State, held at the Hotel Imperial, New York City.

Mr. Smith, of Scenenctady, made the motion and it was seconded by Mr. Hopimeister, of Buffalo. Final action will probably be taken when the board meets next, during convention week, in June. The locals of Westchester County, Poughkeepsie, Albany, Troy, Utica, Little Falls, Syracuse, Rochester, Binghamton, Schenectady and Buffalo were represented.

To enroll ninety per cent of the State exhibitors in the association before June 8th is the ambition of the board. An organizer will probably be appointed to invite exhibitors not yet members to join. Eight hundred and fifty of the 1,760 exhibitors in New York are now paying dues in the association.

"Every Producer His Own Censor"

"Every reputable manufacturer has to be his own censor," declared John F. Pribyl, of the Selig Polyscope Company, in Chicago the other day. "If
he makes an immoral film, or a film off color, the public will say to the exhibitor that shows this film, "This manufacturer's films are not fit to be shown, and we do not want to see them here any more."

"This kind of censorship is more effectual than all the censor boards in existence."

"Eventually," went on Mr. Pribyl, in his interview with a representative of the "Inter-Ocean," "the public will realize the hardships worked on the manufacturers by local censorship."

"It isn't that we do not favor censorship. We are willing to have censorship, but we want a universal standard that will apply to the whole country, not a censorship that approves a film in New York, condemns it utterly in Chicago and partially approves it in Cleveland.

"The censors seem to have no idea of the expense or what elimination means, and exercise their powers or alleged powers in a purely arbitrary way, according to their individual whim."

Another Producer's Views

"Last year we put 98,000 feet of film on the shelf because we felt they did not come up to our standards," said Mr. Day, of the Essanay Company, in the same article. "As citizens of the United States we have just as good an idea of morals as the censors have.

"It seems to me that anything that has been passed by the National Board of Censorship is fit to be seen by man, woman or child. I don't believe in any censor board unless it is national. Now we can start a film in New York and by the time it reaches San Francisco it may be all cut to pieces to meet the requirements, more or less fantastic, of every town through which it passes.

"It hardly seems that the city has any more right to compel pictures to be censored in advance than it has the right to compel theatres to submit their plays in advance, or for the newspapers to submit all their articles to censorship before they are published.

"The manufacturer understands perfectly that he is liable for what he runs, and that if he attempts to exhibit an immoral or indecent picture the city can proceed against him. The fact that the city has this right is enough to restrain the manufacturer from putting out anything detrimental to the public morals."

Boston Frowns on State Censor

The bill to establish the office of State Censor of Motion Pictures in Massachusetts is meeting with little favor in Boston and vicinity. It is the prevailing opinion that the local police have ample power to shut out any objectionable films by threats to revoke or suspend a manager's license.

PICTURES IN LIQUOR WAR

Prohibition's fight on the Pacific Coast next fall will be waged with the aid of motion pictures, according to the decision of the Temperance Commission of the Federal Council of Churches, which met in Philadelphia, on February 20. Colorado, California, Oregon and Washington will be the battle-ground.

AMERICA'S GOOD ENOUGH FOR HER

The Old World has no charms to lure Pearl Sindelar, of Pathé—at least not at this moment. She has just turned down an invitation from a film company to go abroad, preferring to remain just where she is and enjoy the popularity she has already created for herself.

Miss Sindelar, by the way, is known in the profession as "The Lavender Lady" from her fondness for the "color of old memories."

John Temple McCarthy, her grandfather, was one of the original "Forty-Niners." Besides which, he is known as the founder of the Phi Gamma Delta Greek letter society, which is now one of the strongest inter-collegiate fraternities in the United States.

Miss Sindelar had reason to be proud of her ancestor during one of her transcontinental tours while she was a stage actress, for in every college town where there was a "Phi-Gam" chapter, the members turned out in force to welcome the granddaughter of its founder.

TRAINING REPORTERS BY PICTURES

Training New York's future newspaper reporters to be accurate in observation by the use of motion pictures is now an established method at the Columbia University School of Journalism, New York City.

Motion pictures of the Balkan War have already been used with marked success in the classes. Professor Walter B. Pitkin was the first to perceive the value of the pictures and the use of them was approved by Dr. Talcott Williams, director of the school.
ONE year ago we were several years behind Europe in the way of picture theatres. To-day we are several years ahead.

In this way Mr. S. L. Rothapfel sums up his trip abroad, where he went in search of new ideas before opening the Strand Theatre, Broadway and Forty-eighth street.

Mr. Rothapfel returned March 4 on the S. S. "Kaiser Wilhelm II," after a four-weeks' trip. In this limited time Mr. Rothapfel was only able to inspect the theatres of London and the larger continental cities. He found everywhere a lack of artistic interior, and a presentation of the picture which compared in no way with the recent developments at the Regent and other high-class American theatres.

All the European houses are pitch dark while the pictures are being shown. During the intermission the lights are turned on with full illumination, making a distressing glare over an interior that is glaring in itself.

Mr. Rothapfel had considerable difficulty in persuading the foreign exhibitor that the American theatre is well lighted during the performance. The daylight picture is practically unknown abroad. He found that many of the exhibitors had introduced the shadow box, which Mr. Rothapfel originated in this country.

The most artistic theatre on the continent, and one of the best conducted, is the "Edouard VII" in Paris, owned and managed by the Kinemacolor Company.

THE London theatres do not compare with the large, modern American theatre.

At the West End Theatre, which is the second largest in London, Mr. Rothapfel viewed the production of "Antony and Cleopatra." It was spoiled, in his estimation, by a bad musical program.

The interior decorations of the "Kammerlichtspiel," of Berlin, were to his mind, loud and gloriously vulgar.

The theatres in Paris have no safety exits, and even the center aisle is almost closed by the process of turning down the end seats from either side into the aisle.

Another curious fact that came to Mr. Rothapfel's observation was that many of the largest theatres on the Continent were operated with but one projection machine.

Uniformly, the music in the English theatres is considerably better than that in the average American theatre.

Most of them have orchestras, and the musical program, while not of such merit as in our largest theatres, is well rehearsed in advance. The wages of the musicians in England are only about one-third of those in this country. Salaries paid to managers and ushers are also in about the same proportion. Fewer posters are used in the lobby display, and these are generally of higher artistic merit than our own.

One interesting and important discovery made by Mr. Rothapfel is that the European theatre is fast reverting to the diversified program and to three-reel subjects. Topicals and scenes are very popular everywhere.

At the Gaumont Hippodrome in Paris, Mr. Rothapfel viewed the Gaumont colored pictures and gives much praise to them. The Hippodrome itself he criticizes, because of its glaring white interior and the fact that the orchestra is hidden in the pit. This arrangement is not necessary, he believes, to protect the picture from light, and it seriously affects the acoustics.

"In spite of our present local censorship troubles, we have a paradise in this country," says Mr. Rothapfel, "as compared with the European situation. In Germany, for instance, the censorship is so strict that few pictures other than films of German manufacture are allowed to be shown. The censorship here is obviously designed to protect the home product."

Mr. Rothapfel discovered but two pipe-organists on his entire trip. Sound effects were in general carelessly and poorly used. In practically every instance a charge is made for programs.

Mr. Rothapfel speaks particularly of the courtesy accorded him in England, in particular by Mr. Sydney Barter of the Famous Players' Company, and Mr. Cardbourne, editor of the "Bioscope."

Power's Machines in Prisons

Among recent installations of Power's Cameragraph No. 6A projecting machines was one in the Auburn Prison of Auburn, N. Y. This machine was sold through the Auburn Film Company, of Auburn.

A Power's Cameragraph No. 6A projecting machine has also been installed in the Clinton Prison at Dannemora, N. Y. The prisoners await Sundays with eager interest, so they can see what is going on in the outside world. The pictures shown are of the regular film releases but the pictures most liked are those depicting current events.

The Farewell

Scene from "A Celebrated Case," Kalem four-part photoplay masterpiece, released by General Film Company, March 24.
THE "LUBIN MOTHER"

Playing Arthur Johnson's mother is the exclusive privilege of Clara Lambert. Everyone knows the sweet-faced woman with the silver gray hair in the Lubin pictures—the one who is now the loving, all-forgiving mother and at another time the strong, ambitious parent, spurring her son to make a man of himself.

Clara Lambert can be either in a hundred ways, because she is the veteran of more famous stage productions than she can remember. So much of a mother is she, that most of the Lubin workers confide their troubles and hopes to her.

In church circles Clara Lambert is well known, one of her chief interests being centered around a certain congregation in Philadelphia.

APEX TO HAVE SOUTHERN EXCHANGE

The Apex Feature Service are opening a feature exchange in Atlanta, to supply the entire South with feature productions. While the opening of this exchange will no doubt be welcomed by the Southern exhibitors because it will be the first time that a regular supply of features have been available in that territory, it is of special significance to the feature distributors, inasmuch as up to the present it has been impossible for importers and manufacturers to dispose of their feature productions in the South.

The Apex Feature Service concern intends to release not less than three big features each week.

Put Nashville on Screen

Planning to Exploit Tennessee City's Resources and Civic Beauty by Means of the Motion Picture

L. BERNSTEIN general manager of the Southern Industrial Film Company, was in Nashville recently making preparations for a reel of motion pictures showing the principal industrial plants of the city, the most striking public buildings and places of historic interest. The film will be released along with similar ones which are being taken in 163 of the larger cities of the country through one of the largest syndicates of motion picture distributors, showing in a first-class circuit of playhouses. It is also planned to exhibit the picture in the motion picture palace at San Francisco during the Panama-Pacific Exposition in competition for a handsome prize which has been offered.

Mr. Bernstein has stated that pictures of very high quality will be taken, and will include groups of the city, county and state officials, views at the Hermitage, the larger residences and clubs and all of the most striking monuments, public buildings and other things worth while here in Nashville. Especial attention will be paid to the schools of the city, and probably one-half of the one-thousand-foot reel will be devoted to that subject.

It is claimed that this is in no sense an advertising scheme, but Mr. Bernstein has asked that the business men co-operate with him as much as possible in his work of securing views of the best industrial mercantile establishments here. Interiors and shipping scenes at some of the larger department stores may be shown, while scenes at the foundries, automobile plant, hosiery mills, furniture plants and other industrial establishments will be given especial attention. A moving view of the business section taken from the rear of an automobile will likely be included in the reel.

The motion picture man, in explaining the circulation of the reel, said that the more progressive exhibitors of the country are rapidly establishing the custom of having one "Industrial Day" at their theatres each week at which time such pictures of several important cities are shown. The Nashville production will be shown in this manner. It is also Mr. Bernstein's intention to make a reprint of the reel and present it to the City of Nashville, or the Board of Trade, or other similar organization for the purpose of advertising Nashville whenever desired. The reel, if this plan is carried out, will be kept here when not in use, and will be sent out to neighboring cities and towns, on booster trips and other occasions when it is desired to exhibit Nashville's advantages.

UNIVERSAL BUYS RANCH

On March 7, President Carl Laemmle, acting for the Universal Film Manufacturing Company, took title for that corporation to a new tract of land for their West Coast Studios. The ranch is in the vicinity of Los Angeles, and is ideal for the purpose of taking motion pictures. It is located within 300 feet of an electric street railway, and a boulevard leads direct to the property. The purchase price was $160,000.
A New Field for Exhibitors

The Local “News Pictorial,” a Cinematographic “Town Topics,” Offers a Rich Opportunity to the Exhibitor to Please, Flatter and Interest His Patrons—Baltimore Is Doing It Now

PROGRESSIVE picture people in many places are running along with their regular “rented” offerings, films of their own manufacture, depicting current events of local and oftimes national consequence, notably in Baltimore, Md., where a circulation picture theatre named “The Pickwick,” runs each week what they term “The W. B. & A. Weekly.” Happenings of interest in Washington, Baltimore and Annapolis are here shown. In addition to often drawing enormous audiences through the pulling power of some of these films, this theatre reaps a nice sum from the lease of these pictures to other houses in the city. And it also often happens that they sell the films to Pathé and others for national presentation.

It is interesting to note how these feature pictures are procured. A “nose for news” is a qualification as necessary to the operator assigned to taking the pictures as it is to the successful newspaper reporter. He must be able to grasp the feature of the event, separate the wheat from the chaff; for it would be very expensive business to reel off several hundred feet of film on some occurrence not possessing the necessary “punch.”

Many of the operators work in conjunction with the regular newspaper reporters. When “something big” breaks in the reporter’s district—something that readily lends itself to the motion picture man’s art—he’ll phone his friend and ally, the motion picture operator. Reciprocity is established by the picture man’s giving him for publication in his newspaper prints of the best films.

And as the choice of pictures is out of hundreds, as opposed to the choice of the two, three or four the newspaper’s staff photographer took, it is seen that the alliance of reporter and motion picture man works out admirably as a co-operative plan.

It is amazing to note the daring moves some of these men resort to in order to get their pictures. Storms on the bay, breaking dams and levees—all these have their awful hazards. And seeing these picture-hunters at fires, reeling off film amid falling glass and masonry, is often a spectacle of great courage and resourcefulness.

On the occasion of a fire in Baltimore several months ago, an operator was struck a glancing blow by one of the engines while he was busily photographing in its cataclysmic flight up the street. He got out of it with a broken forearm.

One of his reporter friends featured the story in his paper, and, from resultant from this publicity, the house showing the pictures drew enormous crowds. This picture showed the engines dashing from a distance of several blocks right up into the very face of the audience. The costs of this film (doctor’s fees and all), were more than paid for by its subsequent lease to other picture houses in the city. Later this film went “on the road,” and brought a very nice profit in the shape of leases.

Baltimore, to be sure, is in a very strategic position for such pictures. Washington, with its big men, beautiful historic environs, suffragette pageants, et cetera, is only forty miles away. Annapolis, the State capital, home of the “Mid-dies” and gathering place of navies, is only twenty miles from Baltimore.

But at the same time there are plenty of places endowed equally as well as Baltimore that do not show the “pep” and opportunity-grasping initiative of this Southern city.

If Baltimore is such a fruitful field for the local news weekly, it might be made a semi-weekly or a daily in another city. Are not the possibilities doubled, trebled, quadrupled in such cities as Chicago, San Francisco, Boston, New Orleans, Denver?

A local news weekly would prove as remunerative to the exhibitor in Omaha, Minneapolis, Milwaukee, Buffalo, Rochester, Portland, Ore.; or Portland, Me.; Los Angeles, Nashville, Memphis, Newark, Pittsburgh, Richmond, Kansas City, St. Louis, Albany, Indianapolis, Atlanta, Salt Lake City, as to the Baltimore exhibitor. To put it broadly, would it not be feasible in any city of over 100,000 population, to be conservative?

Once tried and proven in such communities there can be little doubt that the idea would spread until it became an established part of the program of every motion picture theatre in every city of 25,000 inhabitants or more.

In a city like New York, Chicago, Boston or San Francisco, every day brings events of more than passing interest, which, when recorded by the motion picture camera, will rival in popularity the newspapers.

In the smaller towns and country districts there are athletic meetings, county fairs, cattle and poultry shows, and many school affairs, to say nothing of fires, accidents, and the like which must form useful material for the exhibitor who undertakes to present a pictorial news budget.

HOW skilfully the exhibitor could play upon the human vanity of his patrons with such a medium must be obvious to anyone who considers this for a moment.

The universal desire for being “in a picture” where photography is at work is proverbial. Every camera man has had the trying experience of keeping bystanders and onlookers from getting into his pictures whenever he endeavored to get an outdoor scene in a city street or park.

A film showing the main thoroughfare of the town on a day when some events, however small, took place, would assuredly bring to the theatre where it was shown all those who had seen the incident, or knew that the picture had been taken. Judicious advertising would make the taking of the picture an event of local interest in itself.

The public’s love for illustrated news should be another incentive to the exhibitor who is interested in the local news pictorial. And in this connection it should be remembered that the camera, for many events, is a better reporter than the most accomplished newspaperman. Every impressive scene upon the memory and their meaning upon the mind.

A NOOTHER field in which the cinematographic “Town Topics” would flourish is the recording of private functions, such as receptions, soirees, weddings, sociables and the like. These can be exhibited in public, if desired, or a private performance given for those concerned in the picture, after which the film would, for a consideration, become the property of the family or organization for whom it was taken.

One instance of the success of a news pictorial of this character, in addition to the Washington, Baltimore and Annapolis Weekly, may be here quoted. A parade of nearly two thousand school children was announced some time ago in a small city, and one of the exhibitors bethought himself to make capital of the affair, and engaged a camera-man to film the parade. Timely advertising did the rest. The whole town was on tiptoe with expectation.

The picture was put on as soon as it was developed, and at every appearance of it the house was packed with the children who had participated in the pageant and their proud parents.

The cost of the film was insignificant compared with the profit that accrued to the exhibitor, and the benefits he received through the lasting advertisement of his house were practically incalculable.
HIS REAL NAME

Now that "Hopp" Hadley has become publicity manager for the Solax and Blanche American companies there is no longer any reason for concealing the fact that his real name is Samuel Hopkins Hadley. Hopp was a theatrical advance agent and show manager before he entered the screen world, an actor before that, and a college man before that.

Columbia is Hopp's alma mater and there he got his first case of histrionic fever. This led him into the Dramatic Association of the university, where, being already leader of the glee club and a member of Psi Upsilon fraternity, he was almost too busy to attend classes.

Once out of college Hopp trod the boards for several years, then became successively advance man and show manager with numerous theatrical productions on the road. About three years ago he joined the Reliance Company while they were at 540 West Twenty-first street, New York City, and became both publicity manager and scenario editor. When they moved uptown he entered the general offices of the Mutual, where he remained until he accepted the offer of the Solax people.

Hopp is a charter member of the Screen Club and its corresponding secretary, and one of the most popular publicity men in the business.

THE HIGHEST-SALARIED COMEDIAN

Through an affidavit subscribed and sworn to before Sydney Vail Pardee, a notary public of Los Angeles, Cal., on March 11, the information becomes current that Ford Sterling, the comedian, who has recently joined the ranks of Universal stars, is probably the highest-salaried comedian in the realm of cinematography. Sterling asserts that on February 19, 1914, Charles Bauman, Treasurer of the New York Motion Picture Company, offered him in behalf of the company, the sum of seven hundred and fifty dollars a week, provided Sterling would continue to act as leading man in comedies made by the Keystone Film Company. Later, Sterling asserts, Bauman, Thomas H. Ince, and Mack Sennett, acting for their companies, raised the offer, first to one thousand dollars a week, and later, to fifteen hundred dollars a week, with additional bonuses and perquisites.

Sterling refused all of these offers to go with the Universal at a salary that outdistances any that has ever been paid to a film comedian.

APPEAL TO EXHIBITORS

A fervent appeal to exhibitors all over the United States to attend the International Exposition and Convention at the Grand Central Palace, New York, June 8-17, is being made by the committee in charge. Plans are being made to entertain nine thousand exhibitors, and a substantial enlargement of the organization is anticipated.

"There are several reasons why you should be present," is the committee's appeal to the exhibitor in person.

"First, for your own welfare and that of other exhibitors.

"Second, you will see much that is best in the world of motion pictures.

"Third, it may mean a more up-to-date theatre and greater returns from your outlay."

TWO MAJESTIC PLAYS

"The Higher Law," a strong drama dealing with the problem of a detective who falls in love with the daughter of a counterfeiter whom he has sworn to capture, is one of the most interesting plays produced recently by the Majestic Company. William Nigh plays the detective, while Jessalyn Van Trump is the girl who causes him to waver in his duty.

"The Orange Handit" is a sprightly little play, which relates how a girl whose father did not want her to marry the man of her choice, finally wins him, in spite of her father's opposition. Albert Hale produced it.

A NEW EDISON SERIES

"The Man Who Disappeared" is the title of a new series which Edison is preparing to launch on April 7, with Marc MacDermott, for the last two years leading man in their European company, in the title role.

The films in the series will be released on the first and third Tuesdays of the month. The "Popular" magazine will publish the stories simultaneously with their appearance on the screen, and similar arrangements have been made with "The Ladies' World," "Pictorial Review" and "Short Stories." Richard Washburn Child is the author of the story.

MacDermott will play John Perri-ton, who shoulders a crime to save the brother of his sweetheart and becomes a fugitive from justice for years.

The actor has been with the Edison company for several years. His stage experience comprises service under such stars as Mrs. Patrick Campbell, Richard Mansfield and Marie Dainton.

A "WAR AUTOMOBILE"

The "war automobile" especially equipped for Romaine Fielding for use in the production of his five-reel battle spectacle "The Golden God," was one of the most interesting things used in connection with the picture.

The machine was a big six-cylinder car equipped with every possible thing known to the accessory shop, searchlights, headlamps, side lights and mounted with rapid-fire machine guns with operators. Other armament and guards quite gave the machine the appearance of being a 1918 model motor car, the period of the play.
Don't Say "Scenario"!

It Is a Misnomer, Says Frank E. Woods, Reliance Editor, and Out of Its Use Has Grown Much Trouble with the Copyright Laws, Which Has Affected the Whole Industry

Did it ever occur to you that the best novelists and short-story writers of to-day are, almost without exception, ignoramuses in writing motion picture scenarios? Do you know that, notwithstanding, stories and novels by popular writers are being sought more and more as motion-picture material by producers? That literary men are looking upon motion pictures as an El Dorado and flocking toward the region of added royalties?

Are you aware that you should not say "scenarios" when referring to a motion picture script? Do you realize all the entanglements with the copyright laws that have followed upon the thoughtless application of the word "scenario" to those scripts?

These and other interesting and pertinent questions are answered in an illuminating manner by Frank E. Woods, Reliance editor for Reliance, who is now in Los Angeles with D. W. Griffith's company.

"The number of well-known writers who are now turning their attention to the pictures is already very extensive," began Mr. Woods. "We have received interested inquiries from many of the best-known writers, not only in this country, but also in Europe, and have established relations with many of them, which will probably result in much of their future work being produced by this company in motion pictures.


"On soliciting material from fiction writers, it has been found more satisfactory to buy from them merely the motion picture rights to their stories rather than have them prepare working scenarios, or, more properly speaking, picture plays.

"The writer trained in writing fiction or even stage drama does not readily acquire the motion picture technique. One must learn to think in the motion pictures before one can properly prepare a working script for the motion picture director. "It is different from written fiction or stage drama. The writer is confided to a limited number of locations. He must locate his situations in a few scenes only.

"On the other hand, the novelist can roam at will over the entire earth and the heavens above in narrating his story. "It is altogether possible that fiction writers will eventually acquire the faculty of thinking in motion pictures, and that many of them will be able some day to offer to picture producers completed script ready for production, but it is only the truth to say that at the present scarcely any can do this, and, of the number of so-called professional picture writers, there are very few who do it well.

"Something has been said in the papers about the Mutual Scenario Department acquiring from the publishers motion picture rights in a large number of copyrighted stories published in magazines, and it has been said that some of the authors who had sold all rights to their stories to publishers felt that they were not being justly treated. It should, of course, be understood that there are but a limited number of copyrighted stories suitable for motion picture production, and that once this supply of plots is exhausted by production in pictures, the producing companies will be obliged to depend upon new stories obtained through publishers or from the authors direct.

"The limited number of available plots and the large number of picture productions that are being constantly made should make it apparent that the existing plots will eventually be used up. It follows, therefore, that the demand for new plots must increase their value and add to the income of fiction writers.

"We feel that by going into the production of stories by writers of reputation we are establishing their standing in the motion picture field, and they, in a very short time, will feel the benefit of the demand which we are creating.

"It almost goes without saying that picture stories by recognized writers are of more value than stories by unknown writers, however good the latter may be.

"I am of the opinion that the result of the policy we are following will be that all picture producers will seek material in the future from the best writers, not only for the advertising value, but also for the better quality of plots. "For a long time now, the fiction writer has had in mind, in framing his story, the magazine and book market, and also the stage possibilities. He has been looking for the alluring royalty from the theatre and he has been influenced in writing his stories by dramatic necessities.

"It seems reasonable to suppose that in the future he will soon begin to consider the picture possibilities in arranging his plots. The influence of motion picture construction will therefore be a powerful factor in the literature of the future."

"Here the interviewer made some reference to "scenario." Mr. Woods' face promptly assumed a pinned expression.

"The word 'scenario' as applied to the manuscript of a motion picture play is a misnomer—it is incorrect, misleading and unfortunate," he said solemnly.

"A scenario, properly used, means the preliminary outline of the plot of a dramatic composition. It is not subject to copyright. Only the completed manuscript may be copyrighted.

"Therefore, when motion picture plays, described in the early days by their authors as 'scenarios,' were offered for copyright, they were refused the privilege under the supposition that they were not completed dramatic compositions. This interpretation has prevailed ever since, with the result that the motion picture play, although in reality a complete composition, is not held to be so by the copyright authorities in Washington. "Although the manuscript of a motion picture play may not be protected by copyright, and the motion picture film, negative or positive, may not be copyrighted except as a mere photograph and not as a dramatic composition, the picture play has been held by the United States Supreme Court to be drama (See the Ben Hur case.)

"In other words, the motion picture may be held to infringe on a copyrighted dramatic composition, but it may not be copyrighted as a dramatic composition. It is subject to all the penalties of the law but none of the privileges.

"All of this inconsistency of the law, as interpreted by the courts and the copyright authorities, might have been avoided if the word 'scenario' had never been used as applied to the manuscript of a motion picture play. But 'scenario' it was called and 'scenario' it continues to be, although the manuscript of a mo-
tion picture play is just as much a completed literary composition as is a vaudeville act or a stage play.

"T HE evolution of the motion picture story has been interesting in more ways than one. Originally plots or ideas submitted to the producers were called suggestions. The price used to be five dollars. That was prior to 1908.

"Then the price went up to ten dollars, fifteen dollars and even twenty-five, and the suggestions came to take the form of well worked-out compositions, which were followed with more or less faithfulness by the producing directors.

"It was D. W. Griffith, working for the Biograph Company, in 1908, who first gave the motion picture story its upward trend. He was the first man who favored more money for the author and the foremost man of his time in giving the picture play a definite form and standard.

"Those who wrote picture plays in the early days—and I was one of them—will not fail to remember the almost prophetic vision with which he foresaw and anticipated virtually every important development of the infant art.

"Motion picture plots and plays now bring their authors fairly remunerative pay, ranging from twenty-five dollars to hundreds or even thousands of dollars, depending on the magnitude of the subject.

"There are as many styles of motion picture story compositions as there are of any other form of literary work. Many writers go into the most minute detail in setting down the action or business of the consecutive scenes of the motion picture play.

"SOME of the producing companies prefer scenarios written in this way, provided they are written with proper regard for the possibilities of the camera and of motion picture requirements. However, there are so few writers qualified to meet these exacting conditions that it is sheer waste of time for the average writer to try it.

"The Vitagraph Company employs a trained staff of writers to put picture plays in form, and the producing directors are then required to follow copy. The Lubin Company has adopted much the same policy. The Edison Company relies more on the directors, although preferring well worked-out scenarios from favorite writers.

"The Biograph Company gives much greater latitude to directors, some of whom, trained under the great master, Griffith, are able, or were formerly able, to produce finished pictures with no manuscript whatever.

"Mr. Griffith himself frequently uses no manuscript, working out the technique of his story in rehearsal. Mack Sennett, the leading farce director of the world, works without manuscript. He learned the trick from Griffith. But as a general proposition the producing of motion picture drama without manuscript is not a safe or a satisfactory thing to do. Not everybody is a Griffith.

"Few directors, however, follow closely a written manuscript, however well it may be executed. The better the director the less closely he will follow the script, unless forced to do so.

"T HE danger lies in the fact that good directors, real artists, are so scarce that they are almost a negligible quantity. The vast majority of directors cannot be trusted to tamper with a good script. It is the discovery of this fact that has induced certain companies to insist that their directors shall follow copy.

"In considering submitted manuscripts all editors, or script readers, confine themselves to the synopses of the stories which should invariably accompany each script. The synopsis should be short and to the point—a brief outline in narrative form of the plot.

"The stronger and bigger the plot, the fewer the words necessary in setting it down. Every strong story has a big central idea, and it is this central idea that makes it great.

"It therefore follows that a person desiring to sell a story to a picture company need feel under no obligations whatever to submit what he supposes is a working script. The working script is scarcely ever read in the first instance. Purchases are made from the synopsis.

"Once purchased, a working script may be consulted, and may or may not be of value to the producer. If a writer should sell a story from the synopsis, the working script can then be supplied if the company desire it.

"I hate to think of the vast amount in postage stamps, stationery and elbow exercise on typewriters that would be saved if all picture stories were submitted by synopses."
EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line.

Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

FIFTY CENTS FOR A FEATURE

PATRONS of the Schuylkill Avenue Theatre, Reading, Pa., are going to get a surprise on March 23rd.

Ben Zerr, owner and manager of the theatre, is going to raise the price of admission from ten to fifty cents. The occasion is the showing of the eight-reel production of "Quo Vadis."

"They won't kick a bit," is the confident statement of the proprietor. "I was a traveling salesman for thirty-three years. I have been an exhibitor for several more. My experience has been that people in the majority are a good deal alike. They want quality, and they will pay for it without hesitation. Quantity is easier to get, but a lot harder to sell."

Mr. Zerr is president of Reading Local, No. 3, and treasurer of the Pennsylvania State branch of the Motion Picture Exhibitors' League of America. His observations are interesting and practical. Also they are in line with the rapidly growing agitation for increased admission prices in motion picture theatres throughout the United States.

"Exhibiting is more than a business. It is almost an art. But the basic principles are the same in it as in other commercial lines. The screen is our show-counter. The goods are the pictures. I watch and study what is shown on the screen in my theatre as carefully as any merchant watches and studies his store. I believe in giving my patrons value received. They never fail to return.

"The question of increased prices of admission is not one of mere finances on the part of the theatre patrons. Pictures will solve the problem."

"So I feel confident that not a single person will complain who pays fifty cents to see 'Quo Vadis' in the Schuylkill Avenue Theatre. They are going to get their money's worth."

It seems that a child will appreciate quality almost as quickly as an adult."

The Schuylkill Avenue Theatre is almost in the outskirts of Reading. "Crazy" was the unanimous verdict of local film men when Mr. Zerr had his contractor construct the theatre.

"But the policy of quality, rather than quantity, brought the business to me. And that is the same policy which is going to win out for the fifty-cent admission price on 'Quo Vadis' and perhaps sometime soon enable me to raise the present customary admission of ten cents to fifteen or twenty-five."

ARTISTIC DECORATIONS

THE two theatres of Sumter, S. C., the Rex (Universal) and the Lyric (General Film), are especially worthy of mention by reason of their fine interior decorations and lighting arrangements. The interior of the Rex is decorated entirely with the artistic Graves wallpaper. The walls are papered with a deep green velvet with panels formed by imitation mouldings, and the friezes are imitation bas-relief figures and ornaments also on paper. A green curtain hung over a screen has imitation gold cord and tassels, so realistic as to deceive the eye. Six large lamp bowls of the indirect lighting system complete a very attractive and cozy auditorium.

The Lyric has an original and most pleasing lighting arrangement. On the side walls, just under the cornice, are a number of electric bulbs, each with funnel-shaped shades, the exterior green, the interior white. These shades are so placed as to throw the light upon the ceiling diagonally. In this way the light strikes the ceiling and is reflected down without illuminating the course of projection.

TWO THEATRES AT THE COST OF ONE

TO double receipts without doubling expenses is a dream cherished by many exhibitors, but realized by few. Among the few whose "castles in the air" have been successfully transferred to earth are Messrs W. H. Meier and Martin Singer, whose theatre at No. 304 Market street, Newark,
is a standing testimonial to the practicability of their plan.

In reality, the Meier-Singer proposition is two theatres in one, and their revenue is that of two theatres at very little more outlay than one would necessitate.

The main floor of the building is utilized as a theatre. Over this is a roof-garden. The operators' boxes are situated one directly over the other, and the upper one reached by an iron ladder from the lower. Thus the same films can be employed in both theatres in succession, and the cost of extra film service is avoided.

Each theatre has a capacity of 440. Summer finds both theatres running to capacity. The roof-garden is fully equipped with provisions against storms, and from nine in the morning until midnight both houses do a "land-office" business.

BIG ITALA SPECTACLE IS COMING

The Itala Company, which has been identified in the past with big feature productions such as "The Fall of Troy," "Tigris" and others—have in their Turin studio been working for a long time on a many-reel picture which equals any previous attempts made in this direction.

This production will be seen for the first time in New York City within the next few weeks at a leading theatre. It is the intention of the company to cover the country with the picture. For the first showing a large orchestra and chorus will be essential and everything possible will be done to recommend the film to the attention of the best classes in the community.

Harry R. Raver, director-general of the Itala Film Company of America, will have the management of this feature.

NEW COMPANIES FORMED

Among new companies incorporated this week are the following:

The Hepworth American Film Corporation, with a capital of $25,000, Manhattan. Incorporated by Albert Blinkhorn, Dennis H. Keller and others, all of New York City.

Chariot Film Corporation, with a capital of $12,000. Directors, Ralph M. Lowenthal, 37 West Thirty-Ninth street, New York City; Berthold Yerkel and Alexander Ackerson, New York.

In New Jersey, at Trenton, the State capital, charters were issued to the Shubert Feature Film Producing Company, of Jersey City, with a capital of $25,000; and to the Shubert Feature Film Booking Company, capital, $5,000, also of Jersey City.

C. H. Jarvis, L. H. Guenther and John R. Turner are the incorporators of both firms.

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The Motion Picture News

Some Unsolicited Appreciations

MANY letters have been received recently by The Motion Picture News commenting favorably upon the publication, its standards, and its growth. A few of these are herewith reprinted:

"Our renewal went in to you a week ago. You are getting out a real motion picture trade journal now—the best of the bunch. We want every issue. The new departments in recent issues have long been needed and overlooked. Wishing you success, we are,

Very truly yours,

"Hurst Brothers."

"Box 15, Reno, Nev."

"I enjoy the magazine too much to give it up."

"L. Boyd, 102½ Brooks Street, Hartford, Conn."

"Please find enclosed a check for $2.00 in prepayment of a year's subscription to The Motion Picture News. It is a publication I could not get along without."

"Yours truly,"

"William Van Dyke, Vaudette Theatre, So. Kaukauna, Wis."

"permit me to congratulate you upon the striking magazine. The Motion Picture News is always a welcome visitor to Felding's Studio, and I can see in it the earnest endeavor of men striving for higher ideals and greater attainments for the screen play. Its criticisms are just and intelligent, and there I see the greatest and truest mission of the trade paper."

"Earnestly yours,"

"Romaine Fielding, Lubin New Mexico Company."

"We consider The Motion Picture News a very fine trade journal.

"J. W. Evans, Tonganoxie, Kan."

"Your sample copy of The Motion Picture News duly received. I must state that the magazine is an excellent one for the exhibitor, the manager, and operator.

"Respectfully,

"D. Piconi, 131 Congress Street, Brooklyn, N. Y."

"Continue my subscription to The Motion Picture News. It is O. K.

"A. P. Bunn, 1630 N. Jackson St., Montgomery, Ala."

"I received the copy of The Motion Picture News, and have read it carefully. It appears to me to be one of the best magazines on the market to-day. I failed, however, to receive the subscription form. If you will send this to me, I will be very glad to remit by check."

"Very truly, yours,

"Thos. H. Ince, Broncho Motion Picture Co., Los Angeles, Cal."

"I consider The Motion Picture News indispensable to anyone in any way connected with this great industry.

"C. Dreyer, Defuniak Springs, Fla."

"We have been subscribers to The Motion Picture News since its origin, and find it very interesting.


"Enclosed find check for $2 in prepayment of a year's subscription to The Motion Picture News. I received the sample copy and find it full of interesting information for the exhibitor."

"E. T. Kurre, Manager Iris Theatre, Monte Vista, Colo."

"I take pleasure in tendering my renewal, as I value the publication highly."

"W. A. Williams, 111 Chaddock Avenue, Hornell, N. Y."

"At Lubin's western branch the other day, two or three had stopped other trade papers and were buying the News. You have good writers and the magazine has a fine make-up, good quality paper and splendid style type."

"Very truly,

"B. O. Boothby, 1585 Oak St., Los Angeles, Cal."

TWO ECLECTIC EXCHANGES


A branch office has also been opened in Boston, at No. 65 Olympia Building, 3 Tremont Row.
Raising Prices in Philadelphia

Quaker City Exhibitors Vote to Adopt Uniform Scale, Beginning April 3. Charging Five Cents for a Four-reel Program and Ten Cents for Five to Eight Reels—Plan Not Yet Ratified

Philadelphia is soon to be the scene of an important experiment in raising the scale of admission prices at the motion picture theatres, if now seems probable.

The Motion Picture Exhibitors' League of the Quaker City has voted to adopt a uniform scale, beginning with April 3, charging five cents for a four-reel program, and ten cents for program of from five to eight reels. Five cents will be the matinee price, and the full price of admission at all shows will be charged for children not in arms.

The new system will be put in force on the date mentioned, provided that seventy per cent of all the exhibitors in Philadelphia, whether League members or not, will ratify it. The agreement will be binding for three months, with a probability of its becoming permanent if anticipated results are forthcoming.

A special meeting of the League was called to consider the question of a regulation of prices, based on the number of reels run at any particular performance.

To aid the meeting in reaching a definite solution of the problem, the matter was referred to a committee, who were empowered to draft a trial scale of prices and report it at once to the assembled body. The owners of large houses and two controlling smaller ones composed the committee.

The debate when the report was returned was warm on both sides. The adoption, however, was unanimous and the new scheme is now being laid before the individual exhibitors of the city with a view to having it as widely ratified as possible before April 3.

Mr. Benn, during the discussion of the committee's report, ardently advocated a ten-cent scale as a minimum for all night shows. Such a provision was the only salvation of the small house, he declared.

The big feature naturally played a prominent part in the argument, and it was agreed on all sides that the multiple reel picture had come to stay.

Julian M. Solomon, Jr., manager of the Susquehanna Theatre, which was recently opened, was elected the League's press representative at the meeting.

How the Quaker City League men feel, as a whole, about the question of raising prices is revealed in the address of Edward A. Jeffries, president of the League, before the Social Workers' Club of Philadelphia, on March 5, in the Central Y. M. C. A. Auditorium, 1421 Arch street.

The day of the five-cent show is passing, Mr. Jeffries told his hearers. In his opinion, the nickel house will be succeeded by commodious, well-ventilated houses, at which the admission price will be from ten to twenty-five cents. In incidentally, he protested that the number of five-cent houses in Philadelphia was entirely too numerous for the good of the motion picture business as a whole, and for the welfare of the exhibitor.

After his address, Mr. Jeffries exhibited a new type of screen on which films were clearly projected with the room lighted to such a degree that everyone could read the program during the entire performance.

In commenting on the superiority of the lighted theatre, Mr. Jeffries declared that the evils complained of in motion picture houses lay, not in the immoral film, but in the darkened house. Few, if any, immoral pictures are offered to the public, he added; and it is high time that, amid all the censorship agitation, this fact should be powerfully emphasized.

Miss Mary E. Gillette, a member of the Motion Picture Committee of the Social Workers' Club, heartily endorsed President Jeffries' defence of the film-drama as an institution.

The Motion Picture Committee recently made a tour of the picture theatres, to ascertain conditions in them, and Miss Gillette laid stress upon the dangers which, in her mind, threatened girls and women in dark theatres, where audiences are so closely packed together.

Few films, said Miss Gillette, were immoral, and there is actually little difference between the censored and uncensored photodramas.

Baseball Tour Filmed

What promises to be one of the season's "best sellers" is the series of films taken in all parts of the world by the touring baseball players, and which are handled by a company known as the World Tour Company, of which John J. Gleason is president. The offices of the company are in 145 West Forty-fifth street, New York.

Fifty thousand feet in all were photographed under the direction of Frank McGlynn, an Edison director, and photographed by a Pathé cameraman. These forty reels have been cut down to 6,000 feet and put in the most desirable form. Much territory has already been sold, according to the company.

The King of England, the Pope at Rome, the Khedive in Egypt, the Governor-General of Australia and Sir Thomas Lipton in India were all included in the pictures, together with scenes from every country visited. McGlynn, Callahan, Comiskey and Mathewson are featured throughout.

SCENE FROM "SO LONG. COUNT"

(Lubin—March 21.)
THE motion-picture industry is not the "old curiosity shop" of the legitimate theatre. The motion-picture producer has no need to subsist on the crumbs that fall from the theatrical manager's table. And the motion-picture producer has no right to serve his public with rehashed, warmed-up productions of stale left-overs from the theatrical cupboard.

The photoplay is the peer of the spoken drama and the motion-picture theatre has as legitimate a claim upon the time and money of every man, woman and child, rich or poor, high or low, as has its elder brother, the theatre of the uttered word.

That claim is not yet fully established nor officially recognized. But it is being vindicated every day by the aid of the finest examples of the cinematographic art. And this triumph must be delayed or lessened by producers who do not hesitate to resort to such injurious methods to enrich themselves at the expense of the industry and of the public.

Keep the standard of quality in motion pictures, and particularly of the feature, above suspicion!

LOOK ON THIS PAGE

The attention of the reader is again called to the "Feature Booking Directory" and its facilities. By referring to this chart the exhibitor can at once find out from whom he can book features in his territory and get action without unnecessary delay.

The page number of the "Directory" will be given each week on this editorial page. Look in the upper left-hand corner. Also the reader may find here the page number of the "Buyers Guide" for ready buying reference.
A SIGNIFICANT event, in the world of motion pictures and the music world, was the installation and first public recital of the Hope-Jones Symphonic Orchestra at the Vitagraph Theatre, Broadway, New York City, on Monday, March 9.

The instrument, a $30,000 product of the organ-maker’s art, is the most elaborate ever installed in a motion picture theatre. It was made at the factories of the Rudolph Wurlitzer Company, at North Tonawanda, N. Y., under the personal supervision of Robert Hope-Jones, the inventor.

The instrumental effects obtainable from this musical leviathan are those of a fine pipe organ, a complete string orchestra, differently toned bells, cathedral chimes, xylophones, tambourines, castanets, piano, and harp.

The most signal virtue of the instrument over others of its kind is the mechanism which enables the operator to shade his tones with a fineness and precision not to be surpassed on the best of organs. Each key has four different electrical contact points, each point being a different wind-pressure, and this permits the player to control the volume and quality of every note.

ANY doubt that a musician or layman might have had as to the adaptability of this symphonic orchestra to all the needs of a motion picture theatre were effectually dispelled by the performances of Frank R. White, of the Hope-Jones Unit Orchestra School, Gottfried H. Federlein, Secretary of the American Guild of Organists, and Edward F. Johnson.

Handel’s “Largo” and the Intermezzo from “Thais” (Massenet) were exquisitely rendered, but this was no more than was to be expected from an instrument of such resources. Mr. White, however, went further and, to demonstrate the adaptability of the unit orchestra to modern music, rattled off, in his best “rag” fashion, some dance music with a pronounced tango flavor.

Played upon the orchestral effects, these were delivered in the most approved vaudeville-orchestra style and more attractively than any aggregation of theatre musicians could or would have delivered them.

It was aptly remarked by Dr. J. Christopher Marks, President of the National Association of Organists, that the instrument was at once a revelation and a revolution in modern music instruments. This pronunciamento was immediately ratified by the body of musicians present, members of the American Guild of Organists and the National Association.

A resolution of thanks was extended to Robert Hope-Jones and to the management of the Vitagraph Theatre for the opportunity afforded the assembled organists to witness the trial performance of the new unit orchestra. J. Stuart Blackton responded to the resolution on behalf of the Vitagraph Company.

The installation of the symphonic orchestra means a change of the theatre’s policy to include two recitals a day on the instrument, one at eleven in the morning, the other at five p.m.

In connection with the Hope-Jones Unit Orchestra all those who are interested in it should read the comprehensive work by George Laing Miller, “The Recent Revolution in Organ Building,” just published. Chapter XIII contains a detailed account of the career of Robert Hope-Jones, the inventor of the Unit Orchestra, and on pages 179-181 will be found a description in full of the Hope-Jones Orchestra installed in the Paris Theatre, at Denver, Colo. There is one in Pittsburgh and another in Montreal, with which exhibitors in those two cities, at least, must be familiar.

Mr. Miller’s work, while in form a handbook of organ construction, is also historical in its scope. Several of its chapters are devoted to a constructive analysis of the organ into its component parts, and a lucid explanation of their various inter-relations. This follows a sweeping view of organ building from the beginning to the nineteenth century.

Besides its obvious value to students of the organ, the book will be instructive to the exhibitor who wishes to familiarize himself with the scientific side of the art.

Among the prominent organists who were present at the introductory recital on the Hope-Jones Orchestra were Walter S. Gale, organist for Andrew Carnegie; Dr. William C. Carl, principal of the Guild Organ School; Dr. Tali Eisen Morgan, national superintendent of the National Association of Organists, and Chester H. Beebe, treasurer of the Association.

AUTHOR OF “CLEEK” DIES

Almost at the moment when his latest book, “Cleek of Scotland Yard,” was issuing from the press of Doubleday, Page & Company, Thomas W. Hanshew, the magazine writer, died suddenly in London at the age of fifty-seven.

Mr. Hanshew was contemplating a trip to America, his birthplace, for the purpose of witnessing the Edison screen productions of his stories featuring the famous “Cleek.” He was an actor himself before he became a writer, but the pen proved more potent than the mask and wig in his life, and he abandoned the stage after having played juvenile roles at the age of sixteen under Ellen Terry.

In the early seventies Mr. Hanshew began to write, and has been a prolific producer of fiction ever since. More than two hundred stories have come from his pen. Of these the “Cleek” series is now the best known. They are published every month in “Short Stories,” simultaneously with the release by Edison of one of the screen series.

In 1922 Mr. Hanshew married Mary E. Burnett, a Southern girl. His widow and three daughters survive him. Mr. Hanshew was born in Brooklyn, New York, but resided in London for the last twenty years of his life. He had not been in America for six years before his death.

Editor’s Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed.
"WASHINGTON AT VALLEY FORGE"
(Universal-Special)
REVIEWED BY A. DANSON MICHELL

THERE are comparatively few productions on the market at the present time dealing with the American Revolution. Manufacturers have been quoted as saying there is no market for them, that the people do not want them. There are actually thousands dealing with the Civil War and its attendant horrors of brother against brother. Even more dealing with the West and the battles of the miners with the redskins. There are any number of Puritan and Pilgrim pictures, but strangely very few Revolutionary releases have been made.

There are many scenes in this film: scenes that we knew from history, some that we did not. It is interesting to see just how closely the pictures follow the story. The story is told in a thrilling manner also especially adapted to the screen. The uprisings, the attempted coups, the murder scenes, are all well managed. There is a view of the inner workings of the American Revolution. The story is well written and realized by the players. There is an attempt to give a true picture of the times, the men, the women, the fighting, the dangers. It is a picture that the average man will enjoy.

"RETURN TO YOUR COMPANY!"

Therefore this four-reel special of the Universal Company, made by Francis Ford and Grace Cunard, sets almost a precedent. Aside from the dramatic interest that it arouses, it is of value as an educational picture. It will do more to impress the wonderful story of the American fight for independence upon the minds of an audience than any number of histories could.

It is historically correct even to small details. The sufferings of the Colonial troops during that terrible winter spent in Valley Forge are plainly shown. The story is told in such a manner as to be interesting. It has a fair amount of romance and much adventure.

The story opens with a prelude showing the midnight ride of Paul Revere, the patriotic activities of Samuel Adams and John Hancock, the gathering of the minute-men and the battles of Lexington and Concord. From there the story skips to the winter of 1777, two years later, when the cause was apparently hopeless.

Betty, the daughter of a minuteman, is staying at an Inn with her uncle, a Tory. Washington's army is encamped nearby in Valley Forge. Betty overhears the Hessians' plot to attack the troops in the morning. Her lover, a soldier under Washington, is really a spy for the British. Obtaining a copy of the Hessian plans, she disguises and proceeds toward Washington's camp, meeting her lover and entrusts the message to him. He carries it to the Hessians with word that the commander himself will spend the night at the inn.

The conspirators plan to murder Washington while he sleeps. Betty hears of this plan through her brother, and frustrates it by asking the General to take another bed while she takes his place. Her brother brings up the Continental troops under Lafayette, who upon entering the inn are told by the spy that Washington is upstairs dead. Just at that dramatic moment the General himself appears. A moment later, Betty, mortally stabbed, comes into the room, denounces her lover, and dies. The latter is killed after a court-martial.

"THE TRAP"
(Kay-Bee)
REVIEWED BY A. DANSON MICHELL

TWO thousand feet of clear, concise action that should be well received wherever there are lovers of the Western melodrama. The story is not new, in fact it is somewhat similar to a number of other productions by this and allied companies, but the action is of a class all its own. The writer, Richard V. Spencer, has not laid himself open to a charge of plagiarism by any means, for the similarity in the story lies mostly in the fact that the story deals with Indians and soldiers, and the time is the period following the Civil War. Aside from this, the main plot is totally different.

The photography stands in a class primarily all its own. The distance work is as nearly possible as a clever cameraman and good light can make it. In one scene soldiers may be seen coming over a hill at least two miles away, and the men and horses are most distinct. The atmosphere is good. The attention to the details that go to make up this important item is noticeable.

Mary O'Toole, the pride of the encampment, is sought after by Sergeant Perry and Corporal Stone, villain and hero respectively. She favors the corporal, which his rival Perry dislikes greatly. They fight it out with fists and Perry receives a well-deserved drubbing. He is also reduced to the ranks for drunkenness.

Angered at this, he seeks revenge against the soldiers. His chance comes when he hears the Indians planning an uprising. Joining them he shows them the plans of the fort. Then returning to his company he awaits the onslaught. The following morning the Indians, led by a traitorous Indian scout, attack the fort, but are beaten back. Reinforcements are sent for by the colonel.

Perry, obtaining admittance to the magazine, plans to blow it up. Hearing soldiers entering, he hides until they pass out, and then lights a fuse and starts for the door. Unfortunately for him, the soldiers had locked the door and he is unable to get out. Hastily he attempts to put out the fuse which was now burning lustily, but is blown up with the building. The soldiers, with the help of reinforcements, beat off the Indians with great slaughter.
The Personal Liberty League of Illinois made the somewhat startling offer to Bosworth, Inc., producers of the feature, "John Barleycorn," from the novel by Jack London, that the league would pay $25,000 to the firm if the latter would prohibit the exhibition of the picture in the states of Illinois, Ohio, Wisconsin, Iowa, Michigan, Indiana until after December 3, 1914.

The offer was refused.

Lydia Borelli, the noted European actress, has been retained by the Cines Company for a forthcoming series of productions that will be known as "The Theatrical Series."

The productions in which Marion Leonard is starring will, in the future, be released exclusively through Warner's Features, according to arrangements just completed. "The Rose of Yesteryear" will be the first of these releases.

The International Feature Film Corporation, Ltd., of Canada, has just made its bow to the industry. Herbert Lubin is President and General Manager, A. E. Moeremans is Provincial Manager—he was formerly with Gaumont and the Mutual—and Charles "Home-run" Hadford is the Montreal representative, where the organization has its home offices.

Mr. Lubin has "grown up," as the saying is, with the film business. Mr. Handford has been manager of the Starland Theatre, Montreal for two seasons.

The International is Canadian representative for the Exclusive Supply Company, controlling every release of Great Northern Special, and Preferred, Solax, Blaché and Film Releas of America, as well as selected features of Gaumont and Blinborn, including Florence Turner, Deer and the General Film Agency of London.

On last Wednesday, G. L. P. Vernon, President of the World Film Corporation, sailed on the "Lusitania." He intends visiting England, France, Germany and Italy, for the purpose of securing the latest and best releases of the foreign manufacturers for marketing in the United States and Canada for the concern.

One pantomimist who is making his mark on the screen is Charles Chaplin, the hero of four Keystone comedies, and on his way to be a comedian of the films of country-wide popularity.

Chaplin's work in Fred Karno's "Making the Picture" gave him a following before he took to motion pictures. But his stage career dates from his eighth year when he played in "From Rags to Riches." This he followed later with three years of minor parts in Frohman companies and with William Gillette.

His first appearance on the screen was in "Making a Living," released February 2d under the Keystone brand. This has been succeeded by three others.

Ralph Stuart has been engaged by the Mohawk Film Company to play the role of Terry in their screen production of "Hearts of Oak," the play by James A. Herne. Wray Physic and Mrs. James A. Herne are directing and staging the production. The production is being made in Gloucester, Mass., where the play was laid, and old ocean is the actual stage of many of the scenes.


This is the first time that any motion-picture theatre has devoted an entire week to the productions of any one company.

In accordance with a representation made by Coroner's Physician Charles Fred Pabst, of 396 Franklin Avenue, Brooklyn, N. Y., Klaw and Erlanger have eliminated from "The Billionaire" the scene in which the young girl, a heavy loser at the gaming table, declares she is going to take bichloride and end it all.

Dr. Pabst is the author of much of the anti-bichloride legislation now pending at Albany, and he advised the managers that the use of the drug in this connection might mislead people into thinking that such death was an easy one. Dr. Pabst's personal experience has taught him the opposite. Messrs. Klaw & Erlanger saw the point at once, and agreed gladly to the change.

J. Robson Stevens, General Manager of Stevens' Attractions, of Chaplin Block, Buffalo, and J. M. Sitterly, of the same firm, were in New York City during the last few days, looking for electrifying features, the kind with a punch and a jolt or two in them.

"Sensations are what our people want," observed Mr. Sitterly. "At the same time, you can't make a picture too good for them. If there's a fault or an inconsistency in detail, leave it to them to find it. The man 'out in front' knows better what a picture ought to be than most producers, exchange men or exhibitors."

Since the recent arrival of the Mutual head director, D. W. Griffith, the new motion picture producing plant of the Reliance Company being erected at 4500 Sunset Boulevard, Hollywood, Los Angeles, is rapidly nearing completion. The new buildings are being erected on the former site of the Kinecolor studios and consist of a factory for the handling of the films, up-to-date studios, buildings for stage
properties, carpenter shops, dressing rooms, etc. 

Director Griffith and photographic expert William Bitzer have invented new methods of taking and developing moving pictures, and the new factory is being constructed with a view to obtaining the clear cameo effect photography which they have finally perfected.

Continental feature films now to be seen in New York City are "The Gangsters," at Weber's and at the West End, in Harlem; "The Great Leap" at the New York Theatre, sharing honors with "The Three Musketeers," W. Christy Cabanne, under the supervision of D. W. Griffith, staged "The Great Leap," which is a thrilling Kentucky feud picture.

More Continental productions are promised the metropolis very soon. Business of being busy.

Thanhouser has just rounded up a trio of new players—Morris Foster for general work, Arthur Bower for character leads, and Pan Bourke for comedies. All three are making their bow on the screen, though they are experienced "legitimate" actors. Bower is somewhat of an exception, since he played for Great Northern in Denmark, but this is his first American engagement. Foster formerly played in stock with Marguerite Snow, now a Thanhouser star.

"Steam into the Bosphorus to-day, after a delightful stay at Athens," is Nicholas Power's picture-postal salute from the Golden Horn, post-marked February 23. Globe-trotting is obviously agreeing with Mr. Power.

On Sunday, March 8, Commodore J. Stuart Blackton, of the Vitagraph Company, with a number of his players, entertained at the Pleiades Club, at the Hotel Brevort, New York City. The evening was thoroughly enjoyed by a large audience.

A new silent drama, "The New Stenographer," was ably presented by Flora Finch and Lillian Walker, assisted by Hughie Mack, Walt Van, Pierre Girardot, and Mr. Ricardi. Miss Jane Morrow sang several songs and gave some pleasing imitations.

There were presented four Vitagraph photoplays: "Why I Am Here," "Pigs Is Pigs," "Art for a Heart," and the two-reel feature, "Memories that Haunt." This latter has not yet been released.

There were many comments during the evening with regard to the high grade of projection, which was furnished by a Simplex projector.

When John J. McGraw and the members of the White Sox and the Giants ball teams came down the gangplank of the Lusitania on their return from the globe-girdling trip, they were met by Norma Phillips, "Our Mutual Girl."

Miss Phillips was introduced to "J. J." before the recording lenses of several "Mutual Weekly" cameras, several Reliance cameras and a still camera.

Among the persons who were presented to "Our Mutual Girl" were Mike Donlin, Larry Doyle, Daly, Egan, Comiskey, owner of the White Sox, Jimmy Callahan, manager of the White Sox, Steve Evans and John J. Gleason, the sporting promoter, all of whom will appear in Chapter 19 of "Our Mutual Girl," to be released March 23.

The latest addition to the stellar ranks of the Universal Film Manufacturing Company is Anna Little, famous for her portrayal of the popular Western Girl type. Miss Little resigned during the past week from the New York Motion Picture Corporation's Kay-lee and Broncho companies, and will appear henceforth in plays on the Universal program.

The employees of the American Film Manufacturing Company will hold the first of a series of dances at the Colonial Ballroom, 20 West Randolph street, Chicago, on Tuesday evening, March 17.

The Berlin Aniline Works have perfected a process for toning motion pictures with aniline colors which affords considerable scope in toning and tinting the films. These are designated as the "Agfa" toning colors.

Full instructions, with shade-card, may be had by writing to the Berlin Aniline Works, 215 Water street, New York City.

A first-class lighting system and commodious rooms for all departments are two notable features of the new studio for the Gene Gauntier Players, just completed. Harold Lyons will be in charge of the photographic department, while Allan Farnham will supervise the studio.

Miss Gauntier has very nearly completed the organization of her permanent stock company.

Another deserter from the legitimate stage is Ed Sedwick, who has returned his back on the two-a-day and musical comedy to join the Lubin aggregation. He is with Romaine Fielding's stock company now, at Galveston, Tex.

What is more, both of Ed's sisters have got the screen fever, for the Misses Eileen and Josie Sedwick are both hibernating at the Galveston studio along with the other Lubinites.

Anna Held, the actress who doesn't mind seeing her picture published on the front page of a newspaper, objected to having it thrown on a motion picture screen without her consent. She has on an action against the Kine-macolor company to collect damages, charging the company used likenesses of her without permission. Miss Held declares "fabulous amounts" have been offered to her for her films, "movies," and that she has declined them.

Another old favorite to adopt the silent drama is James Neil, who long was associated with Oliver Morasco as actor and stage manager. He is already acting as co-director with Carlyle Blackwell, of Kalem.

J. Earl Dawley, the Famous Players' director, is getting acclimated again after his return from Cuba.

Leo White, formerly comedian with the Fritzi Scheff companies, is now playing character parts with the Essanay.

**RIGHT OFF THE REEL**

A badly broken ankle was one of the souvenirs of the Imp Company's trip to the Catskills that Alexander Gaden brought back with him. During the production of a picture, Frank Crane, the director, who was playing the "heavy," threw Gaden from the top of a passenger coach, and in the victim's own words, "the train was going fast." When the company reached Arkville with the injured man, not a doctor nor a drugstore was to be found.

Gaden had been picked up unconscious, and it was not until he was reached by a man that he discovered, with the aid of the X Ray, that his ankle had been broken. The injury kept him in the house for a week or more, and he is only just beginning to get about again.

"Smashing the Vice Trust," the moving picture drama in which District Attorney Whitman appears, will begin its fifth week at Weber's theatre with tomorrow evening's performances. Thus for seventy houses have greeted nearly every performance. Four performances are given daily.

Motion picture, in several reels, depicting the scenic wonders of the automobile route between San Francisco and Los Angeles will (Continued on page 56.)
INVENTIONS
Trade Marks
Patents

Conducted By
M. H. SCHOENBAUM

All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of The Motion Picture News.—Editor.

Latest
PATENT AND TRADE-MARK
News
Patents and Trade-Mark Registered or Allowed Recently:

United States Patents
1,089,111. Focussing Device. E. J. Clarke.

United States Trade-Marks.
95,692. Moving Picture Films. Warner’s Features, Inc.

Canadian Patents
150,877. Film Cartridge. Eastman Kodak Company.
151,314. Cinematographic Apparatus. C. P. Goertz.

British Patents.
On February 14, Messrs. A. Bergmann and I. N. Novakowski applied for a patent connected with color cinematography.
24,547. Optical-Projection Apparatus (Screen). C. D. Lewis.
24,873. Optical-Projection Apparatus. Gaumont; the latter being an addition to Patent 3220 of 1912.

French Patents.
464,917. Film Mender. G. Schurle.
18,416/461,387. Cinematography. F. E. Grimaud.
18,425/462,888. Reflector Frame. Miss Chêne.

French Trade-Marks.
152,773. Victoria Film Company.
152,774. Mercedes Film Company.
152,775. Regina Film Company.
All of these last three cover Cinematographic Films and were registered by A. Herault and F. Grenier.

German Patents.
Gaumont has just filed an additional patent (57 a S. 40,430) which completes his German patent 261,264.

Trade Notes
Spain
Out of the three countries considered as the most prominent importers of films into Spain, Germany comes first, next is America; France comes only third. It would not be correct, however, to conclude that the Spaniards prefer the German art and work. It is merely a question of superior commercial skill and efforts.

Japan
The Japanese embassy at Berlin, Germany, has recently examined a collection of educational films of various makes. It is said that an important order from the Mikado’s government is expected.

Business
Several firms have recently advertised in Paris that chairs for motion picture theatres could be obtained at the rate of sixty cents apiece. Naturally those who purchased them found the material and make rather poor, and every time a person moved the chairs made a great deal of noise. A French inventor has taken the advantage of the situation by putting on the market a shock absorber, which costs only one cent and which can be adjusted instantaneously without tools of any kind. A seat that costs the exhibitor 61 cents pays from 30 to 50 cents daily.

Ex-King Manuel a “Fan”
The former King of Portugal is to be seen very often attending London motion picture houses. He generally takes two seats, one for his wife and another for himself, both amounting to about 40 cents. When recognized and offered special advantages he
very politely refuses, stating that he wishes to be treated as any ordinary patron.

**Some Idea**

Two German theatre owners living in the same neighborhood both conceived the idea to remain alone and not be troubled by his competitor. One of the, therefore, started distributing special tickets in the streets, these tickets giving the bearer the privilege of a reduction amounting to about two cents.

As soon as the other exhibitor learned of the fact he announced that not only was he considering the question of allowing a reduction similar to that of his competitor, on tickets issued by himself, but that he also would accept his competitor's tickets.

**Turkish Patrons**

Two Turkish theatres are reported to have been mobbed for projecting films, the titles and subtitles of which had been in a foreign language.

The fact is surprising to those, who for years have known Constantinople as an international city, where the English, French and German languages have hitherto been considered as official languages.

**Royalty Buys Theatre**

Prince and Princess von Schanmburg, brother-in-law and sister of Wilhelm II, Emperor of Germany, have recently inaugurated a motion picture theatre in Bonn, Germany.

**European Operators Associate**

In several European countries, operators have recently formed various associations in order to serve both the interests of the operator and exhibitor. In Paris a professional union has just been organized which includes operators having at least one year's practice and experience. Besides this, a professional examination is necessary and if the technical knowledge of the candidate is found to be insufficient, another examination becomes necessary, which may take place three months later if the proposed member intends to become an associate.

Reliable operators are at the disposal of exhibitors during week days from 8 to 10 in the evening and from 2 to 4 on Sundays and holidays. At least the man must be always at the office waiting for a possible call from an exhibitor.

The association offers the exhibitors all information that they may need and invites them to call at any time, promising to serve their interests the best possible way.

**Cinematography in Egypt**

According to “IE Film,” Alexandria, Egypt, a city of about 600,000 inhabitants, half of which is composed of various European nations, has five theatres, every one of them changing pictures five times a week. The prices of seats vary from 5 to 50 cents.

A motion picture theatre can now be found on nearly every street corner in Cairo, while ten years ago no one would dare invest a cent in motion pictures.

**A New Home Projection Machine**

The already widespread and active interest in home projection machines was further stimulated this week by the arrival in New York of the new “Cosmograph,” manufactured by the Maggard-Bradley Company, of Morehead, Ky. A. M. Beatty, the vice-president, gave a demonstration to The Motion Picture News in the offices of the Asco Company, 218 Forty-second Street, New York City.

The “Cosmograph” is a radical departure in appearance and construction from the other portable projectors now on the market. In appearance, the new projector is simple, compact and small. While solid and substantial, the weight together with the carrying case is brought down, through the use of an aluminum frame, to only twenty-five pounds.

No cranks are used. After the wiring of the machine has been connected with an electric lamp, the pressure of a button starts the motor in operation and controls its speed. This is a decided advantage to the operator, who is lecturing or demonstrating and wishes to talk the moment the machine ceases operation.

The motor, which is small, compact and enclosed, is especially manufactured for this machine by the General Electric Company. The intermittent movement, which can be left out and the machine instantly changed to the shutter position, is located on the left side of the apparatus and is enclosed in oil. So also is the shutter in front. The rheostat is enclosed in the lamp house; 6 M. M. carbons are used. The framing device is operated by displacing a small handle; the threading is easy and can readily be effected by the novice. The “Cosmograph” is fitted with a three-inch motion picture and a ten-inch stereopticon lens. Additional lenses of any focal length up to sixty feet may be used.

Mr. Beatty claims that pictures can be satisfactorily projected by the “Cosmograph” up to seventy feet. The lens tubes of varying focal lengths make the machine adaptable to the small office or room and the good-sized auditorium.

The “Cosmograph” uses standard film and perforation and gets power from any ordinary electric light socket, either A. C. or D. C. The films are contained in metal in the case upon which the mechanism is placed; there are not sub-rolls of any kind in the machine. The film may be rewound by simply reversing the reels, stretching the film from one to another and starting the motor. The film is enclosed in boxes, which slide at the ends on tracks when removed and fastened together, furnishing a carrying case for the film and extra reel.

Mechanically the construction is of a very high order. No die cast gears are used, all gears being machine cut from steel. The bearings are of bronze.

A large manufacturing plant exclusively devoted to the “Cosmograph” at Morehead, Ky., is ready for operation and the machine will very shortly be placed on the market.– M. H. S

**SUCCESS OF “CRITERION”**

“The Trap” and “The Desert’s Sting,” the first two releases of the Criterion Feature Film Company, of 110 West Forty-third street, New York City, have already met with a gratifying reception, according to the report of the sales manager.

Territory for “The Trap” is completely exhausted. Seventy-five per cent of the territory for “The Desert’s Sting” has been booked, and inquiries regarding “The Outlaw,” the next Criterion release, are already coming in.

**DANISH FILM ARCHIVES**

The Royal Library of Copenhagen, Denmark, is preparing to establish within a few months archives containing motion picture films of prominent men of the kingdom, together with phonographic records of speeches by them, to be handed down to future generations. Most of the men prominent in the life of Denmark have already posed for the camera and “spoken” for the records.

**HOW VENICE STOOD STILL**

Venice was “The City that Stood Still” not long ago by the orders of its own mayor and council, and the occasion was the projection of a Kleine feature-film drama.

It became necessary, if possible, to have the historic canals of the city cleared of all gondolas so that the scenes might be staged upon their waters without any outside interference. The company prevailed upon the council to grant this request for the length of time necessary for the enacting of the scenes.

The historical “Byssones,” too, were used in the production by a special dispensation of the city authorities.
## FEATURE BOOKING DIRECTORY

<table>
<thead>
<tr>
<th>STATE</th>
<th>PRODUCTION</th>
<th>FOR BOOKINGS APPLY TO</th>
<th>ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona</td>
<td>&quot;Prisoner of Zenda&quot;—Four Reels.</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Colorado</td>
<td>&quot;Victory&quot;—Five Reels.</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Delaware</td>
<td>&quot;Hotel of Welfare&quot;—Five Reels.</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>District of Columbia</td>
<td>&quot;Prisoner of Zenda&quot;—Four Reels.</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Georgia</td>
<td>&quot;Her Life for Liberty&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Greater New York</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Illinois</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Indiana</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Maryland</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Nebraska</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>New England States</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>New Jersey</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>New Mexico</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>New York State except New York City</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>New York State and No. New Jersey</td>
<td>&quot;Magda, a Modern Madame X&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>North Carolina</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Ohio (Western)</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Oregon</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Pennsylvania (East.)</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Pennsylvania (West.)</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Texas</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
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<tr>
<td>Tennessee</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
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<td>Utah</td>
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<td>Virginia</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
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<td>1629 Curtis St., Denver, Colo.</td>
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<tr>
<td>West Virginia</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
<tr>
<td>Wyoming</td>
<td>&quot;The Life and Adventures of the James Boys in Missouri&quot;</td>
<td>Colonial Feature Film Co.</td>
<td>1629 Curtis St., Denver, Colo.</td>
</tr>
</tbody>
</table>

The names of the above feature exchanges and buyers, together with their addresses and the lists of titles of features they are booking, are published by The Motion Picture News only as an aid to exhibitors.

The purpose of this directory is to enable every exhibitor to write directly to the producer or exchange in his state for any feature he may wish to buy, thus saving valuable time. Feature exchanges and buyers who desire to have their names and addresses listed here should send their requests to The Feature Editor, "The Motion Picture News," 220 West Forty-second Street, New York, N. Y.
“ZINGO, THE SON OF THE SEA”  
(Warner’s Features)  
REVIEWED BY A. DANSON MICHELL

A TWELVE-REEL picture, made by the Ambrosio Company, which is composed of four separate, distinct and complete parts of three reels each, one of which will be released each week. The above is the name of the first release, “Zingo and the White Elephant” is the second, “Zingo in Africa” is the third and “Zingo’s War in the Clouds” is the last. The original title, “The Remarkable Adventures of Saturnino” was changed to the above. A review of each chapter will appear each week in the columns of this paper.

There is no real story to the production. It is a burlesque extravaganza, dissimilar to anything that has been seen before. It might be called a second edition of the “Arabian Nights,” for the adventures of the hero, Zingo, are of the same exciting kind as “Sinbad the Sailor,” though not similar otherwise.

He does the most impossible things, sees the most unusual sights, yet all with a manner as though he were quite used to it. And his manner seems to pervade the minds of the audience, so that even though the picture is in reality a great impossibility, one does not think of that.

It cannot be called exclusively a comedy. There are dramatic parts, some of them burlesqued, others played almost earnestly. But there is real humor throughout, “stuff” that cannot help but draw a laugh from everyone.

In a shipwreck all are killed with the exception of a small baby who is cast on an island and reared by monkeys. The ship sinking was excellently portrayed. After spending many years in the company of the animals, Zingo discovers that a log will bear him in the water, and he “sails” away, and is rescued by some sailors.

After a few weeks they are attacked on an island by some Corsairs, who make them all prisoners. The peculiar actions of the semi-monkey amuses the rough sailors, and they do not fear him. He fills their roast pig with gunpowder, killing most of them, frees his comrades, who put the rest to the sword, and so they sail away. Zingo is made captain.

One day, while sailing near land, he sees Mysora, a Harem girl, and proceeds to rescue her. This is done with regulation diving suits. On the way out she is swallowed by a whale, who is in turn caught by some fishermen. A professor lays the whale for his aquarium, and seeing that the mammal has the stomach-ache playing Chopin’s “Nocturne,” causing the whale to divulge Mysora.

The Professor refuses to give up the girl to her lover, Zingo. Thereupon a battle takes place. The Professor’s aquarium is battered down, he is killed by his pet octopus, and the monkeys, whom Zingo had called to his aid, swarm over the place. Thus ends the first adventure.

“FANTOMAS, THE CROOK-DETECTIVE”  
(Gaumont)  
REVIEWED BY A. DANSON MICHELL

FOUR full reels, filled with the mystifying adventures of this now well-known crook, who has succeeded in thoroughly arousing the enmity of the Paris police because of their inability to cope with his cleverness. His disguises are myriad, each scene differing from the preceding ones. In this, the fourth of the series, he adopts that of an American detective, for his own purposes, and by so doing makes a large sum of money.

The same characters enact their roles as in previous productions. Victor Navarre plays “Fantomas,” Renee Carl, his accomplice, and James Breon interprets his enemy, the detective. The action as usual is rapid. In many places indeed, it is so swift that it really requires an effort to follow it.

The settings are unusually good, both exterior and interior. Pains have been taken to make the details realistic. The atmosphere is naturally good, and the photography beyond reproach.

Juve, the detective, who has done so much toward capturing the crook, Fantomass, gains the enmity of the press. Finally the insults become so caustic that the authorities lock him up, believing that he knows something of the mysterious crook. His friend, Fandor, a newspaper man, knowing that his acquaintance with Juve puts him under suspicion, gets out of the way, and attempts to locate Fantomass, and so prove his friend innocent.

Just at this time a bank messenger, carrying a large sum of money is killed and robbed by two Apaches, who are in turn robbed by an old man living in the same house. The man, however, on being attacked beats the two crooks and makes them swear allegiance to him. The old man is Fantomass in one of his disguises.

Soon after a man posing as a great detective from America asserts his ability to find Fantomass. Immediately he sets to work and finds the murdered bank messenger to prove his ability. Lady Beltham, Fantomass’ accomplice, at his request starts a subscription as a reward to the person who will capture the notorious criminal. When the sum is large enough Fantomass calmly walks off with it.

All this time in his disguise as a detective he mixes freely with the police and learns their plans. Juve, the detective, is released, but the people have not been told that he had proved he could not be Fantomass. He is therefore captured by a large band of Apaches and threatened unless he disgorges his supposedly hidden wealth. Fantomass, as the detective, leads a number of the police against this Apache gang, and thus he unwillingly frees Juve, his enemy.

Juve and his assistant, Fandor, capture him, but as usual the crook escapes in a clever manner.
"King Charles." (I. S. P. Co. Four reels. March 23.)—The adventures of the monarch who afterward made Nell Gwyn famous, while he was yet a fugitive through England pursued by Cromwell's soldiers, are deftly woven in with a love-story of a true-hearted cavalier and his pretty sweetheart during the four reels of this really engrossing picture. The plot is taken from one of Harrison Ainsworth's novels, and the play, made in England, derives its atmosphere from being staged among the quaint English villages, near the very spots where the Puritans and Royalists made history nearly three hundred years ago.

Charles' hiding place in the "Royal Oak" from his Roundhead pursuers, his capture by the Puritan colonel, his imprisonment with his host in the church-tower, and their escape while the Cromwellians slept among the pews beneath them, and finally, his historic escape from Dover to France in a sailing vessel, are all stirringly recorded. The photography is, in general, good; in the outdoor scenes, excellent. The fall of the hero's steed down a steep embankment during a running fight with two Puritan horsemen is finely done.

The picture is sure to prove a favorite with school children, and it will be welcomed by all who are susceptible to historical novels and plays.

"Lost in Darkness." (Itala. Four reels. March 26.)—Scenic photography as striking as any European producer has ever sent to this country, is to be found in this screen drama. The characters and story are old friends to those acquainted with continental films; there is the inventor, brilliant but fickle; the unsophisticated but loving wife; and the "other woman," in this case a mercenary, intriguing baroness. The hero (?) is fairly in the siren's toils before the wife realizes her loss; when she does discover it, she leaves him. Soon after he is stricken blind by an explosion. The wife hears of the tragic calamity and returns to nurse him, concealing her identity. Meanwhile the baroness has found other victims. Almost as suddenly as he lost his sight, the faithless man now regains it, in time to discover the baroness and her new lover conspiring to rob him and flee. These are powerful scenes, worthily enacted.

With restored physical sight, the inventor receives a new mental vision, and turns to reclaim the love he had cast aside so lightly and nearly lost. It is a picture that deserves popularity.

"The Award of Justice." (Kalem Two parts. March 18.)—Featuring Carlyle Blackwell, who is assisted by Louise Glauw. The plot, however, does not give either sufficient opportunity, although there are several strong scenes.

Owing to the perjured testimony of "The Rat," Horace, a young evangelist, is convicted and sent to prison for murder. Aided by Tom, a former ruffian, he escapes and hides in the hills. Years later Horace meets "The Rat" again and the latter exposes him to the local justice, who is really Horace's brother. Going with the crook to the cottage the brother swears that "The Rat" is wrong, thus saving his relative.

"The Bells of Austin." (Domino. Two reels. March 19.)—Written by Richard V. Spencer. Possessing much originality of plot, José is ensnared into gambling with Pedro and loses much money. He promises to pay this on a certain night, but not meeting Pedro at the place assigned, returns home. Where he catches Pedro robbing the safe of his father. The villain and he come to an understanding and Pedro departs. The father shoots his son, mistaking him for a burglar. Seeing the open safe, he believes the boy is also a thief and expels him from his home. Later the death of Pedro clears José, but too late, for his sweetheart is now in a convent.

"When God Wills." (Eclair-Universal. Two reels. March 18.)—The atmosphere in this picture is excellent. The scene is laid in the Northwest, a favorite hunting ground of the Eclair Company, and is full of scenes depicting the lives of the hardy woodsmen O. A. C. Lund, Barbara Tennant and Lindsay J. Hall compose the principal members of the cast. The work of the latter was especially commendable.

Penniless, refused credit and with an ill husband, a youthful wife seeks the dance hall in the hope she may obtain some money there. She sells a kiss to a miner, who follows her to her home, where he is killed by the husband.

The two are forced to fly and settle in a whiskey-runner's camp where the girl helps with the distributing of illicit whiskey, and her husband goes to Seattle to get well. Being pursued by a revenue officer, the girl flees. She stumbles over one of the rifles, thus sending it into the fire, and

THE DEATH OF JOSE
Scene from "The Bells of Austin." (Domino—two reels. March 19.)
she is shot accidentally and killed. Her husband returns cured, but the shock of her death kills him.

“The Intrigue.” (Kalem. Two reels. March 4.)—A story that is bound to leave an impression on the minds of the audience. Played by a capable cast of whom Robert Grey, Jackie Saunders, Henry Stanley, Mollie McConnell and Raymond Gallagher are the principals, the picture should “get across.”

Bob, a baby, is found and adopted by Mr. and Mrs. Austin, who have just lost their own child. Years pass by and Bob, now a man, meets Jeannette, with whom he becomes infatuated. They plan to elope from her husband, Ralph Brandt, who has neglected her. At the last moment Bob learns that Brandt is his father, and that the woman he was about to elope with is, therefore, his stepmother.

“The Mysterious Leopard Lady.” (Gold Seal. Two reels. March 24.)—A Francis Ford-Grace Cunard detective drama, following the same lines as some of the others, yet totally different as to story. Ford assumes the name of Phil Kelly, as in previous productions. Several animal scenes are introduced. The shooting of a lion in the last scene is most realistic.

Following an automobile accident, the body of a man is found. Kelly, the detective, searches the corpse and discovers he is holding a piece of leopard skin in his hand. “The Leopard Lady,” an actress, is followed by Kelly to an office, where he is caught by her and locked in a safe. Freed by outsiders, she follows him to her home, and after several fights with a gang, learns that the man had been killed by a tiger. The finale shows an airship overhead with the Leopard Lady waving a kiss to the detective.

“The Relic.” (Broncho. Two reels. March 25.)—A pathetic story of the stage, telling of an old-timer who “came back” and proved that the expression, “they never come back,” is a fallacy. The photography is unusually clear. Care has been taken with the details.

An old actor secures a position as a supernumerary, after weeks of starvation. He is to play an “extra” in “King Lear,” the play in which he had scored his greatest success. The star is hurt badly, and he is asked to take his place for the evening. He does so and makes a tremendous hit, bringing down the house. But it has been too much, and when the next night comes the manager finds him dead from slow starvation.

“The Brass Bowl.” (Edison. Two parts. March 27.)—After the famous story by Louis Joseph Vance, Ben Wilson, Gertrude McCoy, Charles Sutton and Edward O’Connor play the leading parts. The work of Miss McCoy was especially commendable.

Dan Maitland, a young society man, who exactly resembles “Handsome Dan,” a crook, returns to his home from abroad, and discovers the picture of a woman’s hand on the table. He covers this over with a brass bowl. At this time he receives a letter from his lawyer informing him of the progress of his lawsuit against a man.

He goes to his country home and there catches a girl burglarizing his place. She thinks he is “Handsome Dan,” bound on the same mission as herself. The crook and he get in many tangles. He is arrested several times, and there is a general mixup. Finally the matter is straightened out and he finds that the girl is the daughter of the man he is suing, and that her visits were only to steal an incriminating paper. The end is very happy for all.


Viera loves Boris, and greatly dislikes Lieutenant Gobrino, his rival for her favors. She accepts the former on his proposal, much to the discomfort of the latter. Boris and the lieutenant are sent to war.

While they are in the army, Gobrino is Boris’ superior and in that capacity makes it very hard for Boris. Finally it gets so bad that Boris swears vengeance. They are sent on a trip across the desert and Boris, waiting his chance, deserts his officer after destroying all the provisions. The officer catches up with him and a terrific fight ensues.

Boris is killed and the officer handcuffs himself to Boris, believing him still living. He is unable to free himself and thus the dead man kills.

“From the Lion’s Jaws.” (Bison. Two reels. March 14.)—One of the best releases of the Universal Company. A most spectacular fall, made by an elephant, over the side of the cliff is one of the features. A number of lions, tigers and other jungle inhabitants are introduced. William Clifford and Sherman Rainbow play the leads. Sherman and Clifford, apparently friends, go hunting big game. Aima, the daughter of their host, is engaged to marry Sherman, although she loves Clifford. Learning this, Sherman forces Clifford to leave the house. Aima also leaves soon after. She is saved by Clifford from the lions, who have killed Sherman after he had played the coward by running away. This act reconciles the parents to Clifford. There are a large number of natives introduced. The atmosphere is excellent.
"The Spider and Her Web." (Rex—Two reels—March 26.)—Produced by the Smalleys, with an all-star cast, including Phillips Smalley, Lois Weber, Dorothy Davenport and Wallace Reid. Wonderful settings throughout. The photography could not be excelled. The story has strong dramatic interest.

As a result of being spurned by a fast woman, a young man commits suicide. The woman fears only death, and the sight of a man's dead body makes her ill. A doctor, who has been courting her, calls and learns the trouble. He decides to cure her of her wicked mode of living.

Telling her she cannot live any longer, he gets another doctor to repeat his diagnosis to the woman. He persuades her to give over the few days of her life that are left to the working of good. She does so, but learns that she has been hoaxed. For a moment she wishes to go back to her former life, then relents and takes the doctor for a husband.

"His Wife." (Lubin—Two parts—March 5.)—A novel and interesting innovation is used in this picture to very good effect. The plot in itself is good, it possesses considerable originality, and is well enacted by Harry Myers, Rosemary Theby and Mildred Gregory. They make a delightful trio playing together.

To his dying father Dan gives his promise that he will never reveal the fact that the stenographer is really an illegitimate sister of Dan. Dan, keeping the matter secret, enjoys terms of intimacy with the girl.

His fiancée, Lucy, does not like this, and breaks off their engagement. But she really loves him, and their friends, seeing the trouble and knowing that they both love one another, and that jealousy alone keeps them apart, plan to have them married. A masquerade ball proves their chance. Lucy consents to a false marriage with Dan, and after it is over they are informed that the affair had been a real wedding, and both are secretly overjoyed.

"Detective Finn of Scotland Yard." (I. S. P. Co.—Three reels—March 3.)—Here is a detective story that is not punctuated by gun-play, with a detective as a hero who is just a human being, instead of a match for fifty crooks at a time, as most of his brethren are, and who does NOT look like Sherlock Holmes. Those facts, of themselves, are enough to make anyone curious.

Though one reel is spent in exposition, the action does not lag. Through the next two, Finn pursues the gentleman crook unceasingly, fighting atop of omnibuses, leaping from one bus to the other in the heart of Piccadilly, chasing him over roofs, following him in an aerial ride on a giant crane, then down the scaffold where they have landed, and so to his home. Here Finn is overpowered and condemned to die by a timed bomb.

All over? Far from it. Finn's faithful bulldog arrives just in time to stamp out the fuse, and the detective. Freed from his bonds, engages in a thrilling chase of the Continental Express from London to Dover by auto. Needless to say, he overhauls the crook and sees him safely behind the bars. A good picture of its kind.

"The Egg and the Eggs." (Komic—March 13.) Those whose recollection of the high cost of eggs during the past year is still fresh— fresher than most of the eggs were, mayhap—will rejoice in this delightful comedy of eggs, pawnbrokers, jailbirds, wealthy business men, and fingerprints.

A released convict, facing starvation, steals a rich man's priceless eggs from his safe and pawns one to buy himself a new suit of clothes and some food. The convict is finally run to earth, but wins clemency by threatening to destroy the eggs if he is punished, and is finally given the lucrative job of guarding the source of all this untold wealth—the millionaire's hen.
"THE SPARTAN GIRL"
(Pasquali-American)
REVIEWED BY MERRITT CRAWFORD

This five-part production, dealing with an episode in the Greco-Turkish War, is one which ought to give satisfaction wherever it is shown. It is filled with thrilling action, and save for a few trifling inconsistencies, which do not really mar the piece as a whole, tells a convincing story throughout. The photography is excellent and the scenes unusually well directed, those of the Turkish army's advance, the dynamiting of the Kronidis Bridge, and the rescue of the heroine from drowning, being especially effective.

Helena, a Greek girl, who is assigned to Captain Humeroaki, an officer in the Greek Army, falls in love with Ali Bey, a military attaché of the Turkish legation, who has rescued her from drowning. Against her will, however, she is compelled to wed the Greek commander and renounce her Turkish lover.

Time passes and war is declared between Greece and Turkey. Important documents giving the details of the Greek defences are entrusted to Captain Humeroaki, and these, Ali Bey, who through a chance meeting has learned that Helena still cares for him, is commissioned by his Government to obtain.

He meets her by appointment in the garden of her home and entrusts to her to secure a copy of the papers for him. Divided between love for him and her duty to her husband and country, Helena hesitates, but believing that rain will overtake her lover, unless he obtains the precious documents, finally listens to his pleading. While her husband sleeps she copies the papers and delivers them to the emissary of the enemy.

At once she is racked with remorse. She realizes that she is a traitor, not only to her husband but to her country, and her anguish of mind is not diminished when Captain Humeroaki is ordered to the front. News comes that the Turks have approached near the city and she determines to risk all in the hope of retrieving her act. She sets out to find Ali Bey and beseech him not to make use of the documents she has given him. With her butter as her sole escort, she boldly drives to the Turkish camp, and while waiting for Ali Bey, in a wing of the dilapidated farmhouse where the Turkish commander has his headquarters, she overhears their plan for attacking the Grecian Army. From the documents they have learned that the Kronidis Bridge alone of all roads that lead to the city is undefended, and over this they intend making their victorious advance.

After a brief interview with Ali Bey, Helena and her faithful butter turn their faces again toward the city, driving at a gallop as soon as they are out of sight of the Turkish troops. Helena, who has already formed a plan to defeat the aims of the Turkish leaders, on arriving at the bridge dispatches her servitor for a powerful charge of dynamite. This she places at the base of one of the piers of the great bridge, blowing it up as the Turkish cavalry, led by her lover, gallop over it.

The bridge falls, mortally wounding Helena as well as the Turkish host, and her husband arrives with the Greek troops in time to hear her confess all and receive his forgiveness.

"THE DREAM WOMAN"
(Blache Feature)
REVIEWED BY A. DANSON MICHELL

This screen dramatization of Wilkie Collins' work of the same name in four reels is undoubtedly the best production of the Blache company in a long time. The story gives unlimited opportunity for excellence to both the producer and cast. The plot might have come from the pen of Edgar Allan Poe; its weirdness and fascination is as diabolical as anything he has written. There is suspense throughout the story, causing a fear that actually seems to shroud the reader.

Madame Blache, in making this picture, has seen that the most interesting part of the drama is the superstition which is in the story, and this indescribable weirdness is wonderfully made a feature of the film. It is a story that will never be forgotten, whether in drama or fiction.

When one thinks of the visitations of a man in the full possession of his faculties by a "Dream Woman," a person from that other obscure world of which we know nothing, there is a creepy sensation in the region of the spine.

The sub-titles are quotations of the actual words of the book, all of them in the narrative style. This naturally adds a zest to the story. The settings are remarkably accurate, coinciding with those of the original script. The exteriors are good, especially the inn scene in the first reel. The whole production is artistic in the highest degree.

The finale, depicting the final disappearance of the "Dream Woman," leaves doubt in one's mind as to what actually happened to her. You see her in a double exposure, her eyes staring straight into yours, then by a clever dissolve she disappears.

Claire Whitney plays the woman and Fraumie Fraunholz the hero of the story, which is as follows: A young man dreams each year on the day of his birth of a beautiful woman who always attempts to stab him. When he has grown to be a man, he meets the girl and marries her. She turns out to be a courtesan, and he in anger strikes her. She leaves him, vowing vengeance, and shows him the knife that has always figured in his dreams.

All this he tells to a man and woman who give him a position with them. His wife turns up later when they are away, and, hearing him in the next room, gains admission and stabs him to the heart. The detectives follow her and lose her footprints at the edge of the water. So the weird story ends.
THE MOTION PICTURE NEWS

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Tragedy of Ambition." (Selig. Two reels. Mar. 2.) A melodrama of unusual interest. The story is full of suspense and the outcome is unexpected. The photography is excellent.

"The Unyielding of the Maine Monument." (Kalem. Split reel. Mar. 7.)—A patriotic production. A war story, full of action and interest. It is well directed and photographed.

"The Pigmy Baby." (Kalem. Two reels. Mar. 7.)—An interesting story of a race that does not exist. The photography is excellent.

"The Story of the White Man." (Kalem. Split reel. Mar. 7.)—A story of the coming of the white man to America. It is well directed and photographed.

"The Man Who Made History." (Kalem. Split reel. Mar. 7.)—A story of a man who wrote the history of a nation. It is well directed and photographed.

"The Man Who Saved the World." (Kalem. Split reel. Mar. 7.)—A story of a man who saved the world. It is well directed and photographed.

"The Man Who Built the Nile." (Kalem. Split reel. Mar. 7.)—A story of a man who built the Nile. It is well directed and photographed.

"The Man Who Saved the City." (Kalem. Split reel. Mar. 7.)—A story of a man who saved the city. It is well directed and photographed.

"The Man Who Saved the Country." (Kalem. Split reel. Mar. 7.)—A story of a man who saved the country. It is well directed and photographed.

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scene of marching soldiers and sailors leading up to the unveiling of the Maine monument in Union Square, New York City, on Decoration Day. A good release. On the same reel with "The Horse Raiders."

"Sophie's Birthday Party." (Esseyam. Mar. 7.)—A comedy possessing a really humorous part by which "Shifty Shm" buys a piano, and in getting it into his house, almost wrecking the housetop. His press is in the shape of a bookworm, who looks up the matter in his library. Two lodgers start to dig him out, and he is lucky that his rescue is delayed for an hour. His agony is very humorous.

"A Four-Footed Desperado." (Edison. Mar. 6.)—A comedy starring the beautiful cartoon of a little dog, with King as a bear, which he played well. Alice Wash burn as a "can't be beat" good woman. Congenial bear has great difficulty in getting in her desire for a human companion. After scouring numerous people and causing much mirth, he at last finds a friend in a little girl, who is not afraid of him, and who feeds him with a spoon.

"The Absent-Minded Mother." (Edison. Split reel. Mar. 4.)—A film in which much interest is centered on a mother's de
gature. On same reel with "A Four-Footed Desperado." An absent-minded mother leaves her baby in the street. In a box of hair restorer, "guaranteed to put her mind right."

Children of Destiny." (Biograph. Mar. 7.)—A story portraying the bravery of a little boy who isRegistry of a worker, bent on securing the payroll she is to receive at the end of the day.

"When the Cartridges Failed." (Edison. Mar. 7.)—The story portraying the bravery of a little boy who is Registry of a worker, bent on securing the payroll she is to receive at the end of the day.

"When Dooley Passed Away." (Lubin. Mar. 19.)—A comedy in which the main plot is old, but the variations are original. Casey and Dooley are both in love with the Widow Cassidy. Dooley, overcome with emotion, and is taken for dead, the machinations of Casey raising this belief. During the wake Dooley comes to life amid great consternation, and Casey has a hasty exit.

"The Renegade Vengeance." (Selig. Mar. 6.)—A tale of the West with good photography, and characteristic quick action. There is asov some very natural acting, in her father in his anger eats them out. The old man grabs a child from his bed orning sheds about a reconciliation. The events leading up to this are interesting.

UNIVERSAL PROGRAM

"Animated Weekly." (Number 102.)—Showing some beautiful pictures of the skating races at Newburgh and Hy-

"Animated Weekly." (Number 102.)—Showing some beautiful pictures of the skating races at Newburgh and Hy-Mo's cartoons were the most interesting items.

"A Marriage for Money." (Felixae. Split reel. Mar. 29.)—Beautiful colored photography. Having married an old maid because he thought she had money, a mixer is disjointed to learn she is penniless. However love continues.

"Society at Simpson Centre." (Felixae. Split reel. Mar. 29.)—On the same reel with "A Marriage for Money." A number of grotesque drawings that are not humorous.

"Amarie's Romantic Adventure." (Crystal. Mar. 29.)—A melodrama. An aunt takes the place of an eloping niece, meets the wrong fellow to whom she is engaged, but has a hard time getting free. The girl also meets the wrong fellow, and the couple meets the wrong fellow.

"Too Much Married." (Powars. Mar. 29.)—A comedy with several slapstick scenes which shows how a drunk on his wedding eve, Jack is unable to get up the next morning, nearly the time set for his wedding. His clothes are laced and his suit is a hula hoop andרוב the ceremony in a hula hoop and marries the mother by mistake.

"Those Persistent Old Maids." (Nester. Mar. 20.)—F. Anthony, Leo Moran and Victoria Ford are the principals of this very lively comedy. Two identical trunks get mixed up, so that the one carrying a young maid is shipped to the wrong party. The detective secures a clue, gets the maid, and the woman wins out, but in testing to get her story, the detective being a little too much to find her own story, helps her, the story to the paper and then resigns from his own.

"Jealousy and Giant Powder." (Nester. Mar. 19.)—A slap-stick comedy of which the subject is pretty. A husband is jealous of his wife, and therefore employs a large man to watch her. One day she is seen with a very stylish looking man and immediately the man is excited. Locking them in a room, he lays a giant bomb outside the door, hoping to thus exterminate a rival and his unlawful friend. The fire department, aided and abetted by the man who should be shot, comes to the rescue and the bomb. The husband is all apologies in the end.

"Mike and Juke Go In For Matrimony." (Johnnie J.)—This picture could have been made several years ago, and it should be more up-to-date. It shows the numerous pranks of a man's engagement and marriage, and the headaches they entail.

"Kathleen, the Irish Rose." (Thanhouser. Two reels. Mar. 16.)—The plot of this story is excellent, but the acting is sadly missing. The picture is well photographed, the performances are very beautiful and the acting clever. A girl is wined by the Squire and a village girl, and so really marries the two. She sees Terrenne, her lover, wrongfully accused by the Squire and just as he is to be hanged, she wakens and the Squire is still at the stake.

"Italian Love." (Rex.)—Margaretta Fischer, Harry Pollard and Fred Garbe are the principals. There are some excellent interior settings, especially a store scene. Miss Fischer makes a good Italian girl, and each story tells a story of romance and heartbreaks. Love is broken by a third who had not figured in the story. Good clean comedy.

"The Eugenic Boy." (Thanhouser. Mar. 15.)—One of the Thanhouser Twins plays the part of an effeminate spoiled boy, whose mother would not let him out without a nurse. Finally he breaks away and shows he can play, not as well as some of the neighbors' kids, who are supposedly "tough guys."

"Rafferty's Ruffle." (Apollo. Mar. 5.)—Fred Marden plays the part of an Irish lad. A slap-stick comedy, in which the colored person in the town and the Irish section come to blows.

"Her Way." (Princess. Mar. 6.)—Lord Marshall and Muriel Ostriche play the leads. They are old and but the beginning is very delightful. Pictures of Charles Becker and his faithful dog are very good. The capture of the Mexican rebel, Maximino Castle, who is accused of wrecking a train
A NEW era in Pathé pictures will be ushered in by this photodrama, which, in many respects, is as far in advance of the ordinary feature—a word that is coming to cover too many sins in some quarters—as the feature is above the average single-reeler.

"A Roman Spy," a three-reel production, is the first of what is to be known as "Pathé Photoplay Masterpieces." If the quality of this one may be taken as a criterion for judging those that are to follow, the name will be no empty, high-sounding title, but a synonym for artistic superiority.

The picture is the result, or better, the accomplishment of a deliberate and carefully executed plan to attain a summit in screen production through equally strict attention to every one of the elements that enters into the making of the photoplay masterpiece.

Photographic merit is not relied upon to atone for carelessness of costume; splendor of scenery is not employed to blind the spectator to mediocrity of acting; nor is a star summoned to bear the burden of a second-rate production upon his or her shoulders.

The inflexible law of these pictures is that plot, costuming, photography, scenery, acting and historic accuracy shall be all that human ingenuity and knowledge can make them.

And it may fairly be said these results have been very largely attained. The story is fully worthy of the treatment that has been accorded it, instead of being, as too often, a slender single-reel plot fattened into three. The acting of Asta Nielsen as Karola, and of Wogritsch as Lieutenant Ipanoff, preserves the harmony of excellence maintained elsewhere in the picture.

"A Roman Spy" deserves the name "photoplay masterpiece."

The argument of the drama runs in this wise:

Peter Erlanger, who has been committed to secure the plans of a fortress by stealth, meets Karola, an attractive gypsy, and sees in her a valuable ally. Her fascinating dancing has charmed Lieutenant Ipanoff, who is stationed at the fort. Under the pretense of love, the girl is to gain access to the fort, gather what information she can, and at an opportune moment steal the coveted plans.

A surreptitious meeting before the walls of the fortress is arranged between Karola and the susceptible lieutenant. On her return to Peter, she is able to give him much valuable information. Subsequent visits develop in the heart of the wild girl a fondness for the officer and she is on the point of abandoning the scheme when she is influenced by the urgings of Peter and the promise of much money to continue.

While in Ipanoff's rooms a fellow officer calls and Karola hides behind the curtains. Presently she creeps out and gains an entrance to the office of the commander of the fortress, where the plans are kept. She takes them and, not being able to get out of the fort, returns to Ipanoff's apartment. Accidentally the papers fall from her dress, the theft is discovered, and in defense she urges that homeless wanderers such as she have no realization of a crime against a country.

Meanwhile, the commander has detected the loss and immediately seeks out Ipanoff, who is suspected because he has been seen with Karola before under peculiar circumstances. Following a dramatic scene, the gypsy girl escapes, but the lieutenant, after being court-martialed, is condemned to death as a traitor.

Karola has returned to the band of gypsies. She reads in a newspaper that the man she has come to love is to be shot at sunrise and hurries to the fort, hoping by her confession to prove his innocence. She reaches the walls of the fort in time to fall weeping on the bullet-riddled body of the hapless lieutenant.

"THE THREE SCRATCH CLUE"
(Essanay)
REVIEWED BY C. J. VERHALEN

LITTLE success has been achieved with the detective brand of motion picture. However, the Essanay have been building these kind of photoplays with a considerable degree of success. Their latest, which is released March 27, is a clean-cut play that does not lack of the cheap dime-novel effect. Bryant Washburn, in the role of Lynch, a gentleman crook, plays a very good part. A rather strong cast is supplied with this two-reel feature. Francis X. Bushman plays the part of Norman, the secretary, Thomas Comerford, is in the role of Dr. Strong, whose hobby is books, and Irene Warfield plays the part of his daughter, Helen.

Dr. Strong's hobby is valuable books. Through an item in the daily paper, Lynch learns that Dr. Strong recently purchased a book, for which he paid $50,000. Lynch determines to gain possession of this. His opportunity to get acquainted with the doctor comes one day as they are leaving their home and a thug endeavors to snatch Helen's pocket-book.

Lynch rescues the purse and is thanked and invited to their home.

Norman is very much in love with Helen, but she does not give him the desired answer. After she meets Lynch she admires his bravery and Norman is somewhat forgetten. Lynch rents a room in a building across the way from the Strong home and, by means of a telescope, learns the sale combination in which the valuable book is kept. He invites the doctor to his house and gets him interested in an old book which he has there and pleads an engagement from which he will return very shortly.

The doctor is contented to wait and read the book. Lynch proceeds to the Strong home, gains access to the library, but accidentally tips some books on the floor. The secretary, seeking the cause of the noise, enters and sees the thief. A struggle ensues in which Norman is bested and Lynch escapes to the street, where an auto awaits.

He dresses as a chauffeur, after throwing his mustache to the floor of the machine. Norman presses him into service to chase the thief. As the machine is speeding along he finds the discarded mustache and notes three scratches across the hand of the driver of the machine, which he inflicted during the struggle.

He seizes Lynch around the neck and the auto runs wild. It strikes a tree alongside of a deep embankment and they are both cast down, struggling. Lynch is again getting the best of Norman, when officers arrive and lend a hand. The thief is recognized and Norman is again received in the good graces of Helen.
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I. M. P. A. DIRECTORS MEET.

The Board of Directors of the International Motion Picture Association will meet at the Hollenden Hotel, Cleveland, Ohio, on March 18 and 19.

The Board of Directors consists of Charles H. Phillips, of Milwaukee, President; Judge A. P. Tugwell, of California, Vice-President; Harold W. Rosenthal, of New York, Secretary; William J. Sweeney, of Chicago, Treasurer; Samuel H. Trigger, New York; Joseph B. Friedman, Buffalo; Dr. J. M. Rohades, Indianapolis, Ind.: Thomas Furniss, Duluth, Minn., Fred J. Herrington, Pittsburgh, Pa., and Frank Howard, Massachusetts.

Many matters of importance to the association and to the welfare of exhibitors in general will be discussed. These meetings are always open to all bona fide exhibitors, and a large number from Western New York, Western Pennsylvania and Ohio have already signified their intention of being present. At this meeting the discussions will also be arranged for the big convention to be held in conjunction with the Exposition at the Grand Central Palace in New York City, during the week of June 8.

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Among film reels and film rewinders now on the market is the Lang ten-inch and fourteen-inch reels made by the Lang No. 3 Rewinder, made by the Lang Manufacturing Company, of Olean, N. Y., so that they are very popular.

The Lang Reel is to be practiced indestuctible, its hub is of metal, not wood, and of one solid piece. There are three keyways to catch the reel on the shaft, and three places to insert the end of the film in the hub from the outside. There are no springs. The ten-inch reel is priced at $1, the fourteen-inch at $1.50.

The Lang No. 3 Rewinder is an improvement over the No. 2, its predecessor, and thirty per cent heavier than any other rewinder. The frames have re-enforced clamps and are ribboned from clamping metal to thumb-screw. The main frame is fitted with guards to comply with the law in different States. The bearings are interchangeable phosphor bronze bushings in the main frame and the Lang friction ball-bearing in the back frame. The No. 3 will take all reels up to fifteen inches. Its price is $15. net.

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A Simplex projector has been installed in the United States Department of Agriculture, Division of Publications, 215 Thirteenth street, Washington, D. C., through Mr. Williams, of the Educational Department of the Universal Film Manufacturing Company.
"THE MISER'S REVERSION"
(Thanhouser)
REVIEWED BY A. DANSON MICHELL

SIDNEY BRACY has been called "a master of make-up," not once but several times, and by men who know the business. In this three-reel release of the Thanhouser company he proves, beyond the chance of contradiction, that he is in reality "a pastmaster of make-up." Having five distinct parts to play in this production, he makes up so well for each of them that it would be hard to recognize the real man underneath. He is called on first to interpret the part of a miser, and does it excellently. Then as a man of forty he is impressive, then as himself after a view of him in his natural guise, the spectator sees him finally as a man of the stone age and as a prehistoric man-monkey. The last is a truly remarkable piece of acting.

The production cannot be called original in the strictest sense of the word. A variation of it has been used in vaudeville, and similar plots have been fictionally utilized. This does not, however, make it any the less interesting. It is founded on the Darwinian theory of the relationship between man and animal.

An old miser visits a doctor in order to partake of his waters of youth. Taking an overdose he becomes first a man of forty, then a man younger, then a baby, then a stone age savage and finally a prehistoric man. In this guise he is caught by an organgrinder and exhibited through the streets.

Finally the miser wakes up, discovers it has been all a dream, and then like Scrooge repents of his miserly ways, and bestows his daughter upon her lover, with his blessing and his money.

BEFORE THE STONE AGE

Mayor Harrison Censors Film

Mayor Carter H. Harrison, of Chicago, recently viewed the Universal six-reel production, "Traffic In Souls." He expressed himself as being delighted with the picture, but nevertheless did not pass it after a conference with Major M. L. C. Funkhouser.
"CLOTHES"
(Famous Players)
REVIEWED BY LESLIE MASON

THERE is an atmosphere about the Famous Players' productions which may be, at times, unanalyzable but, nevertheless, sets them somewhat apart from those of their competitors in the particular field which they have chosen to exploit.

In "Clothes," their latest offering, this atmosphere is traceable to the artistically convincing environment of luxury and wealth in which most of the action of the Pollock-Hopwood drama moves.

Those who remember the play, as it was acted by Grace George, will realize how vitally important it is that the spectator shall be transported into this environment, so that he seems to be gazing into a mansion of patricocracy, with the fourth wall removed to enable him to be a witness of events within. If realism fails here, the whole play is a failure.

That the director of the photoplay production appreciated this is obvious from the pains he took to meet it and the excellent results he has achieved. No ordinary stage setting will suffice. And the cast must be picked as carefully as the scenes are staged, else the effect of the latter will be destroyed because the actors cannot fit their surroundings.

The harmony between the two is all that could be desired. The production is not staged with such reckless lavishness that it overshadows the action. And it is gratifying to note that the men in the cast do not look as if they were waiters in their open-face clothes, and that the women are not actresses in Fifth Avenue gowns with Seventh Avenue faces, but deport themselves as if they were to the manor born.

"Clothes" is, as a whole, one of the consistently good things the Famous Players have done. Every scene receives its due value, but none is overdone at the expense of the rest. The scenes around the society gaming-table and private circus ring that Mrs. Watling uses for the entertainment of her guests are kept in their place as incidents to the main action, where another producer would have been tempted to enlarge upon them. But they are just as carefully staged as if they had been crucial moments in the drama.

Charlotte Ives, as Olive Sherwood, the pretty victim of the world of sham, exercises an irresistible fascination in her role. She makes herself just as credible to her audience when she repents of her extravagances as when she was at the height of her prodigality.

House Peters is an engrossing figure as Arnold West, the dope-taking broker, though he is at times hampered by an uncongenial part. Mackay is a fine, manly Burbank. Frederick Webber, as Watling, Josephine Drake, as his wife, Minna Gale Hayes, as Mrs. Cathcart, and Mimi Yvonne, as Ruth, are thoroughly adequate to the characters they portray.

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LIVE NEWS OF THE WEEK

(Continued from page 38.)

be released in the immediate future by The California Motion Picture Corporation. The San Francisco-Los Angeles automobile route is probably the longest continuous run, so recognized in the world, so popular will make the forthcoming picture one of the most attractive on the market.

A party of huntsmen, headed by Arthur Payne, the millionaire sportsman of the San Francisco Bay region, have just invaded the wilds of the northermost end of California with a couple of motion picture cameras as adjuncts to the usual hunters' equipment. Payne expects to secure several thousand feet of animal pictures which will be released by the California Motion Picture Corporation, of which he is director and his brother, Herbert Payne, president. The feature is released in the Pacific territory through the Golden Gate Film Exchange.

The stupendous spectacle of Les Miserables, in nine reels, is being produced at the Carnegie Lyceum, N. Y. Projection is furnished by two Simplex machines.

For the interest and advancement of children who work in Universal films, a public school has been established at the Hollywood (Calif.) studios of the Universal, to be supported by the company.

Mr. G. P. Hamilton, president and General manager of the Albuquerque Film Mfg. Co., Inc., left his desk long enough to produce an intense dramatic three-reel picture, "A Web of Fate," from the pen of Miss Dorathia Farley, the versatile leading woman of the Albuquerque.

Director Barry O'Neil and a company including Lilian Leslie, Ruth Bryan, Clara Lambert, George S. Spencer, Fred Tidmarsh, Gaston Bell, Robert Graham, Bernard Seigel, Richard Wangemann, Fred Chaston and others, with property men, have been sent by the Lubin company to Saranac Lake to make some important feature pictures, the first being Eugene Walter's "The Wolf," which requires northern atmosphere. The company will probably stay at Saranac for three months. A full staff of photographers and scenic artists accompany the troop.

George W. Terrilliger and a company of Lubin players have gone to St. Augustine, Fla., to make several photoplays. "The Man from the Sea," by Paul Dickey and Charles Goddard, will be made a feature. Among the company are Anna Luther, Mary Kiene, Earl Metcalfe, Kempton Greene, P. Thad Volkman, May De Mers, Mr. and Mrs. Fortier, W. S. Cooper, and about twenty others.

The Rex Company, with Phillips Smalley and Lois Weber, has combined with the Nestor Company, of which Wallace Reid is director, for an all-star production of a psychological drama in three reels, entitled "Barter of a Soul." It is now being produced at the Universal Pacific Coast studios.

Director A. E. Christie, of the Universal Pacific Coast studios, is producing his third two-reel Nestor comedy, entitled, "How the Girls Joined the Force." Women policemen are the theme, and the action in the comedy takes place at Universal City.

C. Lane Cobb, Jr., certainly has some imagination. Here's his latest: "Last week a Rampo Feature Film, entitled, 'The Governor's Ghost,' was being shown at

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LIVE NEWS OF THE WEEK
(Continued from page 57.)

"Scooped by Cupid" is the newest produc-
tion of J. Farrell MacDonald, director of
Victor dramas at the Universal Pacific Coast
studios. J. Warren Kerrigan plays the part
now held of a star reporter on a morning
newspaper.

Beatrice Mable, who has been absent from
Edison films for the last eight weeks becaus-
e of an operation for appendicitis, has com-
pletely recovered. The surgeon said that she
could have lived only a few hours longer had
not immediate action been taken.

That Katherine Eggleston, picture editor for
the Reliance Motion Picture Company, has not
deserted the magazine field is brought to light
by the appearance of her novel complete in the
recent issue of The Argosy, entitled, "The
Taming of Fierce Elinor."

The Continental Feature Film Corporation,
which has recently completed plans for the
booking of Welser's Theatre and the Metro-
politan Rank, announces that all programs
shown here in New York City and in leading
playhouse through the country will be exactly
reproduced in London at a first-class theatre in
which motion pictures have never yet been
shown. Roy Atken, a brother of Harry At-
ken, president of the Mutual Film Corporation,
is the managing director and moving spirit
of the Western Import Company, through which
the Continental is making the arrangements
for its London presentations of features.

Roy McCardell, the famous humorist, has
written nearly one thousand motion picture
scripts. Several of these, only one of which
has been produced by the Vitagraph Company,
in spite of its being the largest maker of pictures
in the country. The one exception is "Love's
Old Dream" in which John Bunny and Flora
Rush played the principal roles. It was staged
by George D. Baker, who directs all of the
Bunny pictures. The success was so pronounced
in the hands of Messrs. Bunny and Baker that
Mr. McCardell claims all his future scenarios
will be first offered to the Vitagraph Company
in the hope that Mr. Baker will stage them for
the camera.

Wally Van, the Vitagraph comedian, who is
generally known as "Cutey," has been excep-
tionally unlucky. Six weeks ago he had the end of his finger bitten off by a
horse. This kept him out of pictures for several days, and even now he is working
with the injured finger all wrapped up in surgeon's bandages. And now he has
badly scratched by Gasoline, the Vitagraph cat. The climax happened when Cutey
was latticed down stairs by an old goat being used by Director
George D. Baker.

John Bunny, the motion picture star, now
appearing in "The Honeymooners," a silent
feature at the Vitagraph theatre, has received
an offer from Hugh J. Ward, the Australian
theatrical magnate, whereby the comedian
would present a repertory of silent dramas in
Australia and the Chinese and East Indian
seaport towns. Inasmuch as the silent drama re-
quires no spoken words, it would open a vast
foreign territory.

Chas. F. Stark, who three years ago took
charge of the Essanay commercial department,
reports excellent results for the year just
passed.

A man wrote to the Eclair Company from
Yukon, Alaska, recently, that he had seen
the recent Eclair release entitled "Just
Kids," and went on to say that the
sweetness and simplicity of this beautiful child
story had set him thinking of his little
girl "Jack East," whom he had not seen in twelve
years. The innocence and appealing artistry
of young Jack "grown up" had turned his thoughts to his own child, and
he was leaving the next day to see her once
more and make up for their long years
of separation. In closing he said that "Just
Kids" had brought back many of the rough
miners who had witnessed it.

"Little Mary" Pickford has done it again.
Apparatly not satisfied with her triumphs in
"In the Bishop's Carriage" and "Coupire,"
high rank among the foremost Famous Play-
ers' Features, it's charming little lady's work
in "Hearts Adrift" is now making that picture
a sensation.

House Peters is rapidly becoming a favorite
with the ladies. Requests are coming in, mostly
from feminine picture fans, for his photograph
to match the large portraits of the stars now
held by the Famous Players' Company
for each release.

"Flip Finds a Mission" is the title of a two-
reel Victor drama just finished by Director
Harry Solter, and featuring Miss Florence
Lawrence. It tells the story of how Flo, the
heroine, is led into the secret service work of
the U. S. Government.

Rex Rootes is producing another of his
thrilling detective stories, a two-reel Imp en-
titled "King, the Detective, in the Marine
Mystery." The story revolves about two
brothers, twins, who closely resemble each
other.

Ray Smallwood, for some time one of the
Universal's foremost camera men, and now
directing Imp comedy-dramas with Ethel
Grandin in the leads, has in the course of pro-
duction a one reel comedy-melodrama.

The shipwreck scene in "A Million Bid,"
which is now being presented at the Vitagraph
Theatre, New York City, has made such an
impression that the Vitagraph Company of
America has purchased a manuscript calling for
the actual wrecking of a large steamship. The
steamship will be completely wrecked, for, after
going on the rocks, it will be blown up with
dynamite, to depict the explosion of the boilers.

Owing to the large increase in business, the
Manhattan Feature Film Company has found
its premises at 2417 Fifth Avenue, New York
City, entirely too small to meet its de-
mands. It has secured offices in the New
Centre Building, 41 West Thirty-second Street,
New York City.

Under the title of "Like Father, Like Son,"
Tom Ricketts, one of the directors of the "Fly-
ing A" stall, has completed a very fascinating
drama. In it the theories of environment
and heredity are depicted in a marked and
convincing manner.

Mabel Tyliaferro, the heroine of Selig's
"Cinderella," and her husband, Tom Carrigan,
associated with many Selig picture plays, are
both playing in Chicago now. Both were visi-
tors last week at the Selig studios.

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DAY AND NIGHT SCREENS, Inc., 291 Broadway, New York
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A SIMPLEX PROJECTOR IN COURT

The efficiency of motion pictures has been generally conceded; but that they would ever invade the sanctity of the courtrooms, as they did on March 4th in New York City, no one had ever dared to predict.

The scene of operations was Part IV, General Sessions, before Judge Swann. The case in question was the trial of Samuel London, producer, and Harry C. Bohn, manager, charged with giving an immoral production known as "The Inside of the White Save Traffic."

The outcome of the trial is a matter of history; but it is interesting to note the accomplishments of good projection.

Much haste was necessary in the installation of the Simplex machine which was to be used. Due to weather conditions, it did not reach there until 5:30 p.m. Under the supervision of B. F. Porter, things were put through in jigg time, and all was ready in one hour.

The picture (five reels) was projected on an ordinary muslin curtain, somewhat soiled and bedraggled, and there were many disinterested opinions, all expressing the highest praise for the projection. The machine was enclosed in a booth to conform to fire laws, though the fact that the Simplex is an absolutely enclosed machine makes it absolutely fireproof.

Mr. Porter has long been identified with the motion picture machine business. He says that the installation of this machine for this purpose was on its merits alone, and that its selection over all others is a tribute to its superiority.

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<th>Released Title Kind, Length</th>
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<td>The Coming of the Padres, 1000</td>
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<td>A Talisman of the Desert, D., 1000</td>
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<td>IRVING CUMMINGS</td>
<td>Now Playing Leads in Pathe Features</td>
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**SUNDAY OPENING FEE IS DOUBLED**

Boston's motion picture exhibitors are now paying $10 to the city for each Sunday performance, instead of $5 as heretofore. Mayor Curley put the new order into effect last Sunday, after a meeting at the city hall which was attended by nearly all the theatrical and motion picture men in the Hub.

Mayor Curley added that, in the future, all of the motion picture houses, not merely a few, will be given licenses to run Sundays. At present forty-six houses have Sunday licenses, while twenty-two have none.

Only one manager offered objection to the proposed increase in the Sunday fee. A move is now being made to have the theatres open at six o'clock instead of seven, as formerly.

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The spectacle, "America," which has been the feature for the past season at the New York Hippodrome, is being reproduced in motion pictures. This is the first attempt to make an "indoor" picture on a real stage. In the taking of the "America" film, three auxiliary batteries of 1,320,000 candle-power are used, composed of Cooper Hewitt, Kiegel and Krome Atenic lamps.

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HIS SWEETHEART'S CHILD
A TWO-PART DRAMA
A fine story of constancy in love that the passing years do not lessen, even though it is unrequited. In later years it is the protection of the loved one's daughter against evil influences.

Released THURSDAY, April 2nd

IN TANGLED WEBS
A TWO-PART DRAMA
A strong story of the inevitable result of the gambling mania—RUIN and SHAME.

Released SATURDAY, April 4th

INSIST UPON THESE FILMS AT YOUR EXCHANGE.
IF YOU CAN'T GET THEM, WRITE US AND WE'LL HELP YOU.

PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N. J.

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Great Trade Marks

The Splendid Reputation of

Kay-Bee  Keystone  Domino  Broncho

Is the Result of Putting Forth

The Best Pictures

Everywhere the exhibitor knows they are the best. He knows this because he has used his brains and does not need to be yelled at and insulted.

He also knows that the school is greater than its pupils; that defection from its ranks of a few actresses and actors has absolutely no effect upon its firm establishment and steady progress.

He knows good pictures are made in the studio, not by hysterical advertising and ridiculous and ruinous salaries. He knows that Kay-Bee, Broncho, Domino and Keystone pictures will continue to be the best, because the same stock companies, built up by Mr. Thomas H. Ince and Mr. Mack Sennett, will go right on producing them, and as we have implicit faith in the exhibitors' intelligence, we shall continue to appeal to it with good pictures.

This is our final word upon a hysterical situation, which we regard as detrimental to the entire industry.

8 x 10 Photos of "Keystone Mable" Normand, Mack Sennett, Roscoe Arbuckle and Chas. Chaplin, can be secured by sending 50c to the Publicity Dept.

New York Motion Picture Corp.
Longacre Building, 42nd Street and Broadway  -  New York City
Are You a Baseball Fan?

Of course you know that McGraw is back with Comiskey, Callahan and all the other heroes of the diamond. But have you heard that

“Our MUTUAL Girl”

was the first person to meet them at the Cunard Dock when they came home to little old New York?

This is all shown in the tenth reel of the world’s champion motion picture series.

The every busy Margaret also sees the new $6,000,000 postoffice, has tea with Lieut. John C. Poste of the British Navy, who is going to attempt an aeroplane flight across the Atlantic, and manages to spare the time to take a lesson in the Maxixe from A. Baldwin Sloane and Grace Field.

AND WHILE

“Our MUTUAL Girl”

is safe in New York, having all these good times, courageous camera men of the Mutual Film Corporation are in the front ranks at the

BATTLE OF TORREON

getting the first actual picture record of this desperate conflict to complete the

LIFE OF VILLA

which is now being prepared for release.

The Following Honor-List of Producers Should Be in the Hands of Every Exhibitor. Remember the Names and the Mutual Clock:

AMERICAN THANHouser BRONCHO MUTUAL WEEKLY
RELIANCE MAJESTIC KOMIC KAY BEE
KEYSTONE BEAUTY DOMINO PRINCESS
ROYAL

Branches in 49 Cities MUTUAL FILM CORPORATION NEW YORK

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GENERAL

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Masterpieces

ID-OCEAN

INAL

BETHULIA

Y SPY

Film Co. [Inc.]
The Last of the Mohicans

IN FIVE REELS

By FENIMORE COOPER

A Stupendous Production!
A Monster Spectacle!
A Momentous Portraiture!

Staged in all the magnificence of nature's own setting.

Beautiful and Inspiring and Tremendously Forceful.

Lithos, Photos, Slides and Heralds

CRITERION FEATURE FILM CO.
110 West 40th Street
NEW YORK
NOTHING in the history of the world contains more action than The French Revolution, the most appalling of all civil risings. Charlotte Corday, the beautiful young woman who played so important a part in it, is the central figure in these four reels of nerve tightening, vivid action.

In sharp contrast to the stormy scenes that follow, and follow fast, we see Charlotte and Barbaraux, her lover, happy and contented in the magnificent grounds surrounding her home.

Like a storm cloud covering the sun, Marat, the leader of the Revolution, appears and the lovers are parted.

A year later the revolution is at its height. The nobility are being dragged to the guillotine by the thousands. Barbaraux, appalled at the slaughter, has expressed his disapproval of Marat's methods and is forced to flee to escape arrest, but is overtaken and imprisoned.

Charlotte, feeling called upon by a divine command to do something to restore peace to her country and liberate her lover, goes to Paris and is horrified at the sight of the violence of the mobs and the public executions. Making her way to the home of Marat, who is enamored of her beauty, she pleads the cause of Barbaraux and of France. Upon her promise to accede to his wishes, Marat signs the order for Barbaraux's release, and as he folds her in his arms she sinks a dagger into his heart.

Her mission fulfilled, we see her mount the steps of the guillotine to give up her life that peace may again reign in her distracted country.

This feature is one continuous thrill.
Daniel Frohman
Presents
America's Most Famous Film Actress,
MARY PICKFORD
In The Famous Tale of a Woman's Heroism,
"TESS OF THE STORM COUNTRY"
By Grace Miller Waite

So unusual in merit, charm and appeal is this extraordinary production, so fascinating and winsome, so absolutely overwhelming in force and pathos, that it has been lengthened to

FIVE REELS
and the release date postponed to
MARCH 30th.

FAMOUS PLAYERS
FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director; EDWIN S. FOKLER, Technical Director
Executive Offices, 213-229 West 26th St., N. Y. C.

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
"WIVES"—in three parts

It's a Ramo film in which the director of that famous studio accomplished the greatest results of his entire career.

There's a rainstorm and lightning scene that's a moving picture wonder. Thrilling burglar chase that ends in the wreck of an automobile. Broker wreaks vengeance on a rival speculator who would wreck his home. True wife, trapped by a former sweetheart who has fallen into evil ways. Clear, vivid pictures reflecting the earnest work of a company of sterling players.

A Masterpiece of Motion Picture Perfection

This extraordinary production is an intense domestic drama that will keep audiences thrilled from the moment the first scene is flashed upon the screen to the very last.

Controlled Exclusively by us in New York City and State, Northern New Jersey and New England

The Exhibitors' Bulletin Sent Free for One Year

The Exhibitors' Bulletin, a magnificent monthly publication, carefully edited for the benefit of exhibitors, unbiased, filled with valuable information, sent free to exhibitors in New York, Northern New Jersey and all of the New England States for one year upon request. A postal will bring this magazine to you.

Box Office Attraction Film Rental Co.
130 West Forty-sixth Street, New York City

WILLIAM FOX, President

TELEPHONE, 7340 BRYANT

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
THE ORIGINAL FILM D'ART PRODUCTION OF ALEXANDER DUMAS' THE 3 MUSKETEERS

THE PRE-EMINENT FEATURE FILM OF THE WORLD— In Eight Reels.

BEGINNING ITS FOURTH CROWDED WEEK AT THE NEW YORK THEATRE, DEVOTED EXCLUSIVELY TO MOTION PICTURE MASTERPIECES.

DO NOT BE MISLED BY ANY OTHER PRODUCTIONS OF SAME NAME TRADING UPON OUR PUBLICITY AND CRITICISMS—THE MOST FAVORABLE EVER ACCORDED A FILM SUBJECT.

Plays weeks where other features last only a day.

A pictorial attraction that is in a class by itself.

Now making the longest New York run of any film since Quo Vadis.

Continued success at New York Theatre, the talk of moving picture world.

STATE RIGHTS NOW SELLING

Anglo-American Film Corporation

126-128-130-132 WEST 46th ST., NEW YORK CITY.

OUR NEXT OFFERING WILL BE

"SIXTY YEARS A QUEEN"

A film Masterpiece, a worthy successor to our "THREE MUSKETEERS"

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
The Life of "Big Tim" Sullivan.

or

from Newsboy to Senator

in 4 parts

Nation to honor "Big Tim" at his funeral to-day

Delegation of Twenty Congressmen to Attend Services for Fellow-Member in the Old Cathedral.

Hundreds view body in his Bowery Clubhouse

20,000 friends of "Big Tim" mourn at his funeral

Old Cathedral in Mott Street is so tightly packed that the doors are closed on a great throng in which are many from the Bowery who knew him for his charity.

How Sullivan Rose from Newsboy to Congressman

Quickly winning his way as a leader of the "Newsies".

This production is the greatest human document ever written; Sullivan's great heart shed its brilliant rays of cheer among the poor and the needy from coast to coast. All the high and low lights of life, from Broadway to the slums, are dealt with in the wonderful career of this man who was proud to be known as "The Bowery Senator." There is action, pathos, comedy—not politics, as you might think. It's life!

Lithos and heralds will surprise you.

Clinch your territory right now.

Gotham Film Co

145 West 45th St. New York. Phone 3892 Bryant

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
“The Banker’s Daughter”

In Five Parts  By BRONSON HOWARD

The premiere play of American Life by an incomparable playwright.

Acted by an All Star Cast

A wonderful drama interwoven with pathos, humor and with a charm that leaves one with a feeling of contentment toward mankind.

A Perfect Play with Perfect Action and Beautiful Photography

Beautiful one, three and six sheet Lithographs, Photos, Lobby Displays and other advertising matter.

::: SOLD ON STATE RIGHTS ONLY :::

If interested, wire territory desired.

LIFE PHOTO FILM CORPORATION
102-104 West 101st Street, New York City
Telephone, Riverside 6532
!!!NOW READY!!!

Innocent Jean Leroy is condemned  The Sister's Aid to the Gambler

The Death of Count Henry

Released
March 25, 1914

A
STRONG
Dramatic Production
in 5 Massive Parts

The Blindness of Innocence

Enacted by an
All Star Cast
of International
Renown

Advertising Matter,
3 styles of 1-sheet
2 styles of 3-sheets,
6-sheets
Heralds, Slides, Photos, etc.

For State Rights, Wire, Write or Call

BEACON FILM CO., Inc.
110 West 40th Street
3rd Floor
New York City

In writing to advertisers please mention "THE MOTION PICTURE NEWS"
Powers Cameragraph
No. 6 A
Used by over 70% of the entire trade

Nicholas Power Company
88-90 Gold Street
New York City
Results

The average advertiser is either too optimistic or too pessimistic over advertising. It is his optimism, in fact, that brings about his pessimism.

He buys space in the fond hope that his selling problems begin and end with this purchase. Then he awaits results.

If results don't come—directly—he blames the advertising. He doesn't know why.

"I believe in advertising," he asserts. "I know it is necessary. But I'm not getting results."

IT will astonish him perhaps to learn that the statisticians estimate direct results as only twenty percent of the sales value of trade advertising. The percentage of direct results from advertising in popular mediums is much less.

IN the first place results are always difficult to trace. Then there are many stumbling-blocks in their way.

The product advertised may not be able to show direct results; the advertising may not be forceful or well timed; because of conditions the buyer may be overstocked; the product may be wrong.

Again, you can never trace results to any one medium.

A new paper in any field is at a decided disadvantage in this respect, as every experienced publisher knows and will freely admit. Only in about one instance in every four or five does it get credit for an inquiry. The reader unconsciously mentions the name of the older, better-known publication.

This proportion, in fact, was given me just the other day by the biggest publisher in this country. He laughingly told of his wife who read an advertisement in his own magazine and gave the credit to another which she had been reading for a longer time.

He gets thousands of letters, he said, giving the credit for writing to another of his magazines—a leader with a million circulation—and enclosing coupons clipped from other magazines.

But the main reason—the big stumbling block in most advertising campaigns—is the fact that the selling avenue from the advertiser to the consumer is not open and direct.

In other words, distribution is defective; and where this condition exists the effort put into advertising is, so far as direct results is concerned, like yelling at a blank wall.

In every successful advertising campaign a great deal of effort is spent upon the jobber and dealer in enlisting their co-operation. The end in view is that of smoothing the way for the advertised product so that it will travel swiftly right up to the consumer's reach.

Why create a consumer demand—through advertising—unless you have a consumer supply—through distribution?

This applies particularly to feature film advertising, the sales avenues of which are as yet disorganized. It will continue to apply until the advertiser in this field smooths out his selling campaign.

Direct results won't follow until co-operation is had with the middleman. One good way to secure this is to advertise to the middleman.

Will some one try it?

W. A. J.
New York Exhibitors Convene May 5

League’s State Executive Committee Sets Date for Election of Delegates to Dayton Convention—Changes in National and State Officers

Rochester, N. Y., March 19.

All arrangements for a New York State Convention of the locals of the Motion Picture Exhibitors’ League in the Empire State, on Tuesday, May 5, were made at a meeting of the Executive Committee of New York State Branch No. 11, at the Hotel Rochester, on Saturday, March 14.

The convention will be called particularly for the purpose of electing delegates to the National convention at Dayton next July. As a grand finale to the affair, a ball will be given Tuesday evening. Tickets to the ball and all other entertainments will be furnished free to all exhibitors who desire to attend the convention.

A committee of five exhibitors has been appointed to arrange for a special train leaving New York City on Sunday evening, July 5, that will take the New York State delegation to Dayton. This committee consists of Tobias A. Kepeler, A. N. Wolff, W. C. Hubbard, Morris L. Fleishman and F. W. Esterhold.

President M. A. Neff was a visitor at the executive meeting. He reached Rochester Saturday morning and was met by W. C. Hubbard, treasurer. President A. N. Wolff called the meeting to order, and President Neff was then requested to take the chair.

Significant Changes in General Film


The departure of Harry Cohen, formerly in charge of the General Film Company’s feature department, to accept a post with the Lubin Film Company, of Philadelphia, has caused something of a sensation in motion picture circles.

No announcement has yet been made of the capacity in which Mr. Cohen goes to Lubin and this has only served to intensify the speculative comment.

The interest in this news item was heightened by the announcement, coming on the heels of the other, that Arthur S. Kane had severed his connection with the Mutual in Chicago to accept a position of importance with Pathé.

Mr. Cohen’s place as head of the feature department of the General Film Company has been filled by R. K. Roland, who was at one time in the past connected with the firm.

It was also learned, at a late hour, that Mrs. Carter, who has handled the educational work of the General Film, has severed her connection with that company. None of her plans for the future have yet been announced.

J. C. BUTTS NOT WITH THE GOLDEN GATE

J. C. Butts, formerly manager of the Denver office of the Golden Gate Film Exchange, Inc., is in no way connected with that concern now. Sol. L. Lesser, the president, states that a letter which Mr. Butts has circulated, in which he claims a new company, named the Film Rental Brokers of Denver, have the territorial rights for “Arizona,” is false.

He also alleges to have other All-Star releases. Mr. Lesser alleges that the man has no connection with his company and that his letter is untrue.

CAST FOR SPANISH SERIES

Clara Williams, leading lady of the New York Motion Picture Companies, because of her style of beauty, is being used at the present time in a series of Spanish pictures, in which she will be featured.

Miss Williams is only twenty-two and was born in Seattle, Wash. After playing in several stock companies she decided, as have many others, that the silent drama offers better opportunities for a girl, and so the next year found her with the Essanay. She has also been with the Lubin.

From there she came to the New York Motion Picture Corporation, and for the last eight months has given excellent account of herself.

UNIVERSAL GIVES SEVEN MEDALS

For “using the brains God gave them” seven employees of the Universal Pacific Coast studios were awarded gold medals for bravery by the Universal Film Manufacturing Company, on March 6. The presentation of the awards was made by Carl Laemmle, president of the company, and for services rendered the company, on the night of January 12, when the film cutting and joining room took fire and $100,000 worth of film was threatened with destruction.

Only the prompt action and quick-wittedness of these seven employees, four of them young women, saved the negatives from the flames. They put aside all personal consideration and risked their lives to perform their duty. The total loss as a result of this fire was only $12,000.
The Box-Office Revolution

By Lesley Mason

"I CAN'T afford to give my patrons any more for their money than I am giving them now."

"I can't afford to let my competitors give more for the money than I am giving."

"My competitor can't afford to give as much for the money as he is giving."

"But can he, or can I, afford to raise our prices?"

That is the problem that is confronting exhibitors everywhere in the United States. In some form or other—it may not be just that form—the question, "Can I put up the price of admission and go on doing business?" is shaping itself in every exhibitor's mind.

Many of them are beginning to answer it with a bold and confident affirmative. A year ago, eighteen months ago, the reply was, "No, we can't. We dare not. We won't. Why give up a sure nickel for a dime that isn't sure?"

To-day it is, "Yes, we can. We must. We can't go on, each one trying to give more for five cents than the next man. The rule must be fewer pictures and better ones. We have to pay bigger prices to get better pictures and the public must pay to see them."

The skeptics are still numerous, to be sure. The unbelievers are many. But the progressive exhibitor knows that a resolution in favor of higher admission prices means a move forward and few exhibitors want to be left behind.

Not as an individual any longer, either. That has been tried and failed. Exhibitors by groups are now grappling with the situation and trying to bring order out of chaos. The movement is still in its infancy. But every new group of exhibitors that agrees upon a three-reel-for-five-cents scale, or a four-reel-scale, with ten cents as the price for all over that number, are pointing the way for all other exhibitors to follow.

BIGGER attempts, in point of the number of exhibitors involved, have been made to raise prices, but none more inspiring or more significant of the new price-régime than the movement now on foot in Greenpoint, a section of Brooklyn and a part of Greater New York.

There are eleven exhibitors in that district. Seven of them, at a dinner a few weeks ago, at which Orrin G. Cocks, of the National Board of Censorship, was present, declared for higher prices and better pictures.

A committee was appointed to draw up an agreement and report upon it. Philip Rosenson, whose theatre is at 237 Driggs avenue, was appointed to the committee, along with David Sacks and H. Z. Barrington. The other four exhibitors, R. Tiefenbaum, Fred Hassinger, John Barrington and H. Díaz, declared their readiness to back up their committee's recommendations.

Of equal importance was the backing the committee knew they had from the representatives of the residents of Greenpoint. It was the influential men and women of the neighborhood to whom these eleven theatres cater, in fact, who arranged the dinner. The banquet was in charge of the Amusement Committee of the Greenpoint Neighborhood Association, of which Merton J. Stickel is the chairman.

The head worker of the Neighborhood House, Mrs. Alan Benner, the executive secretary of the association, Miss Elizabeth Wood, and Mr. Whitney were there to pledge their support to the exhibitors in their undertaking. In addition, the ministers of Greenpoint had pledged their aid.

Four weeks have elapsed since the committee was formed. They have decided that the standard ought to be four reels for five cents; all over that, ten cents. As a beginning, they have fixed on Saturday night and Sunday as the ten-cent days, when, among other features, pictures of an educational value shall be shown.

Since the adoption of this schedule, the committee has worked ardently to convince the five exhibitors who did not participate in the conference of the merits of the plan and its practical possibility. A day or two ago Mr. Rosenson, who has been for more than a year a strong advocate of the "better-pictures-higher-prices" principle, was able to report that he and his colleagues hoped to have won over the outstanding exhibitors within a week or two.

Success is in sight.

In Philadelphia, the Motion Picture Exhibitors' League of America has aligned itself on the side of price-regulation, and is now working for a four-reel scale. This important step was fully discussed in The Motion Picture News of March 21.

A similar action has been taken in Cincinnati, and there the experiment is actually in progress.

In California the situation has reached an acute stage, owing to a radical misunderstanding between the exhibitors and certain exchanges. The exhibitors of the state accuse the exchanges of trying to force them to adopt a three-reel-five-cents scale, to which the exchanges retort that the agreement originated with the exhibitors themselves, and that they are simply conforming themselves to their buyers' wishes.

The tangle will undoubtedly be straightened out in the near future. But the situation, painful though it now is, proves that the leaven is working out and that the desire for an upward revision of prices is strong, somewhere, and will sooner or later prevail.

The question of raising prices is, at the present time, largely a matter that each locality must settle for itself. And the settlement in each case will be suited for the particular wants and conditions of the localities concerned.

But the exhibitors in every district—in large cities, in every small city, town and village—can arrange their prices in such a manner as to enable them to give the public better pictures and guarantee themselves reasonable profits on the undertaking.

And let the phrase, "better pictures," be understood to mean a better grade of the kind of pictures that each exhibitor finds to be the most popular with his patrons. If sensations and melodramas are wanted, then it means melodramas that are more artistic in their production, more realistic in their effects, clearer in their photography. If comedy is the favorite type, then a better grade of comedy. If screen productions of stage successes are demanded, then the best of those that are to be had. "Better pictures" has a commercial meaning, as well as a moral and educational one.

EVERY exhibitor in the country will raise his prices by making them elastic to conform to the size and cost of his program, as soon as he is convinced that he can do it and retain his patronage.

And, if the exhibitor would only believe it, his public is willing to pay ten cents when they know that they are getting ten cents' worth of motion pictures in return.

What the public will refuse to do is to pay ten cents for a five-cent program. And they are right.

But if the exhibitor raises the quality of his pictures and his prices at the same time, he will find that the lover
of motion pictures is too fond of his evening with the films to give it up for the sake of an extra five cents.

Moreover, a majority of persons who attend the motion picture theatres, especially in large cities, do so because it is the only form of entertainment that they can afford—it is one means of spending an evening pleasantly that is within the limits of their pocketbooks.

The only effect that raising the price from five cents to ten cents will have on this part of the exhibitor's audience will be that some of them will go to the theatre three or four nights a week instead of six. The rest will remain just the same. The exhibitor need not fear competition with any other form of amusement, for there is no other that can compete with him in point of price.

So far as prices are concerned, he could raise them to twenty-five cents and he would still be far below the cost, to the amusement-seeker, of every other form of entertainment.

An evening at the dance will cost the young man and his sweetheart the price of ten nights at the pictures. They can go to twenty picture shows for the price of two seats at the theatre.

The man who has found it more profitable to take his family to the pictures than to stop at the corner saloon won't go back to the gin-mill because it costs him forty cents, instead of twenty, to go to the motion picture theatre.

And the family that has adopted motion pictures as a form of entertainment won't remain at home because it costs a little more to see better photoplays than they used to see. The monotony of sitting around the lamp in the parlor and waiting for bed-time to come will prove to be stronger to drive them to the theatre than their sense of economy will be to keep them at home.

And the exhibitor can easily make the improvement in the quality of his pictures so plain to every one of his patrons that they will willingly pay the increased price without a complaint.

Such a revolution can, of course, only be brought about by co-operation on the part of all the exhibitors in a given locality. Individual exhibitors have tried to initiate such a reform and have failed, because of the cut-throat competition on the part of their competitors who would not agree to such a scheme.

The hangers-back are afraid. They have not enough faith in their patrons. They have not enough faith in the power of the pictures to draw crowds.

But the people know when they are getting too much for their money as surely as they know when they are getting too little for their money. And when you give the average man too much for his money, he has less respect for you than when you give him too little. In the latter case, he involuntarily admires your shrewdness in getting him to pay more than the article is worth. In the former, you are, in his eyes, a fool.

He knows when the exhibitor offers him seven or eight reels for five cents the exhibitor is in danger of wiping out his own profits, if not actually losing money by so doing. And the man who deliberately loses money when he might avoid it has no sympathy from the man in the street.

The exhibitor may fill his program as full as he pleases, but let him fix his prices accordingly, so that he may be certain of a safe margin of profit and retain the respect of his patrons at the same time.

It is not higher prices that will hurt the motion picture industry. It is the flooding of the theatres with inferior pictures. And such inferior pictures will be put out because the exhibitor, in the fever of competition, is demanding more pictures all the time, which means that to have more pictures he must buy cheap ones. And cheap pictures are poor pictures, just as cheap goods of any sort are poor goods.

In trying to outdo his competitors in the number of pictures on his program, the exhibitor must not lower the quality of them, for his own good. And so long as he goes on adding to his program, he cannot keep the standard of quality where it ought to be.

Let him offer five, six, eight to ten reels at a performance if he chooses, but let him readjust his prices so that the five, six, eight or ten reels he shows will be as good as his pictures were when he was content to give three or four reels for five cents.

And with a wise readjustment of prices, he can afford to get not only as good pictures as he ever showed, but better ones. And better pictures will mean a more thoroughly satisfied public.

The public measures its satisfaction, not by what it pays, but by what it receives for its money.

The hope of the motion picture industry is in better pictures all the time. And better pictures mean higher prices.

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**Latest News from Chicago**

**Mutual Manager Resigns**

Arthur S. Kane, who has been special representative of the Mutual Film Corporation for the Central West, with headquarters in Chicago, has resigned his position. Mr. Kane is reported to have gone with Pathé. It is said that I. Van Ronkle, at the present time special representative of the General Film Company, is scheduled for the position vacated by Mr. Kane. Mr. Kane was only recently identified with the Mutual in this territory. His appointment was made when Mr. Willis went over to the General Film Company.

Mr. Van Ronkle is thoroughly familiar with the territory controlled from Chicago. He has been in the film business in this section since the early days of the industry. He started what was formerly known as the American Film Service, but which was later purchased by the General Film Company, and has since been managed by Mr. Van Ronkle.

**Advance Company's Building Plans**

George Cox, general manager of the Advance Motion Picture Company, states that his firm is now contemplating building a studio for the purpose of making big productions. It is not definitely decided whether their present factory will be given up, or whether a studio will be erected near it and the facilities they now have enlarged to accommodate their increased output.

**Reel Fellows to Meet**

The Reel Fellows Club held their second monthly meeting at the Union Restaurant on March 18. The club is growing steadily and it is the belief of its organizers that their idea in making it a real club will soon be realized.

**Laemmle and Horsley Go East**

Carl Laemmle and David Horsley left for New York City on the Twentieth Century on Monday. Mr. Horsley just returned from the Coast, where he secured a new site for the Universal City. While there he also established an agency for his Lumière stock.

**Purchase Gaumont Output**

The General Feature Film Company, of Chicago, announce that they have contracted with the Gaumont Company to purchase their output for the territory which they serve. The first production will be put out on March 16 and will include the fourth of the series of the Fantomas pictures.

Mr. Hershberg, of this company, left for New York last week to contract for more pictures.

**Cohen, of Apex, Here**

M. C. Cohen, who dubs himself the "Film Kid," passed through Chicago last week, and while here secured contracts from the G. & G. Feature Film Company for several of their latest pictures.
THE BEST DEFINITION FOR AN AMATEUR PROJECTOR IS AN APPARATUS WHICH GIVES A BRIGHT PROJECTION, AS BRILLIANT AS A PROFESSIONAL MACHINE, BUT OF SMALLER SIZE AND AT A SHORTER DISTANCE FROM THE APPARATUS TO THE SCREEN. IN ORDER THAT SUCH MACHINES BECOME POPULAR THEY HAVE TO BE SIMPLE, LIGHT AND RELATIVELY SMALL.

THE BING PROJECTOSCOPE

AMATEUR CINEMATOGRAPH WAS PUT ON THE MARKET ABOUT SEVENTEEN YEARS AGO. THE DEVICE WAS AT THE SAME TIME THE IMAGE AND APPARATUS, AS IT CONSISTED OF A plurality of images printed on small sheets of thick paper which were held together at their lower edge by means of a suitable binding, so that when the images in the form of a book were turned over one by one at a certain speed, they produced the impression of life-like movement.

At about the same time De Bedts produced a beautiful and compact amateur projector, the principles of which are still to be found in the best of modern projectors sold today. Amateur cinematography seemed to have practically been abandoned till about 1912, when the market, especially in Europe, began to be flooded with home apparatus. The following list includes most of these: Mazo Projector, Paris; Solus, Levallois Perret; Butchers Empire Home, London; Scialaire, Geneva; Bing, Nuremberg; Ernemann, Dresden; Perfecta, Paris; Electric, Paris; Olikos, Paris and Silé, Paris.

AS FAR AS THE UNITED STATES ARE CONCERNED QUITE A NUMBER OF AMATEUR MACHINES HAVE RECENTLY BEEN INTRODUCED OR MANUFACTURED HERE, WHICH ARE OF MUCH INTEREST.

While the European prices seem to be exceedingly variable, there is a tendency in this country toward a machine which will cost about $100. Of course there is also a demand for less expensive machines, which are provided by Bing Brothers, as well as machines of higher prices, such as the Pathéscope.

I shall not attempt here to go into the tedious work of describing part by part all the machines known as amateur projectors, but will endeavor to give a short sketch of each of the most important models:

The Bing projector is no doubt encouraging for the beginner, because of its very low price, and also for the reason that the firm has several types, the prices and capacity of which are different in relation to each other. All those machines are equipped with all the essential parts embodied in most of their more aristocratic competitors, the danger of ignition is avoided by protecting all parts submitted to heat, the take-up and the feed reels are both enclosed in fireproof casings, besides which all parts are of metal and arranged so as to occupy a little room as possible. The intermittent motion, the framing device, the lens, the shutter and sprockets are visible and thus enable the beginner to become acquainted with the art of projection, while the illumination is obtained from a baby arc, easy to handle.

The small Bing model takes reels of about 500 feet standard film and throws a picture of 3x4 feet at a distance of about three yards, when the arc is suitably adjusted, the image shown on the screen is of sufficient brightness to serve home purposes.

THE COSMOGRAPH IS ANOTHER MACHINE WHICH CAN BE EASILY TRANSFORMED INTO A STEREOPICTON. IT HAS VARIOUS OTHER INGENIOUS ARRANGEMENTS, SOME OF WHICH WERE DESCRIBED ON PAGE 40 OF OUR LAST WEEK'S ISSUE. THE MACHINE IS OF HARMONIOUS DESIGN, COMPACT AND CAN EASILY BE RECOGNIZED AMONG MANY OTHERS.

The Eclair Film Company has recently introduced the Kineclair projector, a typical machine, the various parts of which have been arranged in the most rational manner. This is another machine which will by no means induce one to confuse it with other similar apparatus.

The Kineclair is not a copy of a similar model made by others, but the achievement of the inventor's ideal, which he for many years pursued, confident in himself and believing that his own ideas would lead him to better results than mere imitation or slight improvements.

THE MOST IMPORTANT FACTOR IN THE MACHINE—THE INTERRUP TMENT MOVEMENT—IS BASED ON THE STAR AND CAM PRINCIPLE. MUCH CARE IS ALSO TAKEN OF ALL OTHER PARTS AS REGARDS WORKMANSHIP AND MATERIAL. THE SPROCKETS ENGAGE WITH THE PERFORATIONS OF ANY STANDARD FILM, WHETHER PROVIDED BY Eclair OR OF ANOTHER MAKE.

A SET OF PROJECTING AND CONDENSING LENSES IS PROVIDED WITH THE MACHINE. THE PICTURE OBTAINED IS OF ABOUT 3x4 FEET AT A DISTANCE OF 18 FEET. IF NECESSARY A LENS IS PROVIDED TO THROW A PICTURE OF ABOUT 5 1/2x7 FEET AT A DISTANCE OF ABOUT 20 FEET FROM THE SCREEN. THE Kineclair HAS FOCUSING AND CENTERING DEVICES.
vides and gives stationary pictures by simply changing the position of the crank. The illumination of the film in the Kineclair is based on the principle of reflection, which is carried out by means of a prism. As regards the source of light, no particular conditions are imposed. The Nernst lamp is preferred for family or home use, while the arc will give better results if more powerful projection is required. Should no current be available, any battery may be used instead.

By the compact arrangement of the machine with the reels on top of the case, all the delicate parts are equipped for the child alternating the perforations some made projecting really carried the. Unfortunately, the lamp the 300 ordinary two possible.

The Kineclair
with the lantern between the reels, the inventor has not only saved much space, but also suppressed the vibration, which exists in many other machines. Complete equilibrium is obtained in the Kineclair by locating the two reels in a parallel line with each other and horizontally, in relation to the supporting case.

The Edison Kinetoscope is a reduced model of the professional machine with several improvements for home use. The whole outfit looks as if it was intended for an operator’s booth in some dwarf country. The images are microscopical and placed side by side on the film in three longitudinal rows. The material is non-inflammable.

Eighty feet of the small Kinetoscope film contain as many pictures as one thousand feet of standard film and give a performance of about 10 minutes. The perforations are between the three rows of images and each perforation corresponds to one image so that no framing device is really necessary.

There are 200 pictures per foot of film and each picture is less than three-hundredths of an inch high and one-quarter of an inch wide. In other words, every picture which is projected on a six-foot screen will be 120,000 times the size of the image on the film. The trouble with plural image films is, unfortunately, that in case they are torn, it is hard to mend them without spoiling the film.

In every respect the machine is handy, light and well finished, as would be expected from a machine bearing the name of Thomas A. Edison. The threading of the film is easy as well as the working. All available sources of light are convenient for the machine, which generally employs a baby arc lamp.

Every machine is equipped with a rheostat for direct current or a small transformer for alternating current, both are intended for 100 to 120 volts. For 220 volts a special rheostat or transformer can be provided.

Slides are also furnished with the Kinetoscope.

The American branch of the well-known Ernemann factory has just put on the market a small projector, called the Kinox, which it would be hard to thoroughly describe, as no details are to be seen in it. The Kinox is no doubt one of the simplest of amateur projectors ever made.

The whole machine consists of two reels mounted on a small support, the opposite and top part of which contains the intermittent movement and framing device and also a small electric incandescent lamp connected with the necessary wiring and a socket which connects the machine with any source of light.

Where no current is available batteries or dry cells may be utilized for generating the necessary energy to produce light for the projection.

The Kinox employs a small lamp as resistance, in order to reduce space as far as possible. The machine when ready for projection can be carried under one’s overcoat without being remarked.

The Kinox has only one sprocket to control the film, which may be of any make or kind, the sprocket being of the standard type. The focusing and framing are effected in the easiest possible way and the crank may be turned by a child without the least trouble or effort.

The apparent simplicity and absence of complicated parts give the amateur confidence and cause him to be surprised and content with himself, when by simply turning the crank he gets a result, which aside of the question of dimension and distance, is equal to that obtained by an operator who is a technical man and who is surrounded by precautions of all description and enclosed in a metallic booth.

The Pathoscope is another home projector different from all other machines because especially designed for use with non-inflammable film only. With that end in view, the film gate has been reduced to 28 mm., say, four-fifths of the usual size, so as to make it absolutely impossible for any one to use standard film, which is made of celluloid.

Another device which prevents the use of celluloid film with this machine is the drum or sprocket, the teeth of which are arranged to engage only with the particular perforation of the film made by the manufacturer of the machine.

The holes or perforations in the Pathoscope film, instead of being of equal number on each side of the film, are four on one side and only one on the other side, for each image. One of the four apertures constantly corresponds with the single one on the opposite side. This arrangement does away at the same time with all framing devices, so that if the positive has been carefully printed, the projection will be uninterrupted and extremely steady.

The main feature in the Pathoscope is the generation of light necessary for the illumination of the film, which is produced while you turn the crank. The machine is thus not only independent from any source of light or generator, but is also absolutely fireproof. Even if ordinary celluloid films were used in conjunction with a lamp producing heat, no fire could occur, as the production of light is subjected to the crank that imparts movement to the film. Thus the heat would increase with the speed of the film in the apparatus and be distributed upon a greater surface or length of film. But the light does not even harm the film, being only a small incandescent lamp of low voltage and the film is non-inflammable, being of acetate of cellulose.
Two other types of Pathéskopes have recently been introduced, which enable the amateur to project without even the slightest trouble of turning the handle. One of the machines is designed for direct current and the other for alternating current, both for about 110 volts. The general appearance of these two new machines is about the same as that of the self-generator except that the latter has no visible resistance nor transformer. A camera, enabling the amateur to take pictures himself, is also provided by the same factory, which is that of Pathé Frères in Paris. It is needless to add that the finish and quality of the machines are of the best.

The Phantoscope, the oldest of all, as regards the name at least, as Phantoscope was the name given to motion picture machines by C. F. Jenkins, of Washington, in the early days of cinematography, when Thomas A. Edison baptized his machine the Kinetoscope, and laid claim to the Cinematographe. A curious thing to know is that all these names are now more than 17 years old. This in no way prevents the Phantoscope from being a strong, safe and reliable projector, which may be considered as the intermediary or bridge between amateur and professional projectors.

The Phantoscope is most simple and its construction can be summarized in a few words. A metallic support, two reels, the take-up reel being operated during the projection by means of a small belt, one procket only in the body of which is mounted on the crank, which actuates the well-known Jenkins simple intermittent motion system, a prism receiving the beam of light from the arc, which is also mounted on the same base or support, and projecting the images upon the screen, with the images in it naturally.

Such an arrangement makes a machine simple, solid and light.

Considering that most of the machines described here have been designed and their position established by several of the pioneers in the trade, it will be understood that they all have their field, as they are all good or necessary according to circumstances, available space, generator, expense involved, importance of viewers, amount of work required, etc.

All contribute to the benefit of the beautiful and wonderful conception of the human brain, the invention which in itself is the symbol of all the sciences and arts.

Holds Coast Record

G. M. Anderson, the Essanay director, holds the Pacific Coast record in having made six complete pictures in seven days. The feat was accomplished in Niles, Cal., and the canyon adjacent.

J. J. Kennedy Testifies in Patents Suits

General Film President Refutes Testimony of Government Witnesses —Will Be Cross-Examined Monday—Hearings Close April 1; May Argue Case in June

J. J. KENNEDY, President of the General Film Company, was the principal witness at the last hearing in the United States suit against the Motion Picture Patents Company and the General Film Company, held in the Hotel Manhattan, New York, on March 17.

Mr. Kennedy gave testimony at length regarding the organization of both the defendant companies.

He will be called back to the witness stand for cross-examination by Special Deputy United States Attorney Edwin P. Grosvenor, on Monday, March 23.

On one important point, it is said, Mr. Kennedy succeeded in refuting the testimony of one of the Government's witnesses, Acton R. Boone, of Birmingham, Ala., which was given last summer.

Boone had declared that he had purchased stock in the General Film Company, and that the stock had never been delivered to him.

President Kennedy demonstrated that Boone had come to him and borrowed money upon his holdings, and that at one time he had three outstanding loans. The stock had been put up as collateral, which explains why it had not been delivered to Boone.

H. M. Newsome, of Birmingham, Ala., was another witness for the defendant companies at the hearing.

The case for the Patents Company and the General Film is now practically completed, said Charles F. Kingsley, the attorney for the latter, at his office at 74 Broadway, New York City, on Thursday.

The time limit set for the closing of the defendants' case is April 1. From April 1 to April 15 the Government will be given time in which to present any testimony in rebuttal that they may have to offer.

Mr. John R. Wallace, United States Attorney Grosvenor declares that he is confident of winding up the entire hearing by April 7. He is anxious to have the case argued in court in June, if possible, and is working with that end in view.

At an earlier hearing, on March 9, Mr. Aubyn, of the Lubin Film Company, of Philadelphia, and George K. Spoor, of the Essanay Company, were witnesses.

Benefit at "The Three Musketeers"

The entire receipts of the performance, on Monday, March 23, of the Anglo-American Film Company's screen production of "The Three Musketeers" at the New York Theatre, will be given to the employees of the Siegel Fourteenth Street Store, who were thrown out of employment by the closing of the establishment after the failure of the concern.

Carroll M. Robertson, President of the Anglo-American, which controls the New York Theatre, made the generous offer, and it was accepted on behalf of the employees by Arthur L. Price, manager of the store.

Extensive preparations have been under way for some days, and are still going on, to make the benefit performance a unique one from the standpoint of its success.

Mrs. Grace Vanderbilt, Mrs. Belmont Tiffany and many other society women will act as patronesses on Monday evening to co-operate with Mr. Robertson in alleviating the suffering that threatens the unfortunate women and girls who have lost their positions.

"The Three Musketeers" is now nearing the end of its first month at the New York Theatre, and is still being shown to capacity houses. When it is remembered that the New York is, in point of seating capacity, one of the larger New York theatres, the measure of the popularity of this photoplay, taken from the famous novel of Dumas will be adequately appreciated.

The first showing of the picture occurred on February 27, when a private performance was given. The following night the theatre was formally opened as a big feature picture house, under the management of the Anglo-American Film Company.

The biggest screen production of a Dumas novel yet shown on this side of the water, "The Three Musketeers," made a double appeal, on the score of the book's popularity and the scale on which the photoplay had been conceived.

The atmosphere of the time in which the action of the play transpires—that of the power of Cardinal Richelieu, in the early part of the seventeenth century—is vividly reproduced. The characters move and act like persons of that century may be supposed to have acted, and the historical accuracy of every incident is caught, while the play never loses any of its large human appeal from the first scene to the last.
Censorship News from Everywhere

New Chicago Censorship Ordinance is Defeated; Mayor Appoints a Negro to the Board—Philadelphia Exhibitors Prepare to Fight—Censorship Troubles in Germany Like Those in United States

THE exhibitors of Philadelphia have taken the first step toward carrying the fight against the new Pennsylvania State Censors into the courts.

At the last meeting of the Motion Picture Exhibitors' League Local, on Friday, March 14, a committee was formed and authorized to consult with John G. Johnson, a Philadelphia attorney, regarding the advisability of filing a suit, and the grounds on which such a suit should be based.

Quick action has been urged upon the committee and their report is expected at this week's or next week's regular meeting. Funds of any size necessary to carry on such a suit will be raised as soon as the committee have made their report.

Chicago Censors Win

After a mud-throwing session the judiciary sub-committee of the Chicago City Council on Friday, March 14, voted to recommend the filing of Alderman Coughlin's "movie" censorship ordinance, directed at Major M. L. C. Funkhouser, second deputy superintendent of police, in favor of the motion picture interests.

Opponents of the measure, among whom were more than a score of clubwomen, declared the film companies directed their entire attention to profit, and did not care for their effect upon the morality of the community. The same attack was made by the second deputy.

The committee voted three to one against the ordinance. Coughlin cast the one vote in its favor. The meeting became so warm that he left before the roll call was taken, but requested to be recorded against filing the measure. Aldermen Kerner, Capitain and Kjellander were the others voting.

A man, who said he was H. Dunn of Brookfield, fought the present censorship board by making sensational charges against the character of a man who had been called in to review one film. Chairman Kerner refused him further rights to the floor.

Mrs. Herman Landauer, 3326 East End avenue, representing the Chicago's Woman's Club, urged the committee to defeat the Coughlin measure. She praised the work of Major Funkhouser and his censors, and accused that Alderman Coughlin would have the city pay three "wooden" censors $3,000 or $4,000 a year salary.

She also alleged that it would be physically impossible for three censors to pass on all the films shown in Chicago.

George A. Magie, representing the Universal Film Company, asserted that his company was indifferent regarding the Coughlin measure.

Chicago Mayor Appoints Negro

Mayor Carter Harrison has appointed three members to the censorship board.

The new members are:

A. J. Carey, a negro minister of the Institutional Church, West Thirty-eighth and South Dearborn streets;
John S. Dankowski, 1919 South Clifton Park avenue; Wallace Rice, 4436 Sidney avenue.

A strong demand has been made by negro citizens for the appointment of a negro censor, according to Mayor Harrison. The appointment of Carey followed the receipt of several requests.

"Dankowski is a Pole and Mr. Rice is a former Chicago newspaper man, whose chief bad feature is his inclination to write poetry," said the mayor.

Major Funkhouser asserted he had nothing to say regarding the appointment of the negro censor, and the present members of the board declined to be interviewed also.

German Exhibitors' Troubles

The censorship situation in the German Empire offers an interesting comparison with that in the United States. In Germany, it seems, each of the states of the Empire exercises a separate censorship over all films shown within its borders.

The majority of the German exhibitors want an imperial censorship, which shall supersede all local boards, as the American exhibitors are anxious to have one national censor board to take the place of state or municipal censors.

Protests have been made by exhibitors' associations all over the German Empire, but none stronger than that which comes from the Exhibitors' Association of Bavaria, with headquarters in Munich.

They have sent a petition to the imperial minister of the Bavarian government at Berlin, asking for censorship reform. They assert that, since all the allied German states have the same rights, the Berlin censors' decisions should hold good for Bavaria as well.

Their demands are, first, that there should be two kinds of censorship, one for films that must be cut, the other for pictures that are not fit subjects for children; second, that scientific films and pictures of current events should be free from censorship; third, that the O. K. of the Berlin censors should be recognized as valid for Bavaria.

As a sample of Bavarian censorship, Dickens's "Oliver Twist" was absolutely prohibited in that state.

Lasky Wins Injunction Case

No Restraining Order Granted Against "The Master Mind"—Trial of "Madame" Injunction Suit Will Be Held on Monday, March 23

THE Master Amusement Company have failed in their efforts to enjoin the Jesse L. Lasky Feature Play Company, by court proceedings, from continuing their photoplay production of "The Master Mind," in which Edmund Breese has been starring.

An attempt was made by the former concern to obtain a restraining order from Justice Page in the Supreme Court, New York City, last week, and a date for a hearing was set.

The injunction was not granted at the latter hearing, however, and the Lasky company is proceeding with its production, which it expects to have ready for release within a short time.

On Monday, March 23, there will be a hearing in the Supreme Court of New York County on the application of Henry W. Savage, the theatrical manager, to make permanent a temporary injunction obtained last week, restraining the Wilkars Films, of the Fitzgerald Building, 1482 Broadway, New York, from distributing their production, "Magda. A Modern Madame X."

Mr. Savage obtained the injunction on the ground that he, as the producer of the play "Madame X," had copyrighted the title, and that any use of it was an infringement on his rights.

The result of the hearing on Monday is being awaited with great interest.
INVENTIONS
TradeMarks Patents

Conducted By
M. H. SCHOENBAUM

All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of The Motion Picture News.—Editor.


Latest
PATENT AND TRADE-MARK News

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents
1,089,646. Support for Electric Conductors, Gottlob Holond. 1,089,642. Motion Picture Camera, C. F. Jenkins.
1,089,762. Mechanical Movement, G. V. J. Guilbert.
1,089,788. Automatic Projecting Lantern, Joseph Quigley.
1,089,793. Speed-Controlting Device, Charles Ryden.
1,089,853. Phonograph Record (Film), Friend H. Gregory.
1,089,917. Apparatus for Reading Reversed Images, W. F. Selner.
1,089,960. Adhesive Material for Gluing Purposes, F. Rappchini.
1,090,066. Photographic Shutter, J. Goddard.
1,090,074. Compounds or Derivatives of Cellulose and Process of Obtaining the Same, E. Knoovenagel.
1,090,091. Portable Motion Picture Projecting Machine, W. J. Branigan.

Great Britain Patents
24,945. Theatrical Appliances, W. H. S. Marriott.
24,996. Cellulose Solution, B. Borzykovskiy.
25,142. Kinematographs (colors.), D. W. Plater.
25,238. Reflectors, Siemens-Schuckert.
25,324. Clocks, Lamps, E. Fischler.
25,702. Photography, E. Borlandi.

International Bureau, Berne, Switzerland Trade-Marks

French Patents
465,460. Fireproof device, F. Stiglich.
465,496. Color Cinematography, L. Maunier, A. Brén and P. Randabel.
465,497. Maltese Cross Projector, Gaumont.
465,531. Sound and Image.
465,533. Screen, V. Lestorto.
465,538. Motion Picture Illumination, Gaumont.
18,497/465,497. Projector, Gaumont.
465,596. Film, M. P. Pierson.
465,597. Film, M. P. Pierson.

German Patents
269,885. Cinematography, A. G. F. A.

Canadian Patents
151,322. Paper Making Apparatus, Peter Cooper.
151,633. Motion Picture Machine, Elisha E. Maggard and Samuel M. Bradley.
151,467. Photographic Apparatus, M. Audibert.
151,767. Method of Covering Surfaces, J. R. Boulton.
151,671. Motion Picture Machine, L. C. Van Riper.

Trade Notes

Projection-Rooms

The Warner's Features new projection-room at 126 West Forty-sixth street, New York City, is one that should be seen by all who are interested in projection. The harmonious decoration of the walls and furniture make it a pleasure for the eye every time the lights are put on.

It must not be forgotten, however, that as far as public theatres are concerned, all decorations and embellishments in relief must be located above the heads of the public, so that when necessary one may be able to find an exit by simply following the flat wall without being hampered with any of the artistic and pleasing things which in case of danger might create a delay, which would be perilous.

Another detail of interest is the painting of the walls and ceiling. All dark colors are desirable, but the best is dark red or brown. No paint or varnish containing metallic powders such as gold, silver, aluminum, etc. should be employed, as the light given by their reflection diminishes the contrast between the white screen and dark room and thus weakens the brightness of the pictures. Besides which the eye is also hurt by reflections coming from any point other than the screen itself.
Literaria Films Rejoin Pathé

The Paris offices of Literaria Films, which were conducted by M. Hébert, who was formerly in Pathé Frères' employ, it appears are going to close their doors. The whole staff will return to Pathé, who will thus officially take charge of the trade-mark and the business.

De Faria System Fails

M. de Faria, the inventor of several interesting devices for motion pictures and electricity, recently organized a company with Mme. Carvalho under the commercial name of Société Carvalho et Faria, for the working of M. de Faria's patents. It is now announced that the company has failed and that the document of insolvency is to be found in the French Official Register, No. 24,703.

Hints to Operators

How to Polish Glass

Glass may be polished with a pad made of chamois skin charged with talcum powder, which may be more or less finely divided according to the result desired to obtain.

How Clouding Is Avoided

Clouding or dimming is often the result of the deposit of small particles of water on the surface of windows or walls. Whenever it is desirable to avoid this condition, especially when it is not easy to reach the clouded part in order to wipe off the moistened surface, the best remedy is to use calcium chloride, a product which absorbs humidity. When in use, the calcium chloride must be kept in a glass or porcelain receptacle and let open.

Calcium chloride may be re-employed every three or four days if properly dried. The product is also employed to prevent rust on metallic surfaces.

Metal Cleaners

The simplest rust remover is a cork soaked in oil. Should the rust be old, a paste can be composed of 50 per cent of fine tripoli and 50 per cent of flowers of sulphur, the whole being mixed with olive oil and applied with a soft skin.

AMERICAN KINETO MOVES

The American Kineto Corporation have moved from their offices in the Longacre Building, Broadway and Fortieth street, New York, to larger quarters on the sixteenth floor of the World's Tower Building, 110 West Fortieth street.

PROSPECT Hall, Brooklyn, probably the largest dance hall in that city, was filled to capacity on Monday night by a throng of happy dancers and pleasure seekers brought together at the Brooklyn exhibitors' first ball. Although everyone expected the affair to be successful, the big attendance was a distinct surprise.

Entertainment in the form of pictures and vaudeville was furnished by the committee, who deserve much credit for the admirable way in which the affair was conducted.

The officers of the Local are as follows: President, William H. Hollander; vice-president, Michael Warshower; secretary, Charles Fisher; sergeant-at-arms, George Barton.

The committee men were: Joseph Forster, Charles Fisher, Teresa Schwank, A. J. Wilson, S. Rhonheimer, William Hilkemeier, Mr. Martineaux, Joseph Ensler, Abraham Taffeisten, Wm. F. Tangberg, William Hilkemeier, Michael Warshower, R. C. Whitten.

Some of those present were: Miss Jessie Falk, Mr. and Mrs. E. Rothert, Mr. and Mrs. J. Klein, Miss Elizabeth Schultz, Miss Margaret Schultz, Christopher Shingold, King J. O'Donnell, Mr. and Mrs. H. King, A. Chorney, Miss Dorothy Chorney, Sam'l Fishman, David Berlowitz, Miss Tilda Cahn, Joseph Brown, Edward Brown, Miss Tillie Brown, Miss Jennie Mencher, Miss Marguerite Settani, Miss Mildred Keller, Mr. and Mrs. L. M. Christian, Mr. and Mrs. Louis Newman, Mr. and Mrs. Charles E. Havens, Mr. and Mrs. Edward Karl, Mrs. William Robbins, Miss Maude Comer, Miss Louise Bernius, Miss Claribel Metzger, Mrs. Mary Wells, Miss Anna, Kathryne Dossy, M. Giger, Miss Ruth Nordine, Mrs. T. Creighton, Joseph Wells, Mrs. Helen Harris, Mrs. Samuel Bowen, Manuel Simon, Mrs. Pauline Simon, Rocky Vineigneura, Annabel Simon, Bernard Carlson, Ture Carlson, John Flaherty, Louis Tido, Miss Minerva Faber, Miss Eliza Waters, Kenneth Jensen, Thomas Quinnan, Miss Nellie Farrel, Mr. and Mrs. Charles T. McCarty, Miss Frances Doyle, Miss Lucy Peryport, Henry Feia, John Cartolano, Frank Sis, Anthony Tape, Miss Evelyn Franz, Miss Lotta Crocker, Miss Florence Kretschman, Mr. and Mrs. Ellwood Weeks, Mrs. W. O'Bryon, Miss Jennie Reiff, Miss Loretta O'Bryon, Ellwood O'Bryon, Morris Fisher, Miss Gertrude Fisher, Miss Rose Holsworth, Miss Thelma Luckin, Miss Theodora Price, Mrs. Richard Beyerkohler, Mrs. G. T. Jevessian, Miss Elsie Brewer, Walter H. Brewer, George Carlin, Miss Mary Shea, Mrs. Rose Hartman, Mrs. Charles Van Alen, Miss Cecil Van Alen, Mr. and Mrs. I. M. Cohen, Larry Cohen, Mrs. S. Simons, Miss Ida Hopera, Donald Hopcraft, G. H. Callaghan, Miss Gertrude Delmonte, Mrs. C. Wood, Miss Dorothy Wood, Cecil Wood, William C. Burrs, Mrs. C. E. Miles, Miss Evelyn Miles, Benjamin Lyons, Mr. and Mrs. Herman, Mr. and Mrs. Mayer, G. Meinken, Mr. and Mrs. Carl Bergmann, Mr. and Mrs. G. Schwanemann, Martin Mayer, Mr. and Mrs. M. Clark, M'lis Clark, Mr. and Mrs. A. Freiberg, Mr. and Mrs. Charles Miles, Miss Helen Dobrey Caikins, Mr. and Mrs. James A. Cameron, Mr. and Mrs. W. Fisher, Mr. and Mrs. G. B. Birch, Miss Elizabeth Meyer.

"BRIFCO" GETS WELCOME

"Brifco," a new raw stock film, is being offered to the American manufacturers by James B. Pathe in presenting the makers, The British Film Stock Company, of Ashtead Works, Surrey, England. Mr. White has been identified with the business for many years and is in fact one of the real pioneers. He was formerly connected with the Edison Company.

He has established offices in 602 Longacre Building, corner of Forty-second street and Broadway, New York City, where his associates will find a hearty welcome.

Mr. White should meet with an open hand from the American manufacturers as the agent for "Brifco." There are very few men who are able to talk so well and instructively on the subject of the making and selling of film.

Mr. White reports sales to many of the manufacturers, although the film is yet very much in its infancy.

"OVER NIAGARA FALLS" GOES ABROAD

The foreign exhibition rights on the Sterling Camera & Film Company's four-reel production, "Over Niagara Falls," have been disposed of through the London office of Midgard Features. Sample prints of the following features have been sent to the London office of the Midgard Company for the disposal of foreign rights: "The Stampede of Fate" (Gorman Film Mfg. Co. Inc.); "Evangelie" (Canaian Bioscope Co., Ltd.); "One Hundred Years of Mormonism" and "From Dusk to Dawn" (Pan-American Film Mfg. Co., Inc.)

General Manager Graham will be glad to hear from American feature manufacturers desirous of selling the foreign rights on any of their productions.
EDITOR'S NOTE—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

A REAL "LIVE WIRE"

THE man, who is creating the biggest stir in motion picture circles in Washington is Tom Moore. Just recently he gave a banquet to his employees on the stage of Moore's Garden Theatre and a little later took a long lease on the Academy, the largest modernistic playhouse in Washington.

About one hundred were present at the banquet. It was enlivened with speeches and singing by many of those present. Dancing followed. By taking over the Academy, which is one of the biggest theatres in Washington and the interior decorations of which have been materially improved, Mr. Moore adds one more to the chain of theatres he controls in the capital. The Academy, now known as the Orpheum, is the largest playhouse house in the city.

"The day of the small theatre for the silent drama is passed," asserts Mr. Moore. "The public demands comfort—more spacing, more air and more attention. Besides, the big films that are being produced to-day demand the dignity of a big house. The motion picture industry has become as important as the speaking drama and it should be handled on the same large business lines and with the same seriousness. I may be in advance of the times here, but this will be my policy and I feel I voice the sentiments of the people who patronize the silent drama."

Mr. Moore also believes that the public will pay for these increased accommodations and service.

Mr. Moore is a great believer in newspaper advertising. In his career as a singer and theatrical and motion picture manager he has spent seventy-five thousand dollars ($75,000) for newspaper advertising.

"An exhibitor," he explains, "pays a big price for an extra feature. The next asset is to have the feature billed in front. But there are thousands who don't pass the door. They would have no chance of knowing what the exhibitor has to offer were it not for the press."

He was the first owner of a 5-cent motion picture theatre to use full-page newspaper advertisements for pictures. A series of sixteen pages produced remarkable results and caused the advertiser to receive national recognition from film producers and trade publications.—Cecil.

HIS THREE RULES

GOOD pictures, good music and courtesy are the three rules of the Madrid Theatre, 1945 Third avenue, New York City, of which Henry Huber is the manager, and it is to adherence to these three standards that Mr. Huber frankly attributes his success.

The house is a small one; its seating capacity is three hundred, but it is a slightly building, outside and in, and is never than full when its doors are open. The Madrid was one of the first theatres to be built under the new city ordinance.

Courtesy is personified in Mr. Huber, as his taste in pictures is exemplified in the six-reel program with which he entertains his patrons. Two Power's 6A machines in charge of Harry Friedmann, the operator, furnish the projection.

The musical program of the Madrid is entrusted to Miss Lilian Greenberg, who is a graduate of a Leipzig conservatory of music. She has made the incidental music accompanying the pictures a matter of neighborhood comment.

This is Mr. Huber's third year as an exhibitor. So far his record is one of unbroken success.

James Roddy is the owner of the Madrid Theatre and building.

A MAMMOTH THEATRE

A MOTION picture theatre with a capacity of approximately 3,000 people, is soon to be one of the features of Atlanta, Ga.

William Oldknow, for the last five years manager of the Alcazar Theatre, at 99 Peachtree street, will build the mammoth photoplay house on behalf of a stock company which has just been formed.

Mr. Oldknow's lease on the Alcazar expired March 1. Confronted with a raising of his rent from $450 a month to $1,000, the manager balked and refused to renew the lease. Shortly after this, it became known that plans for a theatre that will eclipse in size any motion picture house in the South were under way.

"We are negotiating the site for the new theatre now," said Mr. Oldknow, when he was asked about the progress of the new enterprise. "Spaciousness is the essential of a motion picture theatre to-day."

"The display of the best films is becoming such an expensive proposition that small audiences cannot make them profitable. We must have plenty of room and then expense of production steps into the background."

"That was the difficulty with the Alcazar," went on the manager, "when they wanted to raise the rent to $1,000 a month. I couldn't see it with the small seating room we had there."

The Alcazar, however, will not cease to be a motion picture house, but simply changes hands.

Mr. Montgomery, widely known as a motion picture exhibitor all over Dixie, is preparing to occupy it as Mr. Oldknow's successor. The latter has dismantled the Alcazar and restored the building to what it was before he took it.

Montgomery is familiar to all At-
"Singing Pictures" at Their Best

Any projection machine may be used with the Renfax equipment—a fact which may solve many an exhibitor’s doubts. A crank that can be attached to any projector is furnished with the service. The company supplies the phonograph and the records with the film, on a rental basis. In half an hour, any experienced operator can be taught to use the Renfax apparatus with the best results.

The chief feature of the Renfax method is the synchronizer, an instrument extraordinary for its simplicity. Two magnets with wires attached, one wire connected with the phonograph, the other with the projector and operated in unison, control an indicator on top of the synchronizing cabinet. By consulting this, the operator can be certain that the film and the phonographic record are working in absolute synchronism. To keep the indicator in the absolute center of its cord is all that is necessary.

Seventy-six exhibitors in New York, New Jersey and Eastern Pennsylvania are now using the Renfax service. The company is planning to open branch offices in the Middle West very soon.


THE Waynewood Theatre, of Waynesville, N. C., has established a record for that section by keeping open continuously during the winter months. It has heretofore been the custom for the larger picture houses, in common with other places of amusement, to close after the fair dates.

But the Waynewood, though only opened last November, set precedents aside, and has run prosperously throughout the dull season. The best evidence that it has been successful is the installation of another Power’s 6-A Cameragraph, which gives the house two machines, and enables the little theatre to offer a show of city length and quality.

Theatre patrons that the Waynewood, though now and then a road show stops at the house.

One of the most notable features of the theatre, however, is its orchestra. Helen J. Suthren is its leader, and she has made the musical programs of the Waynewood a matter of talk not only in Waynesville, but in the surrounding towns. She herself is an accomplished trap drummer, and her equipment is one that might rival that of the best drummers in a city theatre.

"LIFE OF VILLA" FILMED BY THE MUTUAL

General "Pancho" Villa, by all odds the most sensational figure in the present Mexican upheaval, is to be the leading actor in a motion picture serial entitled "The Life of General Francisco Villa," to be issued by the Mutual Film Corporation.

Harry E. Aitken, President of the Mutual, who contracted with the rebel leader for the exclusive privilege of taking motion pictures with the Constitutionalist army, has just returned from Juarez, after successfully negotiating with Villa to this end.

The preliminary pictures, showing the rebel "jefe" in the unfamiliar role of farmer on his own plantation in Mexico have already been taken. Others will depict Villa on the field, in battle, leading a charge and planning his future moves. W. Christy Cabanne, the Mutual director, is in charge of the serial.

acknowledged branch of film productions.

The Renfax Film Company, of 110 West Forty-second street, New York City, is the firm responsible for the vindication of "singing and talking pictures" as a realistic medium of entertainment, and for the growing popularity which they are now enjoying. Until very recently, the "talking picture," as it is popularly called, was remarkable chiefly because of its failure to live up to the expectations that had been raised of it. There were many faults to be found with them, principally the lack of synchrony between the pictures and the voices, speaking or singing, that accompanied them.

To simplify and correct the synchronizing apparatus, and demonstrate to the skeptical that the talking and singing pictures was a practical, money-making possibility, was the aim of the Renfax Film Company in entering the field.

And simplicity and success are the two striking results the company has achieved.

A series of rapid experiments with dialogue, monologue, operatic selections, and dramatic scenes ended with the company’s conviction that the biggest demand was for popular songs.

They are now producing six singing features a week, all made at the Crystal studios. Forty-six Renfax "singing pictures" are at this moment available to the exhibitor.
IN THE EDUCATIONAL FIELD

News and Notes from All Over the World—A Circulating Film Library in Wisconsin—Detroit Superintendent Urges Pictures in Schools—A Brooklyn School’s Method—Pictures for Detroit Schools

Pictures for Detroit Schools

MOTION pictures will soon be officially used in the schools of Detroit, Mich., if Dr. Charles E. Chadsey, superintendent of schools in that city, has his way. Dr. Chadsey is now negotiating for the introduction of them. It is his opinion that pictures will soon be generally recognized as indispensable in modern education.

“The greatest development in education to-day is through the eye and the time is rapidly approaching when every public school in Detroit will have to have its motion picture equipment, if it is to keep pace with the best educational methods,” declares Dr. Chadsey. “The finest results have been obtained in teaching geography and history with the aid of motion pictures. A most effective way of inspiring interest in the classics of literature is through showing the children pictorial representations with the aid of the motion picture machine.”

Dr. Chadsey has included a small item in the Board of Education estimates this year for the installation of motion picture equipment in some of the school social centers. If the experiment there proves to be the success he believes it will, a good-sized appropriation will be asked next year for motion pictures in the day schools.

A Film Library for Schools

The authorities of the University of Wisconsin have been impressed by Thomas A. Edison’s theory that motion pictures in the schools will make an end to truancy. The extension department of the university is arranging to install “movies” in the schools of Wisconsin.

The university is accumulating a large motion picture library which is to be circulated among the schools free of cost.

Films may be had on request, but every school will be required to have its own picture machine. This, it is estimated, costs in the neighborhood of $100. Most of the details of the plan have been arranged and the schools already are making application for the university’s film service.

The dean of the extension department of the university believes there is nothing better than educational motion pictures to stimulate the sluggish pupil, and that there is hardly a course in the schools that cannot be helped in this way. In addition to inciting the backward pupil, the pictures will supply entertainment and information for all students.

Films Teach Geography

Geography is now being taught with the aid of motion pictures in all the schools of Ontario under the jurisdiction of the Board of Education of Hamilton, Ont.

The board recently purchased machines to aid in making school courses more adaptable to the minds of young children. That living pictures make a more lasting impression on a child than the best text-books is the experience of these, as well as other educators in all parts of the country.

An Essanay Educational

Among educational films one of the most recent is “The Canning Industry in California,” to be released by the Essanay Company, of Chicago, on March 31. The canning of vegetables, with particular reference to the pea and the asparagus, is delineated in great detail, with scenes explaining every operation in the various factories.

Send Pupils to Pictures

The Board of Education of Middle-town, N. J., has adopted a rule whereby two pupils from each class in the school attend the motion picture show at the high school in Red Bank every Friday afternoon.

A Weekly Educational Show

A weekly exhibition of motion pictures is given at the high school in Pleasantville, N. Y. One of the recent exhibitions was devoted to a presentation of power methods in farming.

Teaching Children Picture Making

“The History and Development of the Motion Picture” was the subject of a lecture recently delivered at the West High School, Des Moines, la., by Principal Maurice Ricker. The talk was illustrated by a film showing the various stages in the making of the picture up to the time when it was ready for projection on the screen.

Pictures and the Libraries

“Motion pictures are teaching lessons that books cannot impart to those of slow emotions,” was the message delivered by Miss Louise Connolly, of Newark, to the members of the Pennsylvania Library Club and the New Jersey Library Association at their annual meeting in the Hotel Chelsea, Atlantic City.

“They supply a distinct want,” she went on. “They enable the girl with a ‘stillborn soul’ to get by vision, instantaneously, a sequence of events and to see their relation, and she couldn’t do that through a book.”

The speaker added that the motion pictures were reaching and helping psychologically thousands to whom the libraries do not, at the outset, appeal, and in many cases inspiring those who have seen them to patronize the libraries.

Holiday Show for Children

The pupils of the Dover Street School, Milwaukee, Wis., celebrated Washington’s Birthday by attending the Alhambra Theatre in that city, to witness an exhibition of motion pictures appropriate to the day.

What One School Has Done

There is a motion picture show now every Tuesday evening at Public School No. 6, on Baltic street, Brooklyn, N. Y., for the children of the school and their parents as well as all others in the neighborhood who care to attend.

A booth has been advanced to the school by a friend, an old-time resident of the district, and to pay for this a charge of five cents is made upon the patrons of the show. Part of this is used to cover the janitor’s expenses and the operator’s fee. The exhibitions are given under the auspices of the School Social Center Committee, the Old South Brooklyn Civic League, and The People’s Institute of Brooklyn.

Every Tuesday afternoon a free show is given for the children, and they attend under the chaperonage of their teachers.

Pictures and the Publisher

The influence that motion pictures are having on the book market and on the reading public is vividly described in a statement made by the advertising manager of A. C. McClurg & Company, book publishers, of Chicago, Mr. P. G. Smith, the manager, speaking of the pictures’ power, remarked: “The motion picture is exerting a tremendous influence on the book market. Our eighth annual sale, now in progress, has revealed this. We are selling books all the way from ten cents up and the demand for cheap novels is on the wane. The public apparently has got into the habit of taking its literary nourishment through the movies.” There is a punch to the motion picture that the people like and when they turn to reading they seem to want the same thing.”

Teaching the Deaf to Talk

The uses to which the motion picture has been put in Europe will astonish even the deepest-thinking and most widely-read Americans. In Paris, pictures illustrating the formation of
words upon the lips are being used to teach deaf-mutes to talk, in cases where dumbness is merely a condition of deafness, and when there is no other barrier to the use of the vocal organs.

In Denmark, pictures carefully chosen by medical experts are employed as aids in cases of neurasthenia. The subject of the picture is intended to distract the mind of the patient from his mental condition and ward off introspection. Its success is acknowledged.

In Germany, Norway and Sweden, motion pictures are extensively used for advertising purposes, and the tourists' bureaus in the latter countries, as well as in France, are employing them very generally.

**Picture Day for Children**

The owners and managers of motion picture shows in Indianapolis have been asked to devote Saturday afternoons to films of educational value for the children. The request was made by the Mothers' Congress and the Parent-Teacher Association, after an executive meeting at the Y. M. C. A. in Indianapolis.

**Carnegie Institute Adopts Pictures**

The use of motion photography has become a prominent feature in connection with the work of the Carnegie Technical School in Pittsburgh. This amendment of the school's policy is largely due to the success of the industrial feature, "From Iron Ore to Finished Steel," illustrating the manufacture of steel as it is carried on at the works of the United States Steel Corporation. Four thousand feet of film are used to tell the picture-story of the industry, from the time the ore leaves the Hull Rust Mine, in Minnesota, until it emerges in finished form from the steel mills.

Professor S. H. Miller, of Green-ville, Pa., has lectured on the picture before the classes at the Carnegie Institute and elsewhere. The films are owned by the Farrell Film Company, of Farrell, Pa.

**For the Children of Omaha**

A "Children's Day" at the motion picture theaters of Omaha, Neb., or at least a series of special programs for children, is likely to be the outcome of the conference between the exhibitors of that city and Chairman T. F. Sturgis, of the Social Science Bureau of New York, together with Police Commissioner A. C. Kugel, met the exhibitors in the City Hall to discuss the matter with them.

"We believe," said Commissioner Kugel before the meeting, "that it would be a good thing for parents to be physically present, to allow their children to go to a motion picture theatre with a program especially censored and prepared for them."

**What a Governor Would Do**

To use motion pictures in a campaign of enlightenment among "The Pinies," the forlorn men and women who inhabit the great sandy pine belt stretching over Oceanic, Atlantic and Burlington countries, New Jersey, is the plan of Governor Fielder of that state.

The Governor strongly advocated such a campaign, in which motion pictures would play a leading part, before a dinner in Wintringham Hall, Jersey City, N. J., at which the Governor and Right Rev. Edwin S. Lines, Bishop of Newark, were present.

Governor Fielder, who made a tour of investigation through the pine belt last year, said he would not believe that the Pine in the World of the lot that might be found in other states which have large tracts of undeveloped woodland. He described the conditions as "terrible" and asserted that the state must exert itself if they are to be remedied. He urged the compulsory education of the children and the attraction of the parents and older children to social centers through music and pictures.

**Picturing an Industry**

A striking industrial film, with a distinctly educational influence, is the three-part series the National Tube Company, of Pittsburgh, Pa., had taken for them, representing the development of the manufacture of steel, from the mine to the finished product.

The pictures were shown at the Vocational Trade Schools, New York City, and before the New York Gas Engineers, on February 24, 25 and 26, and received the highest praise from all who witnessed them. Eight months were required to make the pictures.

**A Universal Educational**

"Washington at Valley Forge," a picture recently made by the Universal Company, which is to be released on their Special program, should be well received everywhere. Possessing a strong dramatic story, the film also has much of educational value.

Men like Washington, Lafayette, John Hancock, John Quincy Adams, Paul Revere, etc., are represented. The gathering of the minute men at Lexington and the battles that followed are depicted. The picture was made by Francis Ford and Grace Cunard, and is in four reels.

**New York Local Joins M. P. E. League**

Important Meeting Scheduled for Next Thursday, at Which New Organization Plans Will Be Discussed

NEW YORK Local, No. 1, of the Motion Picture Exhibitors' Association of America, is at last fully and formally a member of the Motion Picture Exhibitors' League.

President M. A. Neff came from Cincinnati especially to attend the meeting and welcome the new local as the metropolitan stronghold of the league. The league head office is now at 1281 Washington avenue, coming from Ohio, stopping at the National Capital long enough to arrange a Virginia State convention with D. P. Wine, national vice-president for Virginia.

After adopting the name, "New York Local, No. 1, Motion Picture Exhibitors' League of America," the meeting proceeded to endorse the state and national organization and all of its official acts.

Then the new officers were elected and installed with appropriate ceremonies. This important meeting was held at the Hotel Imperial, New York City, on March 11.

Business of equal moment to the new organization and of interest to league men in general will be transacted at the meeting of the local, scheduled for next Thursday, March 26, at the Hotel Imperial.

The officers of the new New York Local, No. 1, are:

President, John J. Whitman, of the Eldorado Theatre, 1597 Wilkins avenue, the Bronx; first vice-president, R. L. MacNab, of 20 West 107th Street; second vice-president, H. Feldman, 1035 Tiffany street, the Bronx; treasurer, John J. Mullaney, of 939 Inter-vale avenue, the Bronx; secretary, Mary L. Fleishman, of 2226 Seventh avenue; sergeant-at-arms, J. B. Becker, of the New Rose Theatre, 1281 Washington avenue, Messrs. Tobias A. Keppler, Mullaney and Whitman were chosen as a commit-tee on constitution and by-laws.

The discussion of practical steps to protect the rights of exhibitors will undoubtedly form a prominent part of the business of the meeting next week. At the reorganization, however, it was voted to uphold the New York City administration in everything that affected the motion picture interests, and to obey the city ordinances.

This was done in the instances of President Neff, who supported Mayor John Purroy Mitchel before his election, and is a strong supporter of the Mitchel regime.

The Motion Picture Exhibitors' League will open a permanent office in New York City in the near future, with an official in charge who will act as organizer for the new branch of the league.
Live News of the Week

The Eastman Kodak Company, who lost their suit in the Circuit Court of Appeals against the Goodman Film Company, have been granted a temporary suspension of the injunction forbidding them to manufacture films.

The Eastman Company clearly showed the Federal Circuit Court of Appeals that it would be detrimental to the interest of both companies to entirely suspend operations, and the Goodman Company admitted their inability to fill the orders on the Eastman books. The suspension is granted pending the completion of the argument.

One successful motion picture theatre deserves another, and so the Vitagraph Company have occupied the Manhattan Opera House, in Thirty-fourth street, New York City, with their eight-reel production of Hall Caine's "The Christian."

The premiere took place on Monday night, March 16, and the big feature is being shown twice a day to good-sized audiences. Its reception was so cordial, in fact, that the Vitagraph people immediately made arrangements to exhibit "The Christian" at the Casino Theatre, the famous musical comedy house of Broadway, twice every Sunday.

Three thousand people participated in the picture. The cast is headed by Earle Williams as John Storm and Edith Storey as Glory Quayle, the part formerly played by Viola Allen. The English Derby is one of the sensations among the five hundred scenes that make up the eight parts.

The Famous Players Film Company have engaged H. B. Warner, the eminent star, to play the leading part in "The Lost Paradise," production of which will commence next Monday. The play is one of Charles Frohman's dramatic successes and was adapted from the German. Mr. Warner attained his greatest triumph in "Alias Jimmy Valentine" and "The Ghost Breaker."

J. H. Steinman, of the European Feature Film Company, of 220 West Forty-second street, New York, announces that he has contracted for, in every state and county, and for all time, a new feature; the name of which has not as yet been decided. The "picture" is a baby girl, brought to his home lately. He is proudly exhibiting blood-shot eyes and yawns continuously.

Like many another successful actor, Ralph Stuart has at last found in the click of the motion picture camera the call that was music to his ears, and has deserted the footlights for the studio and screen.

Those who wonder whither he has gone will find him in the Mohawk Film Company's production of "Hearts of Oak," where he is playing the role of the hero.

Doubtless Mr. Stuart will be seen in others under the Mohawk brand, since that company have already announced their intention of screening more than one of the Herne dramas. These will be released at intervals of about a month.

The Eastern Feature Film Company, of which S. Friedman is the manager, will move into offices in the Exchange Building, 145 West Forty-fifth street, New York City, in the immediate future. The suite they now occupy at Broadway and Thirteenth street has been found to be inadequate for the growing business.

The camera gets 'em all, sooner or later, big and small. Its latest victim is Lloyd F. Loneran, chief producer at the Thanhouser studios. Partly because he's supposed to be behind every picture, but in none, partly because as an ex-newspaperman, he has an aversion to being photographed, it has taken four years to get within range of him.

Probably Lloyd's only remark at the time was, as Goldberg says, "What are you going to do with it?"

Maxim Gorky, the Russian writer, has entered into a contract with an American film company by which he undertakes to write ten film plays, most of them typical of Russian life.

One film drama is to represent the destruction of Messina, which Gorky witnessed.

Scenario writers will be interested to learn that the American Film Manufacturing Company, of Chicago, is on the qui vive for scenarios adapted for comedies and light dramas, for use in the "Beauty" films. Liberal prices will be paid for scripts that are available for the company's purposes.

Bernard Lowenthal has just been elected treasurer and financial manager, and Jesse J. Goldburg, secretary and executive manager of the Life Photo Film Company.

Their New York Weekly is now being shown in eight states and Western Canada. Ramos, Ramos & Co., of Shanghai, China, have just closed a contract for the New York Weekly service in China.

H. B. Miller, formerly with Warner's Features, is the general manager of a new firm known as the Industries Motion Picture Company. The concern will make industrial and educational pictures.

Reports from Mobile, Ala., indicate that the Empress Amusement Company is to be congratulated upon the new Empress Theatre they opened there. The house, which is said to one of the handsomest in the South, seats 860 and is equipped with all modern conveniences. J. A. Bianchi, well known in the game, is the manager. Four reels first-run pictures and one reel of Kinemacolor constitute the programs.

Michigan law, which forbids the showing of motion pictures in any second-floor halls, has knocked into a cocked hat the plans of the State Department of Farmers' institutes to show Michigan farmers, by means of pictures, the newest ways of making the "old farm" pay.
It is reported that August Paulson will erect a $100,000 picture house on the corner of Lincoln street and Sprague avenue, Spokane, Wash.

The building occupied by the Orpheum Theatre, one of the most complete and extensive motion picture houses in the Middle West, and in the center of the business district of Indianapolis, has been bought by the W. K. Stewart Book Company, and the theatre company is looking for new quarters.

"Atlantis," the six-part Great Northern Preferred Feature film, is booked for an eight days' run at His Majesty's Theatre, the Klaw-Erlanger theatre in Montreal, by the International Feature Film Corporation, Limited. This production is the adaptation of Gerhart Hauptmann's famous novel of the same name. It is its first presentation in Canada.

Roy Atitken, vice-president of the Western Import Company, which handles the foreign business of the Mutual Film Corporation, of which his brother, Harry E. Atitken, is president, sailed on the Lusitania for London, where he will endeavor to book as many as possible of the leading "legitimate" theatres of the English metropolis for the presentation of the Mutual's feature films, just as the Continental Feature Film Company is now doing in New York.

Albert Teitel, president of the recently organized Multicolor Film Improvement Company, reports that business is far beyond expectations, especially among the high-class feature producers.

Mr. Mundstuk, of Mundstuk's Features, in the Long Acre building, New York, and Mr. Manheimer, of the Film Exchange, are collaborating in the production of a new feature, which will deal with the notorious conditions of prison life in Siberia, as well as with Russian life and environment. This production is promised for release during the first week in April.

"Union hours for the presidents and general managers of film companies" is the cry that A. M. Kennedy, of Kennedy and Criterion Features is raising. That old comedy gag, "working twenty-five hours out of every twenty-four," comes as near to being applicable to Mr. Kennedy as to any one in the business.

Needless to say, there is a silver lining to Mr. Kennedy's cloud." (7) If the orders weren't coming in as fast as they are, Mr. Kennedy wouldn't be as busy as he is, and so on.

"Honey Fitz" Fitzgerald, ex-Mayor of Boston, and a party of Bostonians, including Augustus J. Donovan, Edward C. Fitzgerald, and John A. Keane, paid a visit to the Fort Lee studios of the Eclair Film Company last Tuesday.

The many-times Mayor of the Hub celebrated the occasion by posing before the camera with Miss Tennant, the leading woman of Eclair.

RIGHT OFF THE REEL

Nolan Gene, who starred on the stage at 13, is now one of the Thanhouser juvenile leads. His first appearance with that company is in "Cardinal Richelieu's Ward," as Francois. Spiritualism is said to be one of Chire White- ney's favorite pastimes since her appearance in the Sokay-Blache production of Wilkie Collin's "The Dream Woman."

The Old Curiosity Shop, of Charles Dickens' famous stories, is to be put out in pictures by the American Film Manufacturing Co. Lorimer Jackson, who handled "The Cricket on the Hearth," has adapted the story to two reels and will also direct its production.

Louise Glum has fully recovered from her recent accident to the relief of all who knew her. In the next play put on by Harry Edwards, Miss Glum plays the part of a schoolmarm, a pretty one who has her hands full with the troublesome schoolboy, Universal has.

Geo. W. Kleiser, of Portland, part owner of the new $100,000 picture house of that city, recently visited the American studios and laboratories at Santa Barbara, California. Mr. Kleiser was accompanied by his wife and both were much interested in the taking of pictures.

George S. Rothwell, sales representative for the Simplex machine people, is back in town after his maiden trip through the middle West. For a beginner, George has done mighty well; he bids fair to be a good Simplex booster.

One of the most talked and written about theaters in the country is the Regent Theatre, 11th street and Seventh avenue, New York. Its wonderful protection, furnished by two Simplex projectors, gives entire satisfaction to its patrons.

Henry Harvey, formerly producer with the Merson Players and Star productions, has joined the "Balboa Feature Films" at Long Beach, and is in charge of the third acting company of H. M. and E. D. Herkheimer.

The ranks of the juveniles in the Essanay Company have been strengthened by the addition to the Western roster of V. A. Van Terrera.

"The Certainty of Man" is a one-reel Western drama with commendable work by Sydno Ayres, Harry Von Mietz and Jack Richmond. Vivian Rich and Charlotte Burten give excellent interpretations of their respective parts.

Will S. Rising, Wilbur Hudson, Violet Page, and Frederick Winkler, who are planning and Ralph Stuart will be the principals in the cast of "Hearts of Oak," which the Mohawk Film Company, Inc., is preparing as the fifth of the twelve plays by James A. Herne they have assigned to release in the fall.

"A Million Rid" and "Goodness Gracious," the two exceptional motion pictures which are being presented at the Vitagraph Theatre, New York City, twice daily, have passed the hundredth performance mark, and capacity business still reigns.

Homer Croy, the American humorist who has been enticed by the Universal to tour the world and take special humorous stories for the Universal program, is at the Pacific Coast studios with Director Otto Turner, who will initiate him in the ins and outs of motion picture production. Mr. Croy will remain a month at the Hollywood studios where he will sell for the Hawaiian Islands and from there to the Orient.

The Vitagraph Company, who have recently taken over the Manhattan Opera House, New York City, with the motion pictures, have installed two Powers CameraGraph No. 6-A projection machines.

The Nicholas Power Company report the installation of two Powers projection machines in the Casino Theatre at Thirty-ninth street and Broadway, New York.

Edwin August will soon be seen in a picturesque romance of Old Spain, entitled, "In the Blood." The production of this drama has just begun at the Universal ranch and animal farm in the San Fernando Valley, California. Lois Weber, co-director with Phillips Smalley of their own Rex company at the Universal Coast studios, has left for San Francisco where she will spend a two weeks vacation. During her absence Phillips Smalley will take the leading part in and direct a drama entitled, "Purify," written by Calder Johnstone.

Bob Baxton is producing and playing the title role in a play written by himself revolving about the political intrigues of certain hob- bits at Washington. The play is in three reels and will be released as an Imp. Chris. C. Hall, widely known among Montreal exhibitors, has allied himself with the International Feature Film Corporation, Ltd., of Montreal. He will make a personal tour of the Dominion cities with the purpose of ex- tending the International's organization.

Allen brother of Gold Coast film studio at the Universal Pacific Coast studios, has just finished the production, "The Great Universal Mystery." In it are seen such men as Carl Laemmle, Isidore Bernstein, David Howard, William H. Swanson, Otis Turner, Phillips Smalley, J. Warren Kerrigan, together with a dozen Eastern exchange man-
LAUD QUAKER CITY EXHIBITORS

Social Workers' Committee Finds No Offensive Pictures, and Many That Are Instructive and Morally Inspiring After Tour of More Than 230 Philadelphia Theatres


THE two hundred and thirty-odd motion picture theatres of the Quaker City were given what is practically a clean bill of health by "The Committee on Motion Picture Shows" of the Social Workers' Club, which made the most thorough investigation of the kind that has ever been made in this city.

Representatives of the Society for Organizing Charity, the Society to Protect Children from Cruelty, the Children's Aid Society, the Juvenile Court, the Visiting Nurses and other welfare and educational institutions, were on the committee.

That there should be children's theatres and children's pictures was one of the definite suggestions made by the committee.

"As to the character of the pictures exhibited, while noting regrettable features, we find little to condemn absolutely," is the wording of the report.

"We have seen practically no pictures offensive to public decency. In this we think there has been a marked improvement during the past few years.

"Moreover, many of the pictures are not only free from objectionable features, but are exceedingly instructive and morally inspiring.

"We are satisfied then that the great majority of the films exhibited are not objectionable and would pass any sane board of censorship.

"At the same time, we feel that there are some whose influence upon youthful minds, at least, would not be beneficial. Though seldom so sensationized as colored posters outside would indicate, there are some small number that in their portrayal of crime are calculated to excite unduly the thoughts and minds of children.

The committee consisted of the Rev. K. E. Evans, chairman; Henry J. Gideon, head of the Bureau of Compulsory Education; Dr. Albert F. Moxey, Supervising Medical Inspector; David J. Terry, of the Society to Protect Children from Cruelty; Miss Jessie C. Evans, of the West Philadelphia High School; Miss Mary H. Gillette, of the Night Court; Miss Agnes Kelly, and Miss Hopper, social workers.

New Theatre Is Planned

Benjamin Haas is planning to erect a one-story motion picture theatre at the corner of Sharpnack street and Germantown avenue. The building will be 42x100 feet. The plans have just been drawn up by Borzner & Wood, architects, of Philadelphia.

Penn. Exhibitors Plan Convention

President Jeffries of the Motion Picture Exhibitors' League of Philadelphia, is arranging for a Pennsylvania State convention to be held within the next few weeks.

President M. A. Neff saw Mr. Jeffries on his recent trip east from Cincinnati and the calling of a convention was then agreed upon.

Work for Higher Prices

The committee of the Motion Picture Exhibitors' League of Philadelphia is doing its utmost to obtain the ratification of the new scale of prices—four reels for five cents, all up to eight reels for ten cents—decided upon at last special meeting of the League.

A seventy per cent ratification, from exhibitors all over the city, whether League members or not, is necessary to put the agreement in force. If upheld it will be declared valid on April 3, and will continue for three months.

To Film All Charles Frohman Plays

Famous Players Company Effects Alliance with Charles Frohman, and Is Preparing to Build a Studio in Long Island City for Screening His Productions

DOLPH ZUKOR, Daniel Frohman and Edwin S. Porter, president, managing and technical directors, respectively, of the Famous Players Film Company, have formed an alliance with the prominent theatrical producer, Charles Frohman, by which it secures all the plays under the control of that distinguished manager.

This is, without doubt, the most important alliance between motion pictures and the theatre since the idea of presenting famous plays in motion pictures was conceived by the Famous Players.

A special studio is to be built immediately in Long Island City at the corner of Borden avenue and Van Dam street, which is to be used exclusively for the Famous Players Charles Frohman plays. The Famous Players Film Company will organize a special subsidiary company, to be devoted to the Charles Frohman productions, which will be governed, directed and exploited by the parent company, continuing its present methods in the distribution of these films.

Through this "entente" the Famous Players Film Company acquires for film purposes all the Charles Frohman successes. These include the plays made famous at the Empire and other Frohman theatres. In addition to the new studio in Long Island City, and the present studios in New York City and Los Angeles, the Famous Players Film Company will send Hugh Ford, the prominent theatrical director, recently engaged by them, and a company of assistants to Europe. They will be identified with the Famous Players London studio, and will produce the special subjects which are to be made in England and on the continent, of the various Charles Frohman English, French and German successes.

This amalgamation of one of the most powerful theatrical producers of the world have made decided efforts to interest Charles Frohman in a film affiliation, but without results. His association with the Famous Players Film Company, following closely upon the announcement of the Famous Players-Henry W. Savage alliance, places the company in a unique position among the leading film producers of celebrated plays in motion pictures.

Charles Frohman has for many years advocated and practised the selection of the timely drama with a contemporary appeal. Hence the value of his long list of successful plays is enhanced for motion pictures.

HOLMES IS WITH ESSANAY

Rapley Holmes is now with the Eastern Essanay Company in Chicago. To those familiar with who's who on the stage Mr. Holmes needs no introduction. He was a familiar figure in the companies of Nat C. Goodwin when the much-married one was playing "Nathan Hale," "When We Were Twenty-one," and other of his successes.

Later Holmes toured Australia in "The Virginian" and "The Squaw Man." For three seasons he was a member of the "Arizona" company. His desire to remain permanently in Chicago led him to abandon the stage for the screen.
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ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a.m.
For Feature Booking Directory See Page 53
For Buyers Guide See Page 61

Vol. IX March 28, 1914 No. 12

[Editor's Note—Herbert Blaché, whose name is too well known in the world of the screen to need any introduction here, has contributed the subjoined article to The Motion Picture News. While it is right in line with much that has already appeared in our columns, as the subject is dealt with from an angle somewhat different from any hitherto set forth, we deem it of sufficient interest to our readers to make it worthy of the prominence which we give it here.]

PICTURE PERFECTION MADE POSSIBLE BY THE FEATURE

BOOKS, as well as plays, must now bow to motion pictures, and it is the "feature" that makes the photodrama supreme.

As long as the picture producer was tied down to a definite number of feet in which to tell his story, the perfection of his art was impossible. Like the producer of stage-drama whose story must be told between an 8.15 overture and an 11.10 curtain, the creator of the old-style single-reel picture has to sacrifice plot, dramatic values and character drawings in order to keep within the limits of film footage. As the theatrical producer is compelled to mutilate a perfectly good play in order that it may run only the number of hours set down by custom as most desirable, so the director of ordinary length photoplays is not only hampered in his work during the staging of the play, but is forced frequently to completely ruin—

from an artistic standpoint—what would have been a masterpiece of photodrama production if allowed to run its natural length.

THE latitude given the picture director in the number of scenes he can use, added to the advantage given him by the employment of exterior settings of endless magnitude and variety, soon put the theatrical producer on the defensive, but the writer of books could, until the appearance of the "feature," look at the motion picture from superior heights, secure in the knowledge that the story measured in 1000-foot lengths could never compare favorably with the story allowed to run to a natural and legitimate conclusion.

From the screening of the first photoplay, motion picture producers have realized that the art would never come into its own as long as directors were forced to sacrifice story-values and speed the work of their actors because of the limited number of feet in which they were compelled to present their dramas.

THE unjust criticism to which they were subjected by press and public who understood only that their work appeared to be crude and unfinished and who were not acquainted with the "art by the foot" condition of affairs, made them long for the very relief which the "feature" has brought. Formerly producers looked at their pictures as they were originally staged, clear, forceful and artistic, only to realize that they had to be sacrificed to the demon of "correct footage," so that they would be almost unrecognizable when shown upon the screen.

Now the "feature" makes possible the perfect picture. Every scene is allowed to run its correct length, dramatic values are carefully weighed and the action timed to a nicety, so that powerful climaxes are the rule, rather than the exception, and the drama ends with the story completed and the audience satisfied.

ALAS, POOR CHICAGO!

THE motion picture situation in Chicago and in Philadelphia is, in truth, a "Tale of Two Cities."

A Social Workers' Committee in the City of Brotherly Love, after a tour of the theatres there, found "no pictures offensive to public decency, and many that were interesting, instructive and morally inspiring."

At the same time, Chicago's censors are lifting up their voices in lamentation over the depraved condition of Chicago's pictures, and slashing madly at the films, right and left.

WHY should Chicago be so much worse, in this respect, than Philadelphia?
IS it, REALLY, so much worse?
Or is the disordered imagining of the Chicago "watchdogs of public morality" all that is the matter with that city?
THE PERILS OF PAULINE

Pathé Studio and Players
Leased for this production by
The Eclectic Film Company

Made and released by

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City
Thousands of People Are Asking

What Did the Mummy Say?

Thousands of People are Trying to Win Part of

$25,000.00 in Prizes

Offered for the Best Answer

Thousands more who will not make the effort to write their solution of the greatest mystery of the modern moving picture drama are waiting anxiously to see whether the film will give them any clue to the solution. Every one of these people, all their friends and thousands more are ready-made customers for you if you will strike "while the iron is hot." If you want the benefits in your town and want to secure the cream of the results of the most widely advertised film ever put out by any firm —

*Wire for First Episode Today*

**The Eclectic Film Company**

110 West 40th Street

New York City
An Egyptian Mummy 4000 Years Old "Speaks" in

The Perils of Pauline

What Did the Mummy Say?
To Whom Did She Speak?

Seven of the Largest Sunday Papers
in the United States are running the story in serial form.

Think of it—a story so thrilling, so full of action and interest that the largest single chain of newspapers in the world is featuring it in their Sunday edition.

Every week an installment—every installment a mystery—for every mystery a solution is possible. That means ONE THOUSAND DOLLARS IN PRIZES every week to the readers of the Sunday papers.

More than ten million people read these papers every week. That means more than ten million patrons waiting for a chance to see the film. Are you going to be the one to give them the chance to pay their good money to you?

Wire for First Episode Today

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City
The Perils of Pauline

As Played by the Great Pathé Players in the Pathé Studio in Jersey City

is a film full of action, intense interest, wonderful situations, daring thrills, wonderful scenic effects—in fact, THE PERILS OF PAULINE would be a wonderful success without the added importance of the publicity and the Twenty-five Thousand Dollars in prizes which are offered.

Pauline has an awful struggle between love and ambition. Owen, a very remarkable villain, invents the most ingenious plans to secure Pauline's fortune. Harry Marvin certainly has his work cut out for him foiling these plans.

The action of the story includes flying machine accidents, thrilling rescues, fires at sea, train wrecks, automobile accidents. In fact, everything that can be introduced as a "thril."

Wire for First Episode Today

THE ECLECTIC FILM COMPANY

110 West 40th Street New York City
PHOTOPLAY MASTERPIECES
TO BE RELEASED THROUGH THE
SPECIAL FEATURE DEPARTMENT OF
THE GENERAL FILM CO.,(INC)

THE ROMANY SPY
(PATHE)
"BENEATH THE CZAR"
(Blaché Features)
REVIEWED BY E. KENDALL GILLET

THIS production was written, staged and directed entirely by Madame Blaché in her studios at Fort Lee, N. J. It shows throughout its length the ingenuity of this clever master of the screen. From start to finish the action is intensely interesting, and the care and thought given to the details is phenomenal. The remarkable part of the film is the ability which Madame Blaché has shown in the portrayal of Russian life, action and intrigue. There is never a slip nor would one imagine that he was anywhere but within the confines of the Russian empire.

ANNA SEES HER FATHER TORTURED

The whole story is one which will appeal to the American audience wherever it is shown.

The plot is a simple one, devoted to the present Russian struggle for freedom. The story revolves about Anna Pavlova, a young woman who is forced to enter the Russian Secret Service on the threat that if she did not do so her father, an active Nihilist, would be put to death. Before her own eyes he is tortured in the prison, and to stop these inhuman tortures, she falls in with the plan to root out the Nihilist organization.

To further their designs, the Secret Service authorities introduce her into the home of Prince Cyril, who is suspected of being in sympathy with the Revolutionists. She unwillingly does her task, which is made very easy by Prince Cyril's admiration for her personally and his sympathy with her father's plight. He introduces her into his circle of Radicals, but it is not long before her interest and general activities arouse suspicion. She traces them to their meeting-place, which she enters without their knowledge. After the meeting breaks up, and the conspirators leave in a spirit of unrest, she emerges from her hiding-place in a well, and guided by an image of her father suffering in his prison, she produces evidence for the Government. In the meantime, Prince Cyril, guided by traces she had left, follows her to her home and persuades her to return the incriminating papers.

The Government officials arrive and are told that she had been unsuccessful in her attempt to aid them. Her servant, who is spying on her, betrays Prince Cyril's visit. They bind her and leave her in charge of two soldiers, while the others in haste gallop off after the Prince. In the meantime one of the soldiers, who is secretly in league with the Revolutionists, aids her in making an escape. Prince Cyril, after a very sensational chase, is captured and imprisoned. With the aid of this soldier she is able later on to meet a Governor-general who, completely disarmed by her innocent charms, falls a victim to her scheme to liberate her father and the Prince. She succeeds in this plan and by vigilance and careful planning they make their escape to America after blowing up their former abode with bombs planted by the Russian soldiers.

"MAGDA, A MODERN MADAME X"
(Wilkar Films)
REVIEWED BY LESLEY MASON

THE hero-worship which every Spanish man and woman pays to its bull-fighters, the "toradores," is one of the mainsprings of the action in "Magda." A Castilian marchioness deserts her home and baby son to become the sweetheart of a toreador, is abandoned by him, sinks lower and lower, until she is arrested as the would-be slayer of the dissolute ruffian with whom she had finally come to live.

There is a slight reminiscence of the original "Madame X," in that it is the son who, without realizing it, defends his mother on trial for her life, and obtains her acquittal. She dies in his arms, and the father, until then relentless, forgives his erring wife in death.

In the details of the action's unfolding, however, the two plays are radically different. The play opens on a high level of sensation with a bull-fight in full career. The experiences of the lovesick woman after she leaves her home are depicted in a series of beautiful scenes, and scenes commendable for their photographic merits.

The ruffian to whom the final tribulations of the marchioness are due makes a thrilling escape by leaping from a bridge to the roof of a passing express train to evade the police.

The picture, as a whole, is a series of exciting incidents, knit together dramatically only at the beginning and at the end. But it will undoubtedly be a favorite for those who like foreign settings and the impassioned style of acting peculiar to the Spanish and Italian actors.

"MEPHISTOPHELIA"
(Features Ideal)
REVIEWED BY EDWIN LAWRENCE

THIS is a high-class production. The settings are rich and the coloring delightful. Mephistophelisa is Lady Felton when she appears in society, but her underworld life is well hidden. Her father had been a bandit, in spite of a life of comforts, and the daughter is prompted by heredity to a secret career of crime.

As Mephistophelia, she robs the rich to give to the poor.
“SAMSON” A SCREEN MASTERPIECE

REVIEWED BY A. DANSON MICHELL

Mammoth Six-Reel Production of the Universal Lives Up to All Expectations, in Setting, Costuming, Acting and Photography, from Its Opening Scene to the Blind Hero’s Destruction of the Temple of Dagon

AFTER weeks of publicity this great six-reel production of the Universal Company is at last ready for the market. Never has a picture been more widely heralded than this. It has been advertised from coast to coast as the greatest effort of its kind and it need not be added that the trade has looked forward to its first showing. Because of the extravagant praise it has received from the Universal offices, everyone was ready to pick it to pieces if possible. Few will be able, however, to find flaws in this, the greatest picture the Universal has ever produced.

J. Warren Kerrigan, who needs no introduction, plays the leading part, utilizing his fertile talents in a manner that will appeal to all. Kathleen Kerrigan interprets the difficult role of Delilah. Although the part is comparatively small, it is one which requires much technique and skill, for it is upon this character that the plot depends. Kathleen Kerrigan gives the play an interest second only to that of the title role.

A tremendous cast assist these two in scoring this signal success. Manoah, Samson’s father, is played by George Berling; Zorah, Manoah’s wife, is played by Lale Warreton; Zorah, Samson’s wife, is interpreted by Edith Bostwick; Rose Gibbons plays the sister of Zorah; Jamin, the Philistine, is played by Cleo Madison; Lada, a companion of the Philistines, by William Worthington, and Marion Emmons, as a Philistine lad, complete the important roles. Hundreds of supers add materially to the realism.

THE most massive scene in point of extravagance is the great temple in the last reel. The great pillars supporting the roof are large in circumference and realistically built. The destruction of these by Samson, and the annihilation of the multitude that had wronged him, is the work of a master director. The huge pillars, the roof and accompanying debris seem to fall directly on the heads of the crowd, while they scatter in a vain attempt to reach safety. Just how many were actually injured in this scene is not of record, but a number must have been.

The story has for its foundation the original version in the Old Testament. The subtitles are quotations from the Bible and are shown in an artistic manner. The continuity is excellent. Much chance is offered to make this part of the production successful and advantage has been taken of the opportunity. The photography is unusually good. The story is as follows:

MANOAH and his wife, having passed the middle-age mark, deeply mourn the fact that they have no children. Their sorrow increases as the days pass and the old wife prays long each day. One day an angel appears to her with the welcome news that they will have a child, a son who is to deliver Israel from the hands of the Philistines. The angel cautions her that the hair of the boy must never be cut.

In due time the son comes to Manoah. They name him Samson. His growing years are carefully watched by the jealous mother and when he has reached the age of maturity his strength is the wonderment of the community. He goes on a journey, where he meets and learns to love Zorah, the daughter of a Philistine. Although his parents object to his marrying outside his creed, he overcomes their regrets and weds the maiden.

The famous scene of Samson breaking the jaw of the lion is introduced here. It is wonderfully done, a real lion being used. It is a piece of realism which cannot fail to impress.

Just before the wedding feast is solemnized, Samson finds that a nest of bees have gathered in the carcass of the lion and have deposited honey in the body. He therefore gives the riddle, “Out of the eater came forth meat and out of the strong came forth sweetness” to the assembled guests.

THE Philistines, baffled, threaten Zorah, who obtains the answer. Samson’s anger at Zorah’s act knows no bounds. Going into the cornfields of the Philistines he sets the standing grain afire. The Philistines kill Zorah and her father.

How Samson avenges himself, using the jawbone of an ass, is too well known to be set down here. At last, however, he is captured through Delilah’s perfidy.

His eyes are gouged out and he is put to work grinding the grain in the prison. A jailer follows him with a scourge continuously. His strength returns, however, slowly but surely, as his hair assumes its wonted growth, though the Philistines do not know it.

On a great holiday he is brought into the temple to afford pleasure for the assembled multitude. Getting a boy to lead him to the pillars which support the building, he braces himself between them and, with a mighty push, forces them apart. The building totters and falls, before the multitude can escape. The blind Samson crawls along the ground until he finds the body of Delilah, and there he expires.
“THE BLINDNESS OF INNOCENCE”  
(Deacon Films)  
REVIEWED BY WILLIAM A. JOHNSTON

A POWERFUL social drama, of absorbing interest, and so well acted that few photo dramas equal it in this respect is “The Blindness of Innocence,” in five parts, written by Jean Leroy, and directed by Victor E. Brando, the well-known French novelist. It is to be released March 23.

An all-star cast includes Mr. Albert Bras, of the Theatre Vaudeville; Mr. Mardor, of the Theatre Renaissance; Mr. René Gervais, of the Theatre Chatlet; Miss Louise Derval, of the Theatre Sarah Bernhardt; Miss Antoinette Castclan, of the Theatre Folies Dramatiques, and Mr. De Valence, of the Theatre Antoine.

“The Blindness of Innocence” also lives up to the standard of the best foreign productions in its fidelity to detail, excellent photography and its realistic settings. The ending is rather abrupt, and here and there the transitions are too swiftly done.

These are minor defects, however, and, on the other hand, the picture never drags for one instant and throughout the five parts the interest is admirably sustained.

A thrilling climax is reached in the third part when Jean Leroy accidentally shoots and kills the Count de Lachesnayes. The large courtroom scene in the fourth part, where Jean Leroy receives his unjust sentence, is remarkably impressive.

The plot is not new. It revolves about the inevitable entanglements due to the love affairs of a fashionable spendthrift and the pretty girl of humble origin. A striking contrast is had throughout the picture between the wealthy Marsanges family and the lovely life of the Fougerays. Heart interest predominates in the drama.

Mr. Fougeray, a railroad employee, and his wife, are celebrating on the same day the engagement of their two children, Peter and Louise, so runs the plot. Louise is engaged to Jean Leroy, who is also employed at the railroad and in his leisure hours gives much time to inventions.

One day Louise is miraculously saved from death beneath an express train by Count Henry de Lachesnayes, who is passing in his automobile. Henry de Lachesnayes is the brother of the Countess de Marsanges, the founder and treasurer of the Home for Wayward Girls. With vain promises and mock marriage, Henry succeeds in making her forget her fiancé. One day she is obliged to confess to her parents that she is unable to marry Jean Leroy, because she is to become a mother.

A few days later Louise learns that Henry is going to marry a rich American girl, Miss Simpson. She leaves the home of her parents and goes to the church where she meets Jean, who has been following her for many days. He now learns why Louise has refused to become his wife. Jean goes to the house of the Countess Marsanges and seeks an interview with Henry de Lachesnayes. As Jean does not want to leave the house without a reply, Henry threatens him with a revolver.

The countess trying to disarm her brother, accidentally kills him and then accuses Jean of having committed the murder. Jean, in spite of his denials, is condemned to ten years’ imprisonment.

Five years elapse. Louise and her parents, in misery, decide to die when Louise’s son returns and saves his mother and grandparents.

The Countess of Marsanges is on the point of being arrested for having taken a large amount of money from the treasury of the home. Under this threatening danger, she informs the commissioner of police that she is the real murderer of her brother. Jean Leroy, set free, goes again to the house of the Fougerays and will marry Louise, whom he has never ceased to love. At the same time he is offered $30,000 for his invention.

“THE MARINE MYSTERY”  
(Imp)  
REVIEWED BY A. DANSON MICHELL

T is a debatable question whether detective stories, if they are well told or written, will ever really pall on the public. There is that mysticism which appeals to the generality of people who desire to try to fathom what the ending will be. It is this that makes the detective story at once saleable, whether it be fictional or pictorial.

The series of police dramas, starring King Baggot, of the Imp Company, are of this class. They possess sufficient mystery to be most interesting. This two-reel picture, scheduled for release March 23, is no different from its predecessors in this respect, though absolutely unlike in plot.

A sailor is found by the police, wandering helplessly around apparently in a drunken stupor. After being removed to police headquarters, the officials can do nothing with him, and the assistance of King, the detective, is sought. King arrives and learns, first of all, with the aid of some water, that the man has been tanned artificially, that his skin really is most clear and white.

Glasses are offered to him, and he puts them on in a very natural manner, showing he is used to wearing them. His throwing away some liquor shows the detective his temperate habits, and a cigar proves he likes to smoke.

A check, which he instantly signs, shows the detective who he is and without delay he calls at his office. Picking up a note while talking with the office manager, he learns that the “sailor” has a sweetheart in New Jersey and immediately calls on her. She tells him of a twin brother who is a sailor.

That is enough evidence for the detective, and he arrests the manager and the twin brother, whom he finds there. They confess that they drugged the broker and dressed him up in sailor costume that they might ride his safe. The man is brought back to his senses after being in his office a short time and the girl joins him. Thus the mystery is cleared.

“ON THE FIRING LINE IN TRIPOLI”  
(Mundstuk Features. Five Reels)  
T HE spectacular side of war, especially of a war between a civilized country like Italy and the semi-barbaric Tripolitan mercenaries of Turkey, is stirringly portrayed in the scenes at the front during this military story of love and intrigue.

The larger struggle on the battlefield is really incidental to the fight the general’s beautiful wife makes to win the affections of the young captain on her husband’s staff. His sweetheart, the colonel’s daughter, saves him from her lovesick rival and, having proved his love for her, marries him in spite of his momentary weakness for the other woman. The spectator goes to the front with the captain when he seeks service to escape his temptress.
"The Silver Loving Cup," (Imp. Two reels. March 19.)—Alexander Gaden, Charles Eldridge, Leah Baird and Hobart Henley in the leading roles. Some excellent double exposure work is registered. A young doctor is presented with a loving cup by his confreres. His wife loves pleasure more than her home, and when she is neglected for his work leaves his house. Nora, their child, dies. Estelle, the wife, still gambles away her time. The doctor saves the life of the man who had coaxed his wife to leave home, and from him learns that the woman had always been good. A reconciliation follows.

"The Gringo," (Kay-Bee. Two reels. March 27.)—A story, as the name indicates, of Mexico. Tom, an American, goes to Mexico and makes arrangements to buy a mine which he knows is very valuable. Father Bernardi opposes the sale, knowing the value of the ore, and Tom in revenge gets his mistress in the monk's room in a man's attire. Changing her garments, she allows herself to be caught as a woman, thus compromising the monk. Later she is stabbed by another woman and Father Bernardi saves her life. The Gringo leaves the country and Bernardi, the monk, goes on his way, a wronged man.

"A Leech of Industry," (Pathé. Three reels. March 28.)—Irving Cummings, Pearl Sindler and Eleanor Woodruff play the leading parts in this thrilling three-reel drama of business life. The story is original, possesses many possibilities, and is capably directed. The feature is a wreck in the last reel in which a train collides with an automobile.

Irma, the daughter of a Russian refugee, is ruined by her lover, who is killed in an accident. His brother marries the girl, although loving his employer's daughter. The brother becomes a successful business man and is soon a competitor of his former employer. The latter is unscrupulous in his business methods and accepts the offer of Ivan's brother-in-law to steal some specifications.

Irina, believing her husband false to her, helps her brother to steal the bids. Ivan hears of the theft and chases them in a train which hits the automobile they are in. The bids are returned to the owner, the villains killed, and Irma and Ivan reconciled.

"The Girl Who Dared" (American Beauty. March 17.)—This is another one-reel Beauty film which has all the good qualities of its predecessors. The acting by Miss Fischer and Harry Pollard stands out prominently. The stage setting is exceptionally good. The story is strong and well written.

In the slums of a big city lives a family of three children and a drunken father. Maggie, the youngest daughter, is the drudge. Her older brother and sister are not leading a straight life. She becomes tired of this humdrum existence, and finds employment in a large department store. After several years she is promoted to forelady. One day, her sister sees her go into the store. She tells her brother of the young sister's good luck. He gains access to her room while she is out dining with her employer, and when she returns tries to blackmail her, but without success.

The next day he approaches her employer, who soundly thrashes him for his dirty work, and final indications are that there will be a marriage shortly between the forelady and the employer.

"The Adventures of Kathlyn. No. 7" (Selig. Two reels. March 23.)—Many narrow escapes are recorded for the beautiful Kathlyn in this series of her adventures. Umballah, having delivered his three bags of silver and secured Colonel Hare as his prisoner, departs for the Palace of Allah, leaving Kathlyn and Bruce tied to the tier cart with their backs to the savage beast and facing another death. The brigands, however, quarrel over the division of the money, and forget their prisoners, but only to be reminded of them when they look into the barrels of two rifles.

Bruce and Kathlyn go to a little village, where they recuperate and proceed on their journey to liberate Kathlyn's father.

Ramabai tempts Umballah with the idea of marrying Colonel Hare to a native girl. Kathlyn, disguised as a native girl, is chosen by her father for his bride. Umballah goes to the treasury room to get the bretrothl chain of gold, which is watched over by vicious leopards. The leopards escape and overrun the palace. All flee for their lives. Kathlyn is separated from her father and Umballah and takes refuge in a covered cart.

"Golden Gate Weekly. No. 65" (California Motion Picture Corporation.) The new Vanderbilt Cup racecourse, the Santa Monica Road, is one of the most interesting numbers on this release. Ralph De Palma is shown winning with his giant Mercedes. The troops on the march for Mexican border, leaving the Presidio, is a stirring scene.

The now notorious army of "General" Kelley, en route for Washington, injects a humorous element into the weekly. "Sunset on the Pacific" is an impressive picture. Other scenes show Sutro Beach and Gardens, San Francisco, and the boxers' training quarters in the Bar region.

"The Refrigerator Car's Captive." (Kalem. Two reels. March 11.)—In this drama great credit is due to...
the masterly way in which the entire cast enacted their parts. Produced in the sunny state of California, needless to say the photography is very clear, and the backgrounds have a grandeur that impresses.

Richard Buckley is the president of the United Fruit Growers Association and is a rival of Sydney Crane, owner of an independent firm, not only in business but in love. Buckley attempts to ruin Crane financially, but failing in this, he hires an actress to cause a breach between Sydney and his fiancee. Sydney discovers the plot and disproves the slander against his name. Buckley then locks him in a freight car, from which Sydney is rescued in a very spectacular manner, and Buckley is shot in escaping.

"And the Villain Still Pursued Her." (Kalem. March 11.)—In which the love of clothes causes a giddy woman considerable anxiety. Geraldine's husband refuses to buy her a gown, but Reggie lends her the money, expecting its return in the form of her affection. That evening at the ball he steals a kiss. She tears off the gown and the indignant guests make him depart from the house wearing it himself.

"In An Old Trunk." (Eclair. April 5.)—One of the Eclair kid comedies. The prettiest, daintiest story we have seen in a long time. Will draw murmurs of admiration.

A child goes to sleep and dreams of the old dress she has found in her sister's trunk. She sees herself, dressed up as a lady, with hair done up, meet the playwright, and witness his flight with her manager when the latter insults her. For this he is arrested and his play is stolen. She sees herself recover it, has the thieving manager arrested, and frees her lover. Then she wakes up.

"The Better Way." (Selig. Two reels. March 16.)—The pathetic but old story of the ruination of a happy marriage through the demon Drink. The scenes are all very good, especially those in the woods, and the one of the escaping deer is exceptionally realistic.

Ogden, a drinking man, leaves his wife and home to escape his creditors. He goes on a hunting trip. After drinking heavily one day, he sees a deer and pursues it, but falls, striking his head. He is picked up by a farmer, and, through the efforts of a country doctor, his life is saved, but his memory is gone. In the meantime his wife, taking the advice of her physician, Dr. Grant, is divorced and marries a young doctor. The country physician consults Dr. Grant in regard to operating on Ogden, and he knowing his past life, advises against it. Ogden marries the farmer's daughter and both story are happy.

"A Strange Melody." (Lubin. Two reels. March 12.)—There is good action in this reel, the suspense is sustained at all times, and the acting is of the best.

Mary Colt appeals to Jack Bowdoin, the owner of a gambling house, to prevent her brother's gambling. He starts the brother in a new business.

"Please deliver this note." Scene from "In an Old Trunk" (Eclair Juvenile Drama—Released April 8)
INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Comedy and Drama." (Edison. Two reels. Mar. 6.)—Two dreams have a place in which they become ardent sufragettes. Their awakening, when she becomes a woman, is an attempt to baffle the clamping of their child. Same reel with above.

"The Greatest Gift." (Cines-Kleine. Two parts. Mary--a woman who lost unusual situations. It is a drama which holds the interest, a doctor forces a check to pay his gambling debts. It becomes famous under an assumed name. Returning to his native city after five years, the grown-up daughters of his neglectd wife apply for him to go to the beach for a few days, which is the result of his desertion. There is a dramatic situation when he finds that his partner and his false children. He turns her and a touching reconciliation takes place.

"The Mexican's Gratitude." (Edison. Mar. 10.)—This picture has some unexpected turns, which, accompanied with good photografty and the beauty of the Mexican settings, make it a valuable release. An old Mexican reprobate is befriended by a girl who in a short time marries another man. A disguised rival sweats vengeance. Three years later this man and his confederate, the Mexican, go to the girl's house, where there is a Christmas party. It is their intention to kill Lane. While he is on his way, the Mexican, who is the man's, is ready for the declaration of his love. Their attempt fails. Lillian, following her example, sends a manuscript to the editor, who engages the mother and child to act in the company. The family is soon reunited in Arizona.

"In the Gambler's Web." (Lubin. Mar. 6.)—The plot of this story possesses little originality and is not interesting enough. The main scene is taken from Shakespeare's "Hamlet." Lillian, a young woman, is forced to gamble with a professional and loses heavily. She marries the gambler, a stored and the blame is focused on John, who is sentenced to twenty years. Managing to escape, she goes to Los Angeles to gain his release. Her health and her desertion by his false love, he goes to George's house for revenge, but the girl's husband. He is reunited with his sweetheart, and his home.

"Suppressed News." (Selig. Mar. 10.)—A reporter holds the fate of a bank in his hands, when, having a dream of the havoc it would wreak and the misery it would cause to the poor, he determines to have the story printed, and does so with great difficulty.


"The Picturesque Coast of Catalonia." (Pathé. Split reel. Mar. 10.)—Some very beautiful views are thrown on the screen.

"The Portrait." (Vitagraph. Two reels. Mar. 15.)—A strong drama. A young country boy, who has failed as an artist, comes under the influence of his protector, who promises to destroy the painting of a rival. Just as he is about to destroy it, the mother's face. Dryden, its owner, forges him, and in the contest for the prize, the mother's face. Mary McReary plays the mother, James Moore, her son; at his young age, who also directed the picture, interprets the role of Dryden. Donald Hall and Naomi Childs complete the cast. This is a well-directed picture with its usual appeal.

"Love's Oblivion." (Melles. Mar. 12.)—In this farcical comedy an apparently generally destruction of a house takes place and it is placed no one could be spared to make it entertaining in this respect. The oblique nature of the "On Betty Batty." (Melles. Split reel. Mar. 15.)—The "One on Betty Batty" loves a married lady whose husband, on going away, gives her a house and a bank to prevent her from getting married. Betty falls in love with a married lady whose husband, on going away, gives her a house and a bank to prevent her from getting married. Betty falls in love with his wife and the other girl.

"The Man of the House." (Vitagraph. Mar. 11.)—A story is amusing in the burlesque on new art which it conveys, and features Lillian Walker and Willy Va. Dick Moore, to win Vida, an artist, pretends that he is an artist, and concludes to paint a futuristic picture. His "work of art" is made up of a canvas draped with cranberry sauce and other vegetables, which nevertheless wins the prize.

"Abide with Me." (Pathé. Mar. 11.)—This is a clever reel, in which the words of a hymn influence a man's life. Ralph Chalmers, a spending thrift, thrown out upon the world, becomes a assassins for three hours. He is caught by a girl in the course of his trip, and is made a肢, who is the one he wants to make a girl.

"The Girl, the Cop, and the Burglar." (Essanay. Mar. 11.)—A comedy with lively situations. Jack Halpin, is a thieving fellow, and is caught in three hours. He is caught by a girl in the course of his trip, and is made to take part in the capture of a burglar, who is the one he wants to make a girl.

"The Speedway of Despair." (Essanay. Mar. 11.)—This story relates the tale of a man who makes a car and drives it in the name of the company. Jack Drury, who is a gambler, is hired by his fellow, and is caught in three hours. He is caught by a girl in the course of his trip, and is made to take part in the capture of a burglar, who is the one he wants to make a girl.

"The Countess and the Burglar." (Selig. Mar. 4.)—A number of good settings. The story is conventional, but will interest. A burglar is foiled in an attempt to steal a famous diamond necklace by spies who watch his operations in a large mirror.

"Presto Willie." (Essanay. Mar. 4.)—Willie's dreams cause him some trouble. When he makes a contract with a local bank, he is caught in three hours. He is caught by a girl in the course of his trip, and is made to take part in the capture of a burglar, who is the one he wants to make a girl.

"A Pair of Frauds." (Vitagraph. Mar. 4.)—Trying to pose as a millionaire he is a new scheme in ordinary life. This pretty little comedy of the Vitagraph Company, played by James Morgan and Lillian, tells who a girl, really a lady's maid, and a man, who is a clever con artist, to fool each other into believing they are wealthy in individuals. The case comes out in Paris and the proposal and acceptance follow.

"Winky Willie and the Telegraph Crime." (Melles. Split reel. Mar. 5.)—A telephone receiver left off the hook in a theatrical office causes a number of arrested. "Fairy Comedy." (Melles. Split reel. Mar. 5.)—On the same reel with "Winky Willie and the Telegraph Crime." Old maids cause a riot when they see two actors in Greek costumes.

"The Rector's Story." (Majorst. Mar. 7.)—A strong story of the Nihilists of Russia. The
"atmosphere" is well preserved. Oliga, an aristocratic Nihilist, secures a copy from the sale of Orlanoff, a government official. From her knowledge of Oliga, he decides to sell Orlanoff, but before he reaches the house, Oliga, who loves Orlanoff, warns him and returns to him. She offers to sell her brother, who mistakes her for Orlanoff.

"The Way to Heaven." (Vitagraph, Mar. 12.)—A reel which portrays the scurrility of life from an unknown source. The story of the little girl is particularly commendable. A little girl in the scene is wandering about and is seen by the drama, which has been told, her mother is, wanders into a trashy dance. One of them treats her kindly, to the annoyance of another, resulting in a fight, in which her friend is mortally wounded.

"Gentleman or Thief." (Biograph, Mar. 15.)—A drama depicting the reformation of a Raffles through the actions of a newsboy.

"Auntie." (Vitagraph, Mar. 16.)—A drama in which Auntie marries Mr. Rich, a storekeeper, while her nephew is content with Meg, an orphan employee of Mr. Rich's.

"Path's Weekly, No. 22." (Mar. 16.)—The gathering of the national battleships in Meatpacking District in Transvaal are the important features.

"The Adventures of an Alarm Clock." (Edison, Mar. 16.)—This is the fourth of some extraordinary ventures of October, the detective. Octavius attempts to clear the mystery of a new gadget, but in the end, the gadget has a hidden alarm clock. He solves the riddle after freeing himself from suspicion.

"Lookifg for a Fortune." (Kalem, Mar. 12.)—A comedy. Hunt is searching for a fortune in the search for something to eat plan a trick. One man, the man and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Her Fallen Hero." (Kalem, Mar. 12.)—Another comedy. Hunt is searching for a fortune in the search for something to eat plan a trick. One man, the man and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Elizabeth's Prayer." (Selig, Mar. 12.)—This reel portrays a little child returning her parents. Her mother goes away for a time, and the father begins to go out at night. When she returns does not give it up, and the mother returns with the father enters. The sight of the praying child makes him penitent, and they are reconciled.

"Mrs. Maloney's Fortune." (Vitagraph, Mar. 13.)—Appearances are deceitful, or so Mrs. Maloney realizes when she inherits a fortune and goes into society. In befriending an orphan she finds that he is the real heir, so she goes back to the old home, as the "city life is not for her."

"Grass County Goes Dry." (Essanay, Two reels, Mar. 12.)—A good comedy in which a righteous man is cruelly misjudged. The deacon and "Doc" Perkins are rivals in love as well as for the presidency of the local temperance league, so when the deacon comes into a meeting with the smell of whiskey on his breath and is hatched, they eat at the hotel. His many attempts to become a wahsitter are humorous.

"Sealed Orders." (Victor, Two reels, Mar. 13.)—A simple and the man can be divided into two parts. The man is hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"By Persuasion and Persuasion." (Joker, Mar. 26.)—Very slapstick, yet containing some clever points. An admirer of a restaurant and the other, the man is hatched, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Sealed Orders." (Victor, Two reels, Mar. 13.)—A simple and the man can be divided into two parts. The man is hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"The G'r Bandit." (Frontier, Mar. 28.)—This reel is remarkable for the action which is maintained throughout the picture, and the whole production is a worthy one. A Western cinema is as the man can be divided into two parts. The man is hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Get Out and Get Under." (Crystal, Split reel, Apr. 7.)—This reel is an amusing situation in which the man and the man are hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"The Lady Doctor." (Crystal, Apr. 9.)—An impossibly medical which can amuse. A doctor feeling about his old desk, he finds a patient. She works various stunts with patients that call.

"In the Days of His Youth." (Smalley-Rex, Mar. 6.)—A Western film with a good moral. The acting is above average. A boy, having been whipped by his father, for breaking a window, is brought home again, and after a spot with his Dad they play a practical joke. The boy breaks a window, the boy forgiving him.

"In the Wolves' Fangs." (Bison, Two reels, Mar. 21.)—A Western played by William H. Chaffee and others. It becomes rather melodramatic in some scenes. An Indian, who has killed a man, is killed by another Indian. A rival, Pierre, discovering the murder at Jean and thus dies.

"The Baby's Doll." (Smalley-Rex, Apr. 5.)—A picture leads one from comedy to pathos in very quick time. It is prettily played and deserves commendation. Meeting a poor orphan girl Gehre, but not then, she touches her new doll, and his mother, who is standing over the image while Gehre is crying in the house. When it starts to rain, she stays there and continues her vigil to the last. Miss Wallace in the leading part has done better work. There is no reason for the title.

"Black Hands and Dirty Money." (Frontier, Mar. 26.)—A slapstick comedy, dealing with the police department. Much chasing and running about as usual.

"The Power of Prayer." (Victor, Two reels, Mar. 26.)—A clever story in which the poor orphan girl is hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"By Persuasion and Persuasion." (Joker, Mar. 26.)—Very slapstick, yet containing some clever points. An admirer of a restaurant and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Sealed Orders." (Victor, Two reels, Mar. 13.)—A simple and the man can be divided into two parts. The man is hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Cruel, Cruel Love." (Keystone, Mar. 26.)—An amusing picture in which the man and the man are hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"The Catnap." (Thanbourn, Two reels, Mar. 17.)—One of Clarence Herbert New's Free Lance stories. James Currie and Flo La Bide play the leading parts. The Keystone spy declines to obtain the plans of some fortification. The man is hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Billy's Ruse." (Princess, Mar. 13.)—Muriel Ostrie and Boyd Marshall. The idea is to see the man and the man are hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"Their Cousin from England." (Thanbourn, March 29.)—An amusing picture in which the man and the man are hatched, and the other, the man is rewarded with a good meal, and the ambition of the daughter of the house. The partner gets in, and they are both thrown out of the window, where they fight over the golden eggs.

"A Modern Free Lance." (American, Mar. 16.)—A newspaper story which has much to (Continued on page 50).
"Sealed Orders"
(Dramatic Successes Feature Company)
REVIEWED BY MERRITT CRAWFORD

If this, the first of the "De Luxe Attractions" to be offered to the American public by the newly formed Dramatic Successes Feature Company, is a criterion of those that are to follow, it may be said without fear of contradiction that the day of the motion picture's perfection is close at hand.

It is not an overstatement of the facts to say that "Sealed Orders" is as nearly flawless, considered from any angle you choose, as any screen production can be. It is a gem, beside which most other big features—even the best—compare as tawdrily as would a jussel gewgaw beside a diamond of purest water. I can think of only two—perhaps three—of the foremost features now being shown, as worthy of being compared to it, and all of these draw much of their dramatic effectiveness from the character of the theme with which they deal.

The story of "Sealed Orders" is pure melodrama. But it is melodrama of the finest type. Not once in all its six reels is there a false note struck, a situation overdrawn. There is not even an exaggerated gesture which might mar the whole. Throughout it is a wholesome, human story in which every element that appeals is blended and balanced to a nicety.

Photographically, the production is a marvel. Some of the effects obtained are absolutely unique and their beauty and distinctiveness would make "Sealed Orders" sufficiently unusual to win popular approval even if the story was mediocre and unworthy, which it is far from being.

The plot around which the piece is filmed is a simple one. Through a cleverly conceived combination of circumstances, Lieutenant Van Houven is believed to be a traitor to his country, which has just then gone to war. His father, the chief admiral, setting his duty to his country ahead of his affection as a parent, sternly orders the court-martial which condemns his son to death. How the lieutenant finally is succored and his good name again restored to him through the efforts of his devoted and misjudged wife, constitutes the climax, but this by no means should be taken as an indication that the tale is of the ordinary melodramatic type. Instead it teems with tense situations, scenes and incidents.

It is said that it took the "Dansk Biograph" Company, who produced the picture, just a year to prepare it, three months being spent in putting the scenario into shape and nine in staging it, but the result shows that even this extended labor was well spent. Altogether, in point of artistry of detail and perfection of technique, "Sealed Orders" is quite in a class by itself.

In only one respect is it unfortunate, and this is in its choice of a title, a similar one having been selected by at least two American companies for pictures of shorter length. One of these has already been released and is now being shown, while the other will be seen sometime later this month.

After all, however, this is a small thing, and as the title is a peculiarly apt one, it should be retained in spite of the confusion which may occur at first. Long after its less pretentious namesakes have been forgotten the Danish "Sealed Orders" still will be recognized as one of the greatest motion pictures which has ever been shown to the American public.

"rome or death"
(Inter-Continental)
REVIEWED BY A. DANSION MICHELL

CHEVALIER MOLINARI, the director and author of this five-reel picture, has placed absolute dependence upon historical facts in the production. The film was made in Italy, and many scenes of the Vatican and the old gates of the city are shown. The Chevalier is assisted by G. Cattaneo, who formerly played "Nero" in "Quo Vadis" and Signora de Leonards, the emotional actress.

The story deals with Italian history in the time of the great Garibaldi. The culmination of the war was the downfall of the "eternal city"—Rome. The story:

The French soldiers oppress the Italians, follow them and search citizens on the street. A band of conspirators plan to put an end to this. They are caught, but their spirit has aroused others. Outside the city of Rome and in the hills that surround the Vatican the rebels collect arms and then early one morning sweep down upon the city. A valiant charge is made by seventy men, all of whom but two are killed. Garibaldi takes an active part in this engagement.

The regular Italian soldiers are on their way to the relief of the peasantry. The prisons are full of political captives. In 1870 Rome fell, the French were beaten and forced to leave the country and Italy was free.

The last scene shows a panoramic view of the city and her statues to Garibaldi, the defender of three continents and an American citizen.
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Wood B., still hunting for that wife, sees a magnificent vision in a department store window and his elusive heart takes wings. But it is only a life-size model exhibiting a new cloak. Several women try on the cloak, and poor Wood B. nearly has nervous prostration before he learns the awful truth.
Monday, March 30th

Coming Multiple Reels.

***A ROMANCE OF THE EVERGLADES
Two part drama of the Florida Everglades, by Mark Swan.
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***THE IMPERSONATOR
Three part drama from the novel by Mary Imlay Taylor.
Friday, April 10th.

Coming Single Reels.

*MRS. ROMANA'S SCENARIO
THE MISSING TWENTY-FIVE DOLLARS
Comedy.
Wednesday, April 1st.

*HIS COMRADE'S WIFE
Drama.
Saturday, April 4th.

*CLARENCE AND PERCY'S SAILING PARTY
Comedy.
Monday, April 6th.

*ANDY AND THE HYPNOTIST
Fifth adventure of Andy.
Wednesday, April 8th.

**THE CHINESE FAN
Fifth Dolly story.
Saturday, April 11th.

*QUARANTINED
Comedy.
Monday, April 13th.

**THE RESURRECTION OF CALEB WORTH
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Tuesday, April 14th.

*LO, THE POOR INDIAN
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INTERESTING FILM REVIEWS

(Continued from page 46)

commend itself. Should be well received. A reporter, after keeping late hours while writing a play, is discharged for getting to work late. A girl in a restaurant gives him food several times. Later he sells his play and pays her back. A fair love story.

"Wolves of the Underworld." (Broncho. Two reels. April 1.)—Written by William H. Clifford and Thomas H. Ince, and directed by Jay Hunt. The story deals with East side New York conditions and is played by a capable cast. The photography is good. The settings are appropriate.

Officer Maloney saves Adler, a Jewish peddler, from the street wolves and thereby earns his gratitude. The leaders of the gang are sentenced to five years in jail. Ten years later the crook has become a ward-heeler and on meeting Maloney swears vengeance. He has him "broken" and dismissed. The Jew, Adler, now a wealthy man, helps the man to recover his position.


"His Favorite Pastime." (Keystone. Mar. 12.)—If there is an audience anywhere outside of a blind asylum that does not rear when they see this comedy they cannot be in the full possession of their wits. It is absolutely the funniest thing the Keystone Company has ever put out, and this is not written by a press agent. Charles Chaplin, the English comedian, and Velma Pearce play the leads. Mr. Chaplin has introduced a number of funny actions that are original to the American stage. His adventures in a saloon are unique, to say the least.

WARNER'S FEATURES

"The Disaster in Shaft 19."—Made by the Milano Company. In spite of a number of difficulties, the photography is of the usual quality. Desiring to marry Henry's sister, Mayer decides to put Henry out of the way first. His opportunity comes when the brother is down in an abandoned mine making tests of an invention. He is imprisoned for some time, but finally released and arrives home to find Mayer bullying his aged father. Mayer is convicted by Henry.

"The Rose of Yesteryear."—A Marion Leonard of unusual merit. A pathetic story of a lost love which is told by the victim to her friend. She tells of her history, how soon after birth she and a brother were placed in a home where they became separated by being adopted. Later the man whom she loves is believed to be her brother, from whom she had been estranged all these years and their marriage was prevented. Too late she discovers her real brother, for her lover had married a rival meanwhile. And so the story ends.

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"A Marriage of Convenience." (Amex. Three reels.)—A good story which is awkwardly handled. It might be improved in several places. Fair photography. Beside, when turned down by the man to whom she had been engaged, married the man she loves. Jack, a college graduate, who is working as a street sweeper, is the victim, but he sells his money for money to his mother. On her death he refuses to take any more. He goes West, where he is wounded. Hess, on hearing of it, comes to him and then learns that she really does love the man.

"The Gambler's Penalty." (Great Northern. Three reels.)—Perfect photography throughout. The story is good, action fast. As a result of gambling, Prince Spanos is reduced to poverty. His wife, Ellen, gives him her jewels which, instead of pawning, he gives to a woman by whom he is fascinated. Ellen leaves him and goes on the stage as a singer. After a time the prince turns up in California as a bartender. Ellen comes to the town and dances there. The prince attempts to shoot her and fails. He is caught after a chase and is about to be hanged when Ellen prevents it. The scene ends with hisinking away.
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FEATURES IN TEXAS

How the foreign films of the Eclair company are being received in various parts of the country is illustrated by this letter received by Agnes Egan Cobb, who is in charge of the Union Features and Features Ideal:

"Union Feature Company, 126 West 40th Street, New York City.

"Gentlemen:

"We have yours under date of Feb. 22, stating that you would release on March 20 ‘The House of Correction’ and ‘Mephistophelia’ for the month of March. We are anxiously awaiting sensational paper and take this opportunity of advising you that ‘The Divine Appeal’ or ‘The Lion Tamer’s Revenge’ is certainly cleaning up things in Texas—it is surely a crack-er-jack.

"Hoping we will be able to say the same in favor of many of your features, we remain

"Yours very truly,

"(Signed) J. C. CORWIN.

"Big Four Feature Company, Dallas, Texas."

NEWMAN FIXTURE CATALOG OUT

The Newman Manufacturing Company, of Cincinnati, O., 101 Fourth avenue, New York City and 106 West Lake street, Chicago, III., have just published a new and complete catalog, showing all their latest brass poster frames, easels, railing, etc., for theatres.

S. J. Newman, secretary of the firm, announces that any interested party can obtain a copy of this catalog free of charge for the asking. Their salesmen on the road report that theatres are looking forward to a good season.
# Feature Booking Directory

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Every exhibitor who watches the market knows what the Universal Film Manufacturing Co. accomplished with ‘‘Traffic in Souls’’, its first six-reel feature. We made a fortune by booking it and charging from 25 cts. to $1.00 for admission. We proved we could do big things in a big way. We could easily repeat the success with ‘‘Samson’’, but——

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All we ask in return is that you charge at least twenty-five cents admission! ‘‘Samson’’ warrants it! ‘‘Samson’’ is worthy of it! It is a film masterpiece—a gigantic production—a revelation.

Handle it as such a mighty production deserves to be handled. Book it for a week or two weeks or two months. Make all the money there is to be made out of it. Seize this opportunity to leave competition so far behind that it can never catch up.

Let your exchange know immediately that you want ‘‘Samson’’. Tell your exchange man that you want to see ‘‘Samson’’ at the earliest possible moment: also that you want to see the superb lithographs—the 16-sheets, 8-sheets, 6-sheets, 3 sheets, 1-sheets, half-sheets, window cards and photographs.

Then, book this tremendous film production and plaster your city or your neighborhood like a circus.

I urge you to be first to book ‘‘Samson’’ in your territory. I assure you there is no time to be lost in arranging matters with the nearest Universal exchange. The theatres which show ‘‘Samson’’ and which handle it properly are going to open for themselves a new era of prosperity!

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It uses standard film, which can be rented in every large city, and with hundreds of thousands of subjects to choose from.

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And it weighs but 18 pounds, is beautifully finished in nickel-plate, buffed-oxidizing, and satin enamel, with felt feet which will not mar the finest table or desk.

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Two other 3 reel pictures of particular merit that are coming are "The Range War" (a winning story of the Montana Country) and "A Wrecker of Lives" (a gripping picture portraying a great moral question with flame like brilliance.)

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Pathé Frères, 1 Congress St., Jersey City, N. J.
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Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

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George Klein Attractions, 166 N. State St., Chicago, Ill.
New York Motion Picture Co., 1476 Broadway, New York.
Lea-Jel Company, 55 W. Randolph St., R. 912, Chicago.
Life Photo Film Corp., 100-104 W. Thirty-First St., New York.
Majestic Film Co., Times Bldg., New York.
Musical Features, 909 Longacre Bldg., New York.
New York Film Co., 145 W. Forty-Sixth St., New York.
Pan-American Film Co., 110 W. Forty-Sixth St., New York.
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THEATRE CHAIRS

THREE REELS FOR 5 CENTS, OR NOT?

A spirited fight is now going on between the exhibitors of San Francisco and the exchanges over the question whether the latter have any right to limit the number of reels that an exhibitor may show on a program for a given admission price.

The agreement between three of the California exchanges to limit all five-cent picture houses to three reels a day, raised a violent protest from every exhibitor concerned, particularly from the larger nickel houses, where double that number of reels has been the rule. They charge discrimination against them in favor of the smaller men, and have already placed their interests in the hands of an attorney.

This means a court suit, unless the exchanges retreat, and probably with the charge of a mutual agreement in restraint of trade as the basis R. E. Stebbins, assistant manager of the Pacific Mutual Film Corporation, and David Bershon, of the California Film Exchange, deny the existence of any such agreement. They declare that the exhibitors' association had agreed to three films a day for the nickel houses themselves.

STRIKE HITS EIGHT THEATRES

Springfield, Ill., March 19.

Eight theatres in this city have been boycotted by the Springfield Federation of Labor, acting for the Stage Employees' Union.

It is alleged that the strike has been called because a number of operators were discharged by these theatres for attempting to organize.

The theatres affected are the Amuse-U, Grand, Savoy, Lyric, Capitol, Casino, Vaudeville, and the Gaiety. The Royal, Majestic, Chatterton and Empire were not molested.

WARNING TO EXHIBITORS

Warning is issued by the Newman Manufacturing Company against Edw H. Beziah, who, they allege, has used their name to defraud a number of exhibitors by borrowing money.

Mr. Beziah, it is claimed, at one time worked for the company as a commission salesman. The company further say they will assume no responsibility for his acts.

FILM "HOME SWEET HOME"

"Home, Sweet Home," John Howard Payne's immortal song, is to be picturized by an all-star cast. Harry E. Aitken, president of the Mutual Film Corporation of this city, conceived the idea and it is nearing fruition under the direction of D. W. Griffith.
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There’s one film that’s recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

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A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs, slightly used, each $0.75
Heavy New Folding Chairs, each $1.00
Rimpex, used three months, $150.00
Power's GA, first-class condition, $150.00
Mignon Exhibitors, good condition, $80.00

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THE FULFILLMENT

GENERAL FILM CO. [INC.]
**Directory of Players and Directors**

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*Advance Booking for Latest Eclectic Feature Surpass All Expectations of Manager Jule Bernstein—Partial List of Bookings*

**ADVANCE bookings for twenty New York theatres have been made for “The Perils of Pauline,” the Eclectic feature by Jule Bernstein, manager of the Eclectic Feature Film Exchange. Eleven of the William Fox houses are down for first runs.**

A partial list of metropolitan and suburban bookings for “The Perils of Pauline” is here given:

- Audubon Theatre, 165th street and Broadway; City Theatre, 114 East Fourteenth street; Star Theatre, Lexington avenue and 107th street; Family Theatre, 117 East 135th street; Crotona Theatre, Park and Tremont avenues, New York City; Carleton Theatre, Market and Halsey streets, Newark, N. J.; Folly Theatre, 15 Debevoise street, Brooklyn, N. Y.; Fox’s New Haven Theatre, formerly Grand Opera House, Crown street, New Haven, Conn.; Wm. Fox’s Theatre, Main street, New Britain, Conn.; Wm. Fox’s Theatre, Main street, Waterbury, Conn.; Wm. Fox’s Theatre, formerly Nelson’s, Main street, Springfield, Mass.


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M. P. Dept.
182 N. Dearborn St., Chicago, Ill.

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Lea-Bel Company

“FEATURES EXTRAORDINARY”

58 W. Randolph St., Chicago Room 912

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When the Plans

were drawn for our new offices on the seventeenth floor of the Candler Building, a goodly sized space was apportioned off for the use of exhibitors, feature buyers, exchangers, and other film men who occasionally come to New York City.

This space is provided with desks, telephone and messenger service, stenographers, writing material, etc.

On your next trip here we shall consider it a pleasure to have you occupy one of these desks. You can stay as long as you want to. And it won't cost you a penny.

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THE MOTION PICTURE NEWS

220 West 42d Street New York City

WHEN CLAUDIA SMILED AT OUR MUTUAL GIRL

"Our Mutual Girl" saw Blanche Ring and her company present "When Claudia Smiles" at a special performance at the Reliance studios on Monday afternoon, March 16. Richard Dolliver, Miss Ring's director, and Charles Wimmenger were also present. Miss Ring and the chorus sang several selections, as: "Why Is the Ocean So Near the Shore?" and "Boys, Boys, Boys."

Norma Phillips, "Our Mutual Girl," in her part of having joined the "When Claudia Smiles" company, caught on with an alacrity that presages well for the success of the reel. Frederic McKay, the manager and owner of the musical comedy, took the part of the manager engaging "Our Mutual Girl." It is his first appearance before the camera.

PAN-AMERICAN ENLARGED

The Pan-American Film Company have taken over the shipping department, projection rooms, etc., of the World's Special Film Corporation, which previously occupied the west-erly half of the ninth floor of the World's Tower Building, 110 West Forty-fifth street, New York City.

Edward King will be in charge of the New York exchange, assisted by Harold B. Franklin, William Nuttall will be in charge of the shipping department and Lyall Dean will assist in the booking and correspondence.

A large number of features have been added and contracts entered into for additional companies in the manufacture of feature films which will bring releases up to about seventy features per year.

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THE SUN, SUNDAY, FEBRUARY 15, 1914

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72

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LIST OF RELEASES

form for the convenience
and exhibitor. In the blank column a record may be kept of the date when a given subbe shown at your house. Tear the list out and paste it in your note-book for future reference.
These

lists of current releases are arranged in this

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Date

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of Nazareth, D.,
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The Certainty of Man, D.,
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Like Father Like Son, D.,
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A Happy Coercion, C, 1000

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28. Moonshiners, 4000
i— 26. Cupid's Caprice, D

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Lord Algy, C, 2000

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17. Baldy

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The Constancy of Jeanne,
D., part 2, 1000

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ALBERT BLINKHORN'S FEATURES
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GOLD SEAL

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3—25. The

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Double, 3 reels

3—31. The Land of the Free
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BEAUTY FILMS

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For Life and Liberty, C
The Storv of Cupid
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Samson,

D

14575


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Motion pictures are no longer lightly considered. Millions are invested in the industry, which caters to a critical, educated public. This public dominates all conditions. It is the only real censorship and it demands not only film character, but also PERPECT PICTURE PROJECTION.

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**SPECIAL REPORT of the National Board of Censorship**

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Film Company

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<table>
<thead>
<tr>
<th>Educational Value.</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Value.</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
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<tr>
<td>Entertainment Value</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
<tr>
<td>Moral Effect.</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
</tbody>
</table>

**NOTE:** Where no check is made after any of the above captions "None" is understood.

**FURTHER COMMENT.**

Excellent production

*Exemplary production - witness*

**NOTE:**

**EDUCATIONAL VALUE.** - This term applies to pictures that are instructive in science, industry, travel, customs of people and ways of living of different classes of society, past and present, staging of great events, etc.

**ARTISTIC VALUE.** - This term is interpreted broadly to include the acting, the drama itself, stage settings, artistic outdoor scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

**ENTERTAINMENT VALUE.** - This term applies to all that is entertaining.

**MORAL EFFECT.** - This applies to the moral effect of the picture either consciously or unconsciously produced. It means that the general tone of the picture makes for a good standard of morality. A picture which devotes part of its length to the picturing of criminal plans and deeds and merely punishing the criminal in platitude usually cannot be considered to have a good moral effect.

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